

# Unit 19: Music and Society

<b>Unit code:</b>	<b>J/600/6993</b>
<b>QCF Level 3:</b>	<b>BTEC National</b>
<b>Credit value:</b>	<b>10</b>
<b>Guided learning hours:</b>	<b>60</b>

## ● Aim and purpose

The unit will show learners how music relates to and interacts with society. It will enable learners to gain an insight into the two-way relationship that informs how we function as musicians and how we behave as consumers.

## ● Unit introduction

Music is created by people seeking to communicate something to others and, as such, is an intensely social activity: it needs, at the very least, a music-creator (composer/songwriter), a music-maker (performer) and a music-user (audience). In some instances, the creator and performer may be the same person. How these elements interact with the society in which they exist is the focus of learning in this unit. Music fulfils many functions in society: it can accompany ritual (eg ceremonial); be a medium for secular and sacred expression; provide an environment for social interaction; and enable us to express and share our thoughts and feelings about things that matter to us.

All of us have a stake in how music relates to society, but do we all want the same things from that relationship? How does the Government interpret our expectations and turn them into policies? How are these policies supported and implemented? What funding is available to music-makers? Does economic success give artists power to effect change? How have developments in technology changed the ways in which we engage with music? Does having a portable personalised soundtrack threaten the social and communal nature of music?

At the heart of the unit lies the idea that music constantly interacts with society, rather than simply being a separate disconnected static art form unrelated to its context. This unit allow learners to enjoy and in-depth study of the factors influencing this relationship and show how all people working with music, including professional musicians, artists, producers, engineers, amateur music-makers and audiences, access and utilise music to enrich the contemporary society in which they live.

## ● Learning outcomes

**On completion of this unit a learner should:**

- 1 Know the functions of music in society
- 2 Know how technology affects music making and consumption in society
- 3 Know how politics affects music-makers and users
- 4 Know how business and industry affect music-makers and users.

# Unit content

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## 1 Know the functions of music in society

*Functions:* entertainment; communication; religious; social and political commentary; dance music; use as soundtracks to moving image or ceremonial events; performance art; identity and expression in youth culture; cult of celebrity (eg 'X Factor'); artistic expression in avant-garde movements such as Modernism

## 2 Know how technology affects music making and consumption in society

*Development of technology:* recording eg cylinder, vinyl, tape, multi-track, analogue, digital, home computer; instruments eg electric guitars, PA and amps, microphones, Hammond organ, synthesiser, samplers; format eg cassette, CD, non-physical/virtual formats, internet, changing hardware (mobile phones)

*Effects of new technology:* vast expansion in music creativity, sampling and remix; do-it-yourself recording; easy-to-use music software; impact on recording and broadcasting organisations; impact on live music and musicians, affordability; downloading

## 3 Know how politics affects music-makers and users

*Government:* government aims; recent initiatives eg The Music Manifesto, Youth Music; current government policies (Department for Digital, Culture, Media and Sport, Arts Council, Department for Education, local music education hubs); funding sources (national, regional and local); music-related legislation eg copyright

*Historical:* class system; patronage; social and political events

## 4 Know how business and industry affect music-makers and users

*Business and industry:* music as commodity (investment and return, profit and loss); market forces eg trends, fashions, youth culture; economic power of individual (artistic freedom, political use of celebrity status); company (major companies buy out 'indies'); collective (industry lobbying power, eg UK Music); corporate sponsorship (philanthropy or strategy) expansion of publishing and printing; individual and private: charitable bodies and foundations; non-government funding; amateur music-makers; self-financing

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<b>P1</b> describe, with reference to examples, the various functions of music in society [IE, RL, SM]	<b>M1</b> explain in detail, with reference to examples, the various functions of music in society	<b>D1</b> comment critically, with reference to examples, on the various functions of music in society
<b>P2</b> describe, with reference to examples, how technology has affected music making and consumption in society [IE, RL, SM]	<b>M2</b> explain, with reference to examples, how technology has affected music making and consumption in society	<b>D2</b> comment critically, with reference to examples, on how technology has affected music making and consumption in society
<b>P3</b> describe, with reference to examples, how politics has affected music makers and users in society [IE, RL, SM]	<b>M3</b> explain, with reference to examples, how politics has affected music makers and users in society	<b>D3</b> comment critically, with reference to examples, on how politics has affected music makers and users in society
<b>P4</b> describe, with reference to examples, how business and industry affects music makers and users in society. [IE, RL, SM]	<b>M4</b> explain, with reference to examples, how business and industry affects music makers and users in society.	<b>D4</b> comment critically, with reference to examples, how business and industry affects music makers and users in society.

