

APPALACHIAN FOLK MUSIC IN THE HIGH SCHOOL GENERAL MUSIC CLASS

By

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Liberty University

A MASTER'S CURRICULUM PROJECT PRESENTED IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
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Abstract

Murder ballads have been a part of the musical traditions of America since the 1700s, when their source materials were brought from Scandinavia, England, and Scotland. Ballads like “Omie Wise,” “Pretty Polly,” and “The Ballad of Tom Dooley” have been recorded by a variety of artists, and still draw new listeners for commercial success. Despite their historic presence in American music, murder ballads are not often included in the school music curriculum. The content is not always appropriate for elementary or middle school students, but high school students are better equipped to deal with the themes and can often be easily engaged in lessons due to the scandalous topics. This curriculum proposal provides secondary music educators the means to introduce Appalachian folk music, particularly murder ballads, into their general music classroom. Lessons are cross-curricular in nature, allowing educators the opportunity to collaborate with colleagues in the history and language arts departments as well as provide opportunities for students to reinforce skill sets developed in other core classes. At the time of this writing, many public school systems are beginning the school year with either all virtual or a hybrid school schedule due to the COVID-19 pandemic. Options are provided for coursework that can be completed virtually or through in-person instruction. With the undetermined effects that COVID-19 and a shift to virtual instruction will have on the education system, flexibility in curriculum design and implementation will be of the utmost importance.

Keywords: cross-curricular, curriculum, education system, fine arts education, lesson plan, murder ballad, public school, scope and sequence, survey research.

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Chapter 1 Introduction

Introduction

Background

Norm Cohen comments on the prevalence of the subject of murder in American music: “Murdering a sweetheart, rather than marrying her, is the basis of so many American ballads that foreigners must wonder whether this is our national pastime.”¹ While his statement may be exaggerated, the murder ballad plays a significant role in American music. Appalachian folk music is one of the few genres that originated in America, though it is often noticeably absent from the curriculum presented in high school general music courses.

Murder ballads originated in the British Isles, and many American ballads are adaptations of traditional songs from England, Scotland, and Scandinavia. As immigration to America increased, so did the assimilation of European music and themes. Traditional African ballads and other musical styles were brought by slaves. In modern day, murder ballads can be heard in many genres such as bluegrass, country, hip hop, metal, and musical theater (see Appendix B for an incomplete list.)²

While there are murder ballads that can be traced back to Europe, there is a significant number that descend from people, events, or locales in America. The murder ballad is a segment

¹ Norm Cohen, *Folk Music: A Regional Exploration* (Westport, CT: Greenwood Press, 2005), 116-117.

² Karen Hogg, “The History of Murder Ballads and the Women Who Flipped the Script,” *She Shreds Magazine*, Accessed on March 17, 2020, <https://sheshredsmag.com/the-history-of-murder-ballads/>.

of the entertainment industry that has been developed into something traditional, particularly in the Appalachian regions of America, however, genres like jazz and ragtime are considered “traditional American music” much more often than Appalachian folk music.

Statement of the Problem

Both traditional and modern murder ballads appear in American music, though there is a distinct lack of both in the high school music curriculum. This is despite the inclusion of jazz, blues, and spirituals as cornerstones of American music. In addition to music, murder ballads can be utilized in English/language arts, history, and drama through cross-curricular learning. Murder ballads are an important part of tradition in American musical culture and should be included in the public school curriculum.

Statement of the Purpose

The main purpose of this curriculum is to provide a system to include Appalachian folk music, particularly murder ballads, in the high school music education curriculum. When murder ballads are excluded, students are deprived of the opportunity to better understand the diverse musical heritage of their country. The goal is to provide a course offering historical, cultural, and performance opportunities to students in a high school general music class. Activities and lessons will be cross-curricular in nature, allowing students to reinforce skills that are taught in other courses. The variety of student personalities and interests will be taken into consideration throughout the curriculum design course, as not all students will feel comfortable with some aspects that accompany performance-based courses. This may particularly be a problem for those students enrolled in the course by necessity rather than by choice.

Significance of the Study

In many high schools, general music classes can often be filled with students who have no previous musical experience, and in many cases are often enrolled in the courses simply because they need a fine art elective to satisfy graduation requirements. Murder ballads offer students the unique opportunity to learn historical, musical, literary, and writing skills. The sordid storylines offer romance, intrigue, death, and vengeance, all of which can be used to “hook” unmotivated music students. From a broader vantage point, Appalachian folk music offers a unique link between the European music of our early settlers and the modern folk and country music of today. This truly American genre of music played an important role in the development of modern music, yet is often unrecognized, underrepresented, or even mocked outside of the Appalachian regions. Even a brief introduction of this genre of music to students could aid in developing a better understanding of where our modern music and culture originated from.

Research Questions

This study seeks to determine how to effectively incorporate murder ballads into the high school general music curriculum. In order to understand the rationale for including or excluding murder ballads from the curriculum, one needs to understand the topics, themes, and voices of traditional murder ballads and their performers and composers. Once there is an understanding of traditional murder ballads, these ballads can also be analyzed in modern music and popular culture. After investigation of the historical aspects of murder ballads, an analysis was done of the use of these ballads in the classroom. The primary research question is:

- How can murder ballads be successfully incorporated into a high school general music course?

Secondary research questions include:

- To what extent are murder ballads currently incorporated into the high school music curriculum?
- If provided with a set of plans detailing cross-curricular lessons, would teachers be willing to spend time introducing their students to this important part of American musical tradition?

Glossary of Terms

The following terms and definitions are used to convey the meaning intended by the author. They are not necessarily complete.

Cross-curricular: Education reference website ThoughtCo defines cross-curricular as "...a conscious effort to apply knowledge, principles, and/or values to more than one academic discipline simultaneously. The disciplines may be related through a central theme, issue, problem, process, topic, or experience."³ When planning cross-curricular lessons, educators have a topic or content matter upon which to base their instruction, as well as a set of goals and outcomes which students must learn. Cross-curricular planning can be incorporated in just the core classes (English/language arts, math, history, science), or may be expanded to include all curricular areas.

³ Melissa Kelly, "Ways to Make Cross-Curricular Connections in Instruction," *ThoughtCo*. Published on July 15, 2019, Accessed on May 5, 2020, <https://www.thoughtco.com/cross-curricular-connections-7791>.

Curriculum: the lessons and academic content taught in a school or in a specific course or program.⁴ A complete curriculum will include unit descriptions, lesson plans, and assignments, as well as descriptions of the expected outcomes.

Education system: generally referring to public schooling, not private schooling, and to kindergarten through high school programs.⁵ Education systems may include school districts, states, or countries.

Fine arts education: Art education refers to learning, instruction and programming, including performing arts like dance, music, and theater, and visual arts like drawing, painting, sculpture, and design works.⁶

Lesson plan: A detailed step-by-step guide that outlines the teacher's methods and objectives, and often includes descriptions of activities and required materials.⁷

Murder ballad: A song about a murder, told from the perspective of the killer, the victim, or (most often) a third-party observer.⁸ Murder ballads often describe the events leading up to and including the crime, as well as the aftermath.

⁴ Great Schools Partnership, "Curriculum Definition," *The Glossary of Education Reform*, Published on August 12, 2015, Accessed on May 5, 2020, <https://www.edglossary.org/curriculum/>.

⁵ Great Schools Partnership, "Curriculum Definition."

⁶ "Art Education Law and Legal Definition," *US Legal, Inc*, Accessed on May 5, 2020, <https://definitions.uslegal.com/a/art-education/>.

⁷ Janelle Cox, "Here's What You Need to Know About Lesson Plans," *ThoughtCo*, January 14, 2019, Accessed on May 5, 2020, <https://www.thoughtco.com/what-is-a-lesson-plan-2081359>.

⁸ "Murder Ballad," *TV Tropes*, Accessed on May 5, 2020, <https://tvtropes.org/pmwiki/pmwiki.php/Main/MurderBallad>.

Public school: A school that is maintained at public expense for the education of the children of a community or district and that constitutes a part of a system of free public education commonly including primary and secondary schools.⁹

Scope and sequence: Interrelated concepts that refer to the overall organization of the curriculum in order to ensure its coherence and continuity. Scope refers to the breadth and depth of content and skills to be covered. Sequence refers to how these skills and content are ordered and presented to learners over time.¹⁰ Scope and sequence includes all of the concepts that will be taught, and the order in which they will be taught to ensure coherence and continuity.

Limitations

Throughout the development process of this study, there were several limitations that arose, significantly changed the intended format. Initially, research was supposed to include survey results from high school music educators. However due to the COVID-19 pandemic, securing permission from school districts to survey the teachers became extremely difficult. Many teachers were learning how to utilize new technology and adapt their courses to a virtual format, so school boards were not willing to add an additional stressor. The background research also provided several challenges, mainly stemming from a lack of material. There is a large amount of research that analyzes murder ballads from a composition standpoint, however, not nearly as much literature examines how these ballads are used in the classroom. Source material

⁹ “Public School,” *Dictionary.com*, Accessed on May 5, 2020, <https://www.dictionary.com/browse/public-school>.

¹⁰ “Scope and Sequence (in Curriculum),” *International Bureau of Education*, Published on May 23, 2016, Accessed on May 5, 2020, <http://www.ibe.unesco.org/en/glossary-curriculum-terminology/s/scope-and-sequence-curriculum>.

was more readily found in sources like blog entries and podcasts; however, these are not considered scholarly sources so needed additional research to confirm the references was needed.

Chapter 2

Literature Review

Murder Ballad Background Information

Most literature on murder ballads focuses on their historical presence and an analysis of the musical and lyrical elements. There is less literature on the use of murder ballads in the music classroom. Many studies approach murder ballads through analysis, evaluation of the culture and source material, the content of the song, or the cultural and moral implications of the music.

In the article “The History of Murder Ballads and the Women Who Flipped the Script” found in *She Shreds* magazine, Karen Hogg explains that murder ballads originate from songs or poems that tell a particular story, either with or without music:

Broadside ballads were poems about real events that were printed and distributed to the public. Eventually, there were melodies added to some of these poems, and many renditions were performed by an array of musicians, which account for the variations of these songs (often with no known author) that one might hear today... What many listeners don't realize is that traditional American murder ballads often depict the real and true murder of a woman. Many were pregnant, often slain by the father of their unborn child (maybe their lovers were already married, or of a different social standing, and these women became a problem that needed to be taken care of) – in any case their pregnancies apparently made them inconvenient and disposable.¹¹

Hogg explains that many ballads that are still performed today originated in Europe, particularly the British Isles, though many American murder ballads originate in Appalachia. Many early settlers in the Appalachian region were from Scotland and England, and these settlers brought the musical traditions of their home countries. Murder ballads were often passed on through oral

¹¹ Hogg, “The History of Murder Ballads and the Women Who Flipped the Script.”

tradition, through performance at social gatherings. While the storyline of murder ballads is filled with dramatic events, many listeners do not realize that they are often based on real events, often the murder of a lover.

Folk Music: A Regional Exploration by Norm Cohen is one volume of the *Greenwood Guides to American Roots Music Series*. The first chapter of this volume focuses on different types of ballads and songs found in American folk music. Cohen describes both narrative and non-narrative songs and provides examples of a wide variety of each type. In the section on broadside ballads, Cohen explains that around 300 ballads found in North America can be traced back to the British Isles, most from the eighteenth and early nineteenth centuries. He goes on to explain that in the twentieth century, more than 5,000 versions of these British ballads can be heard in North America, and more than 1,500 in Canada.¹²

In his Podcast series *Cocaine and Rhinestones*, Tyler Coe explains the aural tradition of murder ballads. In his episode, “The Murder Ballad of Spade Cooley,” Coe says,

While the authors of traditional ballads go largely unnamed, most murder ballads can be traced back to the real killings of real people. Take ‘The Knoxville Girl,’ for example. You may think of it as a Louvin Brothers song, but we can trace the roots of this song all the way back to the year 1683, in England, with the murder of a young woman named Anne Nichols.¹³

Coe proceeds to explain how “The Knoxville Girl” exemplifies a typical murder ballad- a young woman becomes pregnant, and her boyfriend opts to murder her and their unborn child rather than marrying the woman. “The Bloody Miller” is the first murder ballad based on this true

¹² Cohen, 116.

¹³ Tyler Mahan Coe, “Cocaine and Rhinestones,” Published on November 7, 2017, Accessed on April 14, 2020, <https://cocaineandrhinestones.com/spade-cooley-murder-ballad>.

story, appearing in 1865. After a variety of adaptations and new titles, once it arrived in America, “The Bloody Miller” took on the title of “The Knoxville Girl.” Coe uses the remainder of the episode to document the abuse and 1961 murder of Ella Mae Evans by her husband, Western Swing musician Spade Cooley.

In the “Murder Ballads” episode of the podcast *Unramblings*,¹⁴ Charlyn Green and Mark Collington analyze the content of modern murder ballads and the characters involved. The episode begins with a breakdown of the demographics of the songs that will be included in the podcast, including the gender of the narrators, gender of the victims, and point of view from which the story is told. The narrators identify what they believe are twenty-five of the best modern murder ballads, including songs by artists such as The Decemberists, Bela Fleck, Eminem, and the Dixie Chicks.¹⁵ For some of the songs, they describe potential motivations of the murderers and steps that were taken by victims to either contribute to or prevent their death.

