CAS/GRS Course Revision Proposal Form

This form is to be used when proposing a revision of an existing CAS or GRS course.

Once completed, this form should be submitted to Senior Academic Administrator Peter Law (617-353-7243) as a PDF file to pgl@bu.edu.

For further information or assistance, contact Associate Dean Susan Jackson (617-353-2410; sjackson@bu.edu) about CAS courses or Associate Dean Jeffrey Hughes (617-353-2690; hughes@bu.edu) about GRS courses.

DEPARTMENT OR PROGRAM: AMNESP & History
CURRENT COURSE NUMBER: HI 462
CURRENT COURSE NAME: The American South in History, Literature, and Film
CURRENT 40 WORD COURSE DESCRIPTION: Explores the American South through literature, film, and other sources. Considers what, if anything, has been distinctive about the Southern experience and how a variety of Americans have imagined the region over time.

CURRENT CROSS-LISTING DEPARTMENT/PROGRAM, if any:
TO BE OFFERED NEXT: Sem./Year: ___Spring___ / ___2018___
INSTRUCTOR(S): Nina Silber
DEPARTMENT CONTACT NAME AND POSITION: Nina Silber, Professor of History
DEPARTMENT CONTACT EMAIL AND PHONE: nsilber@bu.edu/3-8307

ITEMS PROPOSED FOR REVISION (check all that apply):

<table>
<thead>
<tr>
<th>xx Course Number</th>
<th>□ 40 Word Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Title</td>
<td>□ Prerequisites</td>
</tr>
<tr>
<td>□ Short Title</td>
<td>□ Divisional Studies Credit</td>
</tr>
<tr>
<td>□ Credits</td>
<td>□ Other (Explain)</td>
</tr>
<tr>
<td>xx Cross-listing</td>
<td></td>
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Notes: The “short title” appears in the course inventory and on student transcripts and must be 15 characters maximum including spaces. The “40 word description” appears in the CAS/GRS Bulletin.

PROPOSED REVISIONS: For each item checked above, provide the current information, then the proposed information, then a brief explanation for the proposed change, including the intended impact of the change.
1. [First item checked]
   a. Current information: HI 462
   b. Proposed information: AM/HI 505
   c. Explanation & impact: I am changing the numbering to a 500-level course so that both PhD and MA students can take the class more easily.

2. [Second item checked]
   a. Current information: HI 462
   b. Proposed information: AM/HI 505
   c. Explanation & impact: As a course that is clearly interdisciplinary — with its exploration of history, literature and film — it makes sense to give this course a permanent cross-listed designation, with both the History Department and AMNESP. This will offer AMNESP undergraduates another class they can take, at least during the semesters when it is offered, to meet their capstone requirement. At the same time, History undergraduates will also be able to take the class to fulfill their colloquium requirement(s).

IMPACT ON OTHER DEPARTMENTS/PROGRAMS: Will any of these changes have an impact on students pursuing the degree requirements or expectations of other departments, programs, or schools?
Check one: [ ] Yes [ ] No

If YES, please identify impacts and attach cognate comment from the appropriate department/program/school.
PhD students in AMNESP would also benefit from the new numbering for this course. When the course is offered, it also will not be necessary to seek an “AM” designation each time it is offered, making it easier for AMNESP undergraduates to enroll.

RESOURCE NEEDS: STAFFING, FACILITIES, AND EQUIPMENT: As a result of the proposed changes, will there be any changes in the staffing, special facilities or equipment needs of the course (e.g. laboratory, library, instructional technology, technical resources, etc)?
Check one: [ ] Yes [ ] No

If YES, explain further and indicate whether currently available staffing, facilities, and equipment are adequate for the proposed course. (NOTE: Approval of proposed revisions does not imply a change in resource commitments on the part of CAS.)

FURTHER INFORMATION THAT MUST BE SUBMITTED IN ORDER FOR THIS PROPOSAL TO BE CONSIDERED:

1. A complete week-by-week SYLLABUS with student learning objectives, readings, and assignments that reflects the proposed changes (see guidelines on “Writing a Syllabus” on the Center for Excellence and
Innovation in Teaching website. Be sure that syllabus includes your expectations for academic honesty, with URL for pertinent undergraduate or GRS academic conduct code(s).

2. Cognate comment from chairs or directors of relevant departments and/or programs. Use the form available here. You can consult with Susan Jackson (CAS) or Jeffrey Hughes (GRS) to determine which departments or programs inside and outside of CAS would be appropriate.

