

History of Rock & Roll 12

District Name:		Mission
District Number:	75	
Developed by:	David Fryer and Daryl Anderson	
School Name:	Heritage Park Secondary School	
Principal's Name:	Kevin Kaardal	
Board/Authority Approval Date:	January 15, 2004	
Board/Authority Signature:		
Course Name:	The History of Rock & Roll: A Cultural Perspective 12	
Grade Level of Course:	11/12	
Number of Course Credits:	4 Credits	
Number of Hours of Instruction:	120 hours	
Prerequisites:	SS 10	

Special Training, Facilities and Equipment:

Music room & Sound Equipment, Computers
with Internet access & Power point.

Course Synopsis:

This course has been developed to help music and non-music students to discover the cultural, social and political roots of today's music. They will be encouraged to explore the synthesis of African-Caribbean musical styles brought to North America by the slave trade which were gradually incorporated into the white culture and out of which Rock and Roll was born. They will be further encouraged to look to the future of pop-culture as Canadian and North American culture is infused with a widening range of world cultures. Students will combine musical experiences in both a listening and performing environment with explorations of the global happenings that occurred as the music developed. The units of music will be placed in a time frame. Issues surrounding events often find their way into the music of the time. The music and the history specialists will work together to tie the events and issues to the music of the time in each unit using listening, analysis, discussion, writing, drama and performance. Learning outcomes for the course are grouped under the curriculum organisers: Skills and Processes; Social Issues; Cultural Issues; Political Issues; Legal Issues; Economic Issues; and Environmental Issues. This course integrates skills and processes from the social sciences with those from the performing and fine arts. Students are given the instruction, support and opportunity to develop skills in collecting, interpreting and presenting a variety of perspectives on the significant issues of the day. Students are given the opportunity for self and peer assessment in each of the fourteen, nine to twelve hour units.

Rationale:

This course has been developed to encourage students to explore the power of music, and in particular, the phenomena of Rock and Roll as a force in the political, social and cultural arenas. Students will learn to use a variety of tools to research, listen to, observe, analyse and critique pop-culture. They will explore curricular themes; develop projects and research topics based on the music and issues that surround it. Students will learn to establish an analytical listening environment using the vocabulary of musical criticism. They will use the language of social science and literary criticism to explore the uses of lyric and visual arts in Rock and Roll. They will synthesise the two critical fields to deepen their understanding of meaning in the medium of Rock and Roll as a whole.

Organisational Structure:

Unit	Title	Time
Unit 1	Introduction	3 hours
Unit 2	Music in Africa - Reggae	9 hours
Unit 3	Spiritual and Gospel	9 hours
Unit 4	Jazz	9 hours
Unit 5	The Blues	9 hours
Unit 6	Rhythm & Blues	9 hours
Unit 7	Country & Western	9 hours
Unit 8	Rock and Roll	9 hours
Unit 9	Pop in the 50's & 60's	9 hours
Unit 10	The British Invasion	9 hours
Unit 11	The Late 60's	9 hours
Unit 12	The 70's	9 hours
Unit 13	The 80's	9 hours
Unit 14	The 90's - "To the Future and Beyond"	12 hours
	Total Hours	120 hours

Unit Descriptions and Curriculum Outcomes:

The activities that are found throughout the course are not necessarily limited to the section in which they are found. The outcomes are developed, in part, in a spiral fashion and are revisited and the understanding or skills deepened as the course moves along. Many ideas and projects lend themselves to several sections.

Curriculum Outcomes- Skills and Processes

It is expected that students will:

- identify and use approaches from the social sciences, and humanities in conjunction with approaches from musical criticism to examine the relationship of music to the development of the culture of the west focusing on Canada and the United States
- communicate effectively in written and spoken language or other forms of expression as appropriate to the fields of social science and musical criticism
- demonstrate the ability to think critically including the ability to :
 - define an issue or problem
 - develop hypotheses and supporting arguments
 - gather relevant information from appropriate sources
 - assess the reliability, currency and objectivity of evidence
 - develop and express appropriate responses to issues or problems
 - reassess their responses to issues on the basis of opinion
 - assess the influence of the mass media on public opinion
 - develop, express, and defend a position on an issue, and explain how to put the ideas into action
- demonstrate skills associated with active citizenship, including the ability to:
 - collaborate and consult with others
 - respect and promote respect for the contributions of other team members
 - interact confidently
 - assess the role of values, ethics, and beliefs in decision making
- demonstrate appropriate research skills, including the ability to:
 - develop pertinent questions about a topic, issue, or situation
 - use a range of research tools and resources
 - compile task-specific information from a wide variety of print, audio, visual, and electronic sources
 - evaluate and interpret data for accuracy, reliability, bias, and point of view
 - understand the nature of and appropriate uses for primary and secondary sources
 - recognise connections between events and their causes, consequences, and implications

