RESEARCHING
TO DEEPEN UNDERSTANDING

DEVELOPING CORE PROFICIENCIES
ENGLISH LANGUAGE ARTS / LITERACY UNIT

GRADES 9-10

RESEARCH TOPIC REPOSITORY

MUSIC

PURPOSES AND USES OF A RESEARCH TOPIC REPOSITORY

A Research Topic Repository provides a starting point and a set of common source texts in a given topical arena for student inquiry while developing the research proficiencies that are the instructional focus of the Research for Deepening Understanding Units. The Repository suggests issues to consider in narrowing and focusing a class or student research, provides examples of possible areas of investigation that might be pursued, lists broad inquiry questions that can lead to investigative paths, and includes a set of source texts for one possible area.

The common text set models a range of text types, perspectives, and provides both background and extension texts. Background texts should be accessible to the student (relatively straightforward in approach, syntax, and language), require little background knowledge to interpret, and be comprehendible, given the student's reading skill and level. Extension texts should be rich, complex, and challenging (at the upper end of the text complexity band). They should be characteristic of texts in the field being investigated, present sophisticated arguments and/or research studies, and demand that students read closely to unpack vocabulary, syntax, and meaning.

The Repository supports and informs teacher and student decisions that are made during the research process, as described in the Researching for Deeper Understanding unit plan. The first decision is which Repository to use as a context for the unit and student research, or whether to develop a new, parallel Repository. Teachers and students should base this decision on the instructional level, curriculum context, student interests, and common text levels.

The Lexiles of the model common sources contained in this repository range from 1170L to 1630L.

≡ I. INTRODUCTORY TOPIC DESCRIPTION

MUSIC

Music. According to Plato, it is moral law. Nietzsche claimed life without it would be a mistake. Jimi Hendrix claimed music doesn't lie. Replete throughout recorded history, music contributes to practically every facet of our existence. Although it's seemingly irrelevant for survival, human life without music is practically incomprehensible. From civil rights to neuropathy, music not only heals social and physiological ailments, it is a powerful market force and cultural catalyst. Some even contend that music is not a uniquely human endeavor - "Zoosemiotics" is the field of scientific inquiry that studies nonhuman musical communication, production, and aesthetics.

Music is all around us. We hear it in commercials and movies, elevators and shopping malls, in religious services and at sporting events, when we drive and during our jog…we even hear it in the dentist's chair. And while music pervades and enhances our lives from an aural perspective, we often fail to recognize the significant influence music plays in our economy, politics, and culture.

Further, while broadly applicable, the field of music delivers very specific areas of inquiry. Consider music quality for example. What goes into to composing a good song or producing an iconic record? Or, consider the role of brain chemicals like dopamine in the extent to which we enjoy music. Take for another example, the cultural implications of music. Communities and alliances form around music genres (i.e., bands, fans, businesses), music performances (i.e., tours, festivals, theatre), music accessibility (i.e., pirates, digital rights advocates, lobbyists). Anyone investigating a topic area within music quickly finds a breadth and depth of interesting subtopics that lead to further inquiry.

The most obvious initial question is, of course, "what is music?" We can begin with the Merriam-Webster definition, which defines music as "the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity." Yet, given the size and scope of the concept, any definition for "music" is admittedly limited and deeply personal. For example, when Elvis Presley first debuted in the early 1950s, famed crooner, Frank Sinatra said that his music was "deplorable, a rancid smelling aphrodisiac…it fosters almost totally negative and destructive reactions in young people." To be sure similar claims have been levied against every form of music imaginable. Moreover, as we experience different forms, concepts, and expressions of music, our definition of what music is evolves. When Elvis died in 1977, Sinatra said, "There have been many accolades about Elvis' talent and performances throughout the years, all of which I agree with wholeheartedly."