The podcast *Dolly Parton’s America* is a series of interviews by Jad Abumrad with performer Dolly Parton.¹⁶ In the first episode, “Sad Ass Songs,” Abumrad and Parton discuss songs from the early parts of Parton’s career. Parton explains that many of her early songs like “Daddy Come and Get Me” were inspired by personal events- in this case a relative who was committed to a psychiatric facility following a nervous breakdown brought on by her husband’s

¹⁴ Charlyn Green and Mark Collington, “3. Murder Ballads.” *Unramblings*, Published on November 26, 2019, Accessed on February 28, 2020, <https://www.iheart.com/podcast/269-unramblings-3193752/episode/murder-ballads-53212416/>.

¹⁵ Ibid.

¹⁶ Jad Abumrad, “Sad Ass Songs.” Published on October 15, 2019, Accessed on February 28, 2020, <https://www.wnycstudios.org/podcasts/dolly-partons-america/episodes/sad-ass-songs>.

cheating. Parton also describes how many of her songs were inspired by the traditional Appalachian murder ballads from her childhood. She explains that “The Bridge” details the story of a young woman who meets her lover at the bridge, gets pregnant, is abandoned by her lover, and ends her life and the life of her unborn child by throwing herself off of the same bridge. Parton ties this story not to personal experiences, but to songs like “The Knoxville Girl” that she frequently heard as a young woman.¹⁷

The Rose and The Briar: Death, Love, and Liberty in the American Ballad edited by Sean Wilentz and Greil Marcus offers a collection of essays by musicians, authors, artists, and poets discussing the history of the most common murder ballads like “Barbara Allen,” “Pretty Polly,” and “Omie Wise.”¹⁸ These essays also explore the musical elements of these works, the vernacular, and the linguistic style in efforts to understand the heritage. The contributors also draw attention to the moral lessons that can be learned from these ballads.

Olive Wooley Burt’s *American Murder Ballads* examines some of the most common murder ballads by analyzing the historical events and how cultural bias and oral tradition can produce different variations of each ballad.¹⁹ Burt describes her experiences with murder ballads as a young child, explaining that her favorite lullaby was “The Babes in the Woods,”²⁰ a ballad recounting the story of a boy and girl who were abandoned by their uncle to die. Burt elaborates,

¹⁷ Abumrad, “Sad Ass Songs.”

¹⁸ Sean Wilentz and Greil Marcus, *The Rose & The Briar: Death, Love and Liberty in the American Ballad* (New York, NY: W.W. Norton, 2006).

¹⁹ Olive Wooley Burt, *American Murder Ballads and Their Stories*, (New York, N.Y.: O.U.P., 1958), ix.

²⁰ Ibid.

“Of course, when I was lulled to sleep by that tragic ditty I was too young to have any actual idea of what murder might be. But I must have felt the drama and the passion behind the rather silly lines. At any rate, the song has stayed with me through the years.”²¹ The dark nature of the characters and situations expressed in murder ballads stimulate a wide range of emotions in all age groups, so it is likely that high school students would share Burt’s reaction to these songs.

Curriculum Design

One of the most important tasks of an educator is the design and implementation of curriculum. Core classes often have federal or state guidelines as to what content should be addressed in the classroom, however, arts classes frequently have broader guidelines which offer more flexibility to educators to design their own curricula. While the National Association for Music Education (NAfME) has published a set of core standards for each type of music class, there are school districts that offer no set curriculum scope and sequence to align with these standards. This means that each educator must create the curriculum, which requires an immense amount of additional work.

The Early Childhood Learning and Knowledge Center (ECLKC) is a division of the U.S. Department of Health & Human Services dedicated to promoting “the school readiness of young children from low-income families through local programs.”²² The ECLKC works with the Office of Head Start to provide funding and work with local Head Start agencies to prepare

²¹ Olive Wooley Burt, *American Murder Ballads and Their Stories*, (New York, N.Y.: O.U.P., 1958), ix.

²² “Curriculum Scope and Sequence,” *ECLKC*, Published on September 26, 2018, Accessed on April 12, 2020, <https://eclkc.ohs.acf.hhs.gov/publication/curriculum-scope-sequence>.

young children to enter school. The scope and sequence of the course content must be carefully chosen to ensure continuity and appropriate flow. The organization explains that in order to be effective,

Curricula must be comprehensive in scope and provide learning experiences specifically designed to support children at various levels of development. A scope and sequence can be a helpful tool that education staff use to plan learning experiences tailored to children's ages and developmental levels. It helps staff look ahead to see where development is going, and intentionally scaffold their learning. It also helps education staff implement research-based teaching practices that support children as they move through the developmental progressions...²³

When educators create cross-curricular lessons, there are additional standards that must be met. According to Melissa Kelly, a secondary school teacher and instructional designer,

Examples of cross-curricular or interdisciplinary teaching can be found in STEM (science, technology, engineering, and math) learning and the more recently coined STEAM (science, technology, engineering, arts, and math) learning. The organization of these subject areas under one collective effort represents a recent trend toward cross-curricular integration in education.

The cross-curricular investigations and assignments that include both humanities (such as ELA, social studies, and arts) and STEM subjects highlight how educators recognize the importance of creativity and collaboration, both skills that are increasingly necessary for modern employment.²⁴

County directives to reinforce reading and writing skills has led to an increased demand for cross-curricular content. Fine Arts courses that do not involve reading and writing could practice these skills through the study of cross curricular topics, such as murder ballads.

²³ "Curriculum Scope and Sequence," *ECLKC*, Published on September 26, 2018, Accessed on April 12, 2020, <https://eclkc.ohs.acf.hhs.gov/publication/curriculum-scope-sequence>.

²⁴ Melissa Kelly, "Ways to Make Cross-Curricular Connections in Instruction," *ThoughtCo*, Published on July 15, 2019, Accessed on May 5, 2020, <https://www.thoughtco.com/cross-curricular-connections-7791>.

To successfully plan cross-curricular lessons, ThoughtCo,²⁵ an educational reference site, recommends following certain steps, including carefully choosing benchmarks and standards from the subject areas in question, identifying cross-curricular questions about the benchmarks, and identifying a coordinating performance assessment.

Murder Ballads in the Classroom

There has been limited research on the usage of murder ballads in the curriculum, though there are numerous lesson plans that provide educators with methods to incorporate them into the curriculum. Appalachian State University's Center for Appalachia Studies offers a section on their "Appalachia Online" website entitled "Mountain Music in the Classroom."²⁶ In addition to lesson plans on migration and industrialization in Appalachia, there is also a series of lesson plans on the traditional ballad "Tom Dooley." Among other tasks, students create a song or poem based off of the historical account of Tom Dula,²⁷ analyze the trial documents and debate whether Dula was fairly convicted or wrongly accused, analyze different versions of the "Ballad of Tom Dooley," and re-imagine the ballad into a new work of art. These plans utilize this ballad to apply skills that students develop in many different classes to deepen understanding.

In his article "(The) Earl Had to Die: Teaching Popular Ballads and Oral Traditions in a Performance Studies Class," Dr. Gordon Alley-Young, a Communications and Performing Arts

²⁵ Melissa Kelly, "Ways to Make Cross-Curricular Connections in Instruction," *ThoughtCo*, Published on July 15, 2019, Accessed on May 5, 2020, <https://www.thoughtco.com/cross-curricular-connections-7791>.

²⁶ "Appalachia Online," Teacher Lesson Plans (Appalachian State University, September 21, 2017), Accessed on May 24, 2020, <https://appalachiaonline.appstate.edu/mountain-music-classroom/teacher-lesson-plans>.

²⁷ "Dooley" is the pronunciation of Dula. The title of the murder ballad uses the phonetic spelling.

professor at Kingsborough Community College-City University of New York, utilizes the modern murder ballad “Goodbye Earl” as a teaching device while teaching the ballad “Lord Randall.”²⁸ Dr. Alley-Young details how he chose a modern murder ballad as a method of intriguing his students and maintaining interest. The original lesson requires students to explore lyric, dramatic, and narrative poetry types and evaluate themes, meter, and character motivations. Dr. Alley-Young explains that his students were more engaged while learning these elements through a modern piece of music:

Students erupt in laughter at the refrain, “Earl had to die!” After each refrain a new step of the women’s plot unfolds. The students identify the simple characters’ characteristics. One student reports, “Earl is a brute and that’s all we know about him. We don’t even know his last name.” The final surprise is that the women do not face any consequences; instead, their lives are better for Earl’s death (e.g., “they don’t lose any sleep at night”). As for anonymous authorship, we cannot ignore the inevitable influence of popular ballads like *Lord Randall* for creating songs like *Goodbye Earl*. The students cheer on Mary-Anne and Wanda as common folk who outwit an abuser (Earl).²⁹

The article “The Uses of Folk Literature in the English Classroom” by Larry Danielson details the benefits of using traditional folk literature to enliven the standard literature of a high school English course. Danielson begins with an explanation of how folk lore can be passed along through primarily oral tradition, then explains the importance of incorporating this material into the classroom. A section on murder ballads in the article describes how standard murder ballads like “Barbara Allen” are often briefly introduced, but then are passed over in favor of

²⁸ Gordon Alley-Young, “[The] Earl Had to Die: Teaching Popular Murder Ballads and Oral Traditions in a Performance Studies Class”, *JCSTAND: Journal of Communication, Speech and Theatre Association of North Dakota*, no. 27 (2014), 45-51.

²⁹ Ibid.

more “serious” poetry. Danielson explains how both reading and listening to recordings of these murder ballads can provide source material for lessons. He explains that listening to recordings will allow students to discuss differences in performance style as well as taste and allow for a discussion on audience criteria and what makes poetry “good” or “bad.” Danielson also proposes adding the creation of an original ballad into the curriculum. He states:

Finally, actual ballad composition in the classroom might be attempted. Students could draw on contemporary events, local or extra-local, for plot material, and create their own ballads using traditional ballad structure, style, and conventions. One of my graduate students, who incorporated a folklore unit into his student teaching assignment, found this project to be very successful in the junior high classroom. The experience of poetry creation that demands disciplined structure and stylistic requirements can serve students as an illuminating introduction to the rigors of both writing and understanding poetry. Student free verse may be expressive, but it provides little first-hand experience with the formal requirements of most poetic expression. The traditional English-language ballad construction illustrates these requirements quite directly.³⁰

The article “Hand in Hand” by Joyce Livesay, a Houston elementary school teacher, explains how a child’s love of music can be used to incorporate new concepts in the Language Arts classroom.³¹ Livesay describes how traditional songs with which students are familiar can be used to teach concepts like reading, spelling, creative writing, and speaking. She also explains how music can be used as an introduction to literature from a specific country.

In an abstract from their “CrimeSong in the Classroom: A Collaborative Project” presentation at the 2018 Appalachian Studies Association conference, professors Amanda

³⁰ Larry Danielson, “The Uses of Folk Literature in the English Classroom,” *Illinois English Bulletin* 64, no. 1 (1976): 9, Accessed on July 1, 2020, <https://files.eric.ed.gov/fulltext/ED131483.pdf>.

³¹ Joyce Livesay, “Hand in Hand.” *Illinois English Bulletin* 64, no. 1 (1976). 17-20. Accessed on May 14, 2020. <https://files.eric.ed.gov/fulltext/ED131483.pdf>.

Sloane, Kimberly Willard, and Richard Underwood explained an experimental course that they created.³² Using Underwood's book *CrimeSong: True Crime Stories for Southern Murder Ballads* as their textbook, the co-authors created an experimental course titled "Appalachia Murder Ballads." This course required students to write, produce, and direct an original play adapted from the stories found in Underwood's text.

Middle school English Language Arts teacher, Ann Blake, created a set of murder ballad lesson plans. While more specific than other sources, this is a set of lesson plans for an 8th grade literature class that introduces murder ballads in place of poetry to run concurrently with a unit on *Romeo and Juliet*. According to the unit's introduction,

After a brief introduction to the history and conventions of the ballad, a type of narrative poetry, we will look at three sets of ballads. The first set, "The Cruel Ship's Carpenter," "Pretty Polly," and "The Willow" will help illustrate the process of transmission and the role of traditional literature in reflecting cultural attitudes. The second set, "Frankie and Johnny" and "Tom Dooley," will illustrate the role of ballads in providing commentary on actual events. The third set, "Zeb Turney's Gal" and "The Martins and the Coys," will look at the difference between ballads that have been shaped by the folk process as opposed to those that have a popular origin and outsider's perspective.³³

These lesson plans detail eight to ten class periods of activities relating murder ballads to the content taught in a standard literature course.

In the article "Using Folk Songs and Ballads in an Interdisciplinary Approach to American History," Linda Dzuris describes the creation and implementation of an

³² Amanda J Slone, Kimberly Willard, and Richard Underwood, "CrimeSong in the Classroom: A Collaborative Project," ASA Annual Conference (Marshall Digital Scholar), Accessed on May 23, 2020, https://mds.marshall.edu/asa_conference/2018/accepted_proposals/124/.

³³ Ann Blake, "Murder Ballads," Center for American Music, 2011, Accessed on September 25, 2020, <http://voices.pitt.edu/LessonPlans/MurderBallads.htm>.

interdisciplinary course for the Calhoun Honors College at Clemson University.³⁴ The undergraduate course examined “truth” in song, focusing “on aspects of American history, communication, and sociology represented in the rich tradition of folk songs and ballads.”³⁵ Dzuris explains that students were required to keep a journal throughout the course with their responses to writing prompts, needed to present a group project analyzing lyrical content of a ballad in comparison to factual accuracy of the time period, had two analysis papers to complete, and ended the term by interviewing a resident of a local retirement community and creating an original ballad from the historical material provided them through the interview. Dzuris also provides suggestions for incorporating folk music into additional courses and creating a team-teach approach with faculty members from history, English, and music.

