CREATING ALABAMA MUSIC HERITAGE AND THEORY:
EQUIPPING STUDENTS WITH STATE PRIDE
THROUGH EFFECTIVE CURRICULUM

by

Julianne Rae Mattox

Liberty University

A MASTER’S CURRICULUM PROJECT PRESENTED IN PARTIAL FUFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS IN MUSIC EDUCATION

Liberty University

November, 2019
CREATING ALABAMA MUSIC HERITAGE AND THEORY:  
EQUIPPING STUDENTS WITH STATE PRIDE  
THROUGH EFFECTIVE CURRICULUM  

By  
Julianne Rae Mattox  

A Master’s Curriculum Project Presented in Partial Fulfillment  
Of the Requirements for the Degree of  
Master of Arts in Music Education  

Liberty University, Lynchburg, VA  

November, 2019  

APPROVED BY:  
Dr. Monica D. Taylor, Ph.D., Committee Chair  
Dr. David K. Schmal, D.M.A., Committee Reader  
Dr. Vernon M. Whaley, Ph.D. Dean of the School of Music
ABSTRACT
Across general music curricula, there is always a concern for student interest. For elementary age students, music is viewed as magical and fun. It seems that as students age, if they are not in band, music begins to lose some of its magic. With any class, student interest and involvement is key for the academic success of the curriculum. If students have to take a class that they do not want to take, they automatically lose interest. It is important for teachers to present their curriculum to students in a way that grabs their attention and allows them to enjoy what they get out of the class. In the case of Music Appreciation/Art’s Survey classes in colleges and high schools throughout Alabama, students are not always interested to learn about music. They assume that “boring” music will be covered – for example, Baroque, Classical, and Romantic music. Music Appreciation courses should be relatable to the students. This proposal will give a deeper look into creating a music curriculum that centers around Alabama Music History and folklore. Research will guide the development of this curriculum as well as interviews and focus groups. Specific research questions will be answered that will lead to the end result of a music curriculum that allows students to relate and make connections with the state they live in.

Keywords: Music Education, curriculum, Alabama Music Heritage, Music Appreciation, Music History, folklore.
Acknowledgments

First, I would like to thank my family, especially my parents, for their support not just in working towards my Masters, but in everything that I do. If it were not for their godly influence in my life, I could not even begin to imagine what my life would be like.

Second, I extend thanks to my administration for encouraging and supporting me throughout this process, and giving me the resources to be a better music educator. I also wish to extend my gratitude to the faculty and staff of Liberty University’s School of Music. I am so thankful I made the choice to work with this institution, and could not be prouder to be an alum.

To my One and Only: Even though we did not know each other when I started this process, you were there to encourage and support me during the tough times. Thank you for believing in me and cheering me through the end stages of this writing/research process.

And finally, thanks to my wonderful, compassionate God. His Word has taught me so much through this time of receiving my Masters. Lamentations 3:22-23 tells us that His mercies are new each and every day, and for that I can only praise my Maker!
Table of Contents

Abstract ................................................................................................................................. iii
Acknowledgments ............................................................................................................... iv
Chapter I: Introduction ...................................................................................................... 1
Chapter II: Literature Review .......................................................................................... 7
Chapter III: Methods ........................................................................................................ 15
Chapter IV: Research Findings – Description of the Curriculum .................................... 19
Chapter V: Conclusions and Recommendations ............................................................. 24
Appendices
  Appendix A – Curriculum Design ................................................................................... 27
  Appendix B – IRB Approval Letter .................................................................................. 48
  Appendix C – Screening Survey ...................................................................................... 49
  Appendix D – Student Recruitment Letter ..................................................................... 50
  Appendix E – Parent Recruitment Letter ....................................................................... 51
  Appendix F – Student Consent Form ............................................................................... 52
  Appendix G – Parent Consent Form ............................................................................... 55
  Appendix H – Focus Group Questionnaire ..................................................................... 58
  Appendix I – Research Interview Questions ................................................................... 59
Bibliography ......................................................................................................................... 60
Chapter I – Introduction

Background

Music education spans back hundreds of years, even to Biblical times. Moses is listed in the Bible as one of the first educators. Since the beginning of time, education has been simple: teach the content. Music educators want their students to be able to either play music or become proficient in music theory or music history. While this concept has remained unchanged, there have been tweaks to music education in the United States. Music education has undergone several changes in order to include core subjects. For example, music classes have the ability to include standards that correlate to literacy, science, math, and social studies.

A recent snapshot of music education in the United States shows adjustment to changes. In the past, music classrooms have used the 1994 national standards, however; classrooms are adapting the 2014 national standards. Following the guidelines of the national standards, states create their own standards. Alabama had changes made to their arts education standards in 2017.

This paper will propose a curriculum that is specific to the state of Alabama, while focusing on the history of Alabama’s folklore in music. There will be research conducted on the following subjects: Muscle Shoals, Alabama and the Florence Alabama Music Enterprise (FAME) Recording studio, Hank Williams Sr., and the state song of Alabama. The research will reveal the kind of music that was popular during the 1950s and 1960s in Alabama, while at the same time comparing the music culture to the social structure and culture of Alabama.

---

2 Exodus 15:1. ESV.
Statement of the Problem

Music education is prevalent in school systems today, whether Band, Choir, or a Music Appreciation course. There are many advances that have been made for the case of instrumental and choral music courses, however; Music Appreciation, Arts Survey (a class that encompasses Drama, Music, and Art), and all other general music courses seem to fall by the wayside. Students are bound to show interest in something to which they can relate. As a result, students are not retaining enough information in subjects that do not grasp their attention; therefore, they are unable to relate to the content. If students are able to relate to the content, many connections can be made that can ensure a higher level of learning. This will allow students to develop pride for the content. Using this information, the problem is presented is having a music curriculum that students can relate to in order to develop a deeper appreciation for music history in their own culture as well as state.

Statement of the Purpose and Working Hypothesis

This proposal will consist of a curriculum that will center on Alabama Music Heritage. At the start of research with students, the working hypothesis asked the question: “Do students know about Alabama Music History, and if not, can a curriculum based on it grab students’ attention?” This curriculum will be created in a way that will present unique ideas for the students to consider and relate to. Music heritage is important to everyone; unfortunately, though, their heritage can go unnoticed. This will allow students to gain a sense of Pride for Alabama’s music heritage, as well as to gain interest in the content that will be taught.
Significance of the Study

The research and methodology for this study will provide countless resources when creating the curriculum. The beauty of this study is that cultural and musical issues will be addressed. There will be connections made between Alabama history as well as Alabama’s music culture. There are current examples of organizations working to instill a pride of Alabama’s music and general history. One prominent example is the Alabama Jazz Hall of Fame’s initiative to give classes and private lessons in jazz theory and jazz performance.\textsuperscript{4} Using this and other examples will prove continued education of Alabama’s history in music.

Research Question and Sub-Questions

One goal for this curriculum is to have an even amount of content covered per unit. For example, four weeks may cover Muscle Shoals and the Shoals Sound, while the next four weeks will cover the Civil Rights movement and the music that it influenced. This is an ideal goal; however, the research itself could limit the process. The following questions have been asked during the research process:

1. How much information can be found about this topic in order to create a unit of curriculum?

2. How does music tie into Alabama History?

3. How did the Civil Rights movement affect music in Alabama?

4. In what ways, if any, has Muscle Shoals put Alabama on the map for music industry?

5. How many popular artists are from the state of Alabama? How have they influenced Alabama Music History?

6. What is the connection between Alabama History and Alabama Folk Music?

These questions were able to help guide and shape the research into the end result of curriculum. In the beginning stages of research, there have been more findings about Muscle Shoals as opposed to Nat King Cole and the Civil Rights movement in Birmingham. A major question that needs to be answered when discovering a topic to include in the curriculum is, “Can enough information be found in order to create a unit of study?” While there may not be enough information and resources to create an entire unit on Nat King Cole’s influence in Alabama during the Civil Rights Movement, research can be made to create a unit around the topic. During the Civil Rights, people in Alabama were not that fond of jazz music, because there were many black musicians and singers involved. Other artists and musical examples can be found to supplement the curriculum.

Another major question that is asked during the research process is, “How does music tie into Alabama History?” From the research side, main events in Alabama culture influence change in lifestyle, politics, and even music. The effects on music have proven to be extraordinary for Alabama’s folklore. The curriculum will be designed in a way that students will not only learn more about their state’s history, but they will also discover new artists and music genres.

---


6 Ibid.
Glossary of Terms

**Aesthetic Education** – A conventional theory that views music as a way of listening in order to learn about music.

**Arts Survey** - A class that focuses on the three main parts that make up the fine arts: Theater, Art, and Music.

**Data Collection** - A simple way to state how information will be received for this project. For example, visiting places, doing online research, and focus groups will be the main sources of collecting data.


