



## New Orleans in Song, Story & Struggle Undergraduate Course Information Guide

**Course Number: CCH 286 , 2 or 4 credits, 10 Weeks**  
**Cross listed Course Number: SNC 192, 4 credits, 10 Weeks**  
**Delivery Formats: Online Async**

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### Course Description

The tapestry of New Orleans culture is tremendously rich and varied. This course will concentrate on two strands in that tapestry - music from New Orleans and fiction about it. Students will learn about music forms which originated in the city or its environs and which have gone on to dazzle the world, including jazz, r&b, zydeco and funk. We will situate these art forms in social, historical and political context and examine the complex processes of invention and adaptation which have shaped them; in that regard, we will particularly highlight the development of early jazz in this unique metropolis which, though residing at the tip of North America, has been called "the capitol of the Caribbean." We will make use of Thomas Brothers' pioneering study Louis Armstrong's New Orleans as well as musical performances by the likes of Professor Longhair, the Neville Brothers, Wynton Marsalis and Dr. John. We will also learn about the carnivalesque culture of New Orleans, a pursuit that will take us into what might be called the secret history of Mardi Gras. In addition, we will read two striking literary works by artists who have a background in and fascination with the crescent city: Kate Chopin's groundbreaking novella The Awakening and Tennessee Williams' spine-tingling one-act play Suddenly, Last Summer. Moreover, we will consider the role played by New Orleans in American history and imagination as well as the role played by images and fantasies of New Orleans in struggles for social justice at the local and national level.

### Learning Outcomes

After completing this course, you will be able to:

- Articulate an understanding of New Orleans as the site of certain unique and profound cultural expressions through description and analysis of some specific people, processes and conflicts which have informed such expressions.

- Discuss, in critically thoughtful writing, ways in which such cultural expressions are bound up with factors such as race, class, gender, literacy, aurality and folk tradition.
- Describe and engage with debates surrounding at least one of the following topics: creolization; the carnivalesque; literacy and aurality; conservatory versus vernacular musical practice; sensuality and repression in American society; exclusion and assimilation of minority groups in 19th and 20th century New Orleans; the causes of the Katrina disaster.
- Identify some basic concepts of African American vernacular musical practice and genre and the historical development of same as well as some basic concepts of literary form and genre.

## **Learning Outcomes for SNC 192: Liberal Studies Program -Arts & Literature Domain**

- Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced (i.e., they should be able to explain the content of that work and/or its methodology of production).
- Students will be able to comment on the relationship between form and content in a work.
- Students will be able to assess the formal aspects of their subject and put those qualities into words using, when appropriate, specialized vocabulary employed in class and readings.
- Students will be able to contextualize a work of art. They will be able to do so with respect to other works of art in terms of defining its place within a broader style or genre. They will also be able to contextualize a work of art in terms of contemporaneous aesthetic, social or political concerns, discussing how these might shape the work's reception and how that reception might differ amongst various people and historical periods.

## **Required Readings**

Books and learning materials are available at the DePaul bookstore, at <http://depaul-loop.bncollege.com>, or through alternative sources.

Brothers, Thomas. Louis Armstrong's New Orleans. NY: Norton, 2006. ISBN 978-0-393-33001-4

Additional readings will be available on Electronic Reserve, at the [DePaul Library](#). Login to Ares Course Reserves and select the course. Log in using your Campus Connect User ID and password. You will then get a page listing the courses in which you're enrolled that have readings posted in Ares. Click on the title of this course and the list of our electronic reserve readings will be displayed.

Chopin, Kate. The Awakening and Selected Short Stories. Penn State. Free electronic book in pdf form posted in Electronic Reserves.

Sound Recordings and Films: We listen to and study numerous sound recordings and films as we move through our subject matter. These are embedded in the course. You will have to rent one of our films – Module 4's All on A Mardi Gras Day. Directions and a link for renting this film appear in Module 4. You can rent it for as little as \$1.99.

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## Assessment of Student Learning

### Distribution of Grade Points

Students taking the course for 4 credits will have the following distribution of grades.