A review of three different American music textbooks reveals a limited amount of material on Appalachian music included in the school curriculum. Lorenzo Candelaria and Daniel Kingman’s textbook, *American Music: A Panorama*, examines American music through an analysis of the cultures that influenced it.³⁶ Modern musical genres are described in relation to the genres and cultures that inspired, and students are provided with examples that show the links between the two cultures.

An Introduction to America’s Music by Richard Crawford and Larry Hamberlin was written with a similar concept to *American Music: A Panorama*, though the focus is less on

³⁴ Linda Dzuris, “Using Folk Songs and Ballads in an Interdisciplinary Approach to American History,” *The History Teacher* 36, no. 3 (2003): 331, Accessed on May 4, 2020, <https://www.jstor.org/stable/1555690>.

³⁵ Ibid.

³⁶ Lorenzo F. Candelaria and Daniel Kingman, *American Music: a Panorama* (Stamford, CT: Cengage Learning, 2015).

cultures that inspired American music and more on the historical contexts.³⁷ Crawford and Hamberlin chronologically examine American history, analyzing key events and philosophies and how those gave rise to different genres of American music. This text parallels American history courses and could be useful in a cross curricular course, particularly for those students who have a high level of interest in history. Students are also introduced to key performers and composers of each time period, along with provided in-depth analyses of pieces that were popular or exemplified particular genres or time periods.

David Nicholls' *The Cambridge History of American Music* was written in 1998.³⁸ Sacred and secular music are examined, as well as film and theater music. This text analyzes each musical time period and investigates how music composition was influenced by cultural events. It also analyzes the cultural elements that have led to American music and draws comparisons between American music and its predecessors. This text provides the most comprehensive historical information, but it may be the least appealing for a teenage audience, because of verbose, academic writing. For a course designed to connect American music to the music of other cultures, this reference could provide a good background source.

³⁷ Richard Crawford and Larry Hamberlin, *An Introduction to America's Music* (New York, NY: W. W. Norton & company, 2019).

³⁸ David Nicholls, *The Cambridge History of American Music* (Cambridge, NY: Cambridge University Press, 2004).

Chapter 3

Methodology

Introduction

This is a descriptive research project of current curriculum of American music. The goal is to gain an understanding of the prevalence of Appalachian folk music in the high school music curriculum. If there is a noticeable lack of inclusion of Appalachian music, a curriculum can be crafted to introduce this genre into the program of study. This may particularly appeal to educators in the Appalachian regions of America, as a means to educate their students on the heritage of their areas. Appalachian music and culture has many unique elements that can be used to broaden students' musical knowledge base, and offer the opportunity for educators to create and implement cross-curricular lessons, allowing students to strengthen skills that are learned in other courses.

Design of Study

Personal experience indicated a lack of folk music even in general terms from the music education curriculum, at least in certain parts of the country. However, this could be either the norm or the exception to the public school music education curriculum. Data was collected through an observational study of three textbooks. These textbooks were chosen through a combination of personal recommendations from active music educators and an online search. An online search for American music textbooks returned the same set of textbooks, and the three chosen sources were readily accessible in either digital or hard copy formats.

After accessing copies of each of the three selected sources, they were analyzed to determine whether Appalachian folk music was presented in the text, whether murder ballads were mentioned, and how extensive the discussion of Appalachian music was throughout the text. A set of keywords was created to use to isolate results relating to Appalachia. These keywords included “Appalachia,” “Appalachian,” “murder ballad,” and “ballad.” Using both an online search feature and the printed index of these texts, these keywords were located throughout the textbook. Each “hit” on a keyword was then analyzed in the context of the information presented and was determined to be either relevant or irrelevant to the desired research. A detailed description of these texts and the results are found in Chapter Four: Research Findings.

Questions and Hypotheses

Based on personal experience, Appalachian music seemed to be underrepresented in the general music curriculum. Previous experience and discussions with other educators provided few resources on Appalachian music in the classroom, and even fewer lesson plans for this subject. Once the chosen textbooks were selected, several questions were devised to guide the analysis of the content.

- In what context is Appalachian music or culture discussed?
- What elements of folk music, specifically Appalachian folk music, are deemed important enough to be included in the reference texts?
- What rationale could there be for excluding this genre from American music history textbooks?

- Are typical high school students in America mature enough to discuss some of the topics that can be included in Appalachian folk music, particularly murder ballads?

Chapter 4

Research Findings

Curriculum Design

Through review of American music textbooks, it was discovered that Appalachian folk music was underrepresented. The following textbooks were analyzed to determine what mentions of Appalachian music were included in the content, whether murder ballads were included, and how much detail was given to the topic of Appalachian folk music.

- *American Music: A Panorama* by Lorenzo Candelaria and Daniel Kingman³⁹
- *The Cambridge History of American Music* edited by David Nicholls⁴⁰
- *An Introduction to America's Music* by Richard Crawford and Larry Hamberlin⁴¹

These three textbooks all provided a general overview of American music from the 18th and 19th centuries. While they provided a brief look at music prior to this time period, the main focus was on the growth of popular music and a look at certain genres of music deemed truly American. Almost all of these methods included sections on both sacred and secular music.

In order to determine the prevalence of Appalachian music, a basic search of keywords was used to evaluate the information presented in these texts. *American Music: A Panorama* and *The Cambridge History of American Music* were available in a digital format, so an online search

³⁹ Candelaria and Kingman, *American Music: a Panorama*.

⁴⁰ Nicholls, *The Cambridge History of American Music*.

⁴¹ Crawford and Hamberlin, *An Introduction to America's Music*.

tool was used to identify keywords including “Appalachia,” “Appalachian,” and “murder ballad.” The same keywords were identified in the index of *An Introduction to America’s Music*. For each source the number of hits on these keywords was identified, and the content including the keyword was reviewed.

Table 1⁴²

Keyword	Number of Results		
	<i>American Music: A Panorama</i>	<i>The Cambridge History of American Music</i>	<i>An Introduction to America’s Music</i>
Appalachia	0	2	0
Appalachian	13	10	10 (pages or sets of pages)
Murder Ballad	4	0	0
Ballad	60	57	14 (pages or sets of pages)

The term “Appalachian” was frequently found in a discussion of the Aaron Copland ballet, “Appalachian Spring.” This work is a fundamental piece of the American musical repertoire, but in the context of this analysis the work is largely irrelevant and the Appalachian region or its folk music was never discussed. In instances where the key terms were used in a discussion of folk music from the Appalachian region, content needed to be evaluated to determine the level of relevance and applicability to a high school curriculum. In some cases, the authors were

⁴² Data from Lorenzo F. Candelaria and Daniel Kingman, *American Music: a Panorama* (Stamford, CT: Cengage Learning, 2015).; Richard Crawford and Larry Hamberlin, *An Introduction to America's Music* (New York, NY: W. W. Norton & company, 2019); David Nicholls, *The Cambridge History of American Music* (Cambridge, NY: Cambridge University Press, 2004).

referencing the geographic area of Appalachia to describe the performers or collectors of music, while in other cases the musical content originated in Appalachia. Cases where the music was from the Appalachian region were the most useful in the context of the project.

These mentions of Appalachian music were also examined to determine their added value to the curriculum. Each text identified at least two examples of Appalachian folk music. Some were cited as an example of a particular musical element, while others were chosen to provide an example of musical content. While these examples were often chosen for differing purposes among the texts, these examples were useful to the research regardless of the rationale for their inclusion. The authors of these texts identified popular Appalachian folk songs, which is useful for the establishment of repertoire in the present study. This canon of repertoire was used to determine skills that should be included in the curriculum “Appalachian Folk Music.”

Curriculum Analysis

An analysis of current American music history textbooks demonstrated the underrepresentation of Appalachian folk music in the music education curriculum. Each of the three textbooks mentioned Appalachian music and culture, however, most lacked significant detail on the subject. Murder ballads were not mentioned in any of the texts used for this project. Appalachian folk music was instead demonstrated as a small subset of American music that contributed to the mainstream country and folk music of current popular culture.

American Music: A Panorama

This text describes how the historical context of American culture led to the development of some of the most popular musical genres such as hip-hop, country, gospel, jazz, blues, and

rock. A search of the content of the text reveals that the keyword “Appalachia” exists zero times in the book, though “Appalachian” appears thirteen times. Five of these thirteen mentions are for the Aaron Copland ballet “Appalachian Spring” which is discussed at length in Chapter 10 “From Psalm Tune to Rural Revivalism.” Several other mentions of the term are also included in Chapter 10 referencing the geographic region, its settlement increase, and the tenacious grasp of its settlers to early traditions.⁴³

Chapter 1 “The English-Celtic Tradition” does include relevant mention of Appalachia in its analysis of imported ballads, naturalized ballads, and native ballads. This chapter provides a detailed look at the ballad “Barbara Allen” including the full lyrics and a segment on features that are common to many ballads. Appalachian ballads are briefly mentioned when the authors state, “Many ballad tunes exhibit characteristics of antiquity, and this is particularly true of those coming from the Appalachians. Much of this antique flavor can be attributed to the musical scales on which they are based.”⁴⁴ This is followed by a discussion of the use of the pentatonic scale in ballads.

Later in the chapter, the play-party song, “Old Man at the Mill,” is discussed in three short paragraphs explaining what play-parties are and how religious settlers used them to push the boundaries of appropriateness.⁴⁵ The book briefly described instrumental play-party songs and organized dance events, and provided the lyrics to “Old Man at the Mill.” The book also discussed the role of the guitar and fiddle in instrumental music. “Old Man at the Mill” is

⁴³ Candelaria and Kingman, 155.

⁴⁵ *Ibid.*, 13.

connected to traditional Appalachian folk music by one sentence in the text: “This song is actually a combination of two others: ‘The Jolly Miller,’ a children’s game-song that was played over a hundred years ago, and ‘The Bird Song,’ collected in the Appalachians in the early years of the twentieth century.”⁴⁶

The Cambridge History of American Music

This text begins with an Introduction examining Native American music, and then continues onto Part One, which describes historical and cultural events surrounding musical genres until 1900. Part Two describes popular music on stage and in film in the twentieth century. A search for the term “Appalachia” revealed two results, while “Appalachian” yields ten results. Chapter 1 “Music in America: an overview (part 1)” discusses Appalachian folk music in one paragraph, mentioning “works from three broad categories: traditional music brought from the British Isles; music from eighteen- and nineteenth-century analogies; and newly composed music which resembled the preceding.”⁴⁷ There follows three sentences explaining how the cultural isolation of Appalachia maintained the musical integrity and integrated various elements of mainstream American music. The second mention of Appalachia occurs later in the volume in a chapter dedicated to folk and regional music in the nineteenth century. This mention occurs in several paragraphs that discuss instrumental waltzes and polkas as a growing mainstream genre, while the quadrille and country dance remained popular only in rural areas like Appalachia.⁴⁸

⁴⁶ Candelaria and Kingman, 14.

⁴⁷ Nicholls, *The Cambridge History of American Music*, 45.

⁴⁸ *Ibid.*, 145.

Many of the other results for “Appalachian” refer to Aaron Copland’s ballet, “Appalachian Spring,” while others are single-line references to the geographic region where a group would settle. One such reference almost gives the impression that there is little to be said about Appalachian music: “Many Scotch Irish settled in the southern Appalachian mountains and developed a musical culture that remained relatively isolated and consequently unchanged until well into the twentieth century.”⁴⁹ A search for the term “murder ballad” returns zero results, while “ballad” yields fifty-seven results, predominately referring to ballads in mainstream music and religious hymnody.⁵⁰

An Introduction to America’s Music

This text was the most user-friendly options because the language was clear and concise and it minimized extraneous information. This was be the most promising resource for a high school American Music course. The text is divided into four chronological sections, 1) colonization through the Civil War, 2) the Civil War to World War I, 3) World War I to World War II, and 4) World War II to the 2000s. The Index shows the terms “Appalachian dulcimer,” “Appalachian music,” and “*Appalachian Spring*.”

Many of the references to Appalachian music can be found in the section “Anglo-Celtic Ballads and Their Collectors.” This section can be found in the second segment of the text, the Civil War to World War I. Three pages explain broadside ballads and the early European ballads from which they came. Students are introduced to ballad collector, Francis James Child, and,

⁴⁹ Nicholls, *The Cambridge History of American Music*, 137.

⁵⁰ *Ibid.*, 134.

“The Gypsy Laddie,” a ballad in Childs’ collection. The text describes ways that traditional ballads are adapted and passed down to others, as collectors Cecil Sharp and Olive Dame Campbell discovered through their collection of twenty-eight different versions of “The Gypsy Laddie.” Both Sharp and Campbell describe the extent to which ballads were embedded in the Appalachian culture. Crawford and Hamberlin write “Whereas in England Cecil Sharp has encountered only aging ballad singers, in the southern Appalachians he found the English ballad tradition still flourishing in the early twentieth century. Here the songs were ‘interwoven with the ordinary avocation of everyday life.’”⁵¹ While this text offers the most comprehensive analysis of the culture of Appalachia, it offers little musical analysis of traditional ballads and their subject matter.

Textbook authors and editors need to make a decision between the breadth of the content and the depth of the content when creating new resources. However, two of these texts only briefly mention of Appalachian folk music within their 100-plus pages of content, while only one provides any in-depth information. To neglect a genre that has been a part of American culture for centuries does a disservice to American students.