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

<b>Key</b>	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

## Essential guidance for tutors

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### Delivery

The unit requires learners to develop an understanding of the relationship between music and the society in which they live. Part of this understanding will require some exploration of how this relationship has developed historically.

Delivery will most likely take the form, certainly initially, of tutor-led dissemination of information, probably in a 'lecture' setting. However, learners should be provided with opportunities and be encouraged to discuss, develop and assimilate the content themselves. This might be through extended question and answer sessions (tutor- and learner-led), seminars, discussions and/or learner-led presentations.

Whilst the unit should focus primarily on contemporary society, tutors need to include reference to historical antecedents. Learners should be encouraged to consider the relationship between music and society in cultures other than their own, and the extent to which it influences their own multicultural contemporary society.

Learners will benefit from the unit content being made as 'real' as possible. Learners could, for example, identify a known group/artist and then apply the questions implied by the unit content to that group/artist: How do they use music? Who are their stakeholders? Who funds them? Do they have economic power? If so, how do they use it? How do they use technology to connect with or support their audience? To what extent do they use music to support, comment on or influence society?

The Arts Council publishes its various funding application forms on the internet, as do most funding bodies (public and private): learners could experiment with completing a 'virtual' funding bid to the Arts Council or similar, enabling them to discuss and possibly challenge some of the qualifying criteria.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and/assessment
Introduction to the unit.
<b>Assignment 1: The Functions of Music in Society – P1, M1, D1</b>
<ul style="list-style-type: none"><li>• Historical functions (religious, ceremonial).</li><li>• Entertainment (dance, live music, film industry).</li><li>• Social and political commentary (oral documentation of events/story telling/protest songs).</li><li>• Performance art and avant-garde movements.</li><li>• Identity and expression in youth culture.</li></ul>
Presentations of the articles.
Assessment and feedback.
<b>Assignment 2: Music Technology and Modern Society – P2, M2, D2</b>
<ul style="list-style-type: none"><li>• The historical background of music technology.</li><li>• The influence on music making.</li><li>• The influence on music consumers.</li></ul>
Presentations of the articles.
Assessment and feedback.
<b>Assignment 3: Music and Politics – P3, M3, D3</b>
<ul style="list-style-type: none"><li>• Historical factors.</li><li>• Legislation.</li><li>• Censorship.</li><li>• Support.</li></ul>
Presentations of the articles.
Assessment and feedback.
<b>Assignment 4: The Music Industry and Society – P4, M4, D4</b>
<ul style="list-style-type: none"><li>• Historical factors (expansion of publishing and printing, effects of copyright).</li><li>• Music as commodity.</li><li>• Market forces.</li><li>• Corporate sponsorship.</li><li>• Charitable bodies and foundations.</li></ul>
Presentations of the articles.
Assessment and feedback.

## Assessment

In the suggested outline learning plan learning outcomes 1, 2, 3 and 4 will be evidenced by a series of written articles or verbal presentations that cover a variety of functions as detailed in the unit content. The use of examples is very important but as with all the articles suggested, tutors must ensure that they assess the content of the articles rather than the presentation.

To achieve P1, learners must describe the functions of music in society. They must provide examples, and these examples should relate directly to the unit content. Ideally, the examples should be learners' own, although a mixture of their own and given examples is acceptable.

To achieve M1, learners must go on to explain the various functions that music performs in society. These explanations need to address some historical context and should be wide ranging.

To achieve D1, learners must comment critically. This means learners need to weigh up and compare and contrast. This may be done by comparing a pre-industrial Britain with modern society, or comparing a modern Britain with a society from the developing world or tribal community. A timeline may aid work at this level, showing how the various functions music has in our society have evolved over the centuries.

To achieve P2, learners need to provide evidence of the role music technology has played in the relationship between music and society. This evidence should be descriptive for a pass, and needs to be backed up with examples.

To achieve M2, learners will need to explain the relationship between music and society. They may show how new technologies have been exploited by musicians seeking to produce new and interesting ideas, and how instrument designers and technicians have responded to the challenges of developing new technologies. They also need to explain how music technology has been utilised by the consumer and how it has resulted in the development of technologies.

