



MEMORANDUM

TO: Faculty Senate

FROM: Jack Kirby *JRK*

DATE: October 31, 2016

SUBJECT: Curriculum Proposal #16-17-04, REV #1

Introduction to Folk Music

I recommend approval of the attached REVISION #1 of Curriculum Proposal 16-17-04. This proposal seeks to implement a permanent course number for Introduction to Folk Music (FOLK 3361) as well as create a cross listing with the Department of Music (MUSI 3361).

Dr. Christina Lavorata
Dr. Deanna Shields
Dr. Angela Schwer
Dr. Robert Mild
Ms. Patricia Musick
Ms. Leslie Lovett
Ms. Laura Ransom
Dr. Shayne Gervais



MEMORANDUM

TO: Curriculum Committee

FROM: Jack Kirby *JRS*

DATE: October 13, 2016

SUBJECT: Curriculum Proposal #16-17-04
Introduction to Folk Music

I recommend approval of the attached Curriculum Proposal 16-17-04. This proposal seeks to implement a permanent course number for Introduction to Folk Music (FOLK 3361) as well as create a cross listing with the Department of Music (MUSI 3361).

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CURRICULUM PROPOSAL (Submit one hard copy and an electronic copy to the Associate Provost by the second Tuesday of the month.)

Proposal Number: 16-17-04
School/Department/Program: College of Liberal Arts/Language & Literature/Folklore Studies; School of Fine Arts/Music
Preparer/Contact Person: Pat Musick
Telephone Extension: 333-3606
Date Originally Submitted: October 11, 2016
Revision (Indicate date and label it Revision #1, #2, etc.): Revision #1
Implementation Date Requested: Fall, 2017

- I. **PROPOSAL.** Write a brief abstract, not exceeding 100 words, which describes the overall content of the proposal.

The purpose of this proposal is to implement a permanent course number for Introduction to Folk Music, a course currently offered with the College of Liberal Arts/Department of Language and Literature's Folklore Studies Minor, and projected to be cross-listed with the School of Fine Arts, Department of Music. The addition of this course allows the Folklore Studies program to offer classes in all components of folklife. Additionally it provides an option for music students to expand their experience in Appalachian folk music and the historical world events that culminated in the development of this unique musical genre.

- II. **DESCRIPTION OF THE PROPOSAL.** Provide a response for each letter, A-H, and for each Roman Numeral II-V. If any section does not apply to your proposal, reply N/A.

- A. Deletion of course(s) or credit(s) from program(s)

Total hours deleted. 0

- B. Addition of course(s) or credit(s) from program(s)

Total hours added. 0

- C. Provision for interchangeable use of course(s) with program(s)

N/A

- D. Revision of course content. Include, as an appendix, a revised course description, written in complete sentences, suitable for use in the university catalog.

N/A

- E. Other changes to existing courses such as changes to title, course number, and elective or required status.

N/A

- F. Creation of new course(s). For each new course

1. Designate the course number, title, units of credit, prerequisites (if any), ownership (FSU or shared) and specify its status as an elective or required course. If you are creating a shared course, attach a memo from the Deans of the affected Schools explaining the rationale for the course being shared.

FOLK 3361 Introduction to Folk Music 3 hrs.

MUSI 3361 Introduction to Folk Music 3 hrs

FSU elective

2. Include, as an appendix, a course description, written in complete sentences, suitable for use in the college catalog.
Appendix B
3. Include, as an appendix, a detailed course outline consisting of at least two levels.
Appendix C
4. In order to meet the requirements as outlined in Goal One of the Strategic Plan, please include Outcome Competencies and Methods of Assessment as an appendix. Examples are available upon request from the Chair of the Curriculum Committee.

N/A

- G. Attach an itemized summary of the present program(s) affected, if any, and of the proposed change(s).

Describe how this proposal affects the hours needed to complete this program. Specifically, what is the net gain or loss in hours? Use the format for Current and Proposed Programs in Appendix A.

N/A

III. RATIONALE FOR THE PROPOSAL.

- A. **Quantitative Assessment:** Indicate the types of assessment data, i.e., surveys, interviews, capstone courses, projects, licensure exams, nationally-normed tests, locally developed measurements, accreditation reports, etc., that were collected and analyzed to determine that curricular changes were warranted. Quantitative data is preferred.