DEPARTMENT APPROVAL:

[Signature]
Department Chair

Other Department Chair(s) (for cross-listed courses)

[Signature]

Date

DEAN'S OFFICE CURRICULUM ADMINISTRATOR USE ONLY

CAS/GRS CURRICULUM COMMITTEE APPROVAL:

☐ Approved Date: __________________________

☐ Tabled Date: __________________________

☐ Not Approved Date: __________________________

Divisional Studies Credit:

☐ Endorsed

☐ HU

☐ MCS

☐ NS

☐ SS

☐ Not endorsed

________________________________________
Curriculum Committee Chair Signature and Date

Comments:

PROVISIONAL APPROVAL REQUESTED for Semester/Year

________________________________________
Dean of Arts & Sciences Signature and Date

Comments:
CAS FACULTY: Faculty Meeting Date: ________________  □ Approved  □ Not Approved

________________________________________
Curriculum Administrator Signature and Date

Comments:
Professor Nina Silber
226 Bay State Road, Room 408
617-353-8307
nsilber@bu.edu
Office hours:
(Email is best for contacting me.)

Course website:
https://learn.bu.edu/webapps/blackboard/execute/modulepage/view?course_id=26178_1&cmp_tab_id=72888_1&editMode=true&mode=cpview
The American South presents us with a set of contradictions: a place sometimes considered different, even "foreign", and set apart from the central story of US history, yet also integral to the development of American institutions (just consider that four of the first five US presidents were southern slaveholders) and economic development. At times, too, the South has been figured as both beguiling and appealing; at other times, and by different creators, the South has appeared terrifying and barbaric. This class will consider some of these contradictory views of the US South by exploring this region through a variety of disciplinary lenses: historical, literary, and through the medium of art and film. Our readings will examine the rise and consolidation of the plantation slave system, the establishment of a distinctive southern agenda in the years leading up to the Civil War, the experience of the South in war and Reconstruction, and then the region's distinctive embrace of modernization and modernity, culminating with the reconfiguration of Southern race relations and politics in the second half of the twentieth century.

**COURSE REQUIREMENTS:**
This class will rely heavily on student participation and classroom discussion. Hence, one of the most important requirements is to complete the readings, think about the topics and questions you might have, and participate in our conversations. One way we'll try to advance the discussion is through postings on Blackboard. Over the course of the semester, students will be required to make two postings to the Blackboard discussion board: the **first by October 17** and the **second no later than November 20**. These should be brief reflections (about a paragraph) on a point that has come up in the readings that intrigues you, or perhaps a historical point that strikes you as having contemporary relevance. We will periodically review these postings in class (see dates below).

Each student will also be required to **present at one of our class meetings** by making a thoughtful intervention to the class discussion. This will involve identifying two passages from one (or two) of the readings for the week and posing questions for the group about those passages: Why did you choose those passages? What questions did they raise for you? What themes do you see illuminated in these passages? Students will sign up for their class presentation at our first meeting.

Students must also complete a **3-page reading or film reflection**, discussing how you see that reading or film in connection with other themes we've discussed in class and/or how it relates to the historical literature being considered. Your reflection must be on one of the following (and you must hand in that response by the date indicated in parenthesis): **Uncle Tom's Cabin** (September 29); **Songs and Sayings of Uncle Remus** (October 20); the stories of Charles Chesnutt (October 27); **Birth of a Nation** (November 3); **As I Lay Dying** (November 10); **The Littlest Rebel** (November 17). You **cannot** prepare a reflection that overlaps with your oral presentation.

This class also requires students to complete a **research paper**, 15-18 pages for undergraduates and 25-30 pages for graduate students. For this project, students
can either pursue a topic that involves historical research, literary analysis, or a closer examination of some other artistic expression (film, painting, music, television) that deals with the “South”. Students must turn in a proposal for their project on November 10. In this proposal you will: Explain the topic; identify 3-4 questions you will ask as you do your research; list 10-12 sources you will use for this project, at least 7 of which must be primary source material. On either December 1 or December 8 you will give an oral presentation about your project to the class.

