

Soci. 3900
SOCIOLOGY OF THE AMERICAN SOUTH
Spring Semester 2009

- Instructor: Dr. E.M. Beck, Professor Emeritus of Sociology
- Office: Rm. 217B, Baldwin Hall
Office Phone: 542-2421
E-mail: wbeck@uga.edu (Do **NOT** use WebCT to contact the instructor)
Personal Web Page: http://uga.edu/soc/people/faculty/beck_em.php
- Office Hours: By appointment – send me an e-mail specifying when you can meet and I'll find a time that works for both of us
- Class Format: Lecture, discussion, and films
- Class Meetings: Tuesday-Thursday, 9:30-10:45 a.m., Rm 311 Baldwin Hall
- Religious Holidays: During the semester, class may fall on one or more holidays celebrated by a variety of religious or other groups. Unless the University closes on those days, absences will be counted. No exceptions.
- Etiquette: The class begins promptly at 9:30a and you are expected to arrive in class and be seated by that time. The class will be excused promptly at 10:45a. ***Reading newspapers, talking to your friends, arriving late, using cell phones, surfing the internet, leaving class early are all very disruptive, distracting, and discourteous and are unacceptable.***
- Attendance: Attendance is required. By attending lectures regularly students can earn bonus points to be added to your final exam average according to this schedule:
- 0-1 Days Missed = 2 Points Added
2 Days Missed = 1 Point Added
3 Days Missed = 0 Points Added
4 Days Missed = 1 Point Subtracted
5 Days Missed = 2 Points Subtracted
More Than 5 Missed = Administrative Withdrawal from Class
- Attendance will be taken by sign-up sheet. *Any one signing for someone else is guilty of academic dishonesty, and will be dealt with appropriately. It is your responsibility to see to it that you have signed the sign-up sheet. Further, there are **no excused absences** — if you miss a class on a day when attendance is taken, you will lose the bonus point regardless of excuse.*
- Exams: There will be two take-home examinations. The exams will cover all assigned reading materials, lectures, and films. The *tentative* dates are:
- First Exam Paper Due: 9:30a, Tuesday, 3 March**
Second Exam Paper Due No Later Than: 8:00a, Thursday, 7 May
- Missed Exams: There are no “make-up” examinations without written documentation of hospitalization or other serious difficulty. Exams not made-up will receive a score of zero.

Missed Films: There will be several films shown in this course. Some of these are from my personal library and are not available for loan. If you miss class when a film is shown, you are responsible for getting notes from another student. I will not loan out my personal copies of these films.

Other Requirements: (a) Analytical Essay #1: Introspective on My South (4-5 typed pages). See Page 7.
Due 9:30a, Tuesday, 13 January
(b) Analytical Essay #2: Analysis of a Southern film (4-5 typed pages). See Page 8.
Due 9:30a, Thursday, 19 February
(c) Photography Project: Your assignment is to take 6-10 pictures of as many different "faces" of the South as you can. See attached Page 9.
Due 9:30a, Thursday, 7 April

Final Grades: The final grade will be based on the average performance demonstrated on the two examinations and the three projects listed above, plus/minus any bonus points for attendance. The two exams will be weighted equally in determining the average exam score. The exams will count for 75% of the course score and each of the other projects (Essay #1, Essay #2, and the Photo project) count for 25% of your course score. Hence,

$$\text{Course Score} = 0.75 (\text{Exam Average}) + 0.05 (\text{Essay \#1}) + 0.10 (\text{Essay \#2}) + 0.10 (\text{Photo Project}) + \text{any attendance bonus points}$$

The final grade cutting points are:

If Course Score + Bonus Points \geq 93	Final Grade = A
If Course Score + Bonus Points 90-92	Final Grade = A-
If Course Score + Bonus Points 87-89	Final Grade = B+
If Course Score + Bonus Points 83-86	Final Grade = B
If Course Score + Bonus Points 80-82	Final Grade = B-
If Course Score + Bonus Points 77-79	Final Grade = C+
If Course Score + Bonus Points 73-76	Final Grade = C

If Course Score + Bonus Points 70-72	Final Grade = C-
If Course Score + Bonus Points 60-69	Final Grade = D
If Course Score + Bonus Points $<$ 60	Final Grade = F

Note: because it is so easy to earn bonus points, I will not "round-up" fractional points; that means, for example, if a student has a final point score of 89.7, the student will receive a final grade of B+.

For Sociology majors, a grade of "C-" or less will not count toward major coursework. Students in the Franklin College must earn a grade of "C" or better in all major required courses.

"Extra" Credit: None available, except for attendance bonus points (see above).

Withdrawal Withdrawals prior to the first exam will receive a grade of "W". Withdrawals after the first exam but before **25 March** will receive either a "W" or "WF" depending on the 1st exam grade. Withdrawals after **24 March** will receive a grade of "WF" regardless of the 1st exam grade.