II. POSSIBLE AREAS OF INVESTIGATION

1.   Public music (e.g., "musak," performance, portable players)

2.   Music production (e.g., business, quality, technology)

3.   Faith and music (e.g., transcendence, commissions, religious wars)

4.   Influence on culture, policy, and society (e.g., genres, rights, community)

5.   Physiological and emotional experience (e.g., mind, body, spirit)

6.   The economy of music (e.g., contracts, performance, merchandise)

7.   Access to music (e.g., global comparisons, quality, a human right?)

8.   Physics and psychoacoustics (e.g., voice, acoustics, vibration)

9.   Genres (e.g., emergence, influence, reception)

III. POSSIBLE GUIDING QUESTIONS FOR INQUIRY AND RESEARCH

The following questions can be used to initiate inquiry and guide students in identifying paths for investigation. These thematic questions imply causal or correlative relationships between music and various aspects of life.

1.   How does music influence your everyday experience?

2.   What roles has music played in social movements?

3.   In what ways does the environment in which music is produced influence the quality of the song and its overall influence (think Reggae, Gospel, Punk)?

4.   What are ways music promotes a healthy physical and mental lifestyle.

5.   Why do certain music genres emerge?

6.   To what extent does a musician's financial wellbeing play into your decision-making around your consumption of music?

7.   What is the meter of X (play a song) song? How does it relate to the song's origin, mood and content?

8.   Who owns a digital song, sample, performance, or silence? Why?

IV. SOURCE LOCATIONS

In conducting research, students should be encouraged to conduct searches for sources in a variety of areas such as the school library, visits to and observations of sites and places related to the topic, search engines like Google and Bing, and on-line databases like EBSCO Host and Gale. In expanding the circle of potential resources for research, and in realigning their strategic searches, students should utilize the expertise of library-media specialists in their school or community, and learn from them how to access additional search vehicles that may be available to them.

Many state and school district library systems provide free public access to research portals that allow teachers and students to access various informational databases. Many of these have been organized so that articles can be searched for by text difficulty level (Lexile measure) as well as topic, allowing both teachers and students to find information at a variety of text complexity levels. Some national content aggregators that provide searches by Lexile level are: EBSCO, Gale, Grolier Online, Net Trekker, News Bank, Pro Quest, and Questia. Contact a library-media specialist for information on how to connect students to and navigate the state's database access.

V. COMMON SOURCE TEXT SET

The common text set for this Repository presents a model text sequence focused on a particular area of investigation; the common text set can be used in various ways by a teacher and students, depending on the degree to which they want to focus inquiry and research on the areas of investigation suggested by the texts in the set. Each common text is linked to a specific reading activity in the unit plan, and each includes a short set of text notes and a set of text-based questions to initiate students' close reading. The model sources in this repository can be used in a variety of ways including:

1. **Provide background and direction for inquiry focused on the area of investigation:** In this case, students will read and analyze the common texts either as main sources or as a research base as they embark on inquiry and investigation directly related to the area(s) of investigation presented in the texts. They will develop the close reading skills required for effective research through text-based discussions and analysis of the common texts, as explained in the unit plan. Students may then extend their individual research into closely related areas and new texts.

2. **Provide skills practice and a starting point for students' research:** In this case, students will work with the text set to learn about and practice the close reading skills required for effective research, but will then conduct research into a related, but new area of investigation identified by the teacher or students, applying those same skills with new texts.

3. **Serve as models for the teacher:** In this case, the teacher may identify other, similar texts in a chosen area of investigation and build a new or expanded common text set, which parallels the model set in terms of breadth, richness, and complexity. Students will develop the close reading skills required for effective research using the teacher's new common text set and will launch either teacher- or student-directed inquiry in a new area of investigation area suggested by the texts in the set.

The general text characteristics and their *sequential use in the unit's activities* are outlined below:

Text #1 - *Stimulus*:

Rich, high interest text that can stimulate student thinking and discussion in the general topic area and lead the class or a student to consider various areas of investigation. Might be a literary text.

Students will use this text as a jumping off point for inquiry in **Part 1, Activity 2.**

Text #2 - *Background information*:

Accessible informational text providing accurate background information on an identified area. Characteristics – rich, quality, credibility, connection to the inquiry. Should be a quality source of rich information on central aspects of topic. Should frame an area in a way that can lead to many paths of exploration, rather than a single perspective or focus.