After completing an analysis of these textbooks, the main purpose of this project was to create a basic curriculum introducing the murder ballads of Appalachia into the high school general music classroom. The resulting course combined elements from music history, music theory, and applied music courses. Students are also asked to implement skills which complement those learned in their English/Language Arts and History courses. “Appalachian Folk Music” is designed to fulfill high school elective credits for students who have no previous

⁵¹ Crawford and Hamberlin, *An Introduction to America's Music*, 218.

musical experience. The course utilizes Appalachian folk music as the means for teaching students about the elements of music and musical notation. Students are asked to develop a basic understanding of how to read and write musical notation. Musical performance skills are also developed as students are tasked with developing and demonstrating basic performance skills on guitars.

As demonstrated by the previous analysis of popular American music textbooks, there is a lack of Appalachian folk music found in the existing music history curriculum. While this sub-genre of music influenced modern bluegrass and country, it is still often excluded from the standard music education curriculum. Murder ballads could be used in the classroom to gain and keep the interest of a high school student who has no previous musical experience and who is not enrolled in another music class or an ensemble. The curriculum for an “Appalachian Folk Music” course could fill a common void in the standard American music curriculum.

“Understanding music in relation to history and culture” is one of the National Standards for music education provided in the 1994 list from the National Association for Music Educators.⁵²

The 2014 revision of the standards are broken down by the type of course –

Composition/Theory, Music Technology, Guitar/Keyboard/Harmonizing Instruments, or

Ensemble. While a general music course does not necessarily fit into any of these course

formats, the closest would be the guitar strand, as students will be learning music notation and

performance skills on guitar. The 2014 standards present that Intermediate level students should

be able to “Identify prominent melodic, harmonic, and structural characteristics and context

⁵² “National Standards Archives,” National Standards Archives (NAfME), accessed September 25, 2020, <https://nafme.org/my-classroom/standards/national-standards-archives/>.

(social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.”⁵³ This standard includes almost all of the main components of this proposed general music course.

While this curriculum was designed for a semester-long course, it can easily be broken down into smaller units. These units can be added into the existing curricula to serve as an introduction to Appalachian folk music. Activities can be adapted so that they can reinforce skills which students learn in other classes. Performance elements of the course can be removed or changed based on what instruments are available for student instruction, and repertoire can be changed based on the rate at which students advance.

A semester-long course must limit its scope, so there are aspects of American Music History that must be excluded. A brief introduction to folk music will allow students to draw connections with current mainstream country and folk music. While this type of music may not appeal to all, there is a subset of the American population that listens to both. Murder ballads can be found in almost every genre of music (See Appendix A). If students can understand the origin of murder ballads, they may better appreciate modern murder ballads. General music classes can be difficult because many times students are not enrolled in the course by choice, but because they need to earn a fine arts credit for graduation requirements. Because of this, there are frequently students who have no interest in the subject matter. This lack of interest can cause students to refuse to complete any assignments and act out to disrupt class. Murder ballads

⁵³ “2014 Music Standards,” 2014 Music Standards (NAfME), accessed September 25, 2020, <https://nafme.org/my-classroom/standards/core-music-standards/>.

appeal to high school students and including them in the curriculum may help with student retention.

Chapter 5

Conclusion

Summary of Study

This study was designed to determine the prevalence of Appalachian folk music, particularly the murder ballad, in popular American music courses. The ultimate goal is to create a curriculum for a high school general music course centering on Appalachian folk music and the murder ballad, if it was determined that there was a need for this material. While folk music is often addressed in the elementary music programs and in the middle school general music course, it is not often seen at the high school level, where students begin to specialize in one area of music. Oftentimes American Musical History is taught as a high school elective course or broken down into smaller eras (History of Rock, History of Jazz), however, one rarely sees a History of Folk course. This does a disservice to music students as folk music not only influenced several genres of modern music, but also allows for opportunities to teach musical reading, writing, and composition, and can cover all of the standards of learning presented by the National Association for Music Educators.

Summary of Purpose

Many music educators choose to specialize in either vocal or instrumental music through their course of study. Once these educators begin their teaching careers, it is highly likely that at some point, they will need to teach a general music course. At times, high school music teachers are often reluctant to teach these general music classes because oftentimes the students enrolled

in the course are not there by choice or are not as motivated as active music students. The goal of this study is to create an elective course that will teach these (usually) new music students the basics of reading, writing, composing, and performing music, but will also present a subject material that allows for many cross-curricular lessons. Using murder ballads as a focal point of the curriculum allows for teaching a wide variety of skills and information, and the dramatic nature of the subject material also provides a strong way to earn and maintain student interest. Utilizing Appalachian folk music as the basis for the course also allows students to see where modern music originated from and to make connections with what they hear on a regular basis.

Summary of Procedure

Initial research was created to determine a group of frequently used American music textbooks for high school general music courses. Three of these texts were chosen for an in-depth analysis to determine the predominance of Appalachian folk music in the course of study. A series of keywords was then created, and both the index and an online search feature was used to locate these keywords in the text. Once all of the keyword locations were found, the context was analyzed to determine A) whether the information provided was relevant to the study, and B) what factors of Appalachian folk music the authors determined to be worthy of presenting in their material. With this information, the curriculum for a high school elective course “Appalachian Folk Music” was created as a way for educators to introduce this genre of music to students in a way that incorporates both cross-curricular learning, as well as musical and performance skills.

Summary of Findings and Prior Research

There were many instances of incorporating folk music into the classroom to teach the elements of music and music history. However, research provided very few resources on incorporating Appalachian murder ballads in the classroom. Those educators who did teach murder ballads had positive results with regards to their student engagement, however, it was not something that was commonly addressed, even in established curricula. It was also extremely difficult to find Appalachian music addressed in American music textbooks. What mentions there were often addressed topics that were not relevant to the scheme of the study, and when there was relevant information, it was often only small mentions or went into limited detail.

Limitations

This study presented several limitations throughout both the design process and the data collection process. Originally designed to involve collecting survey response from current high school music educators, the COVID-19 pandemic presented challenges that drastically changed the design of the study. While many school systems began the 2020-2021 school year in a virtual format, these educators were required to adapt all of their lessons from in-person content to a virtual or hybrid format. Additionally, these educators were required to learn new software and delivery platforms, and as a result were unwilling to add the extra time commitment for a research survey to their schedules. There were also limited resources that could be found relating to the topic of study. Many of the sources that could be found were from blog entries and podcasts, which are often not considered scholarly sources and can sometimes be far from reliable. All of the information found in these sources needed to be verified through independent research into different sources, adding another layer of research that needed to be completed.

Suggestions for Future Research

In order to expand the role that Appalachian folk music plays in the high school music curriculum, there are several options that could be investigated for future research opportunities. While the subject matter of murder ballads will appeal to high school students, many of the activities in this curriculum could be adapted to work in the middle school music classroom. Appalachian folk music can also be explored in the lower grade levels through a similar analysis of folk music. This can be paired with a movement component through teaching students various line dances and partner dances that would be seen at a play-party or other gathering. An analysis could also be completed of the use of murder ballads in other musical settings. While murder ballads could be performed in an instrumental music setting, losing the lyrics would change the character and the effectiveness of the work. However, in a choral ensemble, murder ballads could present strong opportunities to teach students about emotional execution, harmonization, and a capella singing.

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Appendix A

Curriculum Project

COURSE SYLLABUS

APPALACHIAN FOLK MUSIC

COURSE DESCRIPTION

This course is designed for students interested in a music elective. The course will provide students with the basic knowledge of reading and writing musical notation, as well as provide a brief overview into musical composition, song writing, and musical performance. Students will learn to read musical notation and will learn basic guitar performance skills. Students will also learn how music can be used in ways other than entertainment.

RATIONALE

Many states require students to complete at least one Fine Arts elective course to satisfy graduation requirements. While some students choose to participate in a performance ensemble, there are often students who would like to learn about music without being a part of band, choir, or orchestra. These students may have missed the chance to join in a performance ensemble in their younger years. This course provides a starting point for students who want to be involved in the music community. It also provides an elective option for those music students who are looking for something different to challenge themselves as musicians and performers.

I. PREREQUISITES

None

II. REQUIRED RESOURCES

A. Underwood, Richard H. (2016). *Crime Song: True Crime Stories from Southern Murder Ballads*. Lexington, KY: Shadelandhouse Modern Press, LLC.

This textbook will be provided for students' use. Students are responsible for the maintenance of their copy.

B. Six-string acoustic guitar (provided for students' use. **MUST** be kept at the school.)

III. ADDITIONAL MATERIALS FOR LEARNING

A. 3 ring binder and loose-leaf notebook paper

OR

One subject spiral notebook and two-pocket folder

B. Pencil and eraser (must be brought to class daily)

- C. Headphones or earbuds (students will be notified in advance when these will be needed.)
- D. (Optional) Thumb drive for saving work for completion outside of school

IV. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

- A. Identify characteristics of folk music, Appalachian culture, and murder ballads.
- B. Identify and understand basic elements of music notation, theory, and rhythm in order to perform simple folk songs on guitar.
- C. Understand and demonstrate performance strategies and skills through the performance of a simple folk duet.
- D. Analyze traditional and modern murder ballads and discuss their merits as a means of storytelling, news, and entertainment.
- E. Create, prepare, and present a skit of a trial based on a traditional murder ballad.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

- A. Textbook readings and lecture presentations
- B. Class discussions
- C. Weekly Listening Journal
Students will be provided listening example(s) weekly. They will need to complete a journal entry responding to a prompt provided for each example.
- D. Performer Research Assignment and Presentation
Students will choose a folk music performer on which to complete a biographical research assignment. They will prepare a media presentation using iMovie, PowerPoint, Prezi, etc. to present their findings to their classmates.
- E. Duet Performance
Students will work with a partner to prepare an easy folk duet to perform for their classmates. Part of their assignment will require students to listen and evaluate other performances.
- F. Program Note Assignment
Students will research the background of the piece they choose for their duet. They will complete a program note providing important information about the history of the work, its original performer, and/or notable performances.

G. Midterm Exam

The midterm exam will cover information learned in the first eight weeks of the course.

H. Newspaper Article

Students will research and choose a traditional murder ballad. They will then create a newspaper article presenting the story of the event found in their ballad.

I. Current Event Murder Ballad

Like the newspaper article, students will choose a modern-day current event. They will create the lyrics for a murder ballad based on the text of the news story, employing literary devices to help tell their story. In a second portion of the project, students will need to create a basic guitar accompaniment for their original ballad.

J. Murder Ballad Trial Skit

In groups, students will choose a traditional murder ballad to research. They will write and perform a skit detailing the trial of the characters involved in their ballad story. Students will be responsible for peer editing their scripts, designing all costuming and scenery, and acquiring any necessary props. This performance will count as the final exam for the course.

VI. **COURSE GRADING AND POLICIES**

A. Points

Class participation grades (5 points daily)
 Listening Journal Entries (10 points each)
 Performer Research Presentation (100 points)
 Duet Performance (50 points)
 Program Note Assignment (25 points)
 Newspaper Article (25 points)
 Current Event Murder Ballad Lyrics (25 points)
 Current Event Ballad Accompaniment (25 points)
 Midterm Exam (100 points)
 Trial Skit (100 points)

Additional classwork assignments may be added as necessary. These assignments will range from 10-25 points, depending on the scope of the assignment.

B. Scale

A- 90-100%
 B- 80-89%

C- 70-79%
D- 60-69%
F- 40-59%

(Please note: individual assignments may receive a grade lower than 40%, however the overall quarterly grade may not be lower than 40% due to county grading policies.)

C. Late Assignment Policy

If unable to complete an assignment on time, the student must contact the instructor immediately.

Assignments that are submitted after the due date without prior approval from the instructor will receive the following deductions:

1. Late assignments submitted the class after the due date will receive a 10% deduction.
2. Assignments submitted two classes after the due date will receive a 20% deduction.
3. Assignments submitted three classes after the due date will receive a 30% deduction.
4. Assignments will not be accepted more than three classes after the due date.

Special circumstances (e.g. death in the family, personal health issues) will be reviewed by the instructor on a case-by-case basis.

CURRICULUM PROJECT – ANALYSIS CHART

Student: Caitlin Hetland	Course for which you are creating curriculum: Appalachian Folk Music
Required Textbook for Class: Underwood, Richard H. (2016). <i>Crime Song: True Crime Stories from Southern Murder Ballads</i> . Lexington, KY: Shadelandhouse Modern Press, LLC.	
Identify the problem: <i>(What does the student not know how to do? What is the student's gap in the training or experience?)</i>	
Students will be exposed to Appalachian folk music, filling a gap in American culture and music history that is prevalent in the music education curriculum in most schools.	
Who are the learners and what are their characteristics? <i>(Age, major, pre-requisites, residential, online, or a hybrid of the two)</i>	
This is a one semester course offered as an elective for high school students, grades 9-12.	
What is the new desired behavior? <i>(Overall, what is the main change or new addition to the student's demonstrate ability?)</i>	
Students will gain enough knowledge about Appalachian folk music to be able to create a presentation based off of a traditional murder ballad. They will also learn the basics of music theory and notation to be able to perform simple folk songs on guitar.	
What are the delivery options? <i>(Explain the materials you will develop for the course.)</i>	
This course will meet every other day for 60 minutes, beginning virtually and potentially moving to in-person instruction.	
What are the pedagogical considerations? <i>(Describe your general content and methodology for the course.)</i>	
Students will learn the fundamentals of music theory and notation in order to learn simple folk songs on guitar (provided by the school). Students will need to have internet access and a computer or tablet to access listening examples.	
What adult learning theory considerations apply? Why?	
Students will learn topics one at a time and will build upon their previous material. Knowledge will be sequential, with students mastering the basics before moving onto higher level skills.	