**Folklore** - The culture and tradition that spans back hundreds of years.

**Folksong** - A song that relates to culture and tradition. Folksongs are not typically written down; they are learned and passed down orally.

**Muscle Shoals Sound** - A phrase coined by Rick Hall. This sound is a mixture of gritty R&B and country soul. This sound created an alignment of black singers and white musicians.

**Praxial Education** – A newer theory that negates Aesthetics Education. Praxial focuses on teaching music as a practice, using action learning.

**Quantitative Data** - Data that focuses on the amount of research and data collection. The relationship between variables, such as students and school, is observed.
The Shoals - Nickname for the Muscle Shoals Region. Made up of Florence, Tuscumbia, Sheffield, and Muscle Shoals. Located in the northwest corner of Alabama along both sides of the Tennessee River.

Survey Method - A method of research that provides quantitative data. This data can be collected by observing a sample of opinions so that the researcher can draw opinions.

State Song - A song that is declared the official state song by the state’s legislature.
Chapter II – Literature Review

Articles have been reviewed in order to find some commonalities for the topic of Alabama Music Heritage. As a result, the literature has shaped the direction of the curriculum and content. The literature used can be divided into two major topics: Music Education Curriculum and Alabama Music History. Music Education Curriculum research covers various aspects from the development to the educational philosophies used. In the same idea, Alabama Music History covers the entire state of Alabama, while uncovering genres of music that are specific to certain regions in the state.

Music Education Curriculum

When creating a curriculum, it is important to begin with the end in mind. All decisions made must be made with the best intentions for students. Van Brummelen says:

In the end, students must personally understand, interpret, and respond to knowledge. In other words, curriculum documents are no more than guides. Teachers who are reflective practitioners use their best judgement to do what is best for their students. They consider, choose, adapt-and reject-parts of guides, textbooks, and other resources.\(^7\)

The literature provides guidelines as far as philosophies, such as praxial music education. Praxial education is ideal for this generation because it focuses on action-based learning.\(^8\) This curriculum will strive to be a hands-on learning experience for students in order to gain their interest in the content. Texts such as Van Brummelen\(^9\) and Regelski\(^10\) offer topics and helpful tips for creating an effective music curriculum. Van Brummelen’s book *Steppingstones to Curriculum: A Biblical Path*.

---


Curriculum: A Biblical Guide gives the reader a Biblical view when it comes to creating curriculum that shares a Biblical Worldview. Educators have a responsibility to introduce their students to any and all worldviews.11 Van Brummelen’s approach may come across as pushy in favor of Christianity; however, he stresses the importance of teaching all worldviews.12 Van Brummelen says:

They (teachers) should show how they base their own conclusions on beliefs and evidence. That is the only way to be sincere and get students to think about what is right and wrong. Interpretation enters any meaningful argument. Good teachers hold, express, and defend moral and religious views.13

Van Brummelen’s text provides a support for creating neutral curriculum. This idea is relevant for this project because of various topics that involve politics and opinions. The majority of research includes the Civil Rights movement, which can be a controversial topic. When creating curriculum, Van Brummelen’s stance will help develop curriculum that is neutral in worldview and belief. The development and presentation of the curriculum is meant to teach students the historical events that have led to the music culture in the state of Alabama. The purpose of this development is to make students aware of events that occurred, instead of forcing a worldview on students.

Regelski’s book Teaching General Music in Grades 4-8: A Musicianship Approach focuses on the act of teaching general music. While this course does not include playing instruments, Regelski provides organization tips for curriculum. There are different stages for planning music curriculum: Action Ideals, Management Staging, Readiness Staging.14 For research purposes, Action Ideals provides the most support. Action Ideals involve using action learning. While this

12 Ibid.
13 Ibid.
14 Regelski. Teaching General Music in Grades 4-8: A Musicianship Approach. 52-61.
course is a music appreciation course, it is important that action learning takes place. Regelski comments, “Action Ideals focus teachers on real-life musicking as the bases for promoting competence and positive attitudes.” In summary, the aforementioned literature gives guidelines to creating a curriculum that consists of action-based learning.

Praxial versus Aesthetic Education

Curriculum is important in education because it answers the “What?” of a classroom. When faced with creating a curriculum, a music teacher must have the end in mind. When creating a curriculum, an educational philosophy must be established from the start. Music Education philosophies have two opposing views. Two major philosophies of music education that are commonly discussed are Reimer’s aesthetic education and Elliott’s praxial music education. When education philosophies are changed, it is natural for curriculum to follow suit.

This curriculum will require a combination of Praxial and Aesthetic Philosophies. The hope for this curriculum is to encourage the students to have pride in their state’s musical history as well as be able to apply certain aspects of the curriculum to their own lives. Because of the different cultures prevalent in Alabama’s past and present, students will be given different chances to experience the aesthetic side of Alabama’s folk music. Students will also have the opportunity to apply the curriculum to their lives by learning how to read and write music. Because of that, the curriculum will take an action based learning approach, which falls in line with the Praxial Philosophy.

---

Alabama Music Heritage

The other half of the literature used for this research provides information about the history of Alabama, as well as its music history. Research on well-known artists has led to the discovery of important historical events that happened in Alabama that had an effect on the music. Literature not only gives past accounts of artists and their influence on the music industry; it also gives evidence of social conflicts and the affect it has on music. Whether it is the death of a star, or a social change, music and society is affected.

Alabama Folksongs according to Byron Arnold

In 1945, Eastman School of Music graduate, and assistant professor of music at the University of Alabama Byron Arnold began his research of Alabama Folksongs. Over the course of a summer spent traveling the state and interviewing people, Arnold had collected 258 folksongs distinct to Alabama. 153 of those folksongs were selected to be in his published book *Folksongs of Alabama*.\(^\text{17}\) According to Arnold, the state of Alabama is divided into three sections of folksongs: old English ballads, spirituals, and minstrel music. Old English ballads are found in Northern Alabama; Minstrels are found in the Montgomery/Central part of Alabama; and in South Alabama a mixture of spirituals and English ballads. Even though there is a clear distinction of ballads, spirituals, and minstrel music in distinct sections of the state, Byron is still not clear on the division of the material. Robert W. Halli Jr. wrote a book to respond to Byron’s collection of folksongs and states, “The division of material into the categories of ballads, folksongs, and spirituals is not a clean one. . .the worth of songs has never depended on their

particular positions in a collection.” The only separation that is seen is the origins that allow the state to be divided into the three sections. The entire idea behind folksongs is the oral tradition and the fact that these songs were essential to everyday life. Folksongs were meant to be sung in nurseries, at work, at spiritual gatherings, or even just playing on the porch. This literature is influential to the research because it allows for the reader to see different influences that have come together to create Alabama’s music culture.

This article gives a substantial foundation to the development of the curriculum because of the general history and cultures that it provides. Using this article, the curriculum can be divided into units that correspond with the distinct three sections of musical genres in the state. The curriculum can have three major sections: Old English Ballads, Spirituals, and Minstrel Songs. From these three sections, units can be created by using chronological history to show development and use of the three genres.

Muscle Shoals and FAME

Muscle Shoals, Alabama is well-known for the FAME Recording studio. This recording studio hosted several recordings from artists and groups such as Aretha Franklin, the Rolling Stones, Bob Dylan, and Paul Simon. Research has uncovered that Muscle Shoals bridged the gap when the music industry moved from R&B to Rock and Roll. Mick Brown is quoted to have said, “The guitarist Jimmy Johnson and the bassist David Hood were among the ‘Swampers’, the studio musicians that gave Muscle Shoals its distinctive character- a mixture of gritty R&B and

---

19 Ibid. Xvi.
country soul that was to be a prevailing aesthetic in rock music through the 1960s and 1970s.”

FAME studios became so popular that they rivaled New York, Los Angeles, and London as “one of the most important recording centers in popular music.” FAME is unique because of the way it brought together musicians and singers of different races during a very turbulent time. Mick speaks of founder Rick Hall’s method of creating the “Shoals” sound as “...a particular alignment of black singers and white musicians...” With Alabama as the center for segregation and hate crimes, many different black singers and musicians came under fire during the 1960s. Yet, in the midst of that turmoil, there was FAME trying to bring together races to create a sound that put Muscle Shoals on the map. When Rick Hall founded FAME, there was virtually no music scene in Alabama. The nearest recording studios were over 100 miles away in Nashville or Memphis. Because of this, Rick Hall has been able develop the unique Shoals sound by working with local musicians and singers. Rick Hall was truly a man before his own time. He was a musician, songwriter, arranger, and music businessman. It has been said that Rick Hall created the idea of music industry. As the Shoals sound developed into the distinct R&B sound, record producers from across the United States would send their musicians and singers to Muscle Shoals to record. As a result, many well-known groups and solo artists came from all over the nation to record at FAME.