Incompletes: Except under the *most serious* and *highly unusual* circumstances, no incompletes will be given.

- Academic Dishonesty: All students are responsible for maintaining the highest standards of honesty and integrity in every phase of their academic careers. The penalties for academic dishonesty are severe and ignorance is not an acceptable defense. UGA's honesty policy is on the web at:
- http://www.uga.edu/honesty/ahpd/culture_honesty.htm**
- Required Reading: Moody, Anne. 1968. Coming of Age in Mississippi. New York: Dell Publishing
Reed, John Shelton. 1993. My Tears Spoiled My Aim, and Other Reflections on Southern Culture. San Diego: Harcourt Brace & Co.
Course Packet, Available from Bel-Jeans on Broad Avenue downtown
- Notes: Copies of the PowerPoint notes presented in class can be found on WebCT (you must have Adobe Acrobat installed on the computer you are using). Go to:
- <http://webct.uga.edu>**
- and login using your UGA ID and password, and then click on this course.
- Grievances: The Department of Sociology has a Human Rights Committee for the resolution of student grievances. Any student registered for a sociology course at the University of Georgia who feels that he or she has not been treated in a fair or professional manner by an instructor is advised to follow these procedures:
- (1) The student should discuss his or her problems with the instructor of the course, unless extenuating circumstances prohibit this.
 - (2) If that discussion does not resolve the grievance, the student should then discuss the problem with the Head of the Sociology Department.
 - (3) If that discussion does not resolve the grievance to the student's satisfaction, the student may request the activation of the Human Rights Committee by submitting a letter to the Chair of the Human Rights I Committee, Department of Sociology, University of Georgia. This letter should be sent to the Head of the department (Head, Department of Sociology, Baldwin Hall)
- The Human Rights Committee will have the responsibility of investigating all charges in accordance with procedures on file at the Sociology offices, copies of which are available to students. The Committee will also have the responsibility of making recommendations in writing to the Head, copies of which will be made available to the student complainant and the instructor involved. The Department Head will review the recommendations, and make a decision, in writing, with copies to the student complainant and the instructor involved. Any appeal of that decision must be to the Dean of the College of Arts and Sciences.
- About the Instructor: My position at UGA is Professor Emeritus of Sociology. From 1993 through 2002, I served as Head of the Department of Sociology and in 2002-03 I was the Director of the Avignon, France Study Abroad Program. I have an AB degree in History from the University of Alabama, and MA and Ph.D. degrees in Sociology from the University of Tennessee. Prior to UGA, I held faculty positions at the University of Colorado and the University of Michigan, and worked as a Research Associate at the University of Wisconsin-Madison. I have co-authored two books and published over 50 papers in scholarly journals or chapters in books, and have had multiple research projects funded by the National Science Foundation.

My current scholarly work concerns the political economy of white racism; in particular, the factors influencing the growth and spread of white supremacy in the South during the 1980s. My previous research project, along with colleague Stewart Tolnay, was a five-year study of lynchings in the American South from 1882-1930. That project produced an award-winning book, *A Festival of Violence*, and many papers published in scholarly journals.

My South:

My background is Anglo-white, working class, and Appalachian. I was born in southern West Virginia. My father (as a young man), grandfather, and great-grandfather were coal miners. My grandfather was a card-carrying member of the United Mine Workers; for a brief period in the 1920s, he was a member the Ku Klux Klan. My great-grandfather migrated to West Virginia from North Carolina in the mid 1890s. His father served in the Fifth Regiment of the NC State Troops during the Civil War and had a leg shot off in the Battle of Antietam. My paternal ancestors were barely literate and poorly educated. My maternal family came from east Tennessee and southern Ohio. In the Civil War, one maternal relative fought for the Union until he was taken as a prisoner of war while fighting Confederate John Mosby in the Valley of Virginia.

When I was eight my parents moved to a textile town in North Carolina and later to Alabama. In both places I attended racially segregated, working class schools where a significant percentage of parents were unemployed. When I was sixteen I quit high school and on my seventeenth birthday I enlisted in the U.S. Navy. Later I finished school. I am the first of my paternal family line to attend college. I have never identified personally with the plantation South, the Confederacy, or the glorious “Lost Cause”.

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TENTATIVE SYLLABUS

This syllabus is a general plan for the course; deviations may be necessary.

