

## **Country Music and Cultural Politics, MUS 435/535, ANTH 530**

**Spring 2014, University of New Mexico Department of Music**

**Dr. Kristina Jacobsen-Bia (“Buy-ah”)**

**E-mail:** kmj23@unm.edu

**Office Location:** Hokona Hall (Zuni) 307

**Office Hours:** Wednesdays: 11-1

Tuesday/Thursday: 3-4 and, for brief conversations, directly after class adjourns

For all office hours, if possible **please email/talk to me** in advance to let me know you are coming so I can put you in my schedule

**Office Phone:** 505-277-1829

**Course Meeting Time and Location:** Tuesday/Thursday, 11:15-12:30, Center for the Arts 1106

**Course Graduate Assistant:** Heidi Jensen

**Graduate Assistant Email:** [hjensen4@unm.edu](mailto:hjensen4@unm.edu)

### **Course Description**

This class investigates country music from an anthropological and ethnomusicological perspective. Using musical recordings and live performances as our jumping off point, the course puts scholarship on country music into conversation with social theory and literature on class, place, and marked racial identities. We examine country music's history from the late 1920s to the present to better understand the cultural politics behind a polarizing music genre, which is hated by some and deeply loved by others. Course will be conducted as a discussion-based class.

### **Learning objectives**

By the end of this course, students will be able to

- Explain, compare, and contrast styles, major ideas, or forms in country music.
- Apply different theories, major ideas, or principles to understand events or identify solutions for problems.
- Describe the methods of inquiry in popular music studies, cultural studies and ethnomusicology.
- Demonstrate oral and/or written communication skills.
- Give examples of the social, political and intellectual influences on the development of country music

### **Required Textbook**

One required textbook is available for purchase in the UNM bookstore:

*Country Music, U.S.A., 2<sup>nd</sup> revised edition, Bill C. Malone, 2002.*

### **Required Listening**

All required class listening is available on unm e-reserves.

### **Required Films**

All required class films are available on closed reserve at Zimmerman Library. Some films are also viewable on Netflix, and online (website URLs are included if this is the case).

### **Course Material Availability**

All course materials are also available on closed, 2-hour reserve at the Zimmerman Library. This means that materials cannot leave the library, but you may use them on site and make scans/photocopies of readings. All other readings will be made available in your course shell on UNM Learn. In accordance with FADL policy, you are also welcome to burn class listening materials from the library for educational purposes.

**Distribution of grades: Students may earn up to a total of 1000 points**

Attendance.....	10% (100 points; 3.5 points earned per class fully attended)
2 Concert Reviews.....	20% (100 points; 50 pts, each; due 2/18 and 4/01)
Weekly Response Papers.....	28% (280 points; 20 pts, each; due Mondays, 10 a.m.)
2 Analysis Papers.....	20% (300 points; 150 points, each; 75 points, each, graduate students; due 3/11 and 4/22)
Class Participation/Discussion Leader.....	20% (up to 200 points)
Discretionary Points for Insightful Class Discussion, Emails to instructor, and Office Hour visits.....	1% (up to 10 points)
In-class syllabus quiz.....	1% (10 points)
[Research Paper (graduate students, only).....]	15% (150 points; due 5/15, 5 p.m.)

**Class Participation**

Active participation is an essential component of this course, since you will learn more if you are actively rather than passively engaged in the class. **All ideas, comments, and questions are welcome in my classroom so long as they are expressed respectfully.** Some students are more comfortable speaking up in class than others. If you are a quiet student, try coming to class with a specific comment or question or coming to office hours to talk to me one-on-one. If you tend to talk a lot in class, please be aware of your fellow students, who may feel intimidated or overwhelmed by their more talkative classmates. While talking is an important part of participation, so is *listening*. You need to balance the two. Points may be also be deducted for talking too much/dominating class discussion.

As part of your discussion grade, you will also be asked to lead class discussion at least once (maybe more). Discussion leaders prepare by: doing the assigned readings, coming to class with thoughts, questions and opinions about that reading, and actively participating in class discussion on the given discussion day.