Learning Outcomes
At the end of the course, the student will be able to:
1. Identify characteristics of folk music, Appalachian culture, and murder ballads.
2. Identify and understand basic elements of music notation, theory, and rhythm in order to perform simple folk songs on guitar.
3. Understand and demonstrate performance strategies and skills through the performance of a simple folk duet.
4. Analyze traditional and modern murder ballads and discuss their merits as a means of storytelling, news, and entertainment.
5. Create, prepare, and present a skit of a trial based on a traditional murder ballad.

CURRICULUM PROJECT – DESIGN CHART

Student: Caitlin Hetland		Course for which you are creating curriculum: Appalachian Folk Music	
Concept Statement: The purpose for this course is to provide students with an understanding of basic music theory, notation, and performance strategies, as well as an understanding of Appalachian culture and folk music.			
Learning Outcomes (<i>List in the order you plan to address in 16 weeks</i>)	Content (<i>What must be learned to reach the objective?</i>)	Learning/Training Activity (<i>How will you teach the content?</i>)	Assessment (<i>How will you know that the student has met the objective?</i>)
1. Identify characteristics of folk music, Appalachian culture, and murder ballads.	Week 1 (Underwood, pages 160-177): <ul style="list-style-type: none"> • Characteristics of folk music • Life in Appalachia-geography, culture, lifestyle • Appalachian folk music-popular performers, works 	Week 1: <ul style="list-style-type: none"> • Listening activity to highlight elements of folk music • Compare and contrast folk music from Appalachia to other regions • Online research on the geography and key information on Appalachia 	Week 1: <ul style="list-style-type: none"> • Participation in a discussion on the characteristics of folk music • Participation in a discussion comparing various forms of folk music • Create a journal entry from the life of someone living in Appalachia based on given data
2. Identify and understand basic elements of music notation, theory, and rhythm in order to perform simple folk songs on guitar.	Week 2 (Underwood, pages 21-31, 59-69): <ul style="list-style-type: none"> • Musical staff, clefs, notes of the treble staff • Elements of folk music • Sub-genres of folk music Week 3 (Underwood, pages 83-98):	Week 2: <ul style="list-style-type: none"> • Direct instruction-music notation • Note Wars competition-notes of the staff • Student discussion to identify elements of folk music 	Week 2: <ul style="list-style-type: none"> • Complete a chart identifying the similarities and differences between different types of folk music Week 3: <ul style="list-style-type: none"> • Listening activity and

	<ul style="list-style-type: none"> • Time signatures, basic rhythms • Guitar care, parts of the guitar • Folk performers <p>Week 4:</p> <ul style="list-style-type: none"> • Ledger lines, chord structure and notation, continue basic rhythms • Chord block diagrams • Basic guitar chords 	<ul style="list-style-type: none"> • Listening examples and discussion-sub-genres <p>Week 3:</p> <ul style="list-style-type: none"> • Complete a rhythm tree • Construct and utilize rhythm cards to practice • Listening activities and performer biographies <p>Week 4:</p> <ul style="list-style-type: none"> • Partner rhythm practice • Guided practice with guitars • Peer assessment of playing techniques 	<p>journal response</p> <p>Week 4:</p> <ul style="list-style-type: none"> • Performer research powerpoint and presentation
<p>3. Understand and demonstrate performance strategies and skills through the performance of a simple folk duet.</p>	<p>Week 5:</p> <ul style="list-style-type: none"> • Reading tab notation, strum patterns • Expanding rhythm and chord vocabulary <p>Week 6:</p> <ul style="list-style-type: none"> • Duet notation • Performance skills • Musical rounds <p>Week 7:</p> <ul style="list-style-type: none"> • Duet performances 	<p>Week 5:</p> <ul style="list-style-type: none"> • Guided practice • Self, peer, and teacher performance checks • Folk music versus battle-discussion on different versions of the same piece <p>Week 6:</p> <ul style="list-style-type: none"> • Small group and individual practice time 	<p>Week 5:</p> <ul style="list-style-type: none"> • Student participation in discussion • Journal response <p>Week 6:</p> <ul style="list-style-type: none"> • Performance checks • Student participation in discussion • Journal response <p>Week 7:</p> <ul style="list-style-type: none"> • Create program notes for the selected piece

	<ul style="list-style-type: none"> • Creating program notes 	<ul style="list-style-type: none"> • Listen and analyze successful and unsuccessful duets • Discussion-folk music chart toppers <p>Week 7:</p> <ul style="list-style-type: none"> • Listen, preview, and choose a duet piece (options provided) • Research the history of the piece and famous performances 	
4. Analyze traditional and modern murder ballads and discuss their merits as a means of storytelling, news, and entertainment.	<p>Week 8 (Underwood, pages 116-123):</p> <ul style="list-style-type: none"> • Murder ballads-themes, topics, content • Continue performance skills <p>Week 9 (Underwood, pages 12-20):</p> <ul style="list-style-type: none"> • Common elements of murder ballads • Traditional murder ballads <p>Week 10 (Underwood, pages 228-238):</p> <ul style="list-style-type: none"> • Murder ballads from 	<p>Week 8:</p> <ul style="list-style-type: none"> • Listening exercises • Review activity <p>Week 9:</p> <ul style="list-style-type: none"> • Class discussion-finding commonalities in murder ballads • Watch performances of traditional murder ballads <p>Week 10:</p> <ul style="list-style-type: none"> • <i>Unramblings</i> podcast-demographics in murder ballads • Listen/watch murder ballad 	<p>Week 8:</p> <ul style="list-style-type: none"> • Written midterm exam <p>Week 9:</p> <ul style="list-style-type: none"> • Student participation in discussion • Journal response <p>Week 10:</p> <ul style="list-style-type: none"> • Discussion making predictions based on demographics • Listen to 5 modern murder ballads and provide an analysis including demographics, content,

	<p>different genres</p> <p>Week 11 (Underwood- review pages 12-20):</p> <ul style="list-style-type: none"> • Murder ballads used as a form of news • Fact or Fiction in storytelling <p>Week 12 (Underwood, pages 206-220):</p> <ul style="list-style-type: none"> • Song writing skills • Murder ballads as news and entertainment 	<p>performances from various genres</p> <p>Week 11:</p> <ul style="list-style-type: none"> • Discussion and analysis of news articles-embellishment, style, content, etc. <p>Week 12:</p> <ul style="list-style-type: none"> • Guide students through the song writing process • Lyric writing exercises • Discussion-lexicon and culture in song writing 	<p>themes, topics, etc</p> <p>Week 11:</p> <ul style="list-style-type: none"> • Choose a traditional murder ballad and create a newspaper article based on the storyline and characters <p>Week 12:</p> <ul style="list-style-type: none"> • Student participation in discussion • Create a murder ballad based off a news article • Peer review lyrics
<p>5. Create, prepare, and present a skit of a trial based on a traditional murder ballad.</p>	<p>Week 13 (Underwood, pages 108-115):</p> <ul style="list-style-type: none"> • Music composition process <p>Week 14 (Underwood, pages 41-58):</p> <ul style="list-style-type: none"> • Play format • Traditional murder ballads • Creative process <p>Week 15:</p> <ul style="list-style-type: none"> • Script format • Revision process 	<p>Week 13:</p> <ul style="list-style-type: none"> • Musical notation review • Guided lesson-musical composition process <p>Week 14:</p> <ul style="list-style-type: none"> • Review play format as a group • Identify responsibilities and roles • Examine a trial scenario and the different people and parts involved 	<p>Week 13:</p> <ul style="list-style-type: none"> • Create a simple guitar accompaniment for their original murder ballad <p>Week 14:</p> <ul style="list-style-type: none"> • Research and choose a traditional murder ballad • Work as a class to identify the main storyline and characters • Determine the outcome of the trial

	<p>Week 16:</p> <ul style="list-style-type: none"> • Rehearsal process • Performance skills 	<p>Week 15:</p> <ul style="list-style-type: none"> • Class divided into groups • Rough draft of scripts • Story mapping to identify key plot markers <p>Week 16:</p> <ul style="list-style-type: none"> • Guided rehearsals of performances • Student progress checks 	<p>Week 15:</p> <ul style="list-style-type: none"> • Creation of skit scripts • Peer review and edits <p>Week 16:</p> <ul style="list-style-type: none"> • Performances of skits
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CURRICULUM PROJECT – DEVELOPMENT CHART

Student: Caitlin Hetland	Course for which you are creating curriculum: Appalachian Folk Music
<i>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).</i>	

Learning Outcomes	Rationale for Sequence
1. Identify characteristics of folk music, Appalachian culture, and murder ballads.	Before learning the specifics about Appalachian folk music, students should know about the Appalachian region itself. They should also have an understanding of the culture and lives of those living in Appalachia.
2. Identify and understand basic elements of music notation, theory, and rhythm in order to perform simple folk songs on guitar.	While music can be taught by rote, providing students with the basics of reading notation will allow students to expand into other musical pursuits, if they so choose. With basic musical literacy, students can refer to their sheet music to develop a basic understanding of the music they are hearing or performing.
3. Understand and demonstrate performance strategies and skills through the performance of a simple folk duet.	Once students have a basic understanding of musical literacy, their performance skills can be advanced. Early pieces can be taught by rote, but students can branch off into smaller groups to learn a variety of songs once they can read the music. Students have the opportunity to take leadership roles and help one another.
4. Analyze traditional and modern murder ballads and discuss their merits as a means of storytelling, news, and entertainment.	Understanding the musical characteristics of folk music will allow students to have educated discussions about traditional and modern murder ballads. This section of the course can very easily become cross-curricular through the activities students need to complete.
5. Create, prepare, and present a skit of a trial based on a traditional murder ballad.	As a final assignment, students will combine what they have learned about Appalachian culture, Appalachian folk music, and murder ballads.

Expository: *(You are verbally describing the new content you are about to cover; enter below what you will say.)*

Now that students have a basic understanding of the fundamentals of music (chords, melody vs. harmony, instrument families, rhythm), we can progress to looking specifically at Appalachian folk music. Students will use what they already know to have an educated discussion after listening to several examples of traditional Appalachian folk tunes. Discussion should focus on things like the topics of the songs, the instrument combinations, rhythms and harmonies heard, etc. Students will be introduced to murder ballads, and will listen to examples of both traditional and modern murder ballads. We will look at the demographics of the characters involved, the topics presented, and will investigate the roles that murder ballads played in popular culture.

Narrative: *(You are presenting the new information in a story format.)*

Students will listen to several examples of traditional Appalachian folk tunes and will have a discussion comparing and contrasting what they hear. Discussion will focus on the elements of music. The term “murder ballad” will be written on the board, and students will be asked to take a guess at defining the term. The class will be asked to brainstorm potential elements of murder ballads. During the discussion, students will take notes identifying the major characteristics of murder ballads. Students will then be asked to come up with a list of modern songs that they think fall into the murder ballad category, and will agree or disagree with each other’s selections. Students will be provided a list of both traditional and modern murder ballads, and on their own time will need to listen to a predetermined number of songs from the list. They will need to complete a journal entry identifying some key elements from each of their listenings. These pieces of information will be used in a discussion on the themes and topics of murder ballads, the demographics of the murderers and victims, and the motives. I will then discuss with students the roles that murder ballads played- both entertainment and as a method for conveying historical events. We will examine exaggeration and bias in news, and students will take a traditional murder ballad of their choice and draft a news article telling the story detailed in the ballad.

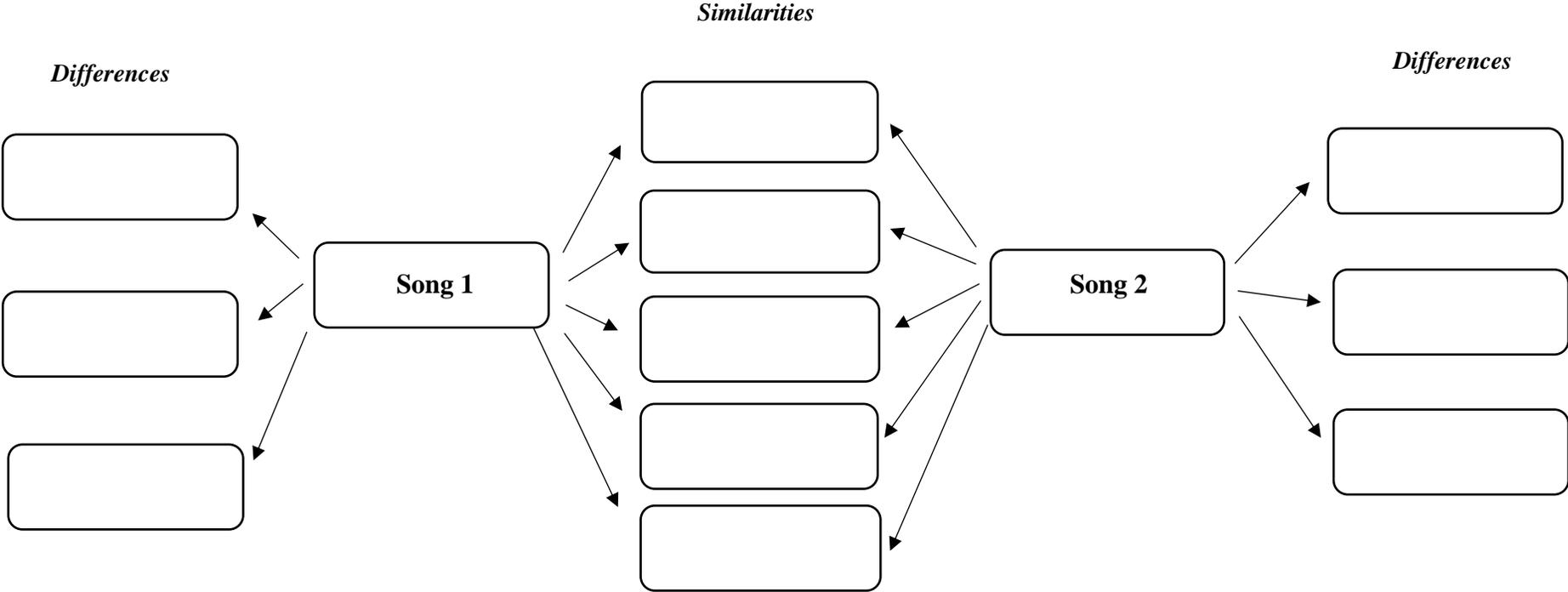
Graphical Organizers: *(You are presenting an original visual pictograph, chart, or concept pattern.)*

The chart below represents a way for students to find similarities and differences between two examples of traditional murder ballads and two examples of modern murder ballads. They are then able to draw conclusions about the similarities and differences of modern vs. traditional ballads. Students will be presented with three copies of a very similar chart. The first copy will be used to compare two traditional murder ballads, the second copy for two modern murder ballads, and the third copy for comparing traditional to modern murder ballads.

