

Example of a Well-Designed Course in: MUSIC/REGIONAL STUDIES

1. Specific Context

- **The subject matter:** Music from Appalachia
- **The title of the course:** Appalachian Music
- **Typical class size:** 60
- **Level of the course:** 2000
- **Mode of delivery:**
 - Blended face-to-face (2.5 hrs/week) and online site (Moodle)
- **Type of institution:** 4-year university

2. General Description of the Course

This course provides an introduction to the music and musicians of the southern Appalachian region, and it fulfills either a General Education and/or Humanities requirement. Students at every undergraduate level and a wide variety of majors take the course, which includes two in-class meetings per week for 75 minutes and an online Moodle environment that includes class materials (notes, streaming music, readings, web links, forums, calendar of events, etc.). Students work as individuals on some projects, as well as in groups for in-class quizzes and two projects.

3. Big Purpose of the Course

"My hope is that...

In this course, students will...

And as a result, after college they will be able to...

1. Gain a deeper understanding and appreciation of Appalachia and the musical traditions from the region.	<ul style="list-style-type: none">• Use these tools for engaging community events in the future and appreciating cultural similarities and differences.• Become active participants in their communities' musical scenes, e.g., attending concerts and performances.
2. Learn to be active listeners, clear and engaging communicators and more independent information seekers, particularly for musical resources available within and	Continue learning about music and its relationship to life beyond the classroom.

outside of academia.	
3. Develop deeper understanding of America's musical history.	Recognize and interpret the current American musical landscape and deal with controversial themes, such as stereotypes and racism.
4. Learn to work with cohorts in both quizzical and creative ways.	Carry these skills into their lives after they leave the class, helping them forge relationships and collaborations in their workplaces and communities.

4. Important Situational Factors/Special Pedagogical Challenge

This course is taught in two very different styles of classrooms. One is in a large auditorium-style recital hall in the music building. This room has great space for presenting artists, watching film footage, and listening to music in-class. But, the space is challenging when trying to work with students in groups and create lively in-class conversation. The other space is a large room with separate round tables that can seat 4-7 students. This room is perfect for working in groups on quizzes and projects, because the students are naturally dispersed in groups. The room also has a stage, but the A/V capabilities are more limited.

Another challenge with this course is breaking down stereotypes of Appalachia and Appalachian Music. Students frequently come into the class expecting an entire semester on bluegrass and/or country music. They have images of a bearded, toothless banjo player on the front porch of an old run-down cabin picking music similar to that on Deliverance. We examine the roots of Appalachian stereotypes and breakdown the preconceived notions by exploring the wide array of diversity in Appalachian music, including r&b, blues, jazz, soul, and funk, in addition to more well-known folk styles.

5. 3-Column Table

LearningGoals:

Assessment Activities:

Learning Activities:

<p>1. Foundational</p> <ul style="list-style-type: none"> Students will be able to identify what/where Appalachia is and recognize the major folk instruments, styles, and musicians from Appalachia 	<ul style="list-style-type: none"> In-class quizzes (possibly RAT), conducted both individually and as groups Use of foundational knowledge within class projects and individual reflective writing. 	<ul style="list-style-type: none"> In-class multimedia presentations/out-of-class reading. Participation in forum discussions on subject material. In-class quizzes conducted as individuals and groups.
<p>2. Application</p> <ul style="list-style-type: none"> Be able to identify instruments and musicians in context at local/regional events and assess their function Students will utilize and improve active listening, communication and writing skills in within the context of Appalachian music 	<ul style="list-style-type: none"> Individual reflective experience papers. Write listening reports that will be peer reviewed. 	<ul style="list-style-type: none"> Attend community/regional events that include live music and write reflective experience papers about them. Students will write listening reports, including a record review to be presented in front of the class.
<p>3. Integration</p> <ul style="list-style-type: none"> Identify the relationship between folk/traditional and modern musical styles and connections between Appalachian and American/world music. Explore relationship music plays in labor/work, religious, and leisure environments in Appalachia 	<ul style="list-style-type: none"> Write a group or individual song. Incorporation of identified relationships in writing. 	<ul style="list-style-type: none"> Groups or individuals will compose lyrics for a song utilizing the form of Appalachian labor/work music. Relationships should be identified in ASULearn forum reflection, experience papers, listening reports, and in-class student presentations.