### **Response Papers**

Response papers will be required for each assigned reading, film and/or set of listening assignments every Monday at 10 a.m., on UNM Learn, beginning in **Week 2 of the semester**. Response papers should be based on all readings assigned in advance of that week (so, for example, if a reading is assigned for Tuesday, September 3 and Thursday, September 5<sup>th</sup>, you would write and upload a response paper based on those readings on Monday, September 2<sup>nd</sup> by 10 a.m.). **Standard good writing and critical thinking skills are expected.** Grading will be: A for excellent work, B for satisfactory work, C for less than satisfactory work, D for unsatisfactory work, F for incomplete work, and 0 for not-handed-in work. You will write a total of 14 response papers. I may on occasion give you more structured questions to address for given readings, but if I don't, do the following:

Write at least one substantive paragraph of summary for each reading, film or set of songs (or each chapter, if multiple chapters are assigned)

Write at least one substantive paragraph *per reading* (one per source even if multiple chapters are assigned) about a point that catches your interest (it may be a minor one). Try especially to connect this to your own interests and life experience wherever possible.

What questions do you have about the reading? What was unclear? What would you like to discuss in class?

Please check UNM learn folder, "Exemplary Response Papers," for examples of successful response papers written for my class.

### **Musicology Colloquium Series**

There will be three guest speakers this semester offered through the music department, and I would like for you to attend as many of these talks as possible. Colloquia will always be held from 2-3:30 on Thursdays, and will be on the following dates: 2/05 (Dr. Alexander Dent), 3/15 (Dr. Beth Levy), and 4/17 (Dr. Michelle Bigenho). You are required to attend at least one of these for class credit.

### **Concert Reviews**

You will attend at least two country music shows throughout the semester, and you will do an in-depth writeup of the show attended.

Because reviews are an exercise in close listening, reviews must be of concerts in which you are a listener/spectator and not a performer/participant. Reviews should describe the cultural aspects of the performance—clothing, social organization, player/audience interaction, portrayals of past vs. present, and should include at least one reference to a reading or film discussed in class. Concert Reviews are due as **hard copies at beginning of class** and on UNM Learn on 2/11 and 4/01 by 10 a.m. sharp. You are welcome to be creative and descriptive in these reviews. For those of you hoping to write about music for newspapers, magazines, zines and blogs in the future, this is an opportunity to sharpen your listening and descriptive writing skills.

### **Analysis Papers**

In lieu of exams, there will be two, 3-5 page analysis papers for this class, due 3/11 and 4/22 as **hard copies at beginning of class** and on UNM Learn by 10 a.m., sharp. For your analysis paper, you will take a theme or idea from readings already presented in class, form a thesis around a set of readings, and then argue your point through a close reading of your sources. You must choose at least two readings, one film and one song for your analysis paper.

### **Graduate Students**

Graduate students will have additional assignments in the course. Most notably, graduate students will be asked to write a final, 10-12 research paper on a topic of your choice.

There are no Ds for graduate students for final grades, so all final grades lower than 70.0% for graduate students will (unfortunately) be Fs.

### **Extra Credit**

In general, I don't give extra credit, as I'd prefer you stay on top of material, now, rather than dig yourself out of a hole, later.

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## **POLICIES AND GUIDELINES**

### **How to succeed in this class**

- A rule of thumb: the more you put into a class, the more you will get out of it.
- Do all the reading, actively engaging with each text. A large portion of what we will do in this class involves reading and listening, and I expect you to take your role as a reader and listener seriously. If you do not understand a text, or just want to discuss it further, ask questions in class or come talk to me.
- Come to every class and arrive on time. Class attendance is required (see attendance policy). Lectures and class discussions are a central component of the class, and you will miss a lot if you are not in class.
- Participate in class. Ask questions, express your ideas, and actively listen to what your classmates have to say (see participation guidelines).
- Put an effort into your written assignments. Review readings, study, plan, outline, revise, proofread, go to the writing center—all of this will help you. If you wait until the last minute to do an assignment, it will probably show.
- Come to office hours. One-on-one meetings can be very beneficial to students. We can talk about problems you are having, things you do not understand, topics that interest you, assignments, time management, other classes, and personal issues.
- Communicate with me. Many personal and academic problems can be resolved if you are forthright about them. Talk to me after class, send me an e-mail, call me, come to office hours. If you are having a problem, the sooner you talk to me about it the better. The longer you wait, the less I will be able to help you.
- Take advantage of other resources at UNM. Make an appointment with the Writing Center at CAPS/Zimmerman Library, available for both graduate and undergraduate students. CAPS writing tutors are available to help out any stage of the writing process, from drafting to final editing. Register for CAPS on the third floor of Zimmerman Library. Individual appointments can be made by calling CAPS at 277-7205. The Writing Drop-In Lab is available from 12 p.m. to 4 p.m., Monday-Saturday at Zimmerman Library and from 6 p.m. to 10 p.m. Monday to Thursday at the LoboLab in the SUB. Please visit <http://caps.unm.edu/writing> for the most current info on hours and locations.
- Ask a reference librarian to help you with library research, or talk to a counselor or your advisor if you need help.

