

Unit 19: Music and Society

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

● 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 and engineers, amateur music-makers and audiences, access and utilise the ability of 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

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, synthesizer, samplers; format eg cassette, CD, non-physical/virtual formats, internet, changing hardware (mobile phones, MP3 players)

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 organizations; impact on live music and musicians, affordability; downloading

3 Know how politics affects music-makers and users

Government: government aims; initiatives eg Music Manifesto, Youth Music; policy (Department for Culture, Media and Sport, Arts Council, Department for Children, Schools and Families, local music services); 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, control of the market); 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: |
| P1 describe, with reference to examples, the various functions of music in society [IE, RL, SM] | M1 explain in detail, with reference to examples, the various functions of music in society | D1 comment critically, with reference to examples, on the various functions of music in society |
| P2 describe, with reference to examples, how technology has affected music making and consumption in society [IE, RL, SM] | M2 explain, with reference to examples, how technology has affected music making and consumption in society | D2 comment critically, with reference to examples, on how technology has affected music making and consumption in society |
| P3 describe, with reference to examples, how politics has affected music makers and users in society [IE, RL, SM] | M3 explain, with reference to examples, how politics has affected music makers and users in society | D3 comment critically, with reference to examples, on how politics has affected music makers and users in society |
| P4 describe, with reference to examples, how business and industry affects music makers and users in society. [IE, RL, SM] | M4 explain, with reference to examples, how business and industry affects music makers and users in society. | D4 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.

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| Key | IE – independent enquirers CT – creative thinkers | RL – reflective learners TW – team workers | SM – self-managers EP – effective participators |
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Essential guidance for tutors

Delivery

The unit requires learners to develop a useful 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 ample 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 that precede it. Learners should be encouraged to consider the relationship between music and society in cultures other than their own, and the extent to which this influences learners' own multi-cultural 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. Similarly, there is ample accessible information regarding the government Music Manifesto initiative available on the internet. Learners could explore the various aspects of the Music Manifesto, considering how they apply to them, and whether they have any evidence of this initiative impacting on them. Who has 'signed up' to the manifesto locally, for example? What do they do, and how does it impact on society? These questions might be explored productively through small solo or group projects (formally assessed or not) that require learners to consider the unit content and apply it to real situations.

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 |
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| Introduction to the unit |
| <ul style="list-style-type: none">Introduce learners to the grading criteria. |
| Assignment 1: The Functions of Music in Society – P1, M1, D1 |
| <ul style="list-style-type: none">Historical functions (religious, ceremonial).Entertainment (dance, live music, film industry).Social and political commentary (oral documentation of events/story telling/protest songs).Performance art and avant garde movements.Identity and expression in youth culture. |
| Presentations of the articles. |
| Assessment and feedback. |
| Assignment 2: Music Technology and Modern Society – P2, M2, D2 |
| <ul style="list-style-type: none">The historical background of music technology.The influence on music making.The influence on music consumers. |
| Presentations of the articles. |
| Assessment and feedback. |
| Assignment 3: Music and Politics – P3, M3, D3 |
| <ul style="list-style-type: none">Historical factors.Legislation.Censorship.Support. |
| Presentations of the articles. |
| Assessment and feedback. |
| Assignment 4: The Music Industry and Society – P4, M4, D4 |
| <ul style="list-style-type: none">Historical factors (expansion of publishing and printing, effects of copyright).Music as commodity.Market forces.Corporate sponsorship.Charitable bodies and foundations. |
| 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 articles that covers 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. Each of these articles will then be presented which allows the learner an opportunity for assessment in both written and oral form. This will be most beneficial when a tutor provides feedback between the written assessment and the presentation. Furthermore, if the tutor allows for a question and answer session at the end of the formal presentation, then any gaps in evidence may be filled if the tutor and peers asks questions, thereby allowing three separate opportunities for assessment in total.

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 their own, although a mixture with given examples would be 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 has 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 of a Pass, and needs to be backed up with examples.

To achieve M2, learners will need to explain this relationship. They need to 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 that 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 LO2, 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 may 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 but look at the ways in which music creators and users respond to political situations and interactions.

To achieve M3, learners need to explain how this 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 on the role politics has played in the relationship between music and society. At this level, it may be very useful to draw on examples from outside our society, 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 'The 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 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 that exist to promote certain genres and how business is constantly evolving to find new markets (ie the 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 Edexcel assignments to meet local needs and resources.

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

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

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 |
|---------|--------------------------------|--------------------------------------|
| | Exploring the Music Profession | The Music Industry |
| | The Musical World | 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 |

This unit also has links with the following National Occupational Standards:

Community Arts

- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision.

Essential resources

Access to a projector/DVD is essential for viewing documentaries and interviews.

Indicative reading for learners

Textbooks

Brickens T, Nickol P and Winterson J – *Pop Music: The Text Book* (Peters Edition, 2003)
ISBN 978-1843670070

Cossar N – *This Day in Music* (Collins & Brown, 2005) ISBN 978-1843402985

Eno B – *A Year With Swollen Appendices* (London, 1995) ISBN 978-0571179954

Frith S, Straw W and Street J (editors) – *The Cambridge Companion to Pop and Rock* (Cambridge, 2001)
ISBN 978-0521556606

Head L (editor) – *British Performing Arts Yearbook* (Rhinegold Publishing, London, updated each year)
ISBN 978-1906178857

Lebrecht N – *When the Music Stops: Managers, Maestros and the Corporate Murder of Classical Music*
(London, 1996) ISBN 978-0671010256

Oliver M (editor) – *Settling the Score: A Journey Through the Music of the Twentieth Century* (London, 1999)
ISBN 978-0571195800

Waldman T – *We all want to change the world: Rock and Politics from Elvis to Eminem* (Talyor Trade, 2003)
ISBN 978-1589790193

Winterson J – *Pop Music: Question & Answer Book* (Peters Edition, 2005) ISBN 978-1843670148

Journals/websites

www.britishcouncil.org/arts

Cultural relations

www.guardian.co.uk

Newspaper famed for arts and society coverage

www.journalofmusic.com

Intelligent writing on musical life

www.musicandmeaning.net

Academic music journal

www.musictank.co.uk

Sound business ideas

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 and 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 ... |
|--|--|
| ICT – Use ICT systems | |
| Select, interact with and use ICT systems independently for a complex task to meet a variety of needs | construct an article construct a power point presentation |
| Use ICT to effectively plan work and evaluate the effectiveness of the ICT system they have used | self management schedule |
| Manage information storage to enable efficient retrieval | researching arts organisations, managing data from searches |
| ICT – Find and select information | |
| Select and use a variety of sources of information independently for a complex task | complex search criteria for research |
| ICT – Develop, present and communicate information | |
| Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> • text and tables • images • numbers • records | constructing an article in publisher constructing an article in power point |
| Bring together information to suit content and purpose | article writing |
| Present information in ways that are fit for purpose and audience | power point presentation |
| Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists | emails to arts organisations and personnel in industry for research |
| English | |
| Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts | oral presentations and answers to questions in presentations |
| Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions | research for writing |
| Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively | article writing. |