<p>4. Human Dimensions</p> <ul style="list-style-type: none"> • Develop a deeper understanding of the stereotypes associated with Appalachia and Appalachian music • Increase their awareness and involvement in local/regional living musical traditions and events 	<ul style="list-style-type: none"> • Reflective forum posts and experience papers should address stereotypes. • Attendance of out-of-class events that include live Appalachian music • Class presentations/discussions 	<ul style="list-style-type: none"> • Watch film(s), look at photographs, and read excerpts that highlight Appalachian stereotypes, followed by in-class discussion; students will continue dialogue through online forum posts and reflective experience papers that address stereotypes • Observe live Appalachian music first-hand in the "field" • Work in groups to articulate the current status and shape of common Appalachian stereotypes and their relationship to music from the region
<p>5. Caring</p> <ul style="list-style-type: none"> • Gain deeper appreciation of folk music and folk musicians, in addition to the diversity of Appalachian musical styles and musicians 	<ul style="list-style-type: none"> • Reflective writing on ASULearn forums • Participation in hands-on day • In-class presentation • In-class performances 	<ul style="list-style-type: none"> • Students will reflect on ASULearn forums • Students will participate in a hands-on class day in which they try playing dulcimers, banjos, mandolins, and bones • Students will make in-class presentations (individually and in groups) about newly-discovered musicians, styles, and/or local/regional events. • Students will interact with Appalachian musicians during in-class performances

<p>6. Learning to Learn</p> <ul style="list-style-type: none"> • Become better information seekers and identify unique resources available to Appalachian State University students 	<ul style="list-style-type: none"> • Appalachian Musical Resources Project 	<ul style="list-style-type: none"> • Take tour of W.L. Eury Appalachian Collection and complete 4-part Appalachian Musical Resources Project that familiarizes students with musical resources in the collection, ASU's library website, general Internet sources, and the class AsuLearn site.
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These goals reflect a combination of outcomes that are part of the Appalachian State University General Education, as well as common themes that occur in the Appalachian Studies program and curriculum. The goals take specific advantage of resources available to students in the ASU library, access to a lively community scene of traditional music, and ideas developed during the Course Re-design retreat.

6. Weekly Schedule

Week:	TUESDAYS:	THURSDAYS:	Between classes:
1.	Welcome/Introduction/Listen to 5 songs by Appalachian Musicians	Continue introduction of Appalachia the region; split class into groups of 4-6 students	Students begin listening to online streaming music, reading about the region, and checking out the online class website.
2.	In-class talk and activity to familiarize students with resources; work on listening skills with in-class activity; talk about Doc Watson as "consummate" Appalachian Musician.	In-class presentation on Cherokee music and concepts of folklore and folk music. In-class group quiz 1.	Students work on out-of-class Appalachian Musical Resources Project (an information literacy assignment that will get students into the special collections of the ASU library and exploring online resources

			available to them as ASU students).
3.	Appalachian Musical Resources Projects due in class, which includes some in-class reflection/discussion; Start talking about ballads	Continue presentation on ballads; in-class exercise on writing out-of-class experience papers.	Students begin looking for out-of-class event to attend for one of two experience papers.
4.	Guest artist: local folk musician, Rick Ward, visits class to share music and stories and interact with students.	Begin discussion of folk instruments. Also, in-class exercise on writing record reviews. In-class group quiz 2.	Students continue listening to online streaming music and videos to familiarize themselves with folk instruments, and start looking for CD to review (as part of culminating Tour Guide Project).
5.	Continue discussion of folk instruments, including in-class demonstrations of several.	In-class presentation on fiddle; Record reviews due, including in-class peer-review exercise. In-class group quiz 3.	Students continue listening to online streaming music and videos to familiarize themselves with folk instruments; also continue looking for out-of-class events to observe.
6.	In-class presentation on the banjo; including demonstrations of numerous instruments and playing styles.	In-class presentation on the dulcimer; and HANDS-ON experience (dozens of dulcimers and a handful of other folk instruments are made available for a single hands-on day with students). In-class group quiz 4.	Students continue listening to online streaming music and videos to familiarize themselves with folk instruments; also continue looking for out-of-class events to observe.
7.	In-class presentation on sacred music styles of Appalachia; and guided in-class group work for songwriting project and tour-guide project.	Continued presentation on sacred music, including film highlighting stereotypes; Experience paper #1 due in class.	Students continue listening to streaming music, collaborating with group, and finishing experience paper #1.
8.	In-class guided group work day to continue collaboration on songwriting project and tour-guide project.	In-class presentation on the blues and black musicians from Appalachia. In-class group quiz 5.	Students continue listening to streaming music and working on individual sections of Tour Guide Project
9.	In-class presentation on early	In-class presentation on Carter	Students finish preparing their

	commercial recording and radio era.	Family and Bristol Sessions; Preliminary Tour Guide Project due from each group	group-submitted Preliminary Tour Guide Project
10.	PBS film on Carter Family; in-class feedback of Preliminary Tour Guides. In-class group quiz 6.	In-class presentation of Labor/coal mining songwriters; group exercise on songwriting.	Students will work with their groups and as individuals on song-writing project
11.	Finish discussion of Labor/coal mining songwriters, and final group-work time on Song Writing Project. In-class group quiz 7.	Students present songs they composed as groups for Song Writing Project.	Students will work with their groups and as individuals on song-writing project
12.	In-class presentation on bluegrass music	In-class presentation/films on bluegrass music. In-class group quiz 8.	Students continue listening to streaming music; reading about Appalachian Music; working on Musical Tour Guides; and thinking of final event to attend for Experience Paper 2.
13.	In-class presentation on Country musicians from Appalachia.	In-class presentation on folk music revivals. In-class group quiz 9.	Students continue listening to streaming music; reading about Appalachian Music; working on Musical Tour Guides; and thinking of final event to attend for Experience Paper 2.
14.	Final group Tour-Guide Presentations	Final group Tour-Guide Presentations	Students continue listening to streaming music; reading about Appalachian Music; working on Musical Tour Guides; and thinking of final event to attend for Experience Paper 2.
15.	Tour-guide presentations feedback and class discussion (including peer- and self-assessment). Final in-class group quiz #10.	Wrap-up feedback; last experience papers due; in-class film on Bill Withers and discussion of contemporary music in Appalachia	