Graded Assignments	Percentage of Final Grade
9 Discussions: x 3 points	26%
7 Journal: x 5 points	34%
Midterm Paper: 20 points	20%
Final Paper: 20 points	20%

Students taking the course for 2 credits will have the following distribution of grades.

Graded Assignments	Percentage of Final Grade
9 Discussions: x 3 points	32%
7 Journal: x 5 points	42%
Midterm or Final Paper: 20 points	24%

### Grading Scale

A = 95 to 100	A- = 91 to 94	B+ = 88 to 90
B = 85 to 87	B- = 81 to 84	C+ = 77 to 80
C = 73 to 76	C- = 69 to 72	D+ = 65 to 68
D = 61 to 64	F = 60 or below	INC

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## Course Schedule

<b>Week or Module Title or Theme</b>	<b>Readings / Learning Activities</b>	<b>Graded Assignments</b>
Week 1, Module 1: Melting Pot or Scene of Strife?	<p>Overview: Melting Pot or Scene of Strife?</p> <p>McKinney, pp. 11-25</p> <p>Brothers, "Introduction," pp. 1-8;</p> <p>Bothers, chapter 1, "Tuxedo Brass Band, 1921," pp. 9-30;</p> <p>Brothers, chapter 4, "Funeral with Music," pp. 84-88</p> <p>Audio:</p> <p>Wynton Marsalis &amp; Jazz at Lincoln Center band featuring Eric Clapton &amp; Taj Mahal, "Just A Closer Walk with Thee"</p> <p>"Iko Iko"</p> <p>Second line drum clips</p> <p>Video: Make It Funky: the Music That Took Over the World</p>	<p>Discussion posts</p> <p>Journal entry</p>
Week 2, Module 2: The Saints and the Blues	<p>Overview: The Saints &amp; the Blues</p> <p>Brothers, chapter 2, "The Saints";</p> <p>Brothers, chapter 3, "Larenzo's Blues"</p> <p>Audio:</p> <p>The Fairfield Four, "(You Got to Walk That) Lonesome Valley"</p> <p>Instructor sound clips on Blues</p> <p>Wynton Marsalis &amp; Jazz at Lincoln Center band featuring Eric Clapton, "Forty Four"</p>	

	<p>Prisoners at Parchman Farm, "Rosie"</p> <p>Chuck Berry, "You Can't Catch Me"</p> <p>The Beatles, "Come Together"</p> <p>Robert Johnson, "Come On In My Kitchen"</p> <p>Memphis Minnie, "Me and My Chauffeur Blues"</p> <p>Jimmy Reed, "Caress Me, Baby"</p> <p>Slim Harpo, "Scratch My Back"</p> <p>Louis Armstrong &amp; His Hot Seven, "West End Blues"</p> <p>Louis Armstrong &amp; His Hot Five, "Potatohead Blues"</p>	
Week 3, Module 3: The Creoles, Oliver, and Bolden	<p>Overview: The Creoles, Oliver, and Bolden Brothers, chapter 6, "Lessons with Oliver"</p> <p>Brothers, chapter 7, "Ragtime and Buddy Bolden"</p> <p>Audio:</p> <p>King Oliver's Creole Jazz Band, "Weather Bird Rag"</p> <p>Duke Ellington &amp; His Kentucky Club Orchestra, "East St. Louis Toodle-oo"</p> <p>King Oliver's Creole Jazz Band, "Dippermouth Blues"</p> <p>Jimi Hendrix Experience, "Voodoo Child (Slight Return)"</p> <p>Dr. John &amp; Danny Barker, "I Thought I Heard Buddy Bolden Say"</p> <p>Scott Joplin, "Maple Leaf Rag"</p>	<p>Discussion posts</p> <p>Journal entry</p>