This course fills a need within two areas: the College of Liberal Arts, Department of Language and Literature's Folklore Studies minor, and the School of Fine Arts, Department of Music. Folklife consists of three components: material culture, customs, and oral traditions. The oral tradition consists of music and lore, with the two subdivisions being mutually dependent. It is essential to offer both folk music and folk lore as available classes for the Folklore Studies minor. The Department of Language and Literature's Folklore Studies Minor currently offers classes in all the components of folklore with the exception of traditional music, so the availability of this class fully rounds out the Folklore Studies offerings. Intro to Folk Music has been offered as a 3399 special topics class for three semesters. It was a successful class and given highly positive critiques by past students. Three students used it as a springboard for the 4401 Folklore Applications capstone class. Community interest and support of the class is evident in the availability of local musicians to assist with performance jams for the students, and in community attendance when special speakers or events occur and specific class sessions are opened to the public. At least twelve other Appalachian colleges or universities offer a Folk/Roots Music class as part of their Appalachian Studies curriculum.

The Department of Music looks forward to adding this class as an elective, for both the non-Music-major population and for Music majors and minors. The class will offer formal, structured experience in a genre that our students would otherwise not have. Personal interaction with local musicians will be beneficial for students in ways that include but are not limited to the following:

- Performance experience;
- Appreciation for "traditional" ways of learning music;
- Authentic stylistic modeling;
- Exposure to music that, without conscious effort, will not be preserved in living form.

Performances and jam sessions at the Folk Life Center and departmental recitals will provide the opportunity for students to demonstrate their new skills.

Qualitative Assessment: Based upon the assessment data above, indicate why a curricular change is justified. Indicate the expected results of the change. Be sure to include an estimate of the increased cost, or reduction in cost of implementation. FOR EXAMPLE: Will new faculty, facilities, equipment, or library materials be required?

Traditional Appalachian music, especially West Virginia traditional music, is a unique blending of music and techniques from three continents and a variety of countries. The music that evolved in the upland south eventually became the basis for a large portion of music played today including country, bluegrass, rockabilly, rock & roll, jazz, and blues. Students in the Folklore Studies minor will complete their studies with a more complete knowledge of and familiarity with the musical heritage of the Appalachian region and West Virginia in particular, giving them the same knowledge base as students in Appalachian Studies programs at other institutions. Music and Music Education students will gain a vital component of the history and cultural background of developments of musical genres in America, as well as basic proficiency on folk instruments.

This class provides an overview of the world events, people, music, and styles that were the catalyst for the development of this root music. Along with the basic historical background information provided by the class is the concrete experience of handling and playing traditional instruments including banjo, fiddle, hammered dulcimer, and mountain dulcimer. The mountain dulcimer has special emphasis as its present form was developed in West Virginia. Each student is provided a mountain dulcimer for weekly playing and performing instruction. The instruction is provided in a verbal manner thus emphasizing the traditional oral/aural method of the mountains. Periodic experience in a social group setting is provided by joining

the Kennedy Barn String Band in their weekly jam session. Traditional dance and music enjoy a symbiotic relationship, and this class demonstrates this through regular instruction in basic Appalachian flatfoot steps as well as a traditional square dance which is open to the public.

The Department of Music anticipates that participation in this class will give students a new means of community outreach, which is an important departmental function, as well as university goal. In addition, students enrolled in our MUSI 1101 (Concerts, Recitals, and Seminars) who are also enrolled in FOLK 3361 will have an opportunity to share what they are learning with their student colleagues.

As stated above, this course has been taught successfully for three semesters and has provided a springboard for three capstone projects. We simply seek to have it established as a permanent course with its own number.

Financial Considerations

An adjunct professor already teaches this course, so no additional faculty will be required. The music is learned through traditional oral/aural methods and uses traditional tunes that are in the public domain, so no music score needs to be purchased. The mountain dulcimers and electronic tuners will be borrowed from readily available local sources, so no instruments need to be purchased. Payment to the square dance caller for the dance session is \$100 and in the past has been handled by donations. It is expected that donations will continue to pay the dance caller, but if not, \$100 per year is the maximum foreseeable amount that it would cost to establish this class.

- IV. Should this proposal affect any course or program in another school, a memo must be sent to the Dean of each school impacted and a copy of the memo(s) must be included with this proposal. In addition, the Deans of the affected schools must sign below to indicate their notification of this proposal.