### **Attendance**

Students are required to attend every class, to be on time, to come to class prepared (having read all assigned readings), and to participate actively in classroom discussion. Bring your books with you to class as we will often refer to specific passages in the course of lectures, listening and discussion. You will earn 3.5 attendance points for each class period fully attended, totaling 100 points if you attend all 29 class sessions. After three classes missed, I will deduct ten (10) points from your total grade for each additional class missed. **Students who miss six classes, or enrolled students who miss the first three classes of the semester, will be administratively withdrawn from the course.** Students on academic probation are not allowed *any* unexcused absences. Missed papers or quizzes cannot be made up.

The following is a comprehensive list of excused absences. If you show me the proper documentation and are given an excused absence, this means that I will not deduct participation points from your grade upon the third absence (3.5 points for the missed class would still apply).

Illness or medical procedure (doctor's note required)

Legal proceedings (dated court papers required)

School event (notification from another professor or school administrator required)

Car problems (dated receipt from mechanic required)

Family emergencies (documentation required from a family member)

Religious holidays (dated documentation from religious leader required)

## Credit

This is a 3 credit course, which means that you are expected to spend 9 hours per week on this class (at UNM, students are awarded one credit for every three hours they spend on course work). You will only spend 2.5 hours in class each week; the remaining 6.5 hours will involve work outside of class.

## Cell phones and laptop computers

Screens often impede human connection and communication. For this reason, **this is a screens free class**.

Please turn your cell phone off before class begins. Ringing phones are very distracting and disrespectful. Text messaging is not allowed during class. Except in the case of a documented disability, computers and ipads are also not permitted in class. Please plan to take notes longhand.

## Communicating with your professors (or employers) via e-mail

This is a tip rather than a policy. Students convey respect, maturity, and professionalism when they use upper and lower case letters in e-mails, include greetings (something other than just "hey"), use correct punctuation, and write more formally than they would when text messaging friends. Please also note, when I am not teaching, I am running a ranch in Arizona; therefore **I do not check email on weekends**, i.e. between 5 pm, Friday-8 am Monday morning.

## Grading

I work hard to be fair and open in my grading, and am happy to discuss grades with students at any time. Each assignment prompt will include a grading rubric that explains how I will evaluate your work. Keep the rubric in mind as you're completing the assignment, and try scoring your own work before you turn it in to identify weak areas. If you have questions about grading rubrics, please ask! Each assignment will be scored on a point system, and your grade will be the percentage of points you earned. Finally, I will convert your average back into a letter grade using these ranges:

93–100 = A	87–89 = B+	80–82 = B-	73–76 = C	67–69 = D+	60–62 = D-
90–92 = A-	83–86 = B	77–79 = C+	70–72 = C-	63–66 = D	0–59 = F

## Assignment extensions, paper rewrites and makeup work

I typically do not allow students to rewrite papers (except when multiple drafts are required), or allow students to make up work they have missed. I prefer that you focus on the work that is assigned to you up front rather than try to dig yourself out of a hole late in the semester.

## Dr. Jacobsen-Bia's Pet Peeves

- Asking questions for which are already clearly stated in the syllabus.

I spend many hours on my syllabi in order to lay out as much information as possible. Therefore, clarification questions about an assignment are always welcome, but please always read your syllabus thoroughly, first.

- "Grade grubbing" (a.k.a. soliciting for a grade you did not earn): please do not tell me that you "have" to earn an A, B, etc. for my class. If you really need to earn a certain grade, then please plan to earn that grade by doing the work, coming to class, asking difficult questions and working hard.
- Asking to leave class early/arrive late due to a performance-related activity (music students). I value your time and expect you to value mine/ours. If you need to leave early or arrive late on a one-time

basis, that is your decision. However, these will be considered as tardies and attendance points will be deducted as they would for any other late student.

### **Academic integrity**

Integrity is of utmost importance in academia, and I take UNM's Honor Code very seriously. Please familiarize yourself with the section entitled "Academic Dishonesty" in the UNM catalog (<http://dos.unm.edu/student-conduct/academic-integrityhonesty.html>), which discusses academic integrity and specific academic violations (including plagiarism).