---

22 Ibid. 1.
23 Ibid. 2.
24 Ibid. 3.
25 Ibid. 1.
26 Ibid. 4.
Hank Williams Sr.’s Legacy

Hank Williams Sr., known as the “Hillbilly Shakespeare,” was a native from Montgomery, Alabama.\(^{27}\) Born and raised in the small town of Georgiana, AL, Hank Williams grew up on singing hymns. Literature has shown how Alabama pays tribute to the legacy Williams left behind. During a time when music was transitioning from sacred music to secular songs, Hank Williams is responsible for giving a distinct sound to the genre of Hillbilly music. Even though he died at a young age, his short-lived life changed the course of hillbilly and country music for decades to come.

Another topic that was researched is the continued education of Jazz Music available for Alabama residents. The Alabama Jazz Hall of Fame in Birmingham, Alabama offers jazz classes to people of all ages.\(^{28}\) The Hall of Fame is located across the street from Sixteenth Street Baptist Church, where a bombing occurred in 1965 that killed four young girls. The Hall of Fame not only holds artifacts about Alabama Jazz and artists, but it also serves as a place of tribute for the Sixteenth Street Church Bombing. Further research shows a connection between Jazz music and the bombing. The bombing was the idea of the Ku Klux Klan, in opposition of the Civil Rights Movement. The music world saw similar effects of this movement, especially Birmingham, Alabama native and jazz artist Nat King Cole. Cole was performing in Birmingham in April 1956.\(^{29}\) During his performance, he was verbally and physically harassed by White audience members. Another artist was scheduled to perform; however, the artist canceled and Cole was the second choice. Cole was so injured from this horrific event that he could not finish the

---


performance. This event proved that civil rights has no boundaries. During the 1950s, Rock and Roll music was a new concept, not welcomed by the older generation. Nat King Cole was a jazz artist, who represented the older generation’s preference. The members of this attack did not care that Cole stood for jazz music; they were more concerned about the fact that he was a black artist performing.

---

Chapter III – Methodology

Overview of Project Design

This project included research of well-known Alabama musicians, singers, and composers. From there, the historical aspect around these artists allowed students to see how music has affected the social aspect of Alabama as a whole. Research for songs that were written in Alabama folklore were part of the focus for this project. Research started with looking up famous musicians, singers, and composers. They can be Alabama natives or have some tie to Alabama. From there, the findings were grouped into historical units.

Data collection took place in various settings. There was a focus group that was created using the survey method. Research, as well as interviews, took place in order to create a well-balanced curriculum. The majority of the research that took place was qualitative, in that lifestyles from different historical periods were observed and studied. The interviews and focus group allowed for the date to be observed.

Relationship of the Literature to the Project Design

The literature used for this project design had a unique relationship with the project itself. The beginning research started with general topics such as Muscle Shoals, Alabama, jazz music, Hank Williams Jr., Nat King Cole, and W.C. Handy. The literature research was the start to creating the interview questions. As research with the literature and interviews continued, subtopics were discovered.

---

Project Plan

At the conclusion of the research, a 16-week curriculum was created that will center on Alabama’s music heritage as well as the state’s history. Because the emphasis on this curriculum project was the history of Alabama music and folklore, various kinds of research was conducted. The research consisted of basic reading and studying from public libraries in Alabama, such as Mobile, Birmingham, and Muscle Shoals. The goal of this methodology was to create a timeline for curriculum. Trips were planned in order to retrieve information and reading materials that help present the curriculum to the students. One trip was made to Hank Williams’ hometown in Greenville, Alabama. Williams’ childhood home is still standing and was open for tours of the small 2-bedroom home. Brochures about Williams’ life were collected and used to help with the literature review.

Student interest and involvement was a key aspect of this project. Because of this, a sample group of students were selected for a focused group. This group was composed of ten students, ranging from 9th grade to 12th grade. Thirty percent of these students were involved in band; whereas, the rest were not involved in band. There was also an equal representation of gender and race. In order to have as much anonymity as possible, the school principal selected thirty students at random. The criteria for this selection was that there needed to be an equal representation of 9th-12th graders per grade. Once these students were selected, consent letters and screening surveys were sent home with the students. The students were given a week to have their parents sign the consent forms and bring the survey back. By this point, only ten students
brought their surveys back. The screening survey allowed data to be collected through a survey method.  

When the surveys were turned back in, the focus group was held three days later. Responses from the focus group were written down based on either general consensus or specific responses that would affect the research. At the start of the focus group, the students who did not play an instrument did not care that they did not know about Alabama Music Heritage. But it was interesting that as the kids who played an instrument asked questions about the topic, the non instrumental students began to get involved too. The use of this focus group allowed the curriculum to be developed in a way that is educational, while allowing the students to take ownership and pride about the state in which they live. Like the survey, the focus group followed the same research method as the survey method. Responses were recorded and kept in a secure place with the participant information.

Other data collected were mainly historical facts pertaining to the music history as well as the general history for the state of Alabama. The need for interviews rose as more data was gathered. Over-the-phone interviews about certain aspects of Alabama history and music were conducted due to lack of time to make the trips to these places. A phone call was made to FAME to find out information about the founding of the company, as well as get some recommendations for reliable resources to help with research.

---

Project Implementation

After the research was completed and a curriculum was developed, the project was implemented for an Art’s Survey class during the school year. At the start of the school semester, a group of eight students were selected from the roster. These students were given the same questionnaire that the focus group from the research methodology. This curriculum was planned to span sixteen weeks, complete with units. The organization of the curriculum was in chronological order of events. As the organization continued, subtopics about certain artists appeared, which allowed for regional division to be seen.

At the end of the curriculum project implementation, the same group of students were brought together and given a questionnaire about the curriculum. Their answers from the start of the course and the end of the course were recorded in order to show increased interest in music as well as their knowledge of the state of Alabama. The student responses were recorded through the focus group as well as assessment from the curriculum itself.
Chapter IV – Research Findings – Description of Curriculum

Equipping Students with Pride in Their State

After completing the research with the focus groups and surveys, the creation of the curriculum was easy to see as well as organize. The literature review gave plenty of information to create the learning objectives. The phone interview to FAME and trip to Hank Williams’ childhood home provided more information that allowed students to continue to feel related to the content.

The phone interview made to FAME was with Spencer, a tour guide with the studio. He shared a lot of information about Rick Hall, the founder of FAME especially since he passed away in January of 2018. The main point of the interview was to gather more names of artists that recorded at FAME. Spencer listed Aretha Franklin, Etta James, Wilson Pickett and Clarence Carter. He also informed the researcher that Clarence Carter is an Alabama native, specifically from Montgomery. Carter also worked with FAME and helped publish Etta James’ most famous album: “Tell Mama.” Etta James also recorded and produced this record from FAME. This phone interview really helped shape the direction that the literature research and curriculum development took.

There was an in-person interview made with the curator of the museum at Hank Williams, Sr.’s childhood home in Georgiana. She led a tour around the house, pointing out important aspects of Williams’ life. He died at a young age from a heart attack, which was brought on from his struggle with alcohol and drugs. One surprising fact that was shared by the curator was that Williams was not a very reliable performer. As a child, Williams suffered from Spina Bifida and as a result had tremendous back pain. He did not know how to manage the pain properly, and as
a result he would miss some performing opportunities. The surveys and focus group results showed interest in learning something that is relevant to the students. In light of these findings, the following learning objectives were created:

1. Identify notes on and below the staff for both the treble and bass clef.
2. Explain the factors that made music history as well as their influence in the state of Alabama.
3. Demonstrate understanding of the chords as applied to their original composition.
4. Relate the progression of music history in Alabama to general Alabama history.
5. Create an original composition using the treble clef for melody and bass clef for harmony.

There were ten 9th-12th graders who were randomly selected to participate in the research. The screening survey administered at the start of the research shows that out of the ten students, two were in 9th grade, three were in 10th grade, three were in 11th grade, and two were in 12th grade. Thirty percent of the students were in band or have played an instrument, while the other seventy percent had never been in band. The second part of the research was the focus group. This section helped determine the structure of the curriculum. The general response from the focus group was that the students do enjoy learning about things that relate to them. The participants were proud to be from Alabama; however, they did not know that Alabama had such a rich musical heritage. Ninety percent did not know about Alabama’s music history. When the students were told about FAME and the fact that it was once a huge part in the music industry, the response was surprise and curiosity. This research shows that students want to be able to relate to what they learn in class. The majority of the kids want to do nothing but listen to music. It should be an easy process to teach if the curriculum can be related to the students. The

---

curriculum interests the students, because the majority of kids did not think that Alabama had such a rich history in music.

