

DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN NINETEENTH-CENTURY AMERICA

Chapter 1 : Project MUSE - A Very Serious Thing

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

I regaled the group with stories about American female humorists with the caveat that I had not written the book on humorists. Nancy Walker and Zita Dresner in their collection, *Redressing the Balance* address and categorize early American female humorists far more completely than I can here. Suffice to say, there is a chronology of early American feminine authorship that connects humorists one to another. Early in the nineteenth-century writers like Caroline Kirkland who wrote as Mrs. Mary Clavers and Sara Willis Parton who wrote a newspaper column as Fanny Fern, earned their living and at times supported their families, on their writing. Like their contemporary, Miriam Whitcher, the articles and essays were concerned with the ridiculousness of roles in society, the disappointing frontier, and their own feminist opinions. What is interesting to note is that many female humorists wrote under either a pseudonym or they created characters alter egos who could speak for the writer without being the writer. It was an effective way to shield themselves from societal sanctions. Even though they did. Popular enough to be semi-canonized was Miriam Whitcher. Whitcher created the Widow Bedott to be her mouthpiece. The Widow spoke out against the current social stratification in her small New York state community and made pointed observations about her neighbors. Societal reprisal was not a concern. But most of society loved the work. The *Widow Bedott Papers* was a huge success during its time. Historians write that the popularity of the collection was instant and unprecedented. Demand eventually resulted in , copies that were issued over the issued in , , , and The catch, as with most vernacular humor, was that Whitcher wrote in the local Yorker dialect. While she effectively and humorously captured the color and manners of her hometown, her work languished as readers tired of translating the phonetic spelling and dialect pieces. Today Whitcher and her heroine, the Widow Bedott is now considered one of the vanguards of American humor: In her use of vernacular humor as a vehicle for social criticism, Miriam Whitcher was in the vanguard of the American humor tradition that ultimately included writers as diverse as Thomas B Thorpe, George Washington Harris, Marietta Holley, and Samuel Clemens. Oh, and also because he was a white male. Maybe the moral to this tale is that there is sometimes no winning at all. How telling your Story Today can Change your Tomorrow. Contact me to participate in the 8-week interactive class via email starting January or February

DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN NINETEENTH-CENTURY AMERICA

Chapter 2 : :: Welcome to Concise History of Western Music, 3rd Edition ::

, *Women vernacular humorists in nineteenth-century America: Ann Stephens, Francis [i.e. Frances] Whitcher, and Marietta Holley* / Linda A. Morris Garland Pub New York Wikipedia Citation Please see Wikipedia's template documentation for further citation fields that may be required.

Post-Revolutionary War America was a place of constantly shifting frontiers both to the west and to the south. In a given year, the western frontier might be Upstate New York and gradually moving westward, with the southern frontier in Virginia gradually moving further and further south; in later years, it became anything west of the Mississippi River as the influx of population pushed the borders westward and southward. In order to understand the humor that comes out of these liminal border spaces, one needs to think just a bit about what the frontiers were, how things operated there, and who migrated to those spaces. Typically, we think of these folks as the rugged individualists who brought their skills and strength to bear on carving civilization out of the wilderness. In many cases, this was true. However, in addition to the skilled laborers and farmers, the frontiers also attracted a seedier element—the con man and the pettifogger, the liar and the cheat, the gambler and the speculator—into these newly settled territories. Often they were one step ahead of criminal charges, lynching, or tar-and-feathering, and searching for a fresh start somewhere where they were an unknown quantity, and where new victims for their fraud were readily available. Given the nature of boom-towns on the frontier, it stands to reason that these would serve as topics for humor writers who inhabited that space. These borderlands—primarily Georgia, Louisiana, and Alabama for the purposes of this study—are the regions from which those authors we call the Southwestern humorists sprang and flourished. When we speak of these humorists today, three or four of them remain and stand in for the whole of southwestern humor from or so. Thomas Bangs Thorpe, for example, is still often anthologized and read in high schools and colleges occasionally. His language is a bit crude, his story quite exaggerated, and its conclusion a bit off-color. If Sut often straddles the line between propriety and crudity, Simon Suggs broad-jumps that line, happily defrauding the country folk and slaves at every opportunity. His tag line is: There is no doubt that Hooper, Harris, and Thorpe deserve their place in the pantheon of humor; however, they remain three of a very few authors who serve as representatives of all of the Southwest humor in the nineteenth century to the present day reader. This narrowed focus creates the mistaken impression that vernacular stories are the only form of humor extant in the nineteenth-century Southwest. For the purposes of this presentation, and in the interests of time and space, I will concentrate on only two humorists from the time period who write a very different kind of humorous story: As with most of the Southwest humorists, Baldwin and Lewis wrote and published in their spare time. Baldwin was a lawyer and Lewis a physician. Their professions brought them into contact with the characters inhabiting the new settlements in Alabama, Mississippi, and Louisiana respectively, and they chose to write about these characters, just as Hooper, Harris, and Thorpe did. Unlike these three, however, they chose a very different style and form for the tales. While Baldwin is occasionally studied Ed Piacentino published articles about him in at least two of his collections, his work is seldom, if ever, anthologized. As a young newly minted lawyer, he found that Virginia was overrun with lawyers and offered few opportunities for a practice of his own. Thus he migrated to the frontier territory of Alabama and Mississippi. His law practice picked up slowly, and thus he began writing short, humorous pieces that were first published in the Southern Literary Messenger and were later collected into *The Flush Times of Alabama and Mississippi: A Series of Sketches*. They became quite popular on publication, going into several printings over the next few years. His writing was far more lucrative than his law practice. The themes for several stories focus on the profession of law as it was practiced in the new settlements. It had yet to be consolidated into a profession with standards for education, training, and licensure. Courts were the main source of amusement in those days. Verdicts were rare, quashings most often the case. If cases did come to court points of law made no great difference; jurors were often swayed by oratory, and if they thought a defendant justified in his actions, then he was acquitted.

DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN NINETEENTH-CENTURY AMERICA

Such lawyers were given to long-winded arguments, quotations from literature, and harangues that could take a full day. Often the lawyers who won the most cases did so because they were adept at filibustering language that obscured the facts of the case. The young Baldwin decides to fight fire with fire, and uses these tactics in his own defense of his client, knowing that his opponent, Kasm, was well known for his bombastic style. In the description of Kasm, we see the classic, understated humor most often associated with Addison and Steele: The old dame may take it as a compliment that he bragged of her at all. Understatement is often the primary tool for him to express that wit. In his introduction to this sketch, which appears as the first selection for *Flush Times*, Baldwin uses Bolus as his prime example of everything that is wrong with the frontier mentality he finds in Alabama and Mississippi: As well write the biography of Prince Hal, and forebear all mention of Falstaff. Bolus was none of these: Online version The vernacular language, crude comparisons, and idiosyncratic spelling are all hallmarks of Southwest humor as it has been defined by early 20th century critics. The two men write from vastly different styles, and likely from different philosophies of what written humor should be. They recorded the vernacular dialects of their neighbors as a method of recording and publicizing life on the frontier. While most humorists from the region and time represented many of the same themes, these dialect humorists were devoted to realistic representation verisimilitude and allowing the characters to speak for themselves, in direct contrast to the intervening translation of the stories into more educated language, a technique often used by the literary elite. They are early representatives of an anti-intellectual turn in American literature in general that occurs throughout the nineteenth century with its focus on realistic and naturalistic writing. His humor relies much more heavily on the unexpected contrast than the ignorant and often crude language of the dialect humorists of his day: Online version Each of the comparisons highlight the differences between a medical practice grounded in a large city, where amenities are readily available, patients are more educated, and the modes of travel safer and more comfortable. He uses a countrified dialect only for single words and only as illustration of the contrast between the two places. Compare this to a sample from Johnson J. Amid all this confusion and excitement Suggs stood unmoved. Sometimes he would mutter running comments upon what passed before him. Nater will be nater, all the world over; and I judge ef I was a preacher, I should save the purtiest souls fuss, myself! Hooper chooses to narrate his sketches from a more standard literary language, while he uses the dialect quotes from Simon Suggs to highlight the difference between the teller of the tale and the uneducated country con man, Suggs. Much like his predecessor, Augustus Baldwin Longstreet, Hooper tries to create a balance between the literary and the realistic. Hall represents the cruder stories, while Baldwin writes in a less vernacular style very similar to Baldwin and Clay. What I believe we see here is a philosophical argument between the humorists writing in the pre-Civil War Southwest concerning the nature of literature and its place in the Arts and the community. Authors such as Harris, Thorpe, and Hooper, each in various degrees, demonstrate a predilection for showing rather than telling the cruder realism of the frontier. In a letter written to his son Sandy on 22 February , Baldwin sets out his own definition of how one ought to write: Write in a clear, vigorous, pointed style, natural and easy; always say common things in a common way: I think this will not be difficult for you; for your mind is naturally clear, and you have uncommon facility of language. Overstatement very generally is worse than understatement. Quiet is the best. Uproarious bizarre humor is not quite the style of a gentleman or a scholar. The best speaking and writing is strung sense with the point of wit on it: Like an axe made of iron with the edge steeled. This is in direct opposition to the humorists we are most likely to find and read from the nineteenth century. In doing so, they chose dialect over eloquence of language, hyperbole over understatement, direct address over descriptive narration, and slapstick physical comedy over linguistic humor and word play for the most part. They asserted that these choices set American humor apart from their British counterparts and highlighted what they believed was unique to humor in America. While making these choices may have helped scholars to define what was unique about American character through humor, it also tended to leave out humorists of the same time period who did not fit the mold—and those humorists are consequently less often read or anthologized today. As a result, American literature readers and scholars have

DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN NINETEENTH-CENTURY AMERICA

a less balanced idea of what humor was like in America from the s to s. Perhaps in this 21st century, when American critics and scholars are less focused on defining American humor against the backdrop of British humor, authors such as Baldwin, Clay, and many others can now be read alongside the dialect humorists. Such readings would offer both scholars and readers a clearer and more balanced characterization of Southwestern humor in the nineteenth century. Adventures of Captain Simon Suggs, Online version , [http: Magee and Stephen Payne](http://), Original publication date:

DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN NINETEENTH-CENTURY AMERICA

Chapter 3 : Holley, Marietta: Introduction | theinnatdunvilla.com

Women vernacular humorists in nineteenth-century America: Ann Stephens, Francis [i.e. Frances] Whitcher, and Marietta Holley / Linda A. Morris. Author Morris, Linda.

Financial difficulties ended her formal education at fourteen, but she maintained a lifelong fondness for reading. Always inordinately shy, she was fifty years old before she left Jefferson County for the first time. Her shyness eventually prevented her from accepting invitations to read her work in public or to address the leading feminist reformers of the day. After the death of her parents, she lived alone with her unmarried sister, Sylphina, who died in Holley created in Samantha Allen, her commonsensical persona, an ideal spokesperson for her primary theme: Holley made relatively unpopular feminist ideas more acceptable by grounding them in the domestic perspective of a farm wife and stepmother. Josiah Allen and Betsey Bobbet. She dramatized the abuses of polygamy by having Josiah, under the influence of a Mormon deacon, flirt with a widow. Anthony wrote Holley to tell her of the pleasure the novel gave her. It was not, however, a popular success. None of these, however, enjoyed the success of Samantha at Saratoga, and in many the quality of her humor declined. Nonetheless, Holley made important contributions to the American vernacular-humor tradition and to the feminist movement. She gave to American literature one of its strongest and most eloquent heroines of the 19th century, and she was influential in making feminist principles acceptable to a wide audience of women. The Lament of the Mormon Wife: Samantha Among the Brethren Samantha on the Race Problem Samantha Among the Colored Folks Samantha in Europe Samantha at the St. Samantha on the Woman Question Josiah Allen on the Woman Question From Benjamin Franklin to Ogden Nash

DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN NINETEENTH-CENTURY AMERICA

Chapter 4 : Charlie Awards – American Humor Studies Association

Women's Humor in the Age of Gentility: The Life and Works of Frances Miriam Whitcher, Syracuse University Press
Women's Vernacular Humorists in Nineteenth-Century America: Ann Stephens, Frances Whitcher, and Marietta Holley, Garland Press.