- demonstrate mapping and graphic organising skills, including the ability to organise and synthesise various of types of data visually
- demonstrate awareness of the value of political, social and cultural education in their daily lives and careers

Curriculum Outcome – Skills and Processes II – Musical Structure Thoughts Images Feelings & Context

It is expected that students will:

- demonstrate an understanding of the relationship between lyrics and rhythm in pop music
- demonstrate an understanding of pulse, metre and rhythmic patterns using appropriate music terminology
- demonstrate an understanding of the relationships between the lyrics and the elements of expression in pop music
- analyse form and the principle of design in pop music
- interpret a broad range of thoughts, images and feelings from the performance of pop music
- analyse how a broad range of thoughts, images and feelings arise from the performance of pop music
- analyse popular music from a range of historical and cultural contexts

Curriculum Outcomes - Social Issues:

It is expected that students will:

- Identify elements in and around music and popular culture that contribute to the regional, cultural, and ethnic diversity of Canadian and American societies
- Identify major social issues, policies, programs, and problems in Canadian and American society.
- Analyse and evaluate the role of Rock & Roll and its antecedents in both critiquing and causing social issues
- Describe issues impacting on the role of women in the development of Canadian and American society
- Evaluate popular music, and Rock & Roll in particular, as an agent of social change
- Compare and contrast forces of unity and forces of disintegration in the west in the 20th and 21st Centuries
- Devise and defend a personal definition of what it means to be a Canadian
- Assess the importance of both individual and collective action in responsible global citizenship

Curriculum Outcomes – Cultural Issues:

It is expected that students will:

- Describe the history and contributions of Rock & Roll in the shaping of Canada's English, French, Aboriginal and "ethnic" cultures
- Describe and critique the role of American culture in the shaping of Western culture generally and Canadian identity in particular
- Describe and critique the role of popular media in the development of Canada's First Nations
- Describe the role of Canada's First Nations in shaping Canadian and American identity
- Analyse the use of Rock and Roll to reshape Aboriginal culture
- Evaluate the role of youth, generation-based and alternative cultures in the development of mainstream Canadian and American culture
- Identify and assess cultural issues facing Canadians
- Evaluate the impact of government programs and regulations on the development of Canadian culture including:
 - The CBC
 - The CRTC
 - Canadian Content

Curriculum Outcomes - Political Issues

It is expected that students will:

- Describe Canada's evolution as an independent nation
- Explain Canada's political system and contrast it with other political systems
- Describe the development of political criticism in Rock & Roll

- Compare and contrast the role of Rock and Roll in the development of different political issues
- Inquire into the links between Rock & Roll and how political spheres of influence changed during the 20th Century
- Describe the role of musicians in international conflicts from WWI to the present
- Explore the links of Rock & Roll to mass movements in the 20th C.

Curriculum Outcomes – Legal Issues as Pertains to the Business of Music

It is expected that students will:

- Identify the major provisions of the Canadian Constitution, the Charter of Rights and Freedoms, and human rights legislation
- Describe the fundamental principles of the Canadian federal and provincial legal systems, including the rule of law
- Identify and assess critical legal issues facing Canadians

Curriculum Outcomes – Economic Issues

It is expected that students will:

- Describe the stages of economic activity, including the acquisition of resources, production, and distribution, the exchange of goods and services, and consumption
- Describe how the human experience of economic cycles in Canada, the US and the world, including the Great Depression have been explored in music.
- Demonstrate awareness of disparities in how wealth is distributed in Canada and globally and assess the role of Rock & Roll in the development of this awareness in society
- Assess implications of industrial and technological development for societies and cultures
- Identify and assess economic issues facing Canadians

Curriculum Outcomes – Environmental Issues

It is expected that students will:

- Explain and assess the exploration in Rock and Roll of the environmental impact of economic activity, population growth, urbanisation and standard of living
- Apply understand of location, place, movement, regions, and human interaction to global issues using Rock and Roll
- Compare and contrast the uses of geographic sensibility across a variety of musical styles
- Identify and assess environmental issues facing Canadians

Unit 1: Introduction

3 Hours

The introduction outlines the development of rock music . It structures the genealogy of rock. It also establishes the listening environment and introduces the language of musical criticism.

Curriculum Organiser - Skills and Processes

establish a listening environment based on a standard format that moves them beyond using general statements of likes or dislikes. They will learn to discuss the type of music, how it changes, tempo, instrumentation, structure, melody, vocals and lyrical relationships.