The research has given light to the lack of musical knowledge from students who do not have a classical music training background. Research has shown that the kids who do have a musical background are more interested in music history because of their ability to perform it.\textsuperscript{34} The participants that were in band or knew how to play music were asking more questions about Alabama Music Heritage once they realized the artists that came from Alabama. The students who did not know how to play an instrument were intrigued about Alabama Music Heritage, but they did not ask any follow up questions unlike the students who do play an instrument. Because of this, the curriculum will not only include Alabama Music History but will include introduction into music theory. The curriculum will start out with a focus on music theory before diving into Alabama Music History. This will only take up a portion of the week’s plans; however, there will be some Alabama Music History included in the first week of curriculum.

In the same manner, the introduction of Alabama Music History is staggered in order to show the combination and influence of cultures in the state of Alabama. The structure of the units in this curriculum will have a power point and video presentation on the main idea that the lesson is based on. For example, the second week in this curriculum will be based on Byron’s Alabama Folksongs. The week’s lessons will be based on learning about the three major genres Byron mentions in his book. Students will be able to learn about the influences that the Ballads, Spirituals, and Minstrel Songs brought to the state of Alabama. By discovering these genres, students will be able to see similarities between the older songs from those genres compared to

\textsuperscript{34} Lose. "Alabama Reaching Out: Jazz Education for Everyone." 30.
the current songs that have branched off from the three traditional genres of Ballads, Spirituals, and Minstrel Songs. These three genres will be prevalent in the rest of curriculum as the class will go over jazz music, Hank Williams Sr., FAME, and Nat King Cole.

Limitations

While the research findings and results were detrimental in shaping the curriculum, there were some limitations that had to do with the survey and focus group. The research findings were important to the curriculum because it provided the unit content. For example, the research led to the discovery of Alabama Folk Songs, The Civil Rights Movement and the Music that goes with it, as well as the infamous FAME Studios. These findings have allowed the curriculum to be divided into 3 major units of the curriculum: Alabama Folk Songs, The Civil Rights Movement, and FAME Studios.

When considering how to put together the survey selection and focus group selection, the size and area of the school came into play. The school that the research took place at is a small school within a small community. The school averages about 50-60 kids per grade level and this school had 7th-12th graders on campus, making the total number of students in 7th-12th grade around 250-300. From there, only the 9th-12th graders were chosen for the study, making the pool of students shrink to 150-200 to select from. The ten student participants provided enough results for this research, however; the size of the school made the selection pool smaller.

The researcher involved in this project also is a teacher at the school where the study was conducted. This limits the results because of the researcher’s relationship with students who are either in the classroom or see the teacher on a daily basis. This was one main reason why the principal was asked to select the initial pool of students, to ensure anonymity, an even
representation of students involved in band, and those not involved in band. The students involved in the research were expected to give their honest answer, regardless of their relationship with the teacher, and that was the result.
Chapter V – Conclusions and Recommendations

Summary

Alabama Music Heritage is a unique curriculum that not only focuses on the state’s history of music, but it grabs the attention of the learner. Students can lose interest in something that they cannot relate to. This is why curriculum in core classes such as Math, English and History make many attempts to get students to be able to relate in order to have lifelong learning. The research that was conducted has shown that students are interested in learning, and this curriculum has the chance to let students learn music heritage from the state they live in.

Compared to World Music history, Alabama Music History is relatively shorter and includes singers, musicians, and artists that can grab the students’ attention. Covering FAME’s influence in Alabama will be an engaging unit because of the artists that came to record there. Aretha Franklin and other R&B artists are still known today, and provides fun learning opportunities for the students.

Conclusions

Research has shown much more than anticipated for this curriculum. Being able to work alongside students has helped develop a curriculum that they can enjoy learning from. In education today, students are seen as more individuals with learning needs or abilities; as a result, this curriculum is expected to interest the majority of students, and have at least one thing to relate to the individual student. Furthermore, research has shown that students tend to retain more information when they are learning something that they are interested in. The hope of this curriculum is to continue to teach students about the history of the state of Alabama.
While this research was specific to Alabama, this template can be used for researchers in this field. Across the United States, there are several various cultures that have come over from other places in the World that influence the music we have in the states today. The literature research can also be useful to the Historical Research Method. This research on Alabama Folksongs, FAME, and various artists can be useful to other researchers who are looking into some form of Music History. This does not need to be shared for sake of retelling history; rather, this can be used to see influences to the music and genres that are popular now.

Recommendations

As previously stated, this curriculum template can be applied to any state, or even country. This gives students a chance to improve and broaden their education. State schools are told to use State Standards, yet this does not have to be limited. This topic was chosen to see what kind of music history lies in the dirt of Alabama, and there were several wonderful discoveries. Results from this research has allowed for a unique and exciting learning experience to occur. The recommendation for this project is that careful organization go into the individual lesson plans. This curriculum has the guidelines for a class that can cut down on students becoming bored and disinterested; however, the teacher needs to do all they can to hold their students’ attention.

Another recommendation is to extend the curriculum past the 12-week period. There is so much information that can take the unit of FAME and make it last longer than one week. This unit can even take a week at a time on certain artists. The exciting aspect of this project is that it has set the foundation to involve students in daily classroom activities, and that it can be expanded to fit the individual needs of the classroom.
APPENDIX A – CURRICULUM DESIGN

<table>
<thead>
<tr>
<th>Student: Julianne Mattox</th>
<th>Course for which you are creating curriculum: Alabama Folk Heritage</th>
</tr>
</thead>
</table>

**Required Textbook for Class (at least two textbooks should be entered with complete information in Turabian style):**


**Identify the problem:** *(What does the student not know how to do? What is the student’s gap in the training or experience?)*

Student cannot identify music and historical periods. Students may have general music class experience. Most likely no background in music theory or history.

**Who are the learners and what are their characteristics?** *(Age, major, pre-requisites, residential, online, or a hybrid of the two)*

High School – 10th to 12th grade students. Students must be 10th Grade and up to sign up for class. This class is offered as an elective for the students. This is a residential course.

**What is the new desired behavior?** *(Overall, what is the main change or new addition to the student’s demonstrated ability?)*

They will be able to identify musical notation as well several music/art history periods.

**What are the delivery options?** *(Explain the materials you will develop for the course.)*

Class meets Monday-Friday; 5th & 6th Periods for 50 minutes. Class will use textbooks and the use of Chromebook for the class.

**What are the pedagogical considerations?** *(Describe your general content and methodology for the course.)*

This course will be organized on basic music theory and the division of musical genres that were prevalent in Alabama: Folk Music, Jazz, R&B, and Blues.
PART II: CURRICULUM PROJECT

Part II: Learning Outcomes

IMPORTANT: Make sure that you begin each of the learning outcomes with an action learning verb from Bloom’s Taxonomy. Also, make sure that the action learning verbs you select begin with the left hand side of the column, and then choose your next learning verb from the next column to the right (move from left to right).

At the end of the course, the student will be able to:

1. Identify notes on and below the staff for both the treble and bass clef.

2. Explain the factors that made each music and art history periods as well as their influence.

3. Demonstrate their understanding of chord creation and how they can be applied when writing original composition.

4. Relate the progression of music history in Alabama to the progression of art history in Alabama.

5. Create an original composition using the treble clef for melody and bass clef for harmony as well as creating original lyrics.

Part III: Original Syllabus

Syllabus Creation/Revision

Use the template below to create/revise a syllabus that mirrors the plans reflected in your charts.

COURSE SYLLABUS

NAME OF COURSE: ALABAMA FOLK HERITAGE
COURSE DESCRIPTION

The purpose of this class is to explore the various aspects that make up fine arts; such as music and art. This class will cover history time periods that influences the development of art and music history and how it fits into Alabama Folk History. This class will learn about Alabama artists and composers, as well as go through the basics of music theory. This class will be presented in a lecture style setting, along with hands-on activities to encourage all learners to get the best out of the curriculum.

RATIONALE

As a part of attaining a high school diploma, students are required to take a course in music/fine arts. General History will be reviewed in order for the student to see the relation between general history, art, and music history periods.

I. Prerequisites
Student will need to have completed the ninth grade.

II. Required Resource Purchase(s)


III. Additional Materials for Learning
A. 1½’ Binder
B. Loose Leaf Notebook Paper
C. Pen/Pencil
D. Computer
E. Internet Access

IV. Measurable Learning Outcomes

Upon successful completion of this course, the student will be able to:
A. Identify notes on and below the staff for both the treble and bass clef.

B. Explain the factors that made each music and art period a part of Alabama History as well as their influence.

C. Demonstrate their understanding of chord creation and how they can be applied when writing original composition.

D. Relate the progression of music history in Alabama to the progression of art history in Alabama.

E. Create an original composition using the treble clef for the melody and bass clef for the harmony.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Textbook readings and lecture presentations

B. Notetaking

In order to help students prepare for tests, they will complete the notes that will be given to them in class. Students are responsible for their own notes they take in class, as they will be graded when they turn in their notebooks for notebook checks.