To achieve D2, learners need to comment critically. This means learners need to weigh up and compare and contrast. As with all of learning outcome 2, comparing a pre-industrial Britain with modern society to trace how the development of technologies has impacted on the way that music has been created and consumed can enable learners to do this. At this level, awareness of strengths and weaknesses should be demonstrated so evidence should be provided with regard to the limitations of technologies and how those limitations have been resolved in subsequent technologies.

To achieve P3, learners need to provide evidence of the ways in which politics have affected music makers and users. This evidence needs to relate to the unit content and should be backed up with examples. This evidence needs to go beyond basic Government interaction and look at the ways in which music creators and users respond to political situations and interactions.

To achieve M3, learners need to explain how the relationship between music and society has been affected by politics. This should be a balanced response and address the relevant areas of the unit content. Examples should reflect the positive and supportive mechanisms politicians have put in place for music making, the protective legislations for music makers and also the restrictions governments have created. Evidence should also reflect how music has been created and used in reaction to politics.

To achieve D3, evidence needs to be provided that compares and contrasts the role politics has played in the relationship between music and society. At this level, it might be useful to draw on examples from outside our society, for example where censorship is an obvious and powerful tool, and the implications for the society in question. It may also serve to reinforce positive mechanisms in our society by contrasting another where Arts Council funding does not exist.

To achieve P4, learners need to provide evidence of the ways in which business and industry have affected music makers and users. This evidence needs to relate to the unit content and should be backed up with examples. This evidence is very much entwined with criterion 3 so depending on centre needs and issues, an amalgamation of these two articles may be useful even if only at presentation stage.

To achieve M4, evidence should be provided that explains how business and industry has affected music makers and users. This criterion could be linked with the *Unit 39: The Sound and Music Industry* but tutors should be careful to note that this work requires an examination of the impact of business on the music itself.

To achieve D4, evidence needs to cover compare and contrast, or weigh up strengths and weaknesses. Learners could provide evidence that weighs up the merits of commercial music over artistic genres such as 'avant-garde'. They could comment critically on the financial pressures on the promotion of certain genres and how business is constantly evolving to reach new markets (eg celebrity genre shows).

### Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	The Functions of Music in Society	You are a music journalist writing for a music magazine.	<ul style="list-style-type: none"> <li>Written article or presentation.</li> </ul>
P2, M2, D2	Music Technology and Modern Society	You are a music journalist writing for a music magazine.	<ul style="list-style-type: none"> <li>Written article or presentation.</li> </ul>
P3, M3, D3	Music and Politics	You are a music journalist writing for a music magazine.	<ul style="list-style-type: none"> <li>Written article or presentation.</li> </ul>
P4, M4, D4	The Music Industry and Society	You are a music journalist writing for a music magazine.	<ul style="list-style-type: none"> <li>Written article or presentation.</li> </ul>

### Links to other BTEC units

This unit forms part of the BTEC Music and Music Technology sector suite. This unit has particular links with the following unit titles in the BTEC Music and Music Technology suite:

Level 1	Level 2	Level 3
		Classical Music in Practice
		Modern Music in Practice
		Music in the Community
		Music Technology in Performance
		Special Subject Investigation
		Studying Music from Around the World
		The Music Freelance World
		The Sound and Music Industry

## Delivery of personal, learning and thinking skills (PLTS)

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
Independent enquirers	researching historical trends, arts organisations, the development of music technology and the music industry researching article writing styles and formats
Reflective learners	constructing articles
Self-managers	constructing articles, organising/rehearsing/timing their presentation and working to deadlines
Effective participators	engaging in questioning after a presentation.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

## ● Functional Skills – Level 2

Skill	When learners are ...
<b>ICT – Use ICT systems</b>	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	producing an article producing a PowerPoint presentation
Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used	producing a self-management schedule
Manage information storage to enable efficient retrieval	researching arts organisations, managing data from searches
<b>ICT – Find and select information</b>	
Select and use a variety of sources of information independently for a complex task	using complex search criteria for research
<b>ICT – Develop, present and communicate information</b>	
Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> <li>• text and tables</li> <li>• images</li> <li>• numbers</li> <li>• records</li> </ul>	producing an article in PowerPoint
Bring together information to suit content and purpose	articles writing
Present information in ways that are fit for purpose and audience	using PowerPoint
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	emailing arts organisations and personnel in industry for research

Skill	When learners are ...
<b>English</b>	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	carrying out oral presentations and answering to questions in presentations
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	researching for writing
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing articles.