Week 4, Module 4: Mardi Gras & the Carnivalesque	<p>Overview: All on a Mardi Gras Day</p> <p>Brothers, pp. 77-84 in chapter 4, "Parades, circa 1910"</p> <p>Reed, "Shrovetide in Old New Orleans"</p> <p>"Mardi Gras Indians History and Tradition"</p> <p>Mikhail Bakhtin: "Carnival and Carnivalesque" – summary and review (Optional)</p> <p>Gill, James, "The Rise and Fall of French Carnival"</p> <p>Audio:</p> <p>Professor Longhair, "Mardi Gras in New Orleans"</p> <p>Louis Armstrong, "I'll be Glad When You're Dead, You Rascal You"</p> <p>The Wild Tchoupitoulas, "Meet de Boys on de Battlefront"</p> <p>Dr. John &amp; the Neville Brothers, "My Indian Red"</p> <p>Professor Longhair, "Big Chief"</p> <p>John Kimsey &amp; the Twisted Roots Quartet, "Going Up the Country"</p> <p>Video: All On A Mardi Gras Day</p>	<p>Discussion posts</p> <p>Journal entry</p>
Week 5, Module 5: Tennessee Williams & Suddenly, Last Summer	<p>Overview: Tennessee Williams &amp; Suddenly Last Summer</p> <p>(Optional) Script of Suddenly Last Summer (see Course Q&amp;A post)</p> <p>Video: Suddenly, Last Summer</p>	<p>Discussion posts</p>
Week 6, Module 6: Completing Your Midterm Paper	Brief Introduction	Midterm Paper

	<p>Audio: Professor Longhair, "Tipitina"</p> <p>Video: Piano Players Rarely Ever Play Together</p>	
Week 7, Module 7: Kate Chopin & The Awakening, Part 1	<p>Overview: Kate Chopin &amp; The Awakening, Part 1</p> <p>Chopin, The Awakening, chapters I-XVI (i.e., 1-16)</p> <p>Audio: Frederic Chopin, "Third Prelude in E Minor" Frederic Chopin, "Fantasie-Impromptu"</p>	<p>Discussion posts Journal entry</p>
Week 8, Module 8: The Conclusion of The Awakening	<p>Overview: The Conclusion of The Awakening</p> <p>Chopin, The Awakening, chapters XVII-XXXIX (17-39)</p>	<p>Discussion posts Journal entry</p>
Week 9, Module 9: Katrina and The Power of Media & Metaphor	<p>Overview: Katrina &amp; the Power of Media &amp; Metaphor</p> <p>Horne, "An Imperfect Storm"; Horne, "Real Ugly, Real Fast"</p> <p>Welch, "They Shoot Helicopters, Don't They?"</p>	<p>Discussion posts Journal entry</p>
Week 10, Module 10: "They're Trying to Wash Us Away"	<p>Overview: "They're trying to wash us away"</p> <p>Grunwald &amp; Glasser, "Faulty levees caused New Orleans fold, experts say"</p> <p>Grunwald, "Par for the Corps"</p> <p>Audio: Randy Newman, "Louisiana 1927"</p>	<p>Discussion posts Module 11: Final Paper</p>

	<p>Jon Boutté &amp; friends, A Night at Schuba's ("Louisiana 1927")</p> <p>Allen Toussaint, "Freedom for the Stallion"</p> <p>Video: The Big Uneasy</p>	
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## Course Policies

For access to all SCPS and DePaul University academic policies, refer to the following links:

[SCPS Student Resources Website](#)

[DePaul Student Handbook](#)

The [D2L Course Website](#) for this course.

## Credit for Prior Learning

Students whose home college is SCPS that have not transferred more than 99 credit hours from community college or exam credit, and have not reached 132 credit hours toward graduation may qualify for prior learning credit. If you have prior knowledge you think may be equivalent to the learning outcomes of a SCPS course, you can contact the Office of Prior Learning Assessment at [scpspla@depaul.edu](mailto:scpspla@depaul.edu) or the [PLA website](#) for information on how to submit a proposal to use Prior Learning Assessment (PLA) credit for a nominal fee in lieu of regular tuition as an alternative to completing a course.

## Course Syllabus

The official syllabus for this course that includes course dates, instructor information and quarter specific details will be provided by the course instructor by the start of the course and available on the course D2L website.

## Course Registration

To find out when this course will be offered next, you can go to the [SCPS Registration website](#) for details on how to register for the course.

For information on how this course can apply to your program, contact your academic advisor.

## **School of Continuing and Professional Studies**

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