C. Notebook Checks (5)

Notebook checks will occur once a month. Students are expected to keep their bell ringers, notes, and test/quizzes in one binder. These notebook checks will occur on the 1st Thursday of every month. Doing notebook checks will ensure that the students are responsible for their own notes, quizzes, and other class materials.

D. Daily Bell ringers

Bell ringers will be given daily to students in order to help them retain information covered in previous lessons. These bell ringers will be graded for completion five minutes after the tardy bell has rang. The use of bell ringers also help students get to their desks in a timely manner and allow them to prepare for the day’s lesson.

E. Tests (3)

Each test will cover the units learned over the semester. These tests will be composed of multiple choice and true/false questions. Students will be expected to complete these tests during the class period.

E. Mid- Term Paper
At Mid-Term, students will be allowed to choose an Alabama Artist and will write a 2 paged, double spaced paper documenting the life and achievements of their chosen Artist.

**F. Composition Project**

At the end of the semester, students must turn in an original composition project. This can be hand written or printed from a music notation website. Students will have to show the use of the treble clef by writing an original melody, and the bass clef by writing harmony or chords under the melody.

**H. Final Exam**

The final exam will be a comprehensive exam of all things covered in class.

---

**VI. COURSE GRADING AND POLICIES**

**A. Points**

- Bellringers (50 pts a week for 12 weeks) 600
- Notebook Checks (5 at 100 pts ea.) 500
- Mid-Term Paper 100
- Tests (3 at 100 pts ea.) 300
- Composition Project 400
- Final Exam 100

**Total 2000**

**B. Scale**

- A = 1800-2000  
- B = 1600-1799  
- C = 1400-1599  
- D = 1200-1399  
- F = 0–1199

**C. Late Assignment Policy**

If a student was in class and chose not to do his/her work, 5 points will be deducted from the grade for each day it is not turned in. If the work is not turned in by a week’s time, the student will receive a Zero.
**Curriculum Project – Design Chart**

I. Evaluate the Analysis Chart and Learning Outcomes and include a full twelve weeks of curriculum. Make sure that you include praxial activities for your students.

<table>
<thead>
<tr>
<th>Student:</th>
<th>Course for which you are creating curriculum: Alabama Folk Heritage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Julianne Mattox</td>
<td></td>
</tr>
</tbody>
</table>

**Concept Statement:** *(Briefly describe the overall purpose and point of the instructional unit.)*
The idea behind Arts Survey is to introduce all students to music, art, and drama. These are the three elements that create the fine arts. This particular curriculum unit will guide the student through music theory as well as music and art historical periods.

<table>
<thead>
<tr>
<th>Learning Outcomes (List in the order you plan to address in 12 weeks)</th>
<th>Content (What must be learned to reach this objective?)</th>
<th>Learning/Training Activity (How will you teach the content?)</th>
<th>Assessment (How will you know that the student has met the objective?)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Identify notes on and below the staff for both the treble and bass clef.</td>
<td>Week 1 • Identify the elements of the staff for bass and treble clef. • Define the meaning of pitch.</td>
<td>Week 1 – Benward, Ch. 1 • Powerpoint introducing music theory. • Live labeling of the staff and the elements • MusicTheory.net presentation using “Clef and Ledger line” lesson.</td>
<td>Week 1 • Formative assessment: observation on individual performance during labeling the staff and clefs.</td>
</tr>
<tr>
<td></td>
<td>Week 2 • Identify the letters of the musical alphabet. • Locate the correct notes on the staff.</td>
<td>Week 2– Benward, Ch. 1 &amp; 2 • Live demonstration of labeling the notes on the staff. • Continue MusicTheroy.net presentation of “Clef and Ledger line” lesson.</td>
<td>Week 2 • Informal assessment: students will be observed through their bellringers for the week.</td>
</tr>
<tr>
<td></td>
<td>Week 3 • Review the elements that make up the staff as well as the notes. • Identify rhythms.</td>
<td>Week 3– Benward, Ch. 1 &amp; 2 • Video on rhythms and note duration.</td>
<td>Week 3 • QUIZ: Each student will be given a quiz to label the notes and rhythms.</td>
</tr>
<tr>
<td>Week 1</td>
<td>Week 1</td>
<td>Week 1</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>--------</td>
<td>--------</td>
<td></td>
</tr>
<tr>
<td><strong>List Important factors that make up Modern Day Alabama Music</strong></td>
<td><strong>Powerpoint presentation of Modern Day Alabama Music.</strong></td>
<td><strong>Informal assessment: students will be observed through their bellringers for the week.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Identify composers and artists from Modern Day Alabama Music.</strong></td>
<td><strong>Video on Modern Day Music.</strong></td>
<td><strong>Formative Assessment: observation on the student’s participation and turned in work from the Group Work.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Discuss the important factors and people who were prominent in the Modern Day Music.</strong></td>
<td><strong>Powerpoint presentation of Modern Day Artists.</strong></td>
<td><strong>Formative Assessment: observation on the student’s participation and turned in work from the Group Work.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Discuss modern day artists from Alabama.</strong></td>
<td><strong>Video on Modern Day Art.</strong></td>
<td><strong>Formative Assessment: observation on the student’s participation and turned in work from the Group Work.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Review the Modern Day Music Period.</strong></td>
<td><strong>Group Work discussions of Modern Day (Compare and Contrast Art and Music).</strong></td>
<td><strong>Formative Assessment: observation on the student’s participation and turned in work from the Group Work.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>List the different genres of music that make up Alabama Folksongs.</strong></td>
<td><strong>Week 3 – Fowler, Ch. 23</strong></td>
<td><strong>Formative Assessment: observation on the student’s participation and turned in work from the Group Work.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Discover the three major divisions of folksongs/genres in Alabama.</strong></td>
<td><strong>Powerpoint presentation of Alabama folksong.</strong></td>
<td><strong>Week 4 – Fowler, Ch. 23</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Week 4</strong></td>
<td><strong>Video overview on Alabama music history</strong></td>
<td><strong>Powerpoint presentation of Alabama artists.</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Interpret the progression of</strong></td>
<td><strong>Group Work – Compare and Contrast Ballads, Spirituals, and minstrel music</strong></td>
<td><strong>Formative Assessment: observation on the student’s participation and turned in work from the Group Work.</strong></td>
<td></td>
</tr>
</tbody>
</table>

2. Explain the factors that made each music and art history as well as their influence.
<table>
<thead>
<tr>
<th>Week 5</th>
<th>Week 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>music from Old Ballads to the music popularity of Alabama.</td>
<td>TEST: Students will be given a Test covering the important factors, artists and composers from all three major genres in Alabama Music.</td>
</tr>
<tr>
<td>• Interpret the progression of art and music to compare and contrast music and art from Spirituals to R&amp;B.</td>
<td></td>
</tr>
<tr>
<td>Week 5</td>
<td>Week 6</td>
</tr>
<tr>
<td>• Understand the progression of FAME and how it influenced Alabama’s History.</td>
<td>• Powerpoint on Nat King Cole’s life in Alabama and the Civil Rights in Birmingham.</td>
</tr>
<tr>
<td>• List the artists and genres that recorded at FAME.</td>
<td>• Video on Hank Williams’ Sr. life and rise to fame.</td>
</tr>
<tr>
<td>• List the importance of FAME in Alabama History.</td>
<td>• Group Work – Compare and contrast the times that Hank Williams’ and Nat King Cole were popular in in order to see the influence of their popularity.</td>
</tr>
<tr>
<td>Week 6</td>
<td>Week 6</td>
</tr>
<tr>
<td>• Compare and contrast Nat King Cole and Hank Williams’ lives in Alabama.</td>
<td></td>
</tr>
<tr>
<td>• Describe the events that led up to Nat King Cole’s attack in Birmingham.</td>
<td></td>
</tr>
<tr>
<td>• Describe the major events that led to Hank Williams’ popularity in music.</td>
<td></td>
</tr>
</tbody>
</table>
3. Demonstrate their understanding of chord understanding as applied to original compositions.