Plagiarism is one of the worst offenses you can commit as a student and scholar. According to the UNM catalog, plagiarism means "dishonesty in quizzes, tests or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; misrepresenting academic or professional qualifications within or without the University; and nondisclosure or misrepresentation in filling out applications or other University records." If you do not know what "appropriate acknowledgement" means, ask. Ignorance is not an excuse. Basically, you need to make it clear when the words or ideas you are presenting are not your own (to give credit where credit is due). Students who plagiarize someone else's work will automatically fail the assignment and may be required to redo the assignment to the instructor's satisfaction. In addition, I will report the incident to the Dean of Students, who may impose more severe sanctions based on the student's academic record. If you are in trouble and think that copying someone else's work is the solution, I urge you to consider the consequences first. Instead of committing plagiarism, come talk to me about your situation; we can probably work something out. As a last resort, simply not turning in an assignment is better than plagiarizing. You will fail in either case, but the consequences for plagiarism are much more severe and enduring. Please review these helpful web sites on plagiarism: <http://writing.mit.edu/wcc/avoidingplagiarism> and <http://libguides.usc.edu/content.php?pid=83009&sid=616087>

### **Accommodations for students with special needs**

UNM complies with the Americans with Disabilities Act by providing a process for disclosing disabilities and arranging for reasonable accommodations. If you have a documented disability, you can arrange for accommodations by contacting the Accessibility Resource Center (<http://as2.unm.edu/>) at [jegreen@unm.edu](mailto:jegreen@unm.edu) (e-mail) or calling 505-277-3506. Students needing academic accommodations are required to register with the ARC and provide required disability related documentation. Although you may request an accommodation at any time, in order for the ARC to best meet your individual needs, you are urged to register and submit necessary documentation 8 weeks prior to the time you wish to receive accommodations. Concerns or questions related to the accessibility of programs and facilities at UNM may be brought to the attention of the ARC or the Office of Equal Opportunity-Affirmative Action ([http://www.unm.edu/~oeounm/\\_affirmative\\_action/](http://www.unm.edu/~oeounm/_affirmative_action/)) (phone: 277-5251). It is the student's choice to disclose difference/disability information to individual instructors. However, only students who provide their instructors with an Accommodations Agreement can receive accommodations.

### **Sensitive Course Materials**

Material in this course may be sensitive for some of you. UNM supports this exploration as a way to further your critical thinking as students. As University policy states:

"University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In the course of college studies, students can expect to encounter—and critically appraise—materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs." Students are especially encouraged to discuss these matters with faculty on the first day of class but are also always welcome to do so at any point during the semester.

### **Problems Using UNM Learn**

**Please ensure that you can use UNM Learn successfully.** If you have any problems using UNM Learn, your first line of contact should be the Technical Support at UNM Learn, which is open Monday-Friday 8-5 at 505-277-0857, to assist you with such issues. Please visit the "support" tab in your UNM Learn shell, located in the

upper right hand corner when you are at the home location, for any/all support related issues. Also note that I do not check BB Learn messages on a regular basis; rather, my unm email should be used, instead.

### **Exceptions to these policies**

I do not make exceptions to these policies except in very rare situations such as medical or family emergencies when the circumstances are severe and beyond a student's control *and* when the student has demonstrated responsibility and communicated with me as early as possible. Policies are only fair if they are applied consistently and evenly and everyone knows what they are. If I make an exception for you under normal circumstances, it is not fair to other students, who may have also benefited from the same exception. Please do not ask for exceptions unless you find yourself in an emergency situation (in which case I will be happy to work with you). Instead, I encourage you to plan ahead and communicate with me about problems you see coming (such as work piling up around deadlines or exams).

### **Guest Speakers and Performers**

Heidi Jensen

Meredith Wilder

Alexander Dent

Leandra Desiderio-Bia & Charnalle Joe

John Feldman

Candice Craig

### **Films we will watch all or part of in this course:**

*Coalminer's Daughter* (125 minutes)

*Tender Mercies* (100 minutes)

*Crazy Heart* (112 minutes)

*Urban Cowboy* (135 minutes)

*The Two Sons of Francisco* (132 minutes)

*Buried Country* (74 minutes)

*The True Meaning of Pictures* (75 minutes)

*Deliverance* (110 minutes)

*End of an Old Song* (John Cohen) (26 minutes)

*The Songcatcher* (109 minutes)

*Oh Brother, Where Art Thou* (108 minutes)

*The Nashville Sound* (85 minutes)

*Walk the Line* (153 minutes)

*The Sapphires* (103 minutes)

## **COURSE SCHEDULE**

All readings are required, and you should always bring your articles to class. Note that the definitive syllabus is always the one on UNM Learn, and I reserve the right to modify or change the schedule throughout the semester.