Copy and paste your original visual pictograph, chart, or concept pattern below:

Murder Ballads

Directions: Identify the two murder ballads that you have selected in the “Song 1” and “Song 2” bubbles. Use the chart to identify at least 5 things that the two songs have in common, and at least 3 elements that differ between the two.



Gagne's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit.
1. Gain attention	As students enter the classroom, a slideshow of newspaper headlines featuring the murders found in traditional murder ballads will be shown. An audio recording of a traditional murder ball will also be playing. This will help to stimulate student interest in the subject matter.
2. Inform learners of objectives	The objective for the unit will be posted on the board. I will explain to students that they will be building off of their previous knowledge of Appalachia and folk music through an investigation of the murder ballad.
3. Simulate recall of prior learning	Students will listen to an example of a traditional murder ballad. They will review what they know about folk music by identifying musical characteristics that place the song into the folk genre.
4. Present the content	The term "murder ballad" will be written on the board. Students will take educated guesses on what the term means, and there will be a class discussion on the characteristics of a murder ballad.
5. Guide learning	Students will be asked to listen to both a traditional and a modern murder ballad. Through discussion, they will be asked to compare and contrast the two works and identify features that characterize each as a murder ballad.
6. Elicit performance (practice)	Students will be asked to identify modern songs that they feel would be characterized as murder ballads and will have the opportunity to discuss and come to a consensus on their choices.
7. Provide feedback	Feedback will be given by both peers and instructor during discussion to identify common features of murder ballads, and what features are found in the modern options that students give.
8. Assess performance	On their own time, students will listen to a predetermined number of both traditional and modern murder ballads from a list provided. They will complete a journal entry identifying key features, topics, themes, etc. from murder ballads, as well as giving any other features that they notice.
9. Enhance retention and transfer	Using the features that they identify from murder ballads, students will create a newspaper article telling the story that comes from a traditional murder ballad. This will make cross curricular connections to both their English/Language Arts and History courses, and will provide students with the opportunity to have a discussion

	on the uses of the media, literary devices, and bias in the news.
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CURRICULUM PROJECT – IMPLEMENTATION CHART

Part 1: Evaluate and revise the analysis, design, and development charts and the learning objectives. For this assignment, identify all items and tasks that must be prepared before you begin teaching your instructional lesson. List at least 6 necessary physical items and provide a rationale for its use (e.g., flashcards, PowerPoint presentations, handouts, activity sheets, flipcharts, etc.)

Student: Caitlin Hetland	Course for which you are creating curriculum: Appalachian Folk Music
Physical Item	Rationale for Use
Guitars and related supplies	Guitars will be provided for students to learn the basics of musical notation and performance strategies. Extra strings will also be kept on hand for emergencies.
Smartboard or Projector	A Smartboard or digital projector will be necessary to present video examples to students. This will also be used for students to practice musical notation, and for displaying student presentations.
Class set of computers (if delivered through in-person instruction)	Students will be required to complete one research project, as well as a few other written assignments. If the class is delivered via in-person instruction, students will need access to a computer lab or a class set of laptop computers to complete their research and written material.
Folk duet sheet music	As learning the basics of performance are a portion of the class, students will be required to perform a folk duet together. Several options for song choice will be provided for students to listen and choose.
Chairs and music stands	Proper posture and playing position is a huge part of successful performance on a musical instrument, and proper equipment is required to ensure that position is not a barrier to learning.
Sound system	Students will be presented with a variety of listening examples and video recordings. A good quality sound system will allow students to hear the nuances of performance and make educated decisions about the elements of performance.
Internet access	Access to the internet will be required for students to access recordings and videos. They will also need access to complete research and assignments.
Headphones or ear buds	Audio and video examples will be presented to students. Having quality headphones or ear buds will again allow students to hear the musical nuances of performance and facilitate informed discussion.

Part II: List at least 6 necessary tasks and provide a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.)

Task	Rationale for Task
Gather listening examples	Having all listening examples for the course on one playlist will make it easier to stay organized. Keeping all examples in one place will make it easy to switch back and forth when asking students to compare and contrast two examples. If students are learning through virtual instruction, the playlist can be posted online so that students have the ability to go back and review recordings as needed.
Photocopy sheet music	Students will be provided with sheet music for both individual practice and partner performance. Providing students with copies of the sheet music will allow them to take the music home to make notations and review as needed. They will have a reference to use for formatting when working on composition and theory assignments.
Create music theory practice packet	Each student will be provided with a packet of music theory worksheets covering everything from the basics to more advanced skills. This packet will be used for daily warm-ups and/or exit tickets. Packets may be collected daily for a participation or written assignment grade, or weekly for larger grades. This will allow for repeated checks of student understanding. Examples of all theory elements and additional information will also be included in this packet. It will essentially be a textbook of music theory for a non-musician.
Set up chairs (and music stands, as needed)	At the beginning of the course, students will need to learn the preferred set-up for chairs. Set-up may vary depending on the activities for the day, though seating will always be designed to give students the best opportunities for learning. Students will learn the proper procedures for getting chairs and stands out in a manner that will not damage equipment or instruments.
Create midterm exam and assignments	Assignments will vary from listening journals, written assignments, research assignments, and program note creation. Assignments will be created with the focus of reinforcing particular skills or assessing student understanding of specific concepts. Assignments will be

	modified as needed depending on student success and understanding.
Required maintenance on school-owned instruments	Instruments need to be in good working order so that students can be successful in their learning. Maintenance will be provided on instruments to make sure that they are in working order for students on Day #1, but students will be taught the proper way to care for their instruments and will be expected to follow instrument care guidelines. As repairs are needed, ways to prevent the necessity for repair will be reviewed and the correct way to complete the repairs will be demonstrated for students.

Part III: Describe in 4-6 sentences 1 type of Formative Assessment that you would choose to implement and detail its effectiveness for your course.

Formative Assessment Type	Assessment Details
Create original program notes for a performance piece	Students will learn the basics of music notation and guitar performance skills. As a part of learning these skills, students will perform a duet with another student. A set of duet choices will be provided for pairs to review by both looking at the sheet music and listening to a recording of the choices. Once they have chosen the piece, group will be tasked with researching the history of the piece, as well as the performer who made the work famous. They will be required to create a program note summarizing this information, as well as explaining how the history of the piece effects the performance skills required to present a successful rendition.

CURRICULUM PROJECT – EVALUATION CHART

Your Evaluation Plan

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

Student: Caitlin Hetland	Course for which you are creating curriculum: Appalachian Folk Music	
Learning Outcomes	Your Formative Assessment Plan	Rationale for Formative Assessment Type
1. Identify characteristics of folk music, Appalachian culture, and murder ballads.	Students will be able to listen to a musical selection and characterize its genre. They will be able to describe specific elements that support their decision.	Bloom's Taxonomy Tier: Level One- Knowledge Through class discussion and various listening examples, students will learn what to listen for in order to inform their decision on classifications. The instructor will be able to provide instant feedback to correct misconceptions, and through repetition students will begin to recognize certain elements with little additional thought.
2. Identify and understand basic elements of music notation, theory, and rhythm in order to perform simple folk songs on guitar.	Students will work in teams to play musical games to reinforce their notation, theory and rhythm skills. Games may include Jeopardy, note reading Face Off, Musical Spaces, or Rhythm Challenges.	Bloom's Taxonomy Tier: Level Two- Comprehension While students will use their recall ability to provide note names on the staff, rhythm names, etc., these games can become more difficult as students are ready. Students can begin drawing the note head on the staff when given the letter name, writing in counts for a given rhythm, clapping a rhythm notated on the board, and a number of other activities that can be made increasingly difficult.

		The instructor can quickly see which students are grasping the material easily and which students may need additional support. Students will be able to work together to help each other's level of understanding.
3. Understand and demonstrate performance strategies and skills through the performance of a simple folk duet.	Students will have the opportunity to assess technical and performance skills through peer evaluating performances. Rubrics will be utilized to evaluate specific skills, and students will be able to leave specific comments for their peers. (Pre-recorded examples will be played for the students before any live performances are given. The instructor's scores for each examples will be reviewed so that students are able to ask questions and develop their listening ear.)	Bloom's Taxonomy Tier: Level Four- Analysis By providing the opportunity to see instructor scores and feedback on example performances, students are able to become more comfortable with what they should be hearing. Asking students to listen and provide educated feedback on each other's performances will encourage students to become more aware of the musical elements in their own performances.
4. Analyze traditional and modern murder ballads and discuss their merits as a means of storytelling, news, and entertainment.	Students will compare murder ballads with newspaper articles detailing the situations in the ballad. Students will work in small groups to identify elements of the story that are fact, elements that are fiction, and elements that have been exaggerated. They will be able to analyze modern day news media in order to identify bias and determine factual sources.	Bloom's Taxonomy Tier: Level Three- Application Students will need to take what they know about murder ballads and literary devices and apply them into a new situation- using murder ballads to tell of real events. The instructor can quickly see which students are unclear on the elements of murder ballads, and which students need additional practice with using these ballads to tell of true events in a way that is not completely sensationalized.

<p>5. Create, prepare, and present a skit of a trial based on a traditional murder ballad.</p>	<p>Students will work in two groups to create their skit. After drafting their scripts, each group will have the opportunity to peer edit and provide feedback to the opposite group. The project will require students to research traditional murder ballads, understand the culture and language of the time period, and create a plausible ending to their storyline.</p>	<p>Bloom's Taxonomy Tier: Level Five- Synthesis</p> <p>This cumulative project will require students to use all of the knowledge that they have learned about traditional murder ballads and Appalachian culture, as well as using the skills that they have developed in creating a plausible storyline. They will also need to apply some of the performance skills that they have learned in the class. Working on these assignments in class and providing students with a detailed timeline for components will allow the instructor to see who is struggling in specific areas, and what topics the class may need to revisit for everyone's benefit.</p>
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Evaluation and Reflection

Consider all of the charts and stages of development in order to create your syllabus. List at least 6 strategies that must be addressed to make your unit stronger and more concise. Provide a rationale for your choice.

Issue/Strategy	Rationale for Changing
<p>Much of the information found in the course can be delivered in a purely lecture format, though this will not maintain student interest. The instructor needs to be careful to incorporate audio and visual examples, as well as encourage student participation and discussion.</p>	<p>Typical students cannot focus on a lecture for an extended period of time. Incorporating audio and visual examples, along with brain breaks, student discussion, and peer activities will help to keep students engaged and assist with retaining as much of the knowledge as possible.</p>
<p>There are several opportunities for students to perform in front of their peers. This can be nerve wracking for a students, and even more so for students with no prior musical experience. Knowing that classmates will be evaluating performances adds an additional layer of stress.</p>	<p>By teaching students the appropriate way to give constructive feedback, as well as keeping feedback anonymous, students are able to receive peer assistance with performance elements. They will be given positive encouragement and all successes will be praised so that students can have a positive learning experience.</p>
<p>Students will be provided with ample time for guitar practice in class. However, without appropriate structure and frequent check-ins, it can be very easy for this time to become a discipline nightmare.</p>	<p>Class routines will be very regimented on practice days, with students following procedures for instrument setup, gathering their materials, etc. The class will also have a group warmup to get everyone focused and allow the instructor time to identify students who may need extra help during individual practice time. Individual practice time will be broken down into small chunks of time, with students given specific elements to work during that block so that progress can be evaluated. By maintaining these procedures, the large majority of the class can have successful practice sessions, students can be helped individually or in pairs, and discipline problems can be largely avoided.</p>
<p>Several assignments in the course will require students to complete research on a given topic. Students should be given a list of helpful links and resources that they may use for their research, and the instructor should</p>	<p>If students are given free rein in their research, some students will provide very limited information, some students will not use accurate sources, and some students will find totally irrelevant information. By</p>