<table>
<thead>
<tr>
<th>Week 4</th>
<th>Week 4 – Benward, Ch. 3</th>
<th>Week 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Recognize the elements of the staves, clefs, and notes in the staff.</td>
<td>- Powerpoint presentation on intervals.</td>
<td>- Informal assessment: students will be observed through their bellringers for the week.</td>
</tr>
<tr>
<td>- Define the meaning of interval.</td>
<td>- MusicTheory.net lesson on “Generic Intervals”</td>
<td></td>
</tr>
<tr>
<td>- Identify M3, m3, P5, P8 intervals</td>
<td>- Demonstration of singing M3, m3, P5, and P8 Intervals.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 5</th>
<th>Week 5 – Benward, Ch. 3 &amp; 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Use M3, m3, P5, P8 intervals in a single line melody.</td>
<td>- Powerpoint presentation on chords.</td>
</tr>
<tr>
<td>- Define chords.</td>
<td>- Demonstration of using notes to create intervals.</td>
</tr>
<tr>
<td>- Recognize a minor or major chord by listening and looking at one.</td>
<td>- MusicTheory.net lesson - “Introduction to Chords.”</td>
</tr>
<tr>
<td></td>
<td>- Individual work – creating a single line melody using M3, m3, P5, and P8 intervals.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 6</th>
<th>Week 6 – Benward, Ch. 3 &amp; 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Identify M2, m2, P4, M6, m6, M7, m7 intervals.</td>
<td>- Powerpoint presentation on extended chords.</td>
</tr>
<tr>
<td>- Distinguish the difference between creating a minor chord and a major chord.</td>
<td>- Continue with presentation on intervals.</td>
</tr>
<tr>
<td>- Identify a diminished chord.</td>
<td>- Live singing M2, m2, P4, M6, m6, M7, m7 intervals.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 7</th>
<th>Week 7 – Benward, Ch. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Apply all intervals in a single line melody.</td>
<td>- Powerpoint presentation on extended chords.</td>
</tr>
<tr>
<td>- Identify an Augmented chord.</td>
<td>- Demonstration of using notes to create all intervals.</td>
</tr>
<tr>
<td>- Recognize a diminished chord.</td>
<td></td>
</tr>
</tbody>
</table>

| Week 8 | |
|--------| |
| | |

| Week 9 | |
|--------| |
| | |

| Week 9 | |
|--------| |
| | |

| Week 9 | |
|--------| |
| | |

| Week 9 | |
|--------| |
| | |

| Week 9 | |
|--------| |
| | |

<p>| Week 9 | |
|--------| |
| | |</p>
<table>
<thead>
<tr>
<th>Week 7</th>
<th>Week 7 – Fowler, Ch. 24</th>
<th>Week 7 – Benward, Ch. 5</th>
</tr>
</thead>
</table>
| - Define the Jazz Era.  
- Identify artists and composers from the Jazz Era.  
- Distinguish between the Romantic Period and Jazz Era.  
- Identify Jazz Artists from Alabama. | - Powerpoint presentation on Jazz music.  
- Video on Jazz history.  
- Group work – Compare and contrast the Jazz Era and Romantic Period. (Focusing mainly on compare) | - Demonstration of using intervals to create chords.  
- Demonstration of creating all chords.  
- Live singing augmented and diminished intervals.  
- Group work – creating major and minor chords. |

<table>
<thead>
<tr>
<th>Week 8</th>
<th>Week 8 – Benward, Ch. 5</th>
</tr>
</thead>
</table>
| - Listening to major works that demonstrate major and minor chords.  
- Individual work – creating major, minor, augmented and diminished chords. | |

<table>
<thead>
<tr>
<th>Week 9</th>
<th>Week 9 – Benward, Ch. 5</th>
</tr>
</thead>
</table>
| - Differentiate between a minor and major chord when listening to a major work.  
- Create a 4-measure composition with all chords discussed. | |

4. Relate the progression of music history in Alabama to the progression of art history in Alabama.
<table>
<thead>
<tr>
<th>Week 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Define Film Music.</td>
</tr>
<tr>
<td>• Identify composers in film music today.</td>
</tr>
<tr>
<td>• Compare the composers from film music today to composers from the Baroque Period.</td>
</tr>
<tr>
<td>• Identify Alabama Film Composers</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Identify the genres of music prominent in today’s music.</td>
</tr>
<tr>
<td>• Review all eras of music.</td>
</tr>
<tr>
<td>• Analyze the progression of music throughout the years to see how it has influenced today’s music.</td>
</tr>
</tbody>
</table>

**Week 9 – Fowler, Ch. 22 & 26**

<table>
<thead>
<tr>
<th>Week 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Review the elements of the staff and clefs.</td>
</tr>
<tr>
<td>• Recognize notes, rhythms, and intervals in written music.</td>
</tr>
<tr>
<td>• Create original compositions using intervals.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Live singing intervals and scales.</td>
</tr>
<tr>
<td>• Demonstration of rhythms and notes.</td>
</tr>
<tr>
<td>• Count and clapping rhythms.</td>
</tr>
<tr>
<td>• Individual work – original composition with intervals.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Video demonstration of</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Formative assessment: students will be observed based on their original composition using intervals only.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Formative assessment: students will be observed based on their original composition using chords only.</td>
</tr>
<tr>
<td><strong>Learning Outcomes</strong> (List them in the order you plan to address during the 12 weeks of curriculum.)</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>1. Identify notes on and below the staff for both the treble and bass clef.</td>
</tr>
<tr>
<td>2. Explain the factors that made each music and art history as well as their influence.</td>
</tr>
</tbody>
</table>
3. Demonstrate their understanding of chord understanding as applied to original compositions. | In building from knowing the basics of music theory, students can then move into intervals, and the idea that intervals stacked on top of each other can create chords.  

4. Relate the progression of music history in Alabama to the progression of art history in Alabama. | Now that the student has a grasp on the influences of each main history period, students can look to the genres of music that are popular today, and be able to see remnants of history in today’s music.  

5. Create an original composition using the treble clef for melody and bass clef for harmony. | Now that the students have a grasp of creating a melody and chords, the students can now venture into creating their own original composition.

---

**CURRICULUM PROJECT – DEVELOPMENT CHART**

<table>
<thead>
<tr>
<th>Student: Julianne Mattox</th>
<th>Course for which you are creating curriculum: Alabama Folk Heritage</th>
</tr>
</thead>
</table>

Consider the 3 advance organizer methods below. You must create an advance organizer for each method below to use as a pre-instructional strategy (to prepare the student to link what they do know to what they do not know).

**Expository** *(You are verbally describing the new content you are about to cover; enter below what you will say to the class as though it is in a script format)*

*At the start of class, teacher will play “L-O-V-E” by Nat King Cole for the class to listen to. (at the end of the song) Teacher: Raise your hand if you have heard this song before Have you heard someone else sing it? (Wait for response. Discuss if there are other artists who have sang it before.) In case you did not know, that was “L-O-V-E” by a jazz singer named Nat King Cole. Why would we listen to something by an old guy who isn’t alive? Well, believe it or not, everyone in this room has something in common with Nat King Cole, can anyone guess what it is? (Wait for Response, if no one has guessed, say it to the class) Nat King Cole was an Alabama Native! He was born in Montgomery in 1919. During his time, Nat King Cole was a well-known singer; however, he was famous during a tough time in not just U.S. History, but Alabama History as well. But first, let’s go back to the song. We have just heard a song that we all know. This Particular song was written by an Alabama Native Composer! Whether you like it or not, it is something that you hear on a regular basis. No matter what you think of the song, it was created in a specific way, and we are going to take steps to see how it was created, beginning with music theory! The first step to reading music is to read rhythms! (Pass out Rhythm Chart #1, and make sure to have some of the rhythms written on the board).*
Teacher: *(Point to quarter note)* This is what we call a quarter note. It helps us keep the beat when we play, sing, or write music. Who can give me an example of a steady beat by clapping their hands? *(Call on student who raised their hand)* *(Student will clap a steady beat.)*

Teacher: Thank you! What he/she just did is an example of not just the steady beat, but example of quarter notes. We are now going to count these rhythms out loud.

*(After the class can get through the rhythms without any problems, have easy to copy rhythms ready.)*

Teacher: Great job! See? You’ve been keeping track of quarter notes all along and didn’t even know it! Now what I want you to do is to copy a small rhythm pattern after me. See if you can recognize them. *(Use the rhythm from “We Will Rock You,” and other well-known beats.)*

**Narrative (You are presenting the new information in a story format; enter below what you will do or say.)*

Teacher: *(Show a picture of Beethoven)* This is Ludwig Van Beethoven. He wrote several songs you might recognize, such as *(Play Beethoven’s 9th Symphony)*. Beethoven lived from 1770-1827. I want you to imagine Beethoven writing a song. He gets home from a walk, sits down at his piano, grabs paper and an “old timey” quill pin, and begins to write. Now I want you to imagine Kanye West. *(Play Kanye West’s “Fade”)* Imagine he’s come back from working out with Kim K, and he’s been inspired to write a song based on her. He sits down at his keyboard, has his laptop, and music producer nearby. While Kanye lived a MUCH different life from Beethoven, the same basics of writing a song were all used no matter it was in Beethoven’s time, or now in 2017. The staff of the music was written out, and the bass and treble clef were written out at the start of composing. Even though it seems that all artists and composers come from Hollywood, there are several artists and composers who are from Alabama. Alabama was once known in the music industry for having a very popular recording studio, FAME. FAME (short for Florence Alabama Music Enterprises) has been open since 1959 and is still in business today. Over that period of time, recording artists such as Aretha Franklin, Etta James, Demi Lovato, Keb’ Mo, and many more! FAME is located in Muscle Shoals, Alabama, which is in Lauderdale County. I am going to pass out a blank map of Alabama with all of the counties outlined. We are going to locate Lauderdale County and Montgomery County. Remember- Montgomery County is where Nat King Cole was from. As we go through this, you will discover how many of these counties have

**Graphical Organizers (You are presenting an original visual pictograph, chart, or concept pattern.)**

Describe the visual below and then copy and paste your original graphic.