Week	Day	Date	Activity	Assignment
1	Thurs	1/8	Introduction and Where's the South	
2	Tues	1/13	Southern Distinctiveness and Identity	See Readings List
	Thurs	1/15	“My South” Essay Due	
3	Tues	1/20	Culture and Language Film: “American Tongues”	See Readings List
	Thurs	1/22		
4	Tues	1/27	Music, Humor, and Sport	See Readings List
	Thurs	1/29		
Week	Day	Date	Activity	Assignment
5	Tues	2/3	Women and Men	See Readings List
	Thurs	2/5		
6	Tues	2/10	Other Southerners	See Readings List
	Thurs	2/12		
7	Tues	2/17	Film: “Shalom Y’all”	

	Thurs	2/19	Southern Film Project Due		
8	Tues	2/24	Appalachian South	First Exam Distributed	See Readings List
	Thurs	2/26			
9	Tues	3/3	Film: "Stranger with a Camera"	First Exam Paper Due	
	Thurs	3/5	Labor in the South: Coal Miners and Textile Workers		See Readings List
	Tues	3/10	NO CLASS — SPRING HOLIDAY		
	Thurs	3/12	NO CLASS — SPRING HOLIDAY		
10	Tues	3/17	Jim Crow and the Era of the Lynch Mob		
	Thurs	3/19			
11	Tues	3/24	Film: "Lynch Law"		
	Thurs	3/26	The Civil Rights Movement		See Readings List
12	Tues	3/27	Film: "Eyes on the Prize I: The Awakenings"		
	Thurs	3/29	Film: "Eyes on the Prize I: Ain't Scared of Your Jails"		
13	Tues	3/31			
	Thurs	4/2	Possibly No Class – Instructor Out of Town*		
14	Tues	4/7	The Lost Cause and Neo-Confederates	Photography Project Due	See Readings
List	Thurs	4/9	Film: "Confederacy Theory"		
15	Tues	4/14	Lecture Based on Student Photography Project		
	Thurs	4/16			
16	Tues	4/21	The New (Latino) South	Second Exam Distributed	See Readings List
	Thurs	4/23	Film: "Immigrant Nation, Divided Nation"		
17	Tues	4/28	Last Class – Encouraged to turn in 2nd paper but not required		
	Thurs	5/7	Second Exam Paper Due, 8:00a		

*Tentative

READING ASSIGNMENTS

Southern Distinctiveness and Identity

- Griffin, "Why Was the South a Problem to America?"
Griffin, "Southern Distinctiveness, Yet Again, or, Why America Still Needs the South"
Hackney, "The Contradictory South"
Roberts, "Living Southern in *Southern Living*"
Reed, My Tears, Chapters 2-3, pp. 5-41

Culture and Language

Culture

- Joyner, "African and European Roots of Southern Culture"
Franklin, "Black Southerners, Shared Experience, and Place: A Reflection"
Harvey, "Sweet Home Alabama: Southern Culture and the American Search for Community"
Whitehead, "In Search of Soul Food and Meaning: Culture, Food, and Health"

Language

- Montgomery, "The Southern Accent — Alive and Well"

Music, Humor, and Sport

Music

- Cobb, "Rednecks, White Socks, and Pina Coladas? Country Music Ain't What It Used to Be..."
Daniel, "Rhythms of the Land"
Painter, "The Real Life of Southern Black Music"
Wells, "The Last Rebel: Southern Rock and Nostalgic Continuities"
Reed, My Tears, Chapter 8, pp. 84-91

Humor

- Cobb, "'Damn Brother, I don't Believe I'd A-Told That!' Humor and the Cultural Identity of the American South"

Sport

- Daniel, "Fast and Furious"
Kyriakoudes and Coclanis, "The 'Tennessee Test of Manhood': Professional Wrestling and Southern Cultural Stereotypes"

Women and Men

- Blackwelder, "Ladies, Belles, Working Women, and Civil Rights"
Boyd, "Sister Act: Sorority Rush as Feminine Performance"
Falk, "Strong Women"
Huber, "A Short History of Redneck: Fashioning of a Southern White Masculine Identity"
Reed, My Tears, Chapter 9, pp. 92-103

Other Southerners

- Goldfield, "A Sense of Place: Jews, Blacks, and White Gentiles"
Kim, "Asian Adaptations in the American South"
Reed, "Mixing in the Mountains"

Southern Appalachia

- Beaver and Lewis, "Uncovering the Trail of Ethnic Denial: Ethnicity in Appalachia"
Keefe, "Religious Healing in Southern Appalachian Communities"

Labor in the South: Coal Miners and Textile Workers

- Corbin, "Class Over Caste: Interracial Solidarity in the Company Town"
Roscigno and Danaher, "The World of the Southern Cotton Mill"
Roscigno and Danaher, "The General Textile Strike of 1934"

Southern Civil Rights Movement

Moody, Coming of Age in Mississippi (all)

The Lost Cause and Neo-Confederates

Thornton, "The Confederate Flag and the Meaning of Southern History"

Ray, "Scottish Heritage Southern Style"

Vandiver, "The Confederate Myth"

Wilson, "God's Project: The Southern Civil Religion, 1920-1980"

The New (Latino) South

Reed, My Tears, Chapter 5, pp. 54-64

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**Analytical Essay #1:
INTROSPECTIVE ON "MY SOUTH"
Due: 9:30a, Tuesday, 13 January**

I'll argue that the South is not homogenous and that there are a variety of South's depending on geographical location, race and ethnicity, gender, and social class.