Students will use this text to build background and practice skills of close reading and initial text analysis (for credibility, accessibility, and relevance) in **Part 1, Activity 3, and Part 2, Activities 2-3.**

Text #3 - *Background information*:

Accessible informational text providing additional and complementary accurate background information related to an identified area of investigation.

Students will use this text to build background and practice skills of close reading and initial text analysis (for credibility, accessibility, and relevance) in **Part 1, Activity 3, and Part 2 Activities 2-3.**

Text #4 - *Perspective on the Topic:*

Short, but potentially more challenging informational text that presents or suggests a particular perspective on an identified area of investigation. Should come from a credible source.

Students will use this text to identify one of multiple ways of viewing the identified area of investigation, to practice close reading skills of analyzing perspective and bias, and to compare with other perspectives in **Part 2, Activities 2-3.**

Text #5 - *Perspective on the Topic:*

Short, but more challenging informational text that presents or suggests a second or contrasting perspective on an identified area of investigation. Might come from a less known source with uncertain credibility.

Students will use this text to identify one of multiple ways of viewing the identified area of investigation, to practice close reading skills of analyzing perspective and bias, and to compare with other perspectives in **Part 2, Activities 2-3.**

Text #6 - *Perspective on* the *Topic:*

Short informational text related to an identified area of investigation that presents or suggests an additional or contrasting perspective. Might come from an unusual source with uncertain credibility.

Students will use this text to identify one of multiple ways of viewing the identified area of investigation, to practice close reading skills of analyzing perspective and bias, and to compare with other perspectives in **Part 2, Activity 2-3.**

Texts #7 - #10 - *Arguments and Perspectives related to the Topic:*

Longer and more complex informational texts related to an identified area of investigation with rich content, a clear perspective, and effective, well-developed argumentation.

Students will use this text to deepen their understanding of the identified area of investigation and the issues, debates, and controversies that surround it, and to practice the close reading skills of analyzing arguments, their reasoning, and their supporting evidence in **Part 3, Activity2.**

NOTE: the teacher or students may supplement this text set with additional examples of academic writing from fields related to the area of investigation.

MUSIC: THE DIGITAL RECORDING INDUSTRY AND ON-LINE PIRACY

Text Complexity Range: 1170L to 1630L

AUTHOR	DATE	LEXILE
Text #1 (option 1): *Why your Brain Craves Music*		
Michael D. Lemonick	April 15, 2013	1170L
Text #1 (option 2): NPR's Music Page		
NPR	NA	NA
Text #2: *A Brief History of the Music Industry*		
Theo Smith	June 7, 2012	1630L
Text #3: *The Debate Over Anti-Piracy Laws*		
Toni Johnson	January 30, 2012	1460L
Text #4: *What is online piracy?*		
Recording Industry Association of America (RIAA)	NA	1290L
Text #5: *Why I pirate*		
Sebastian Anthony	January 18, 2012	1360L
Text #6: *How the web changed music forever: it's both a boon and a bane to musicians*		
Veronica Majerol	March 11, 2013	1430L
Text #7: *'Music's HD moment is now': time for labels and services to be brave and market a new format, say experts*		
Tim Ingham	March 8, 2013	1350L
Text #8: *Spotify's Daniel Ek: The Most Important Man in Music*		
Steven Bertoni	January, 4, 2012	1470L
Text #9: *Why I No Longer Give Away My Music*		
Bob Ostertag	June 6, 2013	1270L
Text #10: *The True Cost of Sound Recording Piracy to the U.S. Economy*		
Stephen E. Siwek	August 21, 2007	1470L

TEXT #1

Why your Brain Craves Music
By Michael D. Lemonick

Date: April 15, 2013
Complexity Level: Measures at 1170L

TEXT NOTES
This article not only describes the physiological and neurological reasons for music consumption, but also considers intellectual factors such as how paying for music stimulates us more than free music.   Sample Text-Dependent Questions (to drive initial close reading and discussion):   1.   How might music play a role in human survival?   2.   In what ways do we demonstrate enjoyment of music?

NPR's Music Page

Source/Link: NPR's Music Page – National Public Radio's searchable music website featuring recordings, articles, and interviews

TEXT NOTES
NPR's Music Page is a rich, diverse, informative site about music. It can provide a good way to engage students in the topic and stimulate thinking in a variety of ways.