Since this lesson will introduce Alabama Music and Music Theory, I want the students to think about our discussion on Alabama music, and compare what they know about the song to their favorite song.
Copy and paste your original visual pictograph, chart, or concept pattern below:

Lauderdale County Map
Montgomery County Map
Gagne’s Nine Events of Instruction

<table>
<thead>
<tr>
<th>Instruction Event</th>
<th>Describe how each instructional event will be addressed in your instructional unit. Cite a reference from your text as to why this approach will be effective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Gain attention</td>
<td>A song that is familiar to the kids (What I Like – Bruno Mars) will be playing as the students walk into class and again at the</td>
</tr>
</tbody>
</table>
start of class. This will act prime the students for the upcoming lesson.\textsuperscript{35}

2. Inform learners of objectives

By introducing students to a native Alabama composer, the students will be aware of the objectives by using that artist as an example to follow along as a part of an interactive lecture.\textsuperscript{36}

3. Stimulate recall of prior learning

Students will have already completed the bellringer, which will draw on prior knowledge and lessons that will lead the class to the current lesson. This allows for writing exercises that fall under comprehension.\textsuperscript{37}

4. Present the content

This will be presented in a two-part format: There will be a lecture with notes to allow for effective learning.\textsuperscript{38} Then there will be activities that will allow for hands-on learning, using action learning.\textsuperscript{39}

5. Guide learning

Using technology to present the material as well as a part of the hands-on activities will help guide the students through their learning, and will act as a point of reference.\textsuperscript{40}

6. Elicit performance (practice)

Students will be given time between presentations to apply their learning, by writing out staves, treble, and bass clefs. This is a part of the application process.\textsuperscript{41}

7. Provide feedback

Students will be allowed to get into groups where they can work and give appropriate feedback to each other.\textsuperscript{42}

8. Assess performance

Students will turn in their work from their “practice time” This will serve as a formative assessment.\textsuperscript{43}

9. Enhance retention and transfer

The opening of the following lesson will allow for students to make connections, as well as comprehend this lesson.\textsuperscript{44}

**CURRICULUM PROJECT – EVALUATION CHART**

Part I

**Your Evaluation Plan**

In the chart below, describe your plan for a formative assessment for each learning outcome in this unit.

\textsuperscript{35} Regelski. *Teaching General Music in Grades 4-8: A Musicianship Approach.* 55.
\textsuperscript{36} Nilson, L. *Teaching At Its Best: A Research-Based Resource for College Instructors.* 3rd ed. (Boston: Anker, 2010.) 106.
\textsuperscript{37} Ibid. 106-107.
\textsuperscript{38} Ibid.
\textsuperscript{39} Regelski. *Teaching General Music in Grades 4-8: A Musicianship Approach.*
\textsuperscript{40} Ibid. 106-107.
\textsuperscript{41} Ibid. 156.
\textsuperscript{42} Ibid. 106.
\textsuperscript{43} Ibid. 106.
\textsuperscript{44} Regelski. *Teaching General Music in Grades 4-8: A Musicianship Approach.* 61.
(This is something you would do before a summative assessment or exam to gauge the learner’s grasp of the learning objective)

<table>
<thead>
<tr>
<th>Student: Julianne Mattox</th>
<th>Course for which you are creating curriculum: Alabama Folk Heritage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Learning Outcomes</strong></td>
<td><strong>Your Formative Assessment Plan</strong></td>
</tr>
<tr>
<td>Rationale for Formative Assessment Type</td>
<td><em>(Describe why you believe this assessment is the most effective and cite a reference from your text for support)</em></td>
</tr>
</tbody>
</table>
| 1. Identify notes on and below the staff for both the treble and bass clef. | Informal and Quiz | Using both informal (through observing students’ responses in Bellringers) and Quizzes will give the appropriate data as far as the student’s learning.  
| 2. Explain the factors that made each music and art period a part of Alabama History as well as their influence. | Informal and Quiz | Using both informal (through observing students’ responses in Bellringers) and Quizzes will give the appropriate data as far as the student’s learning.  
| 3. Demonstrate their understanding of chord creation and how they can be applied when writing original composition. | Informal and Quiz | Using both informal (through observing students’ responses in Bellringers) and Quizzes will give the appropriate data as far as the student’s learning.  
| 4. Relate the progression of music history in Alabama to the progression of art history in Alabama. | Informal and Quiz | Using both informal (through observing students’ responses in Bellringers) and Quizzes will give the appropriate data as far as the student’s learning.  
| 5. Create an original composition using the treble clef for the melody and bass clef for the harmony. | Informal and Quiz | Using both informal (through observing students’ responses in Bellringers) and Quizzes will give the appropriate data as far as the student’s learning.  

---

46 Ibid.
47 Ibid.
48 Ibid.
49 Ibid.
Part II:

Evaluation and Reflection

Consider all of the charts and stages of development in order to create your syllabus. List 10 issues or strategies that must be addressed to make your unit stronger and more concise. Provide a rationale for your choice.

<table>
<thead>
<tr>
<th>Issue/Strategy</th>
<th>Rationale for Changing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Changing the content</td>
<td>In order to have a unique angle to this curriculum the content will be adjusted to include Alabama Heritage.</td>
</tr>
<tr>
<td>2. Add textbooks</td>
<td>The textbooks need to be changed to correspond with the content involving Alabama Music and Art Heritage.</td>
</tr>
<tr>
<td>3. Re-word the outcomes to align with Alabama Content</td>
<td>Since the content of the curriculum will be adjusted to Alabama Heritage, the outcomes will need to include Alabama Heritage.</td>
</tr>
<tr>
<td>4. Adjust the course description to align with the Alabama Content</td>
<td>The course description will need to be adjusted in order to show the students what the course’s curriculum is about.</td>
</tr>
<tr>
<td>5. Create a final exam that is aligned with the Alabama Heritage</td>
<td>It is important and required in current place of employment to have a final exam. Therefore, a final exam will need to be created.</td>
</tr>
<tr>
<td>6. Add exam points to the overall points section</td>
<td>Because a new exam is created, the points will need to be added to the overall points section.</td>
</tr>
<tr>
<td>7. Change the points scale</td>
<td>Because of the new exam, the points scale will be adjusted to show students the possible grades.</td>
</tr>
<tr>
<td>8. Add lyrics and a story element to the final composition</td>
<td>Because this course will now include Heritage, students will be asked to think about their heritage and will add an element of lyrics to create a story behind their original composition.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>9.  Add mid-term research on an Alabama Artist</td>
<td>Students will have to create a paper based on an Alabama artist that was discussed about in class. Students will do extra research to find out more about their chosen artist.</td>
</tr>
<tr>
<td>10. Add the Alabama lyrics to the content and outcomes</td>
<td>Because we will be covering Alabama Heritage, there will be an extra focus on lyrics.</td>
</tr>
</tbody>
</table>
Appendix B – IRB Approval

June 17, 2019

Julianne R. Mattox

IRB Approval 3715.061719: Alabama Music Heritage

Dear Julianne R. Mattox,

We are pleased to inform you that your study has been approved by the Liberty University IRB. This approval is extended to you for one year from the date provided above with your protocol number. If data collection proceeds past one year or if you make changes in the methodology as it pertains to human subjects, you must submit an appropriate update form to the IRB. The forms for these cases were attached to your approval email.

Your study falls under the expedited review category (45 CFR 46.110), which is applicable to specific, minimal risk studies and minor changes to approved studies for the following reason(s):

Your study involves surveying or interviewing minors, or it involves observing the public behavior of minors, and you will participate in the activities being observed.

Thank you for your cooperation with the IRB, and we wish you well with your research project.

Sincerely,

G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
Research Ethics Office

Liberty University | Training Champions for Christ since 1971
Appendix C – Screening Survey

1. I am a:
   - Female
   - Male

2. I am:
   - Caucasian
   - Hispanic or Latino
   - African-American or Black
   - Asian or Pacific Islander
   - Native American
   - I prefer not to answer
   - Other, please specify: ______________

3. I am in ____ grade
   - 9th
   - 10th
   - 11th
   - 12th

4. Pick a description that best fits you:
   - I like to listen to music, and that’s it.
   - I like to listen to music and I want to learn more about it.
   - I love music and play an instrument.
   - I am/have taken a music class and I loved it, but I want to learn more.