Finally, there will be an **in-class 40-minute short-answer test on October 20.**

*Your grade will be based on the following:* Blackboard postings, oral presentation and general class participation (20%); reading/film reflection (10%); short-answer test (20%); proposal for final paper and oral report (10%); final paper (40%)

**ACADEMIC CONDUCT:** Cheating – and that includes plagiarism – is absolutely forbidden. Plagiarism means presenting somebody else’s work as if it is your own, *even if you do so unintentionally.* It is the responsibility of all students to know and understand the BU Academic Conduct Code that deals with plagiarism and other forms of academic misconduct. This code is posted at: http://www.bu.edu/academics/resources/academic-conduct-code/

*Needs GRS Conduct Code, as well.*

**POLICY ON TECHNOLOGY:** Studies show that students do not benefit from multi-tasking and that some students’ tendency to shop or face-book during class time can be a distraction for everyone. Evidence also suggests that students really don’t learn better by taking notes on electronic devices. So, unless there is a demonstrated need, laptops, cell phones, and other electronic devices are NOT PERMITTED in class. The only exception to this rule will be when students must access a lengthy reading assignment from the web or from Blackboard that is being discussed in class.

**ATTENDANCE POLICY:** This is a 3-hour, once-a-week class. That means if you miss one class, it’s the equivalent of missing three MWF classes. Because of this, students are allowed ONE UNEXCUSED ABSENCE. More than one absence will require a conversation with the instructor and some extra work. More than two absences will result in a significant reduction of the final grade.

**Readings:**

The books below are available in the bookstore. Whenever possible, it’s best to have a hard copy of the reading material so that you can mark passages and write notes
in the margins. If it doesn’t break the bank, try to print out at least some of the shorter reading assignments that are posted on Blackboard or are on the web.

Harriet Beecher Stowe, Uncle Tom’s Cabin (Oxford University Press edition)
Stephanie McCurry, Confederate Reckoning: Power and Politics in the Civil War South
William Faulkner, As I Lay Dying (Penguin/Random House edition)
Anne Moody, Coming of Age in Mississippi (Penguin/Random House edition)
Bruce Schulman, The Seventies: The Great Shift in American Culture (Perseus edition)

SCHEDULE OF CLASSES

September 8: What is the South?

In this class we’ll discuss some of the historical background that shaped that portion of the North American continent that we now refer to as “the South” and also consider some of the most recent events that have put “the South” in the news.

Readings:
- Glenda Gilmore, “It’s Not the Old South that Died this Week. It was the New South”
  http://historynewsnetwork.org/article/159804
- Greg Grandin, “How Endless War Helps Old Dixie Stay New”
  http://www.tomdispatch.com/post/176020/tomgram%3A_gr eg_grandin__how_endless_war_helps_old_dixie_stay_new/

Ira Berlin, Generations of Captivity, 2-49

September 15: A Slave Society: The South in the New Nation

How did the “southern” perspective shape the formation of the new nation state during and after the American Revolution?

Readings:
- Thomas Jefferson, Notes on the State of Virginia, Queries I, II, V, VI, VIII, XI:
http://literature.proquest.com.ezproxy.bu.edu/toc.do?sourceId=Z001160710&action=new&area=prose&divLevel=0&queryId=&mapping=toc#scroll&Url=Yes

and The Declaration of Independence:  
http://www.monticello.org/site/jefferson/transcript-declaration-independence-rough-draft

Ira Berlin, Generations of Captivity, 51-157  
Annette Gordon-Reed, "The Hemings-Jefferson Treaty: Paris, 1789"

September 22:  The Plantation South

What did the rise and consolidation of plantation agriculture mean for those who lived in the Southern states (and elsewhere) and what did it mean for creating a regional identity? How was this new plantation system intertwined with the nation as a whole?

Readings:  
Berlin, Generations of Captivity, 159-244  
Edward Baptist, The Half Has Never Been Told: Slavery and the Making of American Capitalism, 111-144 and 215-259 (Blackboard)  
John Pendleton Kennedy, Swallow Barn, Chapter I ("Swallow Barn"). 19-24 (online at: http://docsouth.unc.edu/southlit/kennedyswallowbarn1/kennedyswallowbarn1.html)

September 29:  The North/South Divide

How did "the South" emerge as a distinct formation through both the cultural and political developments of the antebellum era?

Readings:  
Harriet Beecher Stowe, Uncle Tom's Cabin
October 6:  

The Civil War

What drove the formation of the Confederate States of America and how did the Civil War experience reshape the South?

Readings:  
Stephanie McCurry, *Confederate Reckoning*, 1-84; 133-177; 263-309  
Mississippi’s Secession Declaration:  
http://avalon.law.yale.edu/19th_century/csa_missec.asp  
South Carolina’s Secession Declaration:  
http://avalon.law.yale.edu/19th_century/csa_scarsec.asp

NO CLASS ON TUESDAY OCTOBER 13 (MONDAY SCHEDULE)

October 20:  

Short-Answer Test/Reconstruction & the Lost Cause

Students will complete a 40-minute short-answer test at the beginning of class. Then we will proceed to the discussion: What did Reconstruction, and its downfall, mean for white and black Southerners?

