

New Course Proposal

Submit completed form electronically

1. **Course prefix and course number:** MUS 210
2. **Course title:** American Country Music
3. **Abbreviated title for class schedule (30 characters or less):** Country Music
4. **Credit hours:** 4
(note: if credits are variable, list range of credits (e.g. 1-8 credits))
5. **Catalog description:** Surveys the development of country music as it evolved out of the diasporic South, including barn dances, hillbilly entertainment, western swing, honky-tonk, rockabilly, bluegrass, outlaw country, crossover country, regional styles and more. Artists will include The Carter Family, Hank Williams, Johnny Cash, Dolly Parton, Willie Nelson, Garth Brooks, Big Little Town, Kasey Musgraves and more. Examines major themes of country music (guns, love, alcohol, transportation, religion, gender roles, poverty, and regionalism) in the context of race, culture, politics and economics.
6. **Prerequisites (to add each additional prerequisite, start a new line):**
None.

A. (course prefix, (space) and number)	or	or	or	or
B. (course prefix, (space) and number)	or	or	or	or
C. (course prefix, (space) and number)	or	or	or	or
7. **Co-requisites (including labs, if any):** None

A. (course prefix, (space) and number)	or	or	or	or
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8. **Major/Class restrictions:** Please indicate any class or major restrictions: None.
9. **Is course repeatable?** Yes No ☒ **If Yes, list maximum credits:**
10. **Labs requirements:** If course includes a lab: # of hours lecture: N/A; # of hours lab:
11. **Fees:** List any course fees: Students taking on-campus undergraduate Music (MUS) courses will be assessed an additional \$10 differential tuition per credit hour.
12. **Grade Mode:** Graded only: Pass/No Pass only: Option: ☒
13. **CIP Code:** Six-digit CIP code (check with your Division Director): 500905

14. Special qualifications; Is course proposed for (yes/no):

A. University Studies? Y If yes, list Strand(s) E and F

B. Honors? No

15. Cross-listing: List any cross-listing: N/A and and and

16. Strategic justification for proposed course:

A. **Rationale:** What is the overall strategic rationale for offering this course? Country music has substantive social and cultural significance in the identity of America. This course provides a place and a voice for the marginalized rural American culture, which is from where a substantive number of SOU come. For too long rural issues received little attention, despite that 60 million Americans come from rural communities according the 2016 census (American Community Survey: 2015). The study of country music allows us to teach about class, democracy, dissensus, rural America and the diasporic South. The country music course will play a critical role in engaging our students in critical pedagogy aimed at developing the critical consciousness by remaining open to study the music of all marginalized populations.

B. Alignment:

1. How does this course align with the unit's mission plan? The course fulfill's these parts of our mission and planning: It will "engage all students for life-long enjoyment of music." In addition, "it will be a dynamic partner in the cultural tapestry of the community locally and throughout the world." Country music's popularity in the local region is evidence by the relocation of the Country Music Crossings festival to the Rogue Valley. Furthermore, country music is America's top radio format, ranked by percentage of share of total listening. Country music is America's top format, capturing 13.6% of all radio listening audiences, followed by news/talk and pop contemporary hits at 11.1% and 7.9%, respectively (State of the Media 2017, 9). This course speaks directly to the local community and across the U.S.

2. How does the course fit into the rest of the unit's curriculum? The SOU Music program offers courses in every major category of popular music (including rock, pop, jazz, and hip hop). Country music is the only style missing, yet it's the music of rural America, which is who we serve. This course will fill that gap.

C. **Enrollment:** What is the new course's estimated enrollment each time it is offered over a three-year period? Year 1 - 35; Year 2 - 35 ; Year 3 - 35
This course is designed to be offered online, once a year.

D. **Resource evaluation:** What resources – faculty, equipment, lab space, etc. -- will be needed to offer this course and how will those resources be obtained?

1. *Faculty:*

- a. Who will teach the course? Vicki Purslow
- b. Evaluate unit's faculty availability and/or needs and the impact on other teaching obligations. Availability will be made by using adjunct faculty to teach Orchestration (we have highly qualified adjuncts available now).
- c. If additional faculty members are needed, how will that need be met?
N/A

2. *Facilities:* Cite any additional need for classrooms, equipment or lab space; explain how that need(s) will be met. None needed – the course is designed for online delivery, in the spirit of accessibility to our 4-county region rural audience.

3. *Other:*

- a. Are Hannon Library resources sufficient to meet the needs of this course? Yes. Supplemental educational materials and sources are available through the Country Music Hall of Fame and Museum website. It has robust educational content more current than a university library could support.
- b. Are any other resources needed to support this course? N/A
If so, please explain how they will be obtained. N/A

E. **External impact:**

1. What is the expected effect of this course on existing programs elsewhere in the university? None. There are no courses with similar content.

NOTE: Please document your contact with other academic programs which may be affected by this new course and the response you received.

2. Will any of your prerequisites affect other academic programs? N/A

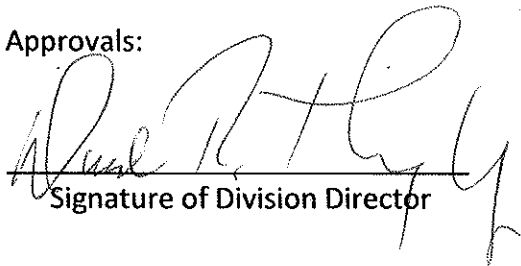
NOTE: Please document your contact with other academic programs which may be affected by this new course and the response you received.