TEXT #2

A Brief History of the Music Industry
By Theo Smith

Date: June 7, 2012
Complexity Level: Measures at 1630L

TEXT NOTES

In this article, the author provides an overview of the life and history of the music industry with insights into current and future states. Through narrative and graphics, it describes the roles played by technological advancements such as the printing press and the Internet. It addresses how digital rights issues such as copyright and piracy shape the music industry as we know it today.

Sample Text-Dependent Questions (to drive initial close reading and discussion):

1.   In what ways has the evolution of music media formats influenced access to and production of music products?

2.   What are some of the implications you think file sharing has on the profitability of music making?

TEXT #3

The Debate Over Anti-Piracy Laws
By Toni Johnson

Date: January 30, 2012
Complexity Level: Measures at 1460L

TEXT NOTES

Text Notes: What are the most pressing concerns for the musicians and the music industry? This précis from the Council on Foreign Relations frames what is at stake, the debate, and policy options, while providing a wealth of links to opinions and studies.

Sample Text-Dependent Questions (to drive initial close reading and discussion):

1.   What aspects of the debate interest you the most? Why?

2.   What are the most important considerations policy makers must engage to create an equitable music economy?

TEXT #4

What is online piracy?
By Recording Industry Association of America (RIAA)

Date: NA
Complexity Level: Measures at 1290L

TEXT NOTES
The Recording Industry Association of America (RIAA) is the trade organization that supports and promotes the creative and financial vitality of the major music companies. Its members are the music labels that comprise the most vibrant record industry in the world. This website, through its links, provides a substantive argument against pirating music. It is a good text for exploring the relationship between the information a source presents and its political and economic stakes in the topic.

Sample Text-Dependent Questions (to drive initial close reading and discussion):

1. In what ways have you violated this definition of "online piracy?"

2. Given the arguments presented on this website, what are the implications for musicians?

TEXT #5

Why I pirate
By Sebastian Anthony

Date: January 18, 2012
Complexity Level: Measures at 1360L

TEXT NOTES
This candid post seeks to justify the practice of music piracy. Citing profit sharing between labels and musicians; criticizing the value of a music product; and, highlighting the access of music for the economically disadvantaged, this argumentative piece lays out a position defending the controversial, if not illegal, practice of pirating and sharing music content regardless of copyright demands.

Sample Text-Dependent Questions (to drive initial close reading and discussion):

1. To what extent does the pricing of access to music, given global economic disparities, influence your view of sharing music?

2. In what ways can a music pirate justify pirating music? To what extent do market offsets like supporting music artists through ticket sales and purchasing merchandise justify music piracy, if at all?

TEXT #6

How the web changed music forever:
it's both a boon and a bane to musicians
By Veronica Majerol

Date: March 11, 2013   /   **Complexity Level:** Measures at 1430L
(This source can be found by using the Gale Virtual Reference Library)

TEXT NOTES

How do bands with small markets gain essential exposure? They release their music on free, open, and public networks. This article considers the democratization of music access, exposing vulnerabilities in traditional music markets, while admitting that open-source music platforms provide for economic opportunities.

Sample Text-Dependent Questions (to drive initial close reading and discussion):

1.   In what ways has the Internet provided musicians an access to nontraditional sales?

2.   What examples can you identify where you would not have discovered music without the Internet?

TEXT #7

'Music's HD moment is now': time for labels and services to
be brave and market a new format, say experts
By Tim Ingham

Date: March 8, 2013   /   **Complexity Level:** Measures at 1350L
(This source can be found by using the Gale Virtual Reference Library)

TEXT NOTES

While for various reasons the music sales industry has suffered over the past two decades, it appears listeners have also suffered. This article demonstrates that, since the advent of online downloading, the quality of the music we hear has remained (unnecessarily) poor.

Sample Text-Dependent Questions (to drive initial close reading and discussion):

1.   Describe some of the reasons for the sustained decline in the quality of online music.

2.   In what ways does the ubiquity of the MP3 format influence the listener's perception of and desire for "high-fidelity" music?