<p>make sure to check-in with students early in the research process to make sure reputable sources are being used.</p>	<p>providing students with a list of sources already determined to be accurate, students can be saved the time of having to re-do an assignment if their information is not reliable.</p>
<p>Despite being created as an elective course for students with no prior music experience, there may be a wide range of prior knowledge among students.</p>	<p>While some students will come in with no musical knowledge, it is highly likely that there will be music students in the course. These students may be used as student aides when teaching elements like note reading and rhythm, though should also be provided with activities that are more advanced in order to challenge their own learning. All students should demonstrate progress at a level individual to their own starting abilities.</p>
<p>Group assignments can often lead to a small number of students completing the bulk of the work.</p>	<p>Though group assignments allow students to work with their peers and be creative, often group assignments leave one or two students doing all of the work. By providing individualized grades in addition to group grades, students will take more ownership of their role in the group. Students will also be provided the opportunity to identify which members of the group completed which portions, ensuring that all members receive the appropriate credit.</p>

Appendix B

Weekly Course Content Outline

Course Title: Appalachian Folk Music

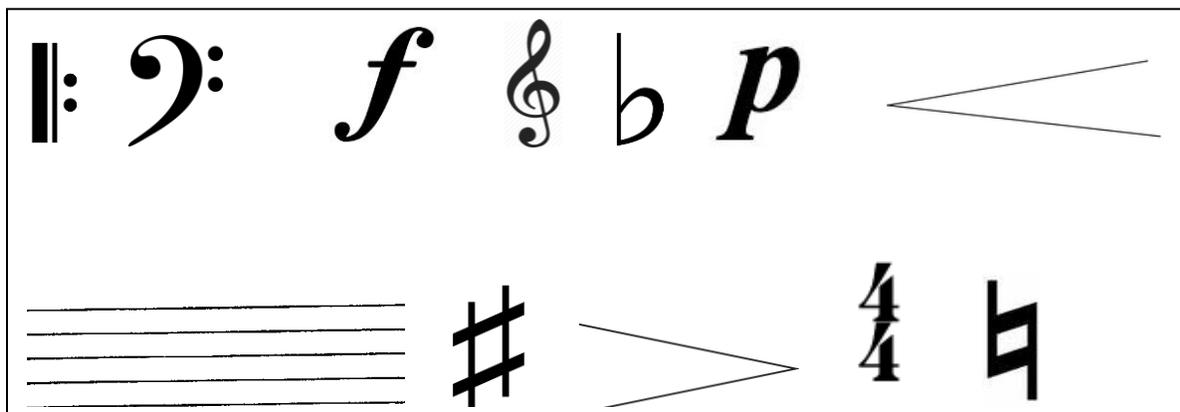
Info: High school general music course, grades 9-12. May be taken by students with or without previous music experience. Activities will include individual, small group, and full class activities. Requirements will include written and performance tasks.

Week	Topic	Activities
1	Introduction to Folk Music	<ul style="list-style-type: none"> • Syllabus • First Impressions- listening activity • Characteristics of folk music • Appalachia- cultural, geographical, historical elements
2	Basic Music Theory and Folk Music Elements	<ul style="list-style-type: none"> • Theory- the staff, notes of the treble staff • Folk music- elements, performers • Types of folk music- similarities and differences
3	Basic Music Theory and Folk Music Elements	<ul style="list-style-type: none"> • Theory- time signatures, basic rhythms • Performance- basic guitar care, strings of the guitar, chord block diagram • Listening activity
4	Folk Performers	<ul style="list-style-type: none"> • Theory- chord structure and notation, continuing rhythm, ledger lines • Performance- basic chords • Performer Research Assignment and Presentation
5	Continuing Theory and Performance Skills	<ul style="list-style-type: none"> • Theory- reading tab notation, continuing rhythm • Performance- basic strum patterns, familiarity with chords • Folk music- versus battle- discussion on multiple versions of the same piece
6	Duet Performances	<ul style="list-style-type: none"> • Theory- reading duet notation • Performance- duet introduction activities, rounds • Folk music- chart toppers- why were they so successful?

7	Musical Performances	<ul style="list-style-type: none"> • Choose a folk duet arrangement from provided options (recordings provided for reference) • Research the song and create program notes • Duet practice and performances
8	Murder Ballad Introduction	<ul style="list-style-type: none"> • What are murder ballads? Content, themes, topics, etc. • Exam review • Written midterm exam
9	Traditional Murder Ballads	<ul style="list-style-type: none"> • Listening activities- murder ballads- commonalities • Traditional murder ballads- listen/watch videos • What would you change?
10	Modern Murder Ballads	<ul style="list-style-type: none"> • <i>Unramblings</i>- listen to the first portion of the podcast and make predictions on how the demographics affect the content • Modern murder ballads- compare/contrast to traditional • Listen to several modern murder ballads from provided list and provide an analysis
11	Murder Ballads as News	<ul style="list-style-type: none"> • Murder ballads as means of news • Fact or Fiction- how details and embellishments effect the story, how style of delivery impacts the believability • Choose a traditional murder ballad and create a newspaper article based on the storyline
12	Writing a Murder Ballad	<ul style="list-style-type: none"> • Lexicon and culture in song writing • Song writing formats • Choose a current event and create a murder ballad based on the event • Peer review texts
13	Composing the Murder Ballad	<ul style="list-style-type: none"> • Composition process • Musical notation review • Create a simple guitar accompaniment for their original murder ballad
14	Murder Ballads	<ul style="list-style-type: none"> • Research and choose a traditional murder ballad • Identifying characters to be used in trial (state or victim, defendant, witnesses, etc.) • Elements of a trial

		<ul style="list-style-type: none">• Determine trial outcome (may choose a realistic ending for the time period or choose to create a new (reasonable)) ending
15	Murder Ballads	<ul style="list-style-type: none">• Creation of skit scripts• Peer editing of scripts
16	Murder Ballads	<ul style="list-style-type: none">• Gathering costumes and props• Rehearsals and final performance of class skits• Performance = final exam

Appendix C
Midterm Exam



Draw the symbol that matches the words below:

- | | |
|------------------------|---------------------------|
| 1. Treble Clef _____ | 7. Natural: _____ |
| 2. *Repeat Sign: _____ | 8. *Decrescendo: _____ |
| 3. Bass Clef: _____ | 9. *Time Signature: _____ |
| 4. *Sharp: _____ | 10. *Piano: _____ |
| 5. *Flat: _____ | 11. *Forte: _____ |
| 6. *Crescendo: _____ | 12. Staff: _____ |

***For one extra point per question, write the definition of the word next to the starred words.*

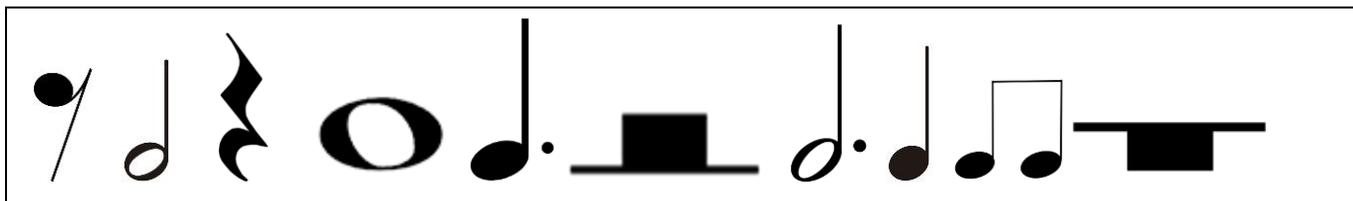
#13-23. Name the notes on the lines provided.





24. Define the term “key signature”, or tell me what a key signature tells you:

25. Define the term “time signature”, or tell me what a time signature tells you:
Draw the symbol that matches the phrase below.



26. Half note: _____

32. Half Rest: _____

27. Quarter Note: _____

33. Whole Rest: _____

28. Quarter Rest: _____

34. Dotted Quarter Note: _____

30. Eighth Notes: _____

35. Eighth Rest: _____

31. Whole Note: _____

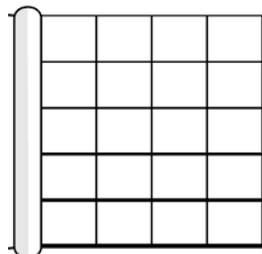
36. Dotted Half Note: _____

**For one bonus point per note/rest, identify how many beats each receive.*

37. Identify three strategies that can be used to have a successful performance.

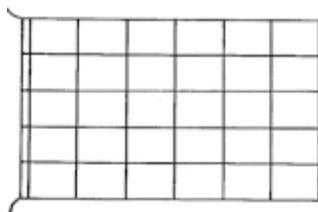
38. Identify 5 characteristics or features of folk music.

39. Describe 4 "rules" for proper guitar care.
40. Label the letter names of the guitar strings.

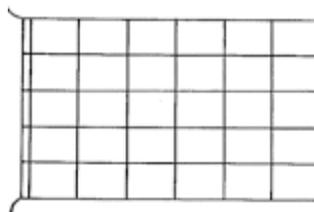


- 41-45. Fill in the chord diagram for the given chords.

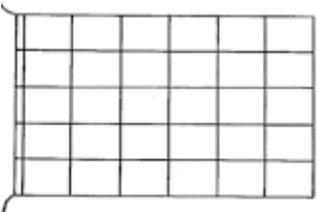
41. Dm



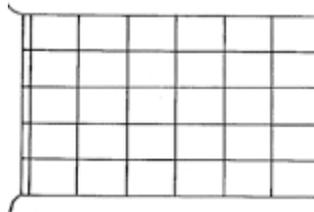
42. G



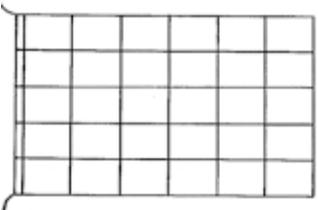
43. F



44. D7



45. C



Appendix D

Performer Research Assignment

Directions: *This assignment will give you the opportunity to choose a folk music artist that is of interest to you. You will teach your classmates about your artist and their genre. Read the criteria carefully to make sure that you have all necessary parts.*

You will need to do the following:

- Choose an **artist** within a folk genre about which to teach your classmates.
- Listen to several of your artist's musical works to get a feel for their style.
- Create a presentation to aid your students in their learning.

Your presentation will need to include the following:

- Genre
 - Name of the genre
 - Characteristics of the genre (what instruments are used, general song topics, social impacts, etc.)
 - Examples of performers within the genre
- Artist
 - Name of the artist
 - Basic facts:
 - Dates of Birth (and Death, if applicable)
 - Birthplace
 - 3 facts about their childhood
 - Key events in their life
 - How they got their start in music
 - Their music:
 - Are they a solo artist, or part of a group?
 - If they are in a group, who are the other members? What is your performer's role in the group?
 - If they are a solo artist, identify other performers that they collaborated with
 - What musicians were they influenced by?
 - Albums they have released (how many, how did they sell, etc.)
 - Awards they have won or been nominated for
 - Reviews of their music
 - Other places we may have heard their music (Has it been used in a movie? On a TV show?)
- Presentation
 - Create either a Powerpoint or a Prezi with this information about your genre and your artist
 - Make sure your Powerpoint includes your **NAME**.
 - Include a picture of your artist.

****DUE DATE:****

PRESENTATIONS WILL BE DUE _____.

Name: _____ Date: _____

Performer Research Assignment note sheet*Make sure you list the sources that you are using in your research!*

1. Genre (what type of music are you going to be teaching about)? _____
2. Characteristics of that genre (what are the ways that I know I'm listening to rap and not country? *Examples- what instruments are used? What are the songs usually about? What tempos, identifying features, etc.*)
3. Examples of artists in your genre:
4. Name of the artist you are going to be teaching about: _____
5. Artist's birth date and date of death (if applicable) _____
6. Artist's birthplace _____
7. 3 facts about the artist's childhood:
 -
 -
 -

8. Major events in the artist's life:

-
-
-
-
-

9. How did this artist get their start in the music industry?

10. Is your performer a solo artist, part of a group, or both? If they are a member of a group, tell me about the group (group name, other members, your performer's role in the group, etc.). If they are a solo artist, identify some other performers that your artist has collaborated with.

11. Who does this person consider their musical influences?

12. Discography

a. What albums have they released?

-
-
-

b. How did these albums sell?

13. What awards has this artist been won or nominated for? (Include the years)

14. Find some reviews of their music (songs or albums). What are people saying about this artist or their music?

15. Where might we have heard their music? (Has it been played on a tv show? In a movie? In a commercial?)

16. Any other interesting facts that you think we should know.

SOURCES

Use this section to list the sources that you are using to complete your research.

-
-
-
-
-
-
-
-

Name: _____

Performer Research Assignment

Criteria	Points Possible	Points Earned	Comments
Name of Genre	2		
Characteristics of the genre	2		
Examples of performers within the genre	2		
Artist Name	2		
Artist' Dates of Birth and Death	2		
Birthplace	2		
3 facts about their childhood	3		
Key events in their life	5		
How they got their start in the music industry	5		
Information about solo collaborations or group performances	5		
Musicians they were influenced by	5		
Albums they have released	5		
Awards they have been nominated for or won	5		
Reviews of their music	5		
Other places their music may be heard	5		

Visual Aids

	Poor			Excellent
Was the presentation helpful?	1	2	3	4 5
Neatly organized?	1	2	3	4 5
Was irrelevant information excluded?	1	2	3	4 5
Was the information clearly visible?	1	2	3	4 5
Did the photos used add to the presentation?	1	2	3	4 5
Proper grammar, spelling, and punctuation?	1	2	3	4 5

OVERALL IMPRESSION / 15

TOTAL..... /100

Appendix E

Program Note Assignment

Students will create a program note for their traditional folk duet. After listening to all examples, students will choose a traditional folk piece. One full class period will be given for research and writing the program note. This assignment is worth 25 points. Program notes should be submitted through Google Classroom.

