AMS 226 M, 6-9 p.m. Monday, The New South in Literature, Music, and Film  Room FA 377 Fall 2010
Dr. Peters  Email address: petersp@rider.edu  Office: FA 337  Office Telephone: 609, 895-5566
Office Hours: 10:10-11:10 a.m. MWF and by Appointment

Required Texts:

French, Billy
Gaines, Lesson Before Dying
Jones, Growing Up in the South

Recommended
Eyes on the Prize
Gone With the Wind
The Birth of a Nation
Strange Fruit
Roots: Saga of an African American Family
Cane River
To Kill a Mockingbird

NOTE: There is an assignment due for the first class meeting on Monday, September 13. Read the syllabus thoroughly to determine what you need to do to be prepared for your first class.

Supplementary Reading Handouts and Film and Music Reference Resources As Assigned

Course Description: This course will undertake an interdisciplinary approach to the study of the literature, music, drama and film of Southern American culture since World War II. The course will also explore how this innovative and culturally rich Southern Belt region of the United States, along with its volatile transition from “Old South to New South” in its artistic, cultural and civil rights Renaissance after 1945, has profoundly influenced and shaped the artistic and socio-cultural traditions of other larger geographical regions of the United States (and even foreign countries such as France, Germany, South Africa and England.) How and why Southern culture -- or “the New and cosmopolitan South,” as it has come to be recognized in modern times -- has evolved into such a significant cultural influence in the enrichment and expansion of the American artistic landscape since World War II will be the main focus of discussions in this course.

Course Discussion Topic: The Awakening of the Old South and New South: Artistic Expressions with A Southern Accent

Attendance: Before registering for the course, students are advised to check the class schedule of meeting dates to make sure that they are able to attend all classes because attendance at all classes in this eight-week alternate course is mandatory. As active and consistent participation is required in this course, frequent and prompt attendance to class is required; therefore, attendance will count for 15% of the final course mark. One absence, excused or unexcused, is permitted without a reduction in the final grade course mark. Prompt arrival to class at 6 p.m. is strongly encouraged; chronic late arrivals to class and/or early exits from class before the official 9 p.m. dismissal time are unacceptable and depending on their severity may be deemed a full absence from class.
Students with Disabilities: Please schedule a conference meeting with Dr. Peters on September 13 to discuss the special accommodations you require.

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Method of Evaluation:

New South Formal Literary Analysis Project Paper (10-12 pages) and Presentation 35%

Discussion Leadership Contributions on Short Readings and Novels and In-Class Writing 20%

New South Film Critique (2-3 pages) and Presentation Report 15%

New South Music Critique (2-3 pages) and Presentation Report 15%

**Attendance 15%

**Grading Rubric for Attendance (There will be a total of 8 classes):

--- 0 absences/or Present Attendance at all 8 classes (A Grade, plus one Extra Credit Bonus point to elevate overall grade for Discussion Leadership Contributions)

--- 1st Excused or Unexcused Absence—no penalty: A

--- 2nd excused or unexcused absence following utilization of first excused or unexcused Absence: B

--- 3rd excused or unexcused absence following utilization of first excused or unexcused Absence: C

--- 4th excused or unexcused absences following utilization of first excused or unexcused Absence: D
**Note that more than four excused or unexcused absences accumulated after the utilization of the first excused or unexcused Absence will be designated as a grade of F with the extreme possibility of course failure.

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READING SCHEDULE (Subject to Change at the professor’s discretion)

September

13 Introduction to the Course

For the first class on 9/13, please complete the following readings from Jones’ Growing Up in the South from which a short, in-class writing exercise and class discussion will be based:


O’Connor, “Everything That Rises Must Converge,” 225+

Moody, “Coming of Age in Mississippi,” 441+

Williams, “Spring Is Now,” 461+

--In Class Hands-on-Critical Engagement with New South Films-- Film Clips from Dunbar’s “The Lynching of Jube Benson,” Parks’ The Learning Tree” and “Maya Angelou’s “ The Jim Crow World of Stamps, Arkansas”


Moses Roper, “Excerpt from the Narrative of Moses Roper (Supplementary Reading/Handout)

Chesnutt, “The Sheriff’s Children” and “The Passing of Grandison” (Supplementary Readings)

Smith, “When I Was a Child” and Chopin, “Desiree’s Baby) (Supplementary Readings)

Wright, “The Ethics of Living Jim Crow” (Supplementary Reading)
Film Clips from Stowe’s “Uncle Tom’s Cabin” and Gaines’ “The Autobiography of Miss Jane Pittman”
--Old South Music of Survival and Resistance: In Class Hands-on-Engagement with Old South/New South Music via Audio Screenings of Field Shouts, Sorrow Songs, Spirituals, Neo-Spirituals

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October

11 Walker, “Flowers” and “Creativity: In Search of Our Mother’s Gardens” (Supplementary Readings)

Film Clips from “Clementine Hunter of Cane River: The New South in the Creative Folk Arts” and Loretta Lynn’s “Coal Miner’s Daughter”


--Hands-on-Engagement with Old South/New South Music: Audio Screening of Blues and Gospel Music: From Bessie Smith to B.B. King, John Lee Hooker, Thomas Dorsey, Willie Mae Ford Smith, Five Blind Boys of Alabama to Smokie Norful

25 Film Screening, “The Thin Blue Line”

--Assignment Guidelines for a Film Screening and Formal Critique of a New South Film will be distributed in class. Due Date: Nov. 29. A host of New South films for your viewing will be processed on Blackboard under Sharestream Media. You will be assigned one of these films.

-- Assignment Guidelines for Critique of New South Music will be distributed in class. Due Date: December 6

--Assignment Guidelines for Final Project Paper and Presentation on Old South/New South Writer, Musician and Filmmaker will be distributed in class. Due Date: December 13.
November

8   French, *Billy* (a novel)

--Film Clips from Gaines’ “The Sky Is Gray” and “Murder on the Bayou” (based on Gaines’ novel, *A Gathering of Old Men*)

15 Gaines, *A Lesson Before Dying*

--Film Clips from “To Kill a Mockingbird,” “Mississippi Burning” and “The Emmett Till Story”

24-28 Thanksgiving Recess

29   Presentation Report on Representations of the Old South/New South in Film is due. You will critique in a formal class presentation your assigned New South film. A 2-3 typed and double-spaced critique of your selected New South film is also due after your presentation.

December

6   Presentation Report on Representations of the Old South/New South in Music is due. You will critique in a formal class presentation your selected genre of New South Music from the following categories: Blues, Gospel, Country-Western, Soul, jazz, Hip Hop, Cajun, Zydeco. As the New South is now ethnically diverse, you do have the opportunity to select another genre of New South music that embraces the music of your preferred ethnic artists. You will select a New South artist and discuss stylistic/subject content or artistic form of one musical work by your selected artist. You may select your own artist or choose one from Sharestream Media on Blackboard.

13 Course Review

Final Paper on Old South/New South Writers, Musicians and Filmmakers and Formal Presentation Project Reports on Old South/New South Writers, Musicians and Filmmakers are due.
There will not be a Final Examination in this course.