TEXT #8

Spotify's Daniel Ek: The Most Important Man in Music
By Steven Bertoni

Date: January, 4, 2012
Complexity Level: Measures at 1470L

TEXT NOTES
This Forbes article profiles the young businessman behind the internet's rising star music platform, *Spotify*. With one-third of Sweden's online population using the service – a quarter of these paying for premium service – the article makes the claim that *Spotify* could save the music industry. Sample Text-Dependent Questions (to drive initial close reading and discussion): 1.   What role did pirated music play in gaining record labels' attention and eventually contracts to license music to *Spotify*? 2.   What aspects of *Spotify* influence its usership over other services like *Pandora*?

TEXT #9

Why I No Longer Give Away My Music
By Bob Ostertag

Date: June 6, 2013
Complexity Level: Measures at 1270L

TEXT NOTES
"If a virtual tree falls in a virtual forest and no one opens the file, does it still make a sound?" Musician, Bob Ostertag recounts the unexpected perils of giving his music away for free. Sample Text-Dependent Questions (to drive initial close reading and discussion): 1.   How does the monetization of music promote the musician's interests? 2.   In what ways do copyrights inhibit creativity of new artists?

TEXT #10

The True Cost of Sound Recording Piracy to the U.S. Economy
By Stephen E. Siwek

Date: August 21, 2007
Complexity Level: Measures at 1470L

TEXT NOTES

A study by the conservative think tank, the Institute for Policy Innovation (IPI), that discusses the adverse economic influence of music piracy.

VII. ADDITIONAL RESOURCES RELATED TO MUSIC

NPR's Music Page
National Public Radio's searchable music website featuring recordings, articles, and interviews.

Digital's tipping point: U.S. recorded-music revenue is now officially dominated by digital even as downloads slow, but streaming is accelerating – by Ed Christman, June 1, 2013.
An article that describes the surge of online music consumption in 2012, accounting for more than half of all music revenues in 2012, a first.

What recording means to me: to open our 90th anniversary celebrations, leading artists reflect on how listening to and making recordings has fundamentally changed the way they think about music – April 2013, various music recording artists share the influence music has on their lives.

Digital Music Consumption on the Internet: Evidence from Clickstream Data – an in depth research paper by Luis Aguiar and Bertin Martens of the *Joint Research Centre* showing how legal and illegal music markets affect each other and how to approach music consumption on the Internet for understanding audience trends.

Interchangeability – October 2, 2006 - a video that walks the viewer through the history of music recording and how Digital Rights Management (DRM) fits into the current music industry landscape.

Are YOU Ruining the Music Industry? – by Suzanne Fitzpatrick, November 2009 – a perspective piece arguing that piracy robs music artists.

Copyright watchdog urges industry dialogue – a *China Daily* article from April 26, 2013 that discusses China's role in copyright violations and the necessary conversations between composers and online providers to help balance interests.

The 25 Most Important Civil Rights Movements in Music History – by various contributors, this slideshow features images and commentary on key moments in history where civil rights and music collide – from the 1956 integration of southern dancehalls to Elton John and Eminem's Duet at the 2001 Grammys.

The Greatest – a densely linked repository of videos, arguments, and user comments curated by the New York Times' chief music critic Anthony Tommasini, in which he seeks to persuade readers as to the top-10 historic and contemporary classical composers.

Documenting the zenith of women song composers: a database of songs published in the United States and the British Commonwealth, CA. 1890-1930 – by Christopher Reynolds, June 2013 – a data report on the surprisingly rapid increase in female music publications, providing historic contexts and possible causes.

Musical Chills Related to Brain Dopamine Release – a podcast by *Scientific American* that discusses a new study that investigates the body chemistry of pleasure derived from music

Plunderphonics – an interactive website by John Oswald that presents a revolutionary standpoint from the artist's perspective on how to approach copyright from a compositional standpoint; discusses unresolved issues related to author copyright

Positive effects of Music piracy on the Music Industry –highlighting the available capital of typical music pirates (teens), the post illumines the longitudinal impact of music appreciation and piracy
Title: 4'33"
http://www.youtube.com/watch?v=zY7UK-6aaNA
Author: John Cage
http://library.thinkquest.org/06aug/02241/pros.htm