17. Syllabus (condensed)

*(Attach an accompanying, condensed syllabus, which should include the following items. Schedules and similar details are **not** required.)*

- A. Course description (same as Catalog description, above)
- B. Learning objectives of the course
- C. Required texts
- D. Course format
- E. Other – any other relevant materials needed to explain the goals and teaching methods of this course.

Approvals:


Signature of Division Director

11-27-18
Date

4/29/16

**Country Music
Music 210
Term Year
CRN XXX**

Instructor: Dr. Vicki Purslow
Office: Music 209
Phone: 541.552.6538
E-mail: purslowv@sou.edu
Office hours: XXX

Course Description: Surveys the development of country music as it evolved out of the diasporic South, including barn dances, hillbilly entertainment, western swing, honky-tonk, rockabilly, bluegrass, outlaw country, crossover country, regional styles and more. Artists will include The Carter Family, Hank Williams, Johnny Cash, Dolly Parton, Willie Nelson, Garth Brooks, Big Little Town, Kasey Musgraves and more. Examines major themes of country music (guns, love, alcohol, transportation, religion, gender roles, poverty, and regionalism) in the context of race, culture, politics and economics.

Relationship to University Studies: This course addresses goals connected with Universities Studies Strand E (Humanities). Primarily, (goal 1) understand how cultural and historical factors impact the creation of written, oral, visual, or performed texts, works, and/or artifacts and (goal 2) understand how the reception of texts, works, and/or artifacts influences individuals, cultures, and societies. The course also addresses goals connected with University Studies Strand F (Social Science). Primarily, (goal 1) understand connections between individuals and social, economic, and/or political institutions; (goal 2) understand the interactions of and the relationships between natural and social environments and resources.; and (goal 3) apply social science perspectives to past and contemporary issues.

Course Context: Country music has substantive social and cultural significance in the identity of America. This course provides a place and a voice for the marginalized rural American culture. Sixty million Americans come from rural communities according the 2016 census (American Community Survey: 2015). The study of country music allows us to learn about class, democracy, dissensus, rural America and the diasporic South.

Learning Outcomes: At the conclusion of our course, students will be able to:

1. Know the cultural, social, political, and economic history of country music from its Southern diasporic roots to the present.
2. Students will understand the concepts of cultural identity, authenticity, and "otherness" of country music.
3. Demonstrate mastery of the core fundamentals, processes, elements, form, structures and styles of music of the time period.

4. Explore the prejudices, personal tastes, and preconceived notions brought to the study of country music.
5. Synthesize musical learning by actively thinking, speaking, and writing clearly and effectively about musical ideas and defending their views.
6. Understand basic formal elements, principles, and composition structures in country music.
7. Analyze and evaluate contemporary issues from social and political perspectives and their relationship to country music. Topics may include guns, love, alcohol, transportation, religion, gender roles, poverty, and regionalism.

Required Texts and Materials:

- *Country Music: A Cultural and Stylistic History* by Jocelyn R. Neal. Required. Students must use the 2nd edition. A copy will be made available in the library on 2-hour reserve.
- Audio and video clips will be used extensively to support the reading and the links are in Moodle. It is critical that students have access to high speed Internet to experience the media in support of the course.

Course Outline:

- | | |
|---------|--|
| Week 1: | Country Music Instruments
Writing About Music
Musical Form |
| Week 2: | The Birth of Country Music
Early Country Music and the Bristol Sessions
The Hillbilly Image
Race in Early Country Music |
| Week 3: | Country Western Swing
The Cowboy Image
Hollywood Westerns and Hillbilly-Themed Films |
| Week 4: | Honky-Tonk and Rockabilly
Racial Associations of Country Music
Bluegrass |
| Week 5: | The Nashville Sound and the Shift Away from the Hillbilly Image
California Country and Country Rock
Country Music Politics |
| Week 6: | Classic Country
Country's Feminist Movement/Gender Roles
Country Music on TV |

- Week 7: Outlaw Country and Southern Rebellion Rock
Shifts in Identity for Country Music Fans
- Week 8: Urban Cowboys
The Reagan Era
Neotraditional Country
Country Music Tourism
- Week 9: Commercial Country
Alt Country
Line Dancing
- Week 10: Country in the New Millennium
The Dixie Chicks and Conservative Politics
Country Trends Since 2010
Bro-Country Culture
The Country Counterculture

Course Assignments and Expectations:

Discussion Questions

Throughout the course, you will be asked to conduct research topics through print and online sources, including the Country Music Hall of Fame & Museum website. Wikipedia and the course text are not valid sources for this assignment. Discussion questions must be between 200 – 300 words in length. DQs will be graded on content, idea development, organization, mechanics and quality of references. There is a detailed grading rubric provided for you in Moodle.

Exams

All quizzes and exams have direct links in Moodle and are based on the reading material and music recordings. You will have 2 attempts to take each quiz and will be awarded the highest grade of the two. There is a 30-minute time limit for completing exams (and less time for the first “quiz”). You must use Firefox as the browser when taking quizzes. Using other browsers can result in quiz grades missing; there will be no allowances for missing quiz grades because of using other browsers or internet issues. There will be no make-ups allowed for students who miss quiz or exam cut-off times. Quizzes and exams will assess mastery of the reading material in Moodle and the text and will be based on the text, Moodle content, and required listening.