By signing here, you are indicating your college's/school's notification of this proposal.

College/School	Dean	Signature
See Following Page		

- V. Should this proposal affect any course to be added or deleted from the general studies requirements, a memo from the chair of the General Studies Committee indicating approval of the change must be included with this proposal.

N/A

- VI. ADDITIONAL COMMENTS.

N/A

- IV. Should this proposal affect any course or program in another school, a memo must be sent to the Dean of each school impacted and a copy of the memo(s) must be included with this proposal. In addition, the Deans of the affected schools must sign below to indicate their notification of this proposal.

By signing here, you are indicating your college's/school's notification of this proposal.

College/School	Dean	Signature
FINE ARTS	<i>Robert M. [unclear]</i>	<i>Robert E. [unclear]</i>

- V. Should this proposal affect any course to be added or deleted from the general studies requirements, a memo from the chair of the General Studies Committee indicating approval of the change must be included with this proposal.

N/A

- VI. ADDITIONAL COMMENTS.

N/A

APPENDIX B
Course Description
FOLK 3361: Introduction to Folk Music

Introduction to Folk Music is an elective course focused on the combination of historical events that resulted in the major early settlement of the Appalachian Mountains, the music and instruments connected with the people who lived in those mountains, the interaction of their music styles and cultures, and the unique music that emerged and eventually birthed much of the music heard today. It is an interactive class that uses traditional oral methods to learn and play songs on a heritage instrument in both individual and jam sessions. No prior experience or musical knowledge is required and mastery of the instrument is not difficult. **Cross-listed as MUSI 3361.**

Course Description
MUSI 3361: Introduction to Folk Music

Introduction to Folk Music is an elective course focused on the combination of historical events that resulted in the major early settlement of the Appalachian Mountains, the music and instruments connected with the people who lived in those mountains, the interaction of their music styles and cultures, and the unique music that emerged and eventually birthed much of the music heard today. It is an interactive class that uses traditional oral methods to learn and play songs on a heritage instrument in both individual and jam sessions. No prior experience or musical knowledge is required and mastery of the instrument is not difficult. **Cross-listed as FOLK 3361.**

APPENDIX C

Course Outline

FOLK 3361: Introduction to Folk Music

MUSI 3361: Introduction to Folk Music

Session 1 - Defining Folk Music; Identifying Root Musicians; Translation to Today's Music; Ernie's Quote

Meet: Patty Looman and Russell Fluharty

Dulcimers – Tuning; Basic playing techniques; Boil Them Cabbage

Session 2 - Appalachia and Its Influence on the Music of West Virginia

Meet: Edden Hammons and the Hammons Family

Reading Assignment – Chapter One: *Play of a Fiddle (Chills of Hilarity)*

Reading Assignment – Pages 200-213: *Mountain Heritage*

Dulcimers – Boil Them Cabbage; Are You Sleeping; Go Tell Aunt Rhody

Session 3 - German Immigration

Meet: Dwight Diller

Research Project – Jean Ritchie

Reading Assignment – Chapter Two: *Play of a Fiddle (Choking the Goose)*

Dulcimers – Boil Them Cabbage; Go Tell Aunt Rhody with a chord at the end; The Riddle Song

Session 4 - German Musical Influences

Meet: Melvin Wine

Research Project – Alan Jabbour

Reading Assignment – *Chapter Eleven: Play of a Fiddle (Hog Harps, Waterswivels, and Fence Scorpions)*

Dulcimers – Go Tell Aunt Rhody (plucked p.22 Dulcimer Book); Beautiful Brown Eyes

Session 5 - Irish/British Isles Immigration

Meet: Israel Welch and Phoebe Parsons

Research Project – Woody Simmons

Reading Assignment – Chapter Four: *Play of a Fiddle (Upon My Honor)*

Dulcimers: Shady Grove (words p. 35 Dulcimer book)

Session 6 - Irish/British Isles Musical Influences and Instruments

a. Fiddle

b. Hammered Dulcimer

Meet: Ernie Carpenter

Research Project - Clark Kessinger

Reading Assignment – Chapter Three: *Play of a Fiddle (The Carpenter Legacy)*

Dulcimers: Old Joe Clark (words p. 39 Dulcimer Book and Patrick Gainer book)