### **Abbreviations:**

CMU is your main textbook, *Country Music, U.S.A.* All other readings are available in your weekly readings folders, located on the course page in UNM Learn.

Unless otherwise noted, films are to be watched on your own.

Note: assignments are to be read in anticipation of date assigned.

### **Week 1: Course Introduction and the Folk Background of Country Music**

T 1/21 Class introductions

Th 1/23 Read the entire syllabus

Read CMU, Chapter 1, pp. 1-29

Take quiz on syllabus and sign student/instructor agreement form

**8 pm E.S.T., 1/26:** please watch the Grammy's, featuring performance by country music icon, Merle Haggard

**Week 2: Early Commercial Country Music: Rural Personae and Stereotypes of Country Musicians**

*Response Paper* (based on readings for 1/28 and 1/30) due on UNM Learn, 10 a.m.

- T 1/28      Reading: CMU Chapter 2, pp. 31-76  
Listening: all songs for chapters 1 and 2, e-reserves

- Th 1/30      Reading: *Creating Country Music*, Peterson, pp. 205-220 (access on UNM Learn)  
Film: *The True Meaning of Pictures* (available for viewing at FADL)

**Week 3: Jimmie Rodgers and Country Music in Brazil**

*Response Paper Due on UNM Learn, 10 a.m.*

- T 2/04      Reading: CMU Chapter 3, pp. 77-92  
Listening: all songs for chapter 3, e-reserves

- Th 2/06      Reading: Alexander Dent, *River of Tears*, Introduction  
Film: *Two Sons of Francisco* (available for viewing at FADL)

**Guest Speaker, Dr. Alexander Dent, to class**

2-3:30 pm: Musicology Colloquium Series, Dr. Alexander Dent

**Week 4: Country Music During the Depression: The Rural, the Urban, and Spaces in-Between**

*Response Paper Due on UNM Learn, 10 a.m.*

First concert review due at beginning of class, 2/11

- T 2/11      Reading: CMU Chapter 4, pp. 93-136  
Listening: All songs for chapter 4, e-reserves

- Th 2/13      Reading: *The Country and the City*, Raymond Williams, chapters 1 (pp. 1-8) and 25 (pp. 289-306)  
Film: *Deliverance* (1<sup>st</sup> 20 minutes, only) and *The Songcatcher* (both feature films):  
1) <http://viooz.co/movies/1685-deliverance-1972.html>  
2) <http://www.hulu.com/watch/578084>

Film: *End of an Old Song* (watch in class)

**Week 5: The Cowboy Image, the Abject Burlesque, and the Growth of Western Music**

*Response Paper Due on UNM Learn, 10 a.m.*

- T 2/18      Reading: CMU Chapter 5, pp. 137-176  
Listening: all songs for Chapter 5, e-reserves  
**Guest Performer to class: John Feldman, UNM Law School, pedal steel guitar player**

- Th 2/20      Reading: *Wrong's What I Do Best*, Barbara Ching, introduction (pp. 3-7) and chapter 1 (pp. 8-25)

Film: *Coalminer's Daughter*  
<http://putlocker.bz/watch-coal-miners-daughter-online-free-putlocker.html>

**Week 6:** **The War Years: National Expansion of Country Music and Racial Identity**  
*Response Paper Due on UNM Learn, 10 a.m.*

T 2/25      Reading: CMU Chapter 6, pp. 177-198  
pp. 177-198  
Listening: all songs for Chapter 6, e-reserves  
Film: *Walk the Line*  
<http://putlocker.bz/watch-walk-the-line-online-free-putlocker.html>

*Pass out Prompt for Analysis Paper #1 in class*

Th 2/27      Reading: "Why Does Country Music Sound White?", Geoff Mann  
Film: *Tender Mercies*  
<http://viooz.co/movies/8484-tender-mercies-1983.html>

**Week 7:** **The Boom Period: The Emergence of a Big Business, 1946-1953**  
*Response Paper Due on UNM Learn, 10 a.m.*

T 3/04      Reading: CMU Chapter 7, pp. 199-243  
Listening: all songs for Chapter 7, e-reserves  
Th 3/06      Reading: *The Selling Sound*, Diane Pecknold, Chapter 3, pp. 95-132  
Film: *The Nashville Sound*