Unit 2

Music in Africa 9 hours
-Reggae and Rap

An integral aspect of the development of Rock and Roll is the transplanting of African musical ideas to the North American continent. This unit explores the inadvertent transfer through the slave trade over 300 to 400 years. It includes discussions of African music itself, the slave trade in the Americas including Canada, the American Civil War and the Underground Railway. It delves into the roots of Reggae and Rap as well as the biographies of some of the most influential musicians of these genres.

Unit 3 **Spiritual and Gospel 9 hours**

This form of spiritual music combines African rhythms (complex and varied rhythm, strong accents, syncopation and European hymn tunes (standard musical style in North America pre-Civil War). Created by the American black community it combines religious feelings, immense sorrow and great energy. The evolution of the spiritual into Gospel music in Black Baptist churches of the American south during the depression will be tracked as will the crossing over of church-trained singers to become secular performers tapping the popular market.

Unit 4 **Jazz** **9 hours**

Jazz began as an original American form of music in New Orleans near the end of the 19th Century. Students will be shown how the skeletal song structure is worked by the musician into his/her own style of playing through improvisation. They will listen and work analytically and comparatively on Ragtime, Swing, Be Bop, "Cool" Jazz and Experimental music. They will understand the social, political, and cultural reasons behind the movement of the music back and forth across the Atlantic.

Unit 5 **The Blues** **9 hours**

The Blues is the backbone of rock music. Students will be able to detect its beginning as an attitude and evolution from "Field Hollers" and Spirituals into a twelve bar structure. They will be able to understand and demonstrate the manner in which it expresses pain, sorrow, anger and joy. From the white blues musicians from England like John Mayall to Stevie Ray Vaughn in America and Jeff Healey in Canada, students will be able to map and chart the progression of the movement across the western world and across race and generations.

Unit 6 **Rhythm & Blues** **9 hours**

Originating in the 40's, R & B or "Jump Blues", was popular party music. The reluctance of record companies to produce black R & B artists fostered independent record labels, and the rise of white performers along side the greats such as Fats Domino, Ray Charles, Aretha Franklin and James Brown was part of the small step to rock and roll. Students will explore the ongoing life of rhythm and blues as much as the transition to rock. Race and gender will be key issues in this unit, as will the social changes of total war.

Unit 7 **Country & Western** **9 hours**

The migration of European folk music to the New World eventually gave rise to American Country and its Canadian cousin. It also saw the creation of distinct styles in the francophone regions of the continent. The use of stringed instruments, the powerful place of dance and the evolution of "Mountain" and "Bluegrass" into Country and Rockabilly were incredible. Analysis will focus on the marriage of Country and Blues that was Rockabilly as the white parent of Rock and Roll.

Unit 8 **Rock and Roll** **9 hours**

In this unit the student will be introduced to the peculiar set of social circumstances that synthesised to create a true hybrid form of music - Rock and Roll. They will trace the path of the music through those conditions fuelled by pure rebellious energy. They will be taken from the black clubs and radio stations just as the kids in the 50's were by Alan Freed to listen to Bill Haley, Elvis Presley and to open the door on the new popular music scene. The clash of generations and values is central to understanding of this unit. The roll of an expanding economy and an exploding youth population into the consumer culture of the latter half of the century will be set up for later comparison with the end of the century youth culture.

Unit 9 **Pop in the 50's & 60's** **9 hours**

This unit encourages students to place the rush of energy of early rock and roll in to context. They will be supported as they sort the Elvis-like pretenders from the real thing. Students will trace the music as it delves into themes that move the teenager from tragedy to romance, from Girl Groups to Instrumentalists only, from the surf culture to

Type of Assessment	Category	Details	Weighting
Formative	Structured Listening	Journal	30%
	Synthesis Music/ SS	Asmnt. Portfolio	25%
	Synthesis Project	Portfolio	25%
Summative	Term Exam	Written/Aural	20%
		Total	100%

Musical Methods

- Listening
- Comparing
- Performing
- Critiquing
- Categorising/ sorting
- Expression
- Modelling

Communication

- Group dialogue
- Student /instructor dialogue
- Listening Journal Feedback
- Project Feedback
- Self evaluation
- Peer evaluation
- Poster/ Promotion

Other

- Writing Rubrics
- Strd Listening Rubrics
- Checklists
- Rating Scales
- Performance Standard

Learning Resources:

- Music Room audio and video/DVD system
- Visit to commercial recording studio
- Music print resources
- Time-Life Library of recorded music and video
- Primary documents collection
- Books
 - History of Rock and Roll,
 - Shirley, David History of Rock and Roll, Franklin Watts-Grolier Pub. (1997), NY.
 - Szatmary, David P. Rockin' in Time, Prentice Hall (2000), New Jersey.