- Include, if possible, a brief description of your teaching strategy

My teaching strategy consists of a combination of in-class lectures/presentations, in-and-out-of-class experiences with instruments and local musicians, group collaboration on projects and quizzes, and individual reflection through experience papers, listening to and reading about Appalachian Music, and contributions to online forums. In-class presentations will include a host of resources, such as Powerpoint slides, “canned” music, live musical demonstrations, videos, and guest artist(s). We will also have a hands-on day, where students get to play a handful of instruments, helping build their understanding and appreciation for the instruments, musicians, and playing styles.

Students will work in groups on quizzes to keep them knowledgeable about ideas and concepts, and also to encourage group interaction and discussion. Groups will also work on two projects together: a song-writing project that will encourage them to work creatively together; and a Tour Guide project that will encourage them to utilize information and concepts taught throughout the semester and combine them in creative ways to present to the class. The Tour Guide Project will include a variety of assessments, including from the instructor, class, group, and self. Students will also be required to attend at least two out-of-class experiences with live music and submit reflection papers. Students will also be required to participate on the class website, by listening to streaming music and commenting on class forums.

- Add 1-2 paragraphs of comments about anything special you need to do, to make this course work right.

One of the biggest challenges of this course is the difference in classroom settings. One space is a music recital hall with cascading theatre-style seats and a big stage. This space is excellent for presentations and performances, but not the best space for group work. I might consider ways to utilize some of the surrounding areas, such as the lobby and back stage spaces, when we conduct in-class group work. The other space has lots of round tables, but is very sprawled. This space makes for excellent in-class group collaboration, but it is a more challenging space for bring the class together as a whole and making presentations. Perhaps, I need to look ahead to the day’s activities and have the students help re-arrange the space for days primarily focused on presentations.

Another challenge of this course is the size, which typically has 60 students per section. This size can make it difficult to provide prompt feedback, which is something I strive to keep timely. In the past, I focused my attention on projects and

assignments, and I let the online forums primarily be led by students. But, I have found these online forums are much more lively, interesting, and engaging, when I have a chance to participate as an instructor. And, I hate when students make posts and no one replies or keeps the discussion going. So, I might think about new ways to keep the forums lively, such as requiring students to both initiate and respond to forum threads. I will also work on budgeting my time to allow more instructor participation in the forums, particularly as the majority of assignments and projects are submitted in the middle and end of the semester.

7. Evidence of Impact

Though I have only had the opportunity to try this new design for AS/MUS 2016 Appalachian Music for one semester, I have already seen numerous positive impacts on student engagement, levels and types of learning, and my teaching skills. Prior to this re-design, I ran my course in the typical lecture-discussion-assessment style. I would present topics, have discussions (mostly online), and give quizzes and exams. As Dr. Ross noted in the Course (Re)Design Retreat, a typically response from students was "Is our final going to be comprehensive?" Or, put another way, "Do I need to remember anything beyond the exam?"

Getting rid of exams in this class was a radical change for my personal teaching style and the course. I have found the two new group projects – Songwriting Project and Musical Tour Guide Project – incredibly rewarding for the students. These projects have forced them to work with cohorts that they did not previously know in both quizzical and creative ways. The students have to present their final projects to the class, and - for the most part - they took great pride in their work (especially the songs they wrote!). I also never used peer or self-assessment, and while I need to tweak the process, the feedback students receive has been timely and consequential in positive ways. The Tour Guide Project has forced students into a forward-thinking mentality, and the results were a higher level of learning than I had previously achieved in this class.

8. Most Exciting Aspect of the Re-Designed Course for Me

Before completing the course re-design, I never considered having group projects in my class. Since working on this re-design, I have had the opportunity to implement the changes for one semester, and the group song-writing projects was one of the most dynamic, engaging, and rewarding projects of the semester. I also started experimenting with group quizzes. In the past, I utilized regular quizzes as a method of keeping each student responsible for being in class, on time, and prepared. The group quizzes have helped stimulate dialogue amongst students about the subject material,

and, as a whole, the students were much more engaged in the material with group quizzes. Though some students are less deserving of the group score, those unprepared end up being very attentive to the conversation, and they leave class knowing more about the subject instead of frustrated with a low quiz score.

9. My Contact Information

My name and institution: Mark Freed – Appalachian State University

My email address: freedmc@appstate.edu