5. Pick a description that best fits you:
   - I do not know much about music in America, but I want to learn more.
   - I do not know enough about music in America and I do not want to learn more.
   - I know enough about music in America.
Appendix D – Student Recruitment Letter

August 9, 2019

Students of Abbeville High School
411 Graball Cutoff
Abbeville, Alabama 36310

Dear Student:

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Masters in Music Education. The purpose of my research is to create a curriculum for Arts Survey that best fits the needs and interests of students, and I am writing to invite you to participate in my study.

If you are 18 years old, attend Abbeville High School, and are willing to participate, you will be asked to complete the attached survey and participate in a focus group. It should take approximately 45 minutes for you to complete the procedures listed. Your name and information will be requested as part of your participation, but the information will remain confidential.

A consent document is attached to this letter. The consent document contains additional information about my research. Please sign the consent document and return it to me when you come in for the focus group on September 3, 2019.

Sincerely,

Julianne Mattox
Band Director
Abbeville High School
Appendix E – Parental Recruitment Letter

August 9, 2019

Parent/Guardian of Abbeville High School Student
411 Graball Cutoff
Abbeville, Alabama 36310

Dear Parent/Guardian:

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Masters in Music Education. The purpose of my research is to create a curriculum for Arts Survey that best fits the needs and interests of students, and I am writing to invite your child to participate in my study.

If your child is an enrolled student of Abbeville High School, and you are willing to allow your child to participate, he or she will be asked to complete the attached survey and participate in a focus group. It should take approximately 45 minutes for your child to complete the procedures listed. Your child’s name and information will be requested as part of his or her participation, but the information will remain confidential.

A consent document is attached to this letter. The consent document contains additional information about my research. Please sign the consent document and have your child return it to me at the time of the focus group on September 3, 2019. Because your child is under the age of 18, please sign if you agree to allow your child to participate.

Sincerely,

Julianne Mattox
Band Director
Abbeville High School

Appendix F – Student Consent Form

CONSENT FORM
You are invited to be in a research study on curriculum development for Arts Survey. You were selected as a possible participant because you are 18 years old and older and are a student of Abbeville High School. Please read this form and ask any questions you may have before agreeing to be in the study.

Ms. Julianne Mattox, a student in the School of Music Liberty University, is conducting this study.

**Background Information:** The purpose of this study is to develop an Arts Survey curriculum that covers music history in Alabama, and create student interest and pride in their state.

**Procedures:** If you agree to be in this study, I would ask you to do the following:

1. Participate in a focus group that will ask questions specific to the research topic. These questions are opinion-based, therefore; there are no right or wrong answers. Participants will then discuss their answers with me and other members of the focus group. This will take 45 minutes total.

**Risks:** The risks involved in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

**Benefits:** Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society may include creating a curriculum for students that is tailored to their interests and that they can easily relate to.

**Compensation:** Participants will not be compensated for participating in this study.

**Confidentiality:** The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the records. I may share the data I collect from you for use in future research studies or with other researchers; if I share the data that I collect about you, I will remove any information that could identify you, if applicable, before I share the data.

- Participants will be assigned a number that will identify them. This way, your personal information and identity will be concealed.
- Data will be stored in a locked desk drawer and may be used in future presentations. After three years, all electronic records will be deleted.
- I cannot assure participants that other members of the focus group will not share what was discussed with persons outside of the group.
Conflicts of Interest Disclosure: The researcher serves as a teacher at Abbeville High School. To limit potential conflicts the participants will be given a number when they have completed the screening survey, so that the selection is not biased. This disclosure is made so that you can decide if this relationship will affect your willingness to participate in this study. No action will be taken against an individual based on his or her decision to participate in this study.

Voluntary Nature of the Study: Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University or Abbeville High School. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

How to Withdraw from the Study: If you choose to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study. Focus group data will not be destroyed, but your contributions to the focus group will not be included in the study if you choose to withdraw.

Contacts and Questions: The researcher conducting this study is Ms. Julianne Mattox. You may ask any questions you have now. If you have questions later, you are encouraged to contact her at jmattox2@liberty.edu. You may also contact the researcher’s faculty chair, Dr. Monica Taylor, at mtaylor89@liberty.edu.

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, you are encouraged to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at irb@liberty.edu.

Please notify the researcher if you would like a copy of this information for your records.

Statement of Consent: I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

________________________________________
Signature of Participant
Date

________________________________________
Signature of Investigator
Date
Appendix G – Parental Consent Form

CONSENT FORM

Alabama Music Heritage
Julianne Mattox
Liberty University
School of Music

Your child has been invited to be in a research study on curriculum development for Arts Survey. Your child was selected as a possible participant because he or she is between the ages of 14-17 years old and a student of Abbeville High School. Please read this form and ask any questions you may have before agreeing to allow your child to be in the study.

Ms. Julianne Mattox, a student in the School of Music Liberty University, is conducting this study.

**Background Information:** The purpose of this study is to develop an Arts Survey curriculum that covers music history in Alabama, and create student interest and pride in their state.

**Procedures:** If you agree for child to be in this study, I would ask your child to do the following things:

2. Participate in a focus group that will ask questions specific to the research topic. These questions are opinion-based, therefore; there are no right or wrong answers. Participants will then discuss their answers with me and other members of the focus group. This will take 45 minutes total.

**Risks:** The risks involved in this study are minimal, which means they are equal to the risks your child would encounter in everyday life.

**Benefits:** Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society may include creating a curriculum for students that is tailored to their interests and that they can easily relate to.

**Compensation:** Participants will not be compensated for participating in this study.

**Confidentiality:** The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the records. I may share the data I collect from your child for use in future research studies or with other researchers; if I share the data that I collect about your child, I will remove any information that could identify your child, if applicable, before I share the data.

- Participants will be assigned a number that will identify them. This way, your child’s personal information and identity will be concealed.
- Data will be stored in a locked desk drawer and may be used in future presentations. After three years, all electronic records will be deleted.
- I cannot assure participants that other members of the focus group will not share what was discussed with persons outside of the group.

**Conflicts of Interest Disclosure:** The researcher serves as a teacher at Abbeville High School. To limit potential conflicts the participants will be given a number when they have completed the screening survey, so that the selection is not biased. This disclosure is made so that you can decide if this relationship will affect your willingness to allow your child to participate in this study. No action will be taken against an individual based on his or her decision to participate in this study.

**Voluntary Nature of the Study:** Participation in this study is voluntary. Your decision whether or not your child will participate will not affect you or your child’s current or future relations with Liberty University or Abbeville High School. If you decide to allow your child to participate, your child is free to not answer any question or withdraw at any time without affecting those relationships.

**How to Withdraw from the Study:** If you choose to withdraw your child from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw your child, data collected from your child will be destroyed immediately and will not be included in this study. Focus group data will not be destroyed, but your child’s contributions to the focus group will not be included in the study if you choose to withdraw your child from the study.

**Contacts and Questions:** The researcher conducting this study is Ms. Julianne Mattox. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at jmattox2@liberty.edu. You may also contact the researcher’s faculty chair, Dr. Monica Taylor, at mtaylor89@liberty.edu.

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at irb@liberty.edu.

*Please notify the researcher if you would like a copy of this information for your records.*

**Statement of Consent:** I have read and understood the above information. I have asked questions and have received answers. I consent to allow my child to participate in the study.

____________________________________________________________________________
Signature of Participant’s Parent/Guardian                     Date
____________________________________________________________________________
Signature of Minor                                          Date
Appendix H – Focus Group Questionnaire

Take time to carefully read through the following questions, and answer them to the best of your ability using your own opinion. Please answer thoroughly, giving your answer in more than two sentences.

1. Please write down your favorite class you either are taking now, or have taken in the past. Why is this class your favorite? Was it the teacher? The subject? What made it fun for you? *Please be thorough*

2. Now, think about a class that is NOT your favorite, and write it down. What makes it boring or uninteresting? What could be added or taken away in order to make this class more enjoyable for you?

3. In your own words, how do you feel about music classes? Do you feel that you can relate to the class? Do you think music classes are boring?

4. How could learning about music be more enjoyable for you?
Appendix I – Research Interview Questions

**The following questions will be asked in a generic nature. As the interview progresses, questions will be added to include specific questions related to the topic.**

1. When in history did this person’s life/event take place?

2. What is its significance in music?

3. How does music tie into Alabama History?

4. Who are the prominent people who are responsible for its development/success in Alabama?

5. What kind of influence did this person/event have on Alabama’s music history?

6. How did this person/thing affect society’s view of music?
Bibliography


DeepSouthUSA. "Famous Musicians from Alabama: The Deep South USA Visitor Information."