Readings:  
Berlin, *Generations of Captivity*, 245-270  
Joel Chandler Harris, *Songs and Sayings of Uncle Remus*:  
Legends of the Old Plantation:  
I Uncle Remus Initiates the Little Boy (page 3)  
II The Wonderful Tar-Baby Story (page 7)  
IV How Mr. Rabbit was too sharp for Mr. Fox (page 16)  
XIII Awful Fate of Mr. Wolf (page 62)  
XXXIII Why the Negro is Black (page 168)  
A Story of the War (page 201)

Page numbers above refer to the page on which the story begins in the online version:  
http://quod.lib.umich.edu/m/moa/aje0675.0001.001?view=toc

*First round of Blackboard Postings to be Reviewed and Discussed*

October 27:  

Jim Crow & The “New South”
What were the historical circumstances that gave rise to the Jim Crow system and what did that system mean for black and white southerners? How were conceptions about race being reshaped in this era?

Readings: Glenda Gilmore, *Gender and Jim Crow*, 61-175 (Blackboard)
Charles Chesnutt, Stories from *The Conjure Woman*: “The Goophered Grapevine” and “Sis’ Becky’s Pickanniny”
https://books.google.com/books?id=Mv4QAAAAYAAJ&printsec=frontcover&source=gbs_ViewAPI#v=onepage&q&f=false

And “Dave’s Neckliss”:
https://public.wsu.edu/~campbellld/amlit/chesnutt_davesneckliss.pdf

**November 3:**

**Modernity and the New South**
How was the South transformed by the rise of industrialization and commercialism in the late nineteenth and early twentieth centuries? What kind of cultural responses were generated by modernization?

Viewing: Students must watch *Birth of a Nation*, a 1915 silent film, on their own, available on Netflix and Youtube at: https://www.youtube.com/watch?v=302YMeiDSrI

Reading: Michael Rogin, ““The Sword Became a Flashing Vision”: D.W. Griffith’s Birth of a Nation” (Blackboard)
Natalie Ring, *The Problem South*, 18-57 (Blackboard)

**November 10:**

**The South in the 20s and 30s**

Readings: William Faulkner, *As I Lay Dying*
Twelve Southerners, *I’ll Take My Stand*, Introduction:
http://xroads.virginia.edu/~ma01/white/anthology/agrarian.html

GUEST VISIT: Professor John Matthews (English)
Proposals for Final Paper Due via Email and Dropbox on November 12

November 17: The South in the 30s and 40s

Viewing: Students must watch The Littlest Rebel, a 1935 Shirley Temple film, on their own, available on Youtube at: https://www.youtube.com/watch?v=lJtGAslyyk

Reading: Grace Hale, "‘For Colored’ and ‘For White’: Segregating Consumption in the South" (Blackboard)
Pete Daniel, Standing at the Crossroads, 109-149 (Blackboard)

November 24: The South in the Civil Rights Era

Readings: Ann Moody, Coming of Age in Mississippi
Pete Daniel, Standing at the Crossroads, 150-171 (Blackboard)

Second Round of Blackboard Postings to be Reviewed and Discussed

December 1: The South in the 70s and Beyond/Begin Reports

Readings: Bruce Schulman, The Seventies
GUEST VISIT: Professor Bruce Schulman (History)

December 8: Finish Reports on Final Projects

FINAL PAPERS DUE VIA EMAIL & BLACKBOARD ON THURSDAY DECEMBER 15
Date: 8/30/16

Cognate Comment Request

TO: Name: William Moore
Department: American and New England Studies Program

FROM: Name: Louis Ferleger
Department: History
Telephone: 617-353-8311 E-mail ferleger@bu.edu

Course Number: CAS AM/HI 505
Course or Program Title: The American South in History, Literature, and Film

Our Department would like to request cognate comments on this course (or program). A complete proposal is attached for your review. If you need further information, please do not hesitate to contact me.

Kindly return the signed original to me by ______________ so that I may include your comments when submitting our proposal for review and approval. Please do not send any cognate letters directly to the dean’s office. Thank you.

COMMENTS: American & New England Studies is pleased to support this course. We are in such support that we are adding it to our own course listings as a cross-listed course. This course represents the kind of creative interdisciplinary pedagogy which we seek to present to Boston University’s students.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Please explain fully any objections.

Signature: William S. Date: August 30, 2016

Title: Director of American & New England Studies