**Week 8:** **"Countrypolitan" and the Nashville Sound**

*Response Paper Due on UNM Learn, 10 a.m.*

*First analysis paper due at beginning of class, 3/11*

T 3/11      Reading: CMU Chapter 8, pp. 245-268  
Listening: all songs for Chapter 8, e-reserves  
Th 3/13      **Guest Speaker/Performer, Heidi Jensen, to class**  
*Mid-Semester Instructor Evaluations: Last 15 minutes of class*

## NO CLASS 3/18 AND 3/20; SPRING BREAK!

**Week 9:** **Reinvigoration of Modern Country Music: Hard Country**

*Response Paper Due on UNM Learn, 10 a.m.*

T 3/25      Reading: CMU Chapter 9, pp. 269-322  
Listening: all songs for Chapter 9, e-reserves  
Th 3/27      Reading: *Wrong's What I Do Best*, Barbara Ching, Chapter 2, pp. 26-46  
Film: *Crazy Heart*, <http://viooz.co/movies/1910-crazy-heart-2009.html>

**Week 10:** **Bluegrass and Alternative (alt.) Country**  
*Second concert review due at beginning of class, 4/01*

- T 4/01     Reading: CMU Chapter 10, pp. 323-368  
             Listening: all songs for Chapter 10, e-reserves
- Th 4/03    Reading: Aaron Fox, reading TBA  
  
*Response Paper Due on UNM Learn, 10 a.m.*  
  
Film: *Oh Brother, Where Art Thou?*,  
<http://viooz.co/movies/1485-o-brother-where-art-thou-2000.html>  
  
**Guest Performer to class, Meredith Wilder (*Wildewood Band*)**
- Week 11:**    **Country Music, 1972-1984: Line Dancing and the Urban Cowboy Phenomenon**  
  
*Response Paper Due on UNM Learn, 10 a.m.*  
  
Reading: CMU Chapter 11, pp. 368-416  
T 4/08     Listening: all songs for Chapter 11, e-reserves  
  
*Pass out Prompt for Analysis Paper #2*  
  
Th 4/10    Reading: Jocelyn Neal, "Line Dancing" (3 pages)  
Film: *Urban Cowboy*  
**Guest Performers, Leandra Desiderio-Bia and Charnalle Joe, to class** (please wear leather-soled shoes to class)
- Week 12:**    **Tradition, Change and Country Singing Style: Country Music, 1985-2002**  
  
*Response Paper Due on UNM Learn, 10 a.m.*  
  
T 4/15     Reading: CMU Chapter 12, pp. 417-464  
Listening: all songs for Chapter 12, e-reserves  
  
Th 4/17    Reading: *Real Country*, Aaron Fox, Chapter 8, pp. 272-299  
Film: selected ethnographic film excerpts from [www.ecomusicology.org](http://www.ecomusicology.org)
- Week 13:**    **Global Country: Country Music and Indigenous Peoples**  
  
*Response Paper Due on UNM Learn, 10 a.m.*  
  
*Analysis Paper #2 due in class, 4/22*  
  
T 4/22     Reading: *Buried Country*, Clint Walker, chapters TBA  
Reading: *Putting a Song on Top of It*, David Samuels, Introduction  
Listening: Week 13 Songs, e-reserves  
  
Th 4/24    **Guest Performer, Candice Craig (Diné), to class**
- Week 14:**    **Global Country, Australia**  
  
*Response Paper Due on UNM Learn, 10 a.m.*  
  
T 4/29     Reading: Smith, Graeme. 1994. "Australian country music and the hillbilly yodel." *Popular Music* 13(1)

Listening: Week 14 Songs, e-reserves (songs of Tex Morton, Buddy Williams and Slim Dusty)

Th 5/01 Film (watch in class and finish on your own): *The Sapphires* (103 minutes)

**Week 15: Contemporary Country Artists and Course Conclusion**

*Response Paper Due on UNM Learn, 10 a.m.*

T 5/06 Reading: TBA  
Listening: Week 15, e-reserves

Th 5/08 **LAST DAY OF CLASS; wrap-up and instructor evaluations**

*Graduate Student Final Papers due Thursday 5/15/14, 5 pm, as hard copy in my box in the music department and on in the designated folder in UNM Learn*

There is no separate final exam given during exam time.

**The End! I hope you learned a lot and have a great summer!**