There are two tasks that a program note should accomplish:

1. Provide the audience with some background history of the piece. This may include information about the composer, when it was written, famous performances of the piece, and any interesting facts about its' creation.
2. Provide the audience with an idea of what to expect when they hear the piece. This may include musical elements like key changes or tempo changes, prominent instrumental roles, or moods intended by the music.

Program notes must contain the following:

- Date of birth (and death, if applicable) of the composer
- At least three facts about the composer
- At least three facts about the history of the piece
- A description of what the audience will hear
- Program notes should be between one and three paragraphs in length, and should utilize correct grammar and spelling

Adapted from Katie Zdanowski's "Program Notes Assignment."

Appendix F

Traditional Murder Ballad-Inspired Trial Skit

Please complete the following on your own sheet of paper.

Murder Ballad Selected: _____

1. Provide a brief synopsis of the storyline as told through your murder ballad.
2. How will you change the story from the original to put your own spin on it? Will the trial outcome be based on the real event, or will you create an original ending?
3. Detailed description of **Setting(s)**:
4. Detailed description of all **Characters**:
COMPLETE THE CHARACTER PLANNING WORKSHEETS PROVIDED (1 SHEET FOR EACH CHARACTER)
5. Detailed description of **Evidence** (who will testify, what key facts will they present, why is their testimony important):
6. Create a list of all **Props** and **Costume Pieces** that would be needed.
 - a. **Props:**
 - b. **Costume pieces:**
7. On your own paper, create a rough draft of your script. This should include both dialogue and stage directions. *(An example of correct script format is provided on the back.)*

(Use this example as a guide for correct formatting when writing your script.)

Act I , Scene 1

{The curtains open to a scene that is a town backdrop with old style buildings. The music starts the minute the curtains open and plays under the next bit of dialogue. Ben is tipping his hat and saying hello to everyone he meets as they come on.}

Ben: Hello Mrs. Brown how are you today?

Mrs. Brown: I'm fine Ben. Is this it?

Ben: This is it. *{Just then the Mayor goes by and Ben turns to him.}* Mayor have you talked to everyone else?

Mayor: I think I have. You think they'll like it?

Ben: We'll see. I just want everyone to be normal. They must like it with everyone just being themselves.

Mayor: You don't have to worry about that. No one is ever different.

Jim: *{Who has just coming in.}* That's the problem around here if you ask my opinion.

Mayor: Well no one did that I recall.

Jim: Now wait just a minute...

{Jim is cut off by Ben singing. They all gather around Ben as he sings.}

Song - "It's Going To Be A Beautiful Day"

Ben: It's gonna be a beautiful day
Everything is going just the way I planned.
To make a dream come true they say
Sometimes you need to give it a small hand.

Mayor: What's this I hear you might be here for quite a while

Ben: You never know though I hope so if fate will only smile.

Townfolk: It's gonna be a beautiful day
Everything's going just the way you planned.
To make a dream come true they say
Sometimes you need to give it a small hand.

PLAYWRITING RUBRIC

	Exceeds	Meets	Working Towards	Below
PLOT makes sense.	5	4	3	2
CHARACTERS are believable for the situation. They are well-developed and have motivations for their actions.	5	4	3	2
EXPOSITION provides enough background on the characters and setting for the play to make sense.	5	4	3	2
Has a CONFLICT that gets introduced in the INCITING INCIDENT.	5	4	3	2
Tension/suspense increases through COMPLICATIONS in RISING ACTION.	5	4	3	2
Has a CLIMAX that is the highest point of suspense/tension or a turning point.	5	4	3	2
FALLING ACTION ties up loose ends and possibly shows how the conflict is won or lost.	5	4	3	2
The RESOLUTION gives the play an ending and includes a BUTTON at the end to give a feeling of satisfaction or completion.	5	4	3	2
The play shows action rather than telling us about it.	5	4	3	2
The play can be produced on a stage in front of a live audience.	5	4	3	2
Formatted correctly: <ul style="list-style-type: none"> • Includes a title and a list of characters • Character names in ALL CAPS at the beginning of the line of dialogue, followed by a colon (:) • Character names in ALL CAPS in stage directions • Stage directions should be in parenthesis and, if typed, italicized • New scenes begin if there is a change in LOCATION or TIME 	5	4	3	2

Adapted from East Maine School District 63's "Playwriting Rubric."

Play Performance Rubric

	5	4	3	2
Preparedness	Students are completely prepared and have obviously rehearsed.	Students seem pretty prepared but might have needed a couple more rehearsals.	The students are somewhat prepared, but it is clear that rehearsal was lacking.	Students do not seem at all prepared to present.
Content	There is an abundance of material clearly related to the topic. All points are accurate and clearly made.	There is sufficient information that relates to topic. Most points are accurate and clearly made.	There is a great deal of information that is not clearly connected to the topic.	Topic is not clear; information included does not support topic in any way.
Props and Costume	Students use several props (could include costume) that show considerable work/ creativity and enhance the presentation.	Students use 1-2 props that make the presentation better.	Students use 1-2 props during the presentation, which are somewhat effective.	The students use no props OR the props chosen detract from the presentation.
Enthusiasm	Facial expressions and body language generate a strong interest and enthusiasm about the topic in others.	Facial expressions and body language sometimes generate a strong interest and enthusiasm about the topic in others.	Facial expressions and body language are used to try to generate enthusiasm, but seem somewhat faked.	Very little use of facial expressions or body language. Did not generate much interest in topic being presented.
Acting/Dialogue	The students use consistent voices, facial expressions and movements to make the characters more believable and the story more easily understood.	The students often use voices, facial expressions and movements to make the characters more believable and the story more easily understood.	The students try to use voices, facial expressions and movements to make the characters more believable and the story more easily understood.	The students tell the story but do not use voices, facial expressions or movement to make the storytelling more interesting or clear.
Speaks Clearly	Speaks clearly and distinctly all (100-95%) the time, mispronounces no words.	Speaks clearly and distinctly all (100-95%) the time, mispronounces one word.	Speaks clearly and distinctly most (94-85%) the time, mispronounces no	Often mumbles or cannot be understood OR mispronounces more than one word.

			more than one word.	
Volume	Volume is loud enough to be heard by all audience members throughout the presentation	Volume is loud enough to be heard by all audience members at least 90% of the time.	Volume is loud enough to be heard by all audience members at least 80% of the time.	Volume often too soft to be heard by all audience members.
Audience Response	Points made in a very creative way and held the audience's attention throughout	Presented facts with some interesting "twists"; held the audience's attention most of the time	Some related facts but went off topic and lost the audience; mostly presented facts with little or no imagination	Incoherent; audience lost interest and could not determine the point of the presentation
Professionalism	All group members were professional and mature during presentation. They took their assignment seriously	Most group members were professional and mature during presentation.	A few of the group members were professional and mature during presentation	Group members were immature and unprofessional during presentation.
Use of Class Time	Used time well during each class period. Focused on getting the project done and never distracted others.	Used time well during each class period. Usually focused on getting the project done and never distracted others.	Used some of the time well during each class period. There was some focus on getting the project done but occasionally distracted others	Did not use class time to focus on the project OR often distracted others.

Adapted from Katie Joerg's "Skit/Play Rubric."

Appendix G

An Incomplete List of Murder Ballads By Genre

Song	Artist(s)	Year Released	Genre
Ballad of Hollis Brown	Rise Against	2013	Alternative
Down By the Water	PJ Harvey	1995	Alternative
Georgia Lee	Tom Waits	1999	Alternative
Jenny Was a Friend of Mine	The Killers	2004	Alternative
Lookout, Lookout	Perfume Genius	2010	Alternative
Poor Ellen Smith	Neko Smith	2015	Alternative
Shankill Butchers	The Decemberists	2006	Alternative
The Rake's Song	The Decemberists	2009	Alternative
Bible By the Bed	Cadillac Sky	2008	Bluegrass
If It Hadn't Been for Love	The SteelDrivers	2008	Bluegrass
In Hell I'll Be in Good Company	The Dead South	2014	Bluegrass
Shallow Grave	The Steel Drivers	2013	Bluegrass

Song	Artist(s)	Year Released	Genre
(Pardon Me) I've Got Someone to Kill	Johnny Paycheck	1966	Country
A Night to Remember	SheDAISY	1999	Country
Banks of the Ohio	Olivia Newton-John	1971	Country
Between the River and Me	Tim McGraw	2007	Country
Billy Paul	Vince Gill	2011	Country
Blood Red and Goin' Down	Tanya Tucker	1973	Country
Bobby	Reba McEntire	1991	Country
Buenas Noches from a Lonely Room (She Wore Red Dresses)	Dwight Yoakum	1988	Country
Caleb Meyer	Gillian Welch & David Rawlings	1998	Country
Cedartown, Georgia	Waylon Jennings	1971	Country
Cocaine Blues	Johnny Cash	1968	Country
Cold Cold Earth	Allison Moorer	2000	Country
Cold Hard Facts of Life	Porter Wagoner	1967	Country

Song	Artist(s)	Year Released	Genre
Don't Break the Code	The Oak Ridge Boys	1986	Country
Folsom Prison Blues	Johnny Cash	1955	Country
Frankie's Man, Johnny	Johnny Cash	1959	Country
I Kept Her Heart	The Pine Box Boys	2005	Country
Kerosene	Miranda Lambert	2005	Country
L.A. County	Lyle Lovett	1987	Country
Long Black Highway	Chris Knight	2003	Country
Long Black Veil	Johnny Cash	1965	Country
Mary Brown	Dave Alvin	1998	Country
Me and Billy the Kid	Joe Ely	1987	Country
Papa Loved Mama	Garth Brooks	1991	Country
Radio Lover	George Jones	1989	Country
Red Headed Stranger	Willie Nelson	1975	Country
The Little Girl	John Michael Montgomery	2000	Country

Song	Artist(s)	Year Released	Genre
The Night Will Only Know	Garth Brooks	1993	Country
The Snakes Crawl Out at Night	Charley Pride	1966	Country
When It's Springtime in Alaska (It's Forty Below)	Johnny Horton	1959	Country
Down in the Willow Garden (Rose Connelly)	Billie Joe Armstrong and Norah Jones	2013	Folk
I Killed Sally's Lover	The Avett Brothers	2003	Folk
Knoxville Girl	The Louvin Brothers	1956	Folk
Pretty Polly	Ralph Stanley and Patty Lovely	1991	Folk
Sniper	Harry Chapin	1973	Folk
The Hanging Tree	James Newton Howard (featuring Jennifer Lawrence)	2014	Folk (From The Hunger Games soundtrack)
Tom Dooley	The Kingston Trio	1958	Folk
Twa Sisters	Emily Portman	2010	Folk

Song	Artist(s)	Year Released	Genre
Brenda's Got a Baby	Tupac Shakur (featuring Dave Hollister and Roniece Levias)	1991	Hip-Hop
Dirty Knife	Neko Case	2006	Indie
Heavy in Your Arms	Florence + the Machine	2009	Indie
John Wayne Gacy, Jr.	Sufjan Stevens	2005	Indie
Pumped Up Kicks	Foster the People	2010	Indie
Where the Wild Roses Grow	Nick Cave and the Bad Seeds (featuring Kylie Minogue)	1996	Indie
Mack the Knife	Bobby Darrin	1959	Jazz
Cell Block Tango (from Chicago)	John Kander and Fred Ebb	1975	Musical Theater
Supper Time (from Little Shop of Horrors)	Howard Ashman and Alan Menken	1982	Musical Theater
Too Late to Turn Back Now (from Bonnie and Clyde)	Don Black and Ivan Menchell	2009	Musical Theater
Copacabana	Barry Manilow	1978	Pop
Dark Lady	Cher	1973	Pop

Song	Artist(s)	Year Released	Genre
El Paso	Marty Robbins	1959	Pop
Indiana Wants Me	R. Dean Taylor	1970	Pop
I've Gotta Get a Message to You	Bee Gees	1968	Pop
Man Down	Rihanna	2011	Pop
Miss Otis Regrets	Bette Midler	1990	Pop
Smooth Criminal	Michael Jackson	1988	Pop
Stagger Lee	Lloyd Price	1959	Pop
The Night Chicago Died	Paper Lace	1974	Pop
Country Death Song	Violent Femmes	1984	Punk
I Never Told You What I Do for a Living	My Chemical Romance	2004	Punk
Wrong 'Em Boyo	The Clash	1979	Punk
'97 Bonnie & Clyde	Eminem	1999	Rap
Darkness	Eminem	2020	Rap
Murder Was the Case	Snoop Dogg	1994	Rap
Stan	Eminem	2000	Rap

Song	Artist(s)	Year Released	Genre
Blood on the Floor	Fleetwood Mac	1970	Rock
Bohemian Rhapsody	Queen	1975	Rock
Buford Stick (The Legend of Buford Pusser)2008	Drive-By Truckers	2004	Rock
Down the River	Chris Knight	2001	Rock
Evil	Interpol	2004	Rock
Hey Joe	Jimi Hendrix	1967	Rock
I Shot the Sheriff	Eric Clapton	1974	Rock
I Used to Love Her	Guns N' Roses	1987	Rock
Janie's Got a Gun	Aerosmith	1989	Rock
Johnny 99	Bruce Springsteen	1982	Rock
Let Him Dangle	Elvis Costello	1989	Rock
Midnight Rambler	The Rolling Stones	1969	Rock
Oxford Girl	Oysterband	1987	Rock
Psycho	Elvis	1989	Rock
Ramones	Love Kills	1986	Rock
Run Joey Run	David Geddes	1975	Rock
Used to Love Her	Guns N' Roses	1987	Rock