Session 7 - Midterm Review

Meet: Wilson Douglas

Written Project Due – The Johnson City and Bristol Recording Sessions OR The Carter Family

Project Sharing and Discussion

Research Project – Dave Bing

Dulcimers: Pretty Saro (p. 30 Dulcimer Book and Patrick Gainer book)

Jam with Kennedy Barn String Band

Session 8 - Midterm Test

Session 9 - Ballads; Distinguishing Ballads from Songs

Meet: Phyllis Marks

Research Project – Jenny Hawker and Hazel Dickens

Reading Assignment – Chapter Six: *Play of a Fiddle (Poor Little Omie Wise)*

Reading Assignment – Pages 134-152: *Mountain Heritage*

Dulcimers: Get Up and Bar the Door;

Session 10 - Old-Time Dance

Meet: Elmer Rich

Research Project – Lou Maiuri

Reading Assignment – Chapter Nine: *Play of a Fiddle (Dancin' and Fightin')*

Reading Assignment – Pages 294, 295, 298, 299: *Mountain Heritage*

Dulcimers: Rock the Cradle, Joe

Session 11 - Dance Night

Class/family/community square dance and flat foot instruction

Session 12 - African-American Immigration

Meet: Aunt Jennie Wilson and Jenes Cottrill

Research Project – Fisk Jubilee Singers

Reading Assignment – Chapter Eight: *Play of a Fiddle (Black George)*

Dulcimers: Amazing Grace

Session 13 – African Musical Influences; Percussion in Traditional Music; Polyrhythms

Meet: Lester and Linda McCumbers

a. Banjo

b. Song

Research Project – Music Map of West Virginia

Reading Assignment – Chapter Ten: *Play of a Fiddle (Hard Times and Jo-Heads)*

Reading Assignment – Pages 184-197: *Mountain Heritage*

Dulcimers: Red River Valley

Session 14 - Jam Etiquette; Preserving the Music

Meet: Henry Reed/Alan Jabbour

Research Project – Music Map of West Virginia

Reading Assignment – Chapter Twelve: *Play of a Fiddle (The Magic String)*

Dulcimers: Tab your own Skip to My Lou (or your choice)

Session 15 – Mt. Religion and Its Influence on Music and Dance

Final Review

Research Project: Music Map of West Virginia

Reading Assignment – Chapter Five: *Play of a Fiddle (Go Ye Forth and Preach the Gospel)*

Dulcimers: Jam with the Kennedy Barn String Band

Session 16 – Final Test

APPENDIX D
Outcome Competencies and Methods of Assessment
FOLK 3361: Introduction to Folk Music
MUSI 3361: Introduction to Folk Music

Learning Outcome	Assessment Method
Define and analyze folk music to differentiate it from other music genres.	Class discussion; Reflective Assignments; Exams and quizzes
Define Appalachia, explain its formation, and describe the relevance of its geographical formation to its musical heritage.	Class discussion; Reading assignments; Quizzes, Tests
Identify the major traditional Appalachian instruments and their pathways into Appalachia and West Virginia.	Mapping; Individual oral response; Instrument interaction and handling; Speakers; demonstrations
Explain major world events that resulted in early immigrant influences on Appalachia and its traditional music.	Individual oral response; mapping; quizzes, tests
Discuss the progression of Appalachian music from early influences to modern, and describe its relevance on the development of today's music.	Projects; Quizzes; Reflective assignments; Tests
Identify regional musicians, both living and deceased, who have influenced Appalachian and West Virginia traditional music and analyze their importance to the continuance of Appalachian musical heritage.	Research project
Practice and perform traditional songs and tunes on a mountain dulcimer alone, with class members, and in a jam setting.	Oral/aural instruction; Individual practice; Live jam with other musicians; solo performance
Demonstrate traditional flat foot and square dance steps.	Participation in class/community dance event;
Explain the interrelationship of traditional music and dance.	Community dance event; Readings; Individual oral response; Class dance participation; Quizzes; Tests

Assess the intercontinental dance and percussive traditions that resulted in Appalachian flatfoot and square dancing.	Readings; Individual oral response; Mapping
Identify significant events that contributed to the preservation and continuation of traditional music (Bristol sessions, fairs and festivals)	Research
Analyze the impact of traditional music on the evolution of modern music.	Timelines; Individual oral response; Quizzes; Tests;