In this assignment I want you to reflect on the social, religious, cultural, political, and economic nature of your South. Imagine you were trying to explain to a foreigner what your South is like. This should take on many different dimensions, e.g., (1) what is the physical environment of your South (where do you live, in what kind of housing, what kind of cars are driven, etc.); (2) what kind of activities are common in your South (religious, political, sports, etc.); (3) what kind of families inhabit your South (size, composition, ages, etc.); what are the race/ethnic and social class aspects of your South? I'm looking for an insightful, analytical introspective on your southern experience.

If you are not from the South, then your assignment can take on either of two forms, or some combination of the two: (a) what you have observed in the South, assuming that you have spent enough time in the South to make reasonable observations, or (b) what kind of stereotypes and notions did you learn before coming to the South.

Analytical Essay #2:
CRITICAL ANALYSIS OF A FILM ABOUT THE SOUTH
Due: 9:30a, Thursday, 19 February

This second project is to watch any of the following films and write a critical analysis of the film's portrayal of southern culture and southerners. Your paper should be between 4-5 double-spaced typed written pages, and address these questions:

- What is the basic plot?
- Which South(s) is (are) being presented and characterized?
- How are the characters being presented?
- What stereotypes, if any, are present?
- How do you think the typical southerner would react? How about the typical non-southerner react?
- What is your personal evaluation of how the film deals with southern culture? (This is not how you liked it).

I'm looking for something more than just a regurgitation of the plot and the movie's characters — this paper should be analytical. This is **not** a group project and your paper should be your own independent interpretation.

The Apostle (1997)
Bad Georgia Road (1977)
Birth of a Nation (1915)
Black Like Me (1964)
Cape Fear (1961)
Cat on a Hot Tin Roof (1984)
Chiefs (1983)
The Color Purple (1985)
Cookie's Fortune (1999)
Deliverance (1972)
Divine Secrets of the Ya Ya Sisterhood (2002)
Driving Miss Daisy (1989)
Forrest Gump (1994)
Fried Green Tomatoes (1991)
Ghosts of Mississippi (1996)
God's Little Acre (1958)
Gone With the Wind (1939)
Harlan County War (2000)

The Great Santini (1979)
In the Heat of the Night (1967)
The Long Walk Home (1990)
Macon County Line (1974)
Mandingo (1975)
Matewan (1987)
Mississippi Burning (1988)
Mississippi Masala (1992)
Nashville (1975)
Norma Rae (1979)
O'Brother, Where Art Thou? (2000)
Once Upon a Time...When We Were Colored (1995)
Rosewood (1996)
Sling Blade (1996)
A Time to Kill (1996)
To Kill a Mockingbird (1962)
Wise Blood (1979)
2000 Maniacs (1964)

PHOTOGRAPHY PROJECT
Due: 9:30a, Tuesday, 7 April

In this project you are to take 6-10 (**10 is absolute maximum**) photographs of “Faces of the South”. That might include actual human faces, or it may be taken more broadly to mean different aspects of the South, as you understand it. You will need to have access to a digital camera and your photos must be turned in on a CD. You may work in two-person teams, if you wish.

1. You must take the photos yourself. **Do not copy from the Internet or any other source or use photos taken by others – that would be plagiarism.** (Exception: If you are in the photo, it can be taken by someone else.)
2. The majority of the photos must be taken this semester; a very few may be from last semester.
3. If you are burning your own CD’s, use either a PC with the XP operating system or a Mac. PC’s with the Vista operating system generate CD’s that are not Mac compatible.
4. **Use a low-resolution mode** (fewer pixels) otherwise the file will be too big to manipulate easily.
5. Even though the due date isn’t until **7 April**, start your project as soon as possible. You can turn-in your CD at any time prior to **7 April**.
6. Do **not** use EASY CD CREATOR. My computer cannot read CD’s written with that software.
7. I will select from your photos and build a PowerPoint presentation for class — I’ll be organizing these photos into several categories, such as:

Homes	People	Sports
Trucks/Cars	Places	Southern Oddities
Monuments	Icons of the South	Just Plain Weird

**TO REMAIN IN THIS CLASS, YOU MUST READ THE SYLLABUS,
COMPLETE THE FORM BELOW, AND RETURN IT TO THE INSTRUCTOR**

Statement of Understanding Course Requirements

I have read the syllabus for Sociology 3900, and I understand the course requirements including the policies on class attendance, absences, extra credit, make-up exams, incompletes, and academic dishonesty.

Name: _____ (Print)

Signature: _____