Humorist and inventor of the first female comic protagonist of significance in American literature, Holley published twenty-four books between 1840 and 1880. For much of her style she depended on the upcountry dialect, proverbs and maxims, and extravagant images that were the stuff of the Down East "cracker-barrel philosophers. Like Stowe, Jewett, and Freeman, Holley re-created the voices and manners peculiar to her fictive landscape, in this case Jonesville, New York. Taking the notion of home-centeredness and the plot and character conventions that the domestic novelists had used, Holley turned it to her own purposes by showing the failure of gentility to provide a safe, satisfying life for women, and she melded three American literary traditions in a way no other writer had: Holley used humor for a new end: Her early work was enormously popular with a wide audience, including reformers such as Susan B. Anthony and Frances Willard, who sought her support. Holley was often invited to address audiences, including the U. Congress, but because of her intense shyness and a slight speech impediment, she always declined. Holley was the last of seven children born into a farm family in southern Jefferson County, New York. Her education in the rural district school ended when she was fourteen because there was not enough money, but she continued a program of reading and self-directed study with a neighbor. At an early age she began writing verses with accompanying illustrations, although she maintained secrecy about all her writing until 1840, when she began publishing poetry in the local newspaper under a pseudonym. Soon her fiction, including some in Yorker dialect, was appearing in popular magazines. Holley used several pseudonyms during her public career, but none served her so long or well as "Samantha. In that work, Holley adopted the pattern that dominated the remaining books: Samantha is presented with a problem that requires her to travel outside the confines of rural Jonesville; she takes with her a rustic sensibility and common sense that points out the absurdity of much of life in eastern America, especially politics and genteel society. Ironically, Holley rarely traveled, writing most of these books entirely from maps and guidebooks. She barely left the precincts of her farm home until her first trip when she was forty-five years old, preferring instead to live quietly among the people of her county. She led a circumscribed and singular life, avoiding publicity and glamor. Her conversion to the Baptist faith led to a lifelong concern with piety and spirituality that, yoked with her feminism, informed most of her adult writing. In all her fiction, including the travel books, Holley took on nearly every reform women agitated for. Josiah Allen as a Politician, her most accomplished and well-crafted book, showing her at her best with rustic and dialect humor and the temperance and domestic novel genres. Her most commercially successful book, Samantha at Saratoga, followed with its criticism of dress and morals. As her legacy to literature, Holley left the traditional threads of American humor woven into a tough and bristly new strand.

DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN NINETEENTH-CENTURY AMERICA

Chapter 5 : Regionalism and Local Color Fiction

The history of American humor is, as many would agree now, a more diverse matter than it was long recognized as being—dependent on a greater range of influences, reflective of a wider set of tastes and interests, and shaped by creative minds drawn from a broader number of communities.

Regionalism and Local Color Bibliography Definitions Local color or regional literature is fiction and poetry that focuses on the characters, dialect, customs, topography, and other features particular to a specific region. Influenced by Southwestern and Down East humor, between the Civil War and the end of the nineteenth century this mode of writing became dominant in American literature. According to the Oxford Companion to American Literature, "In local-color literature one finds the dual influence of romanticism and realism, since the author frequently looks away from ordinary life to distant lands, strange customs, or exotic scenes, but retains through minute detail a sense of fidelity and accuracy of description" Its weaknesses may include nostalgia or sentimentality. Its customary form is the sketch or short story, although Hamlin Garland argued for the novel of local color. Regional literature incorporates the broader concept of sectional differences, although in *Writing Out of Place*, Judith Fetterley and Marjorie Pryse have argued convincingly that the distinguishing characteristic that separates "local color" writers from "regional" writers is instead the exploitation of and condescension toward their subjects that the local color writers demonstrate. More recently, Bill Brown and Brad Evans have called attention to the nature of the aesthetic experience through material culture that regionalism offers. What ideas are embedded in things? How does the narrator gain access to them? What sort of staging is involved in this object-based epistemology? Indeed, by the late s, the status of local color had shifted increasingly toward the aesthetic, just as the objects collected by anthropologists became poised to fuel modernist primitivism" A variation of this genre is the "plantation tradition" fiction of Thomas Nelson Page and others. Much current criticism now reads both 19th- and 20th-century regionalism as always global and cosmopolitan, intricately enmeshed in circuits of trade and diverse cultures in ways that belie its pretense at being "merely" local in conception and subject matter. The concept of critical regionalism imagines political life in the present--it thinks about issues of place, bodies in place, and knowledges derived not only via textuality and discourse, but from place as a critical location, an orientation, and a material structure. Critical regionalism therefore is not a synonym for transnational analysis but a method of critical or global study attuned both the comparative big picture analyses and linked to the deep local. The emphasis is frequently on nature and the limitations it imposes; settings are frequently remote and inaccessible. The setting is integral to the story and may sometimes become a character in itself. Local color stories tend to be concerned with the character of the district or region rather than with the individual: The characters are marked by their adherence to the old ways, by dialect, and by particular personality traits central to the region. The narrator is typically an educated observer from the world beyond who learns something from the characters while preserving a sometimes sympathetic, sometimes ironic distance from them. The narrator serves as mediator between the rural folk of the tale and the urban audience to whom the tale is directed. It has been said that "nothing happens" in local color stories by women authors, and often very little does happen. Stories may include lots of storytelling and revolve around the community and its rituals. Many local color stories share an antipathy to change and a certain degree of nostalgia for an always-past golden age. Thematic tension or conflict between urban ways and old-fashioned rural values is often symbolized by the intrusion of an outsider or interloper who seeks something from the community. In *Together by Accident*, Stephanie C. Palmer identifies the "motif of the travel accident" as characteristic of local color: It must shift the grounds of sociability in the text, so that the traveling character is obliged to rely on locals to a greater and more humiliating degree. A travel accident also changes the relationship between the traveling character who becomes a thwarted traveler and the implied reader. In this way, the motif or device also becomes a historical allegory of the different social groups and their competing claims over American

**DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN
NINETEENTH-CENTURY AMERICA**

space"

DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN NINETEENTH-CENTURY AMERICA

Chapter 6 : Linda Morris | Open Library

She is the author of Gender Play in Mark Twain: Cross-Dressing and Gender Transgression, Women's Humor in the Age of Gentility: The Life and Works of Frances Miriam Whitcher, Women Vernacular Humorists in Nineteenth-Century America: Ann Stephens, Frances Whitcher, and Marietta Holley.

Hill was born in Houston on Nov. He became an assistant professor of English at the University of New Mexico in and taught there on and off until He joined the English department at the University of California in and served as chairman of the department from to He is widely known for his research in southwestern humor, Sut Lovingood, and Mark Twain, and for his wide-ranging, comprehensive, and thoughtful work on graphic humor and cartoons, which takes him frequently into the realm of popular culture studies and comic books. Recent books on Ollie Harrington have brought out the life of a superb African-American political cartoonist. Still in the bloom of his career as an American humor scholar, Tom Inge leads us by the example of his professionalism, his kindness and good humor, and his humanity â€” a model scholar in precept and example. Tom received his Charlie on May 30, Kilcup is the author of several dozen essays on American literature and the author or editor of eleven books, including two recent volumes: *Over the River and Through the Wood: Also past President of the Society for the Study of American Women Writers, she received a Distinguished Teacher award from the National Education Association and has taught at the high school level as well as at ten universities in the United States, Britain, and Switzerland. He is the author or editor of eight books, including five on nineteenth-century southern frontier humor. New Approaches , Southern Frontier Humor: An Anthology, co-edited with M. Thomas Inge , C. Her yet-unpublished dissertation, To Amuse and Appall: Black Humor in American Fiction , ran too ambitiously from Melville to Philip Roth, but taught tenacity in the ten-year process of finishing it after Ham decamped for New Mexico. She has since published five booksâ€”including the monographs Garrison Keillor: Humor in Contemporary American Culture â€”as well as sixty essays, and four special journal issues, most notably the landmark triple issue of Studies in American Humor, Mad Magazine and Its Legacies , co-edited with John Bird. As editor of Studies in American Humor , she built on her experiences as associate editor of The Markham Review and founding coeditor of Explorations in Media Ecology She received her Charlie Award on May 26, She is the author of Gender Play in Mark Twain: Critical Essays and the author of many articles and book chapters on humor, gender, and Mark Twain.*

DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN NINETEENTH-CENTURY AMERICA

Chapter 7 : Holley, Marietta | theinnatdunvilla.com

Humorist and inventor of the first female comic protagonist of significance in American literature, Holley published twenty-four books between and Prior to Holley's work, American humorists had been primarily male, in the tradition of the "literary comedians" and of Down East and southwestern humor.

She also wrote about songs and other piano and choral works. Most of her works follow German traditions. Charles Ives see biography, p. American vernacular music He grew up surrounded by American vernacular music, including parlor songs, minstrel shows, and marches directed by his father. He composed numerous marches and parlor songs. Protestant church music Ives sang and played organ in church for much of his early life. He learned all of the styles prominent in American Protestantism, which were cultivated in his studies with Parker. European classical music He played major organ works by composers such as Bach and transcriptions of other classical works. He studied art music with Parker. Experimental music He experimented with new sounds, including polytonality melody in one key and accompaniment in another. The Unanswered Question , his best-known experimental work, combines both tonal and atonal layers in one work. Synthesis Ives composed in classical genres after , but he mixed in other styles and sounds that he knew. Three Places in New England presents orchestral pictures. The first African-American regiment in the Civil War A band playing at a Fourth of July picnic A walk by a river with his wife during their honeymoon The Fourth Symphony poses and answers the "searching questions of What? Although it is an art song, Ives mixes aspects of American vernacular music, church music, and experimental music. Several hymns and American tunes are paraphrased, and a cumulative form leads to an entire verse of the hymn "There Is a Fountain Filled with Blood. He could justifiably be called the founder of the experimental-music tradition in the United States. The American Twentieth Century: These composers created distinctive national styles. Sometimes their nationalism was linked with politics. Canada Musical life in Canada was similar to that in the United States. Concerts primarily presented the European classical repertoire. Professional orchestras were founded in major cities during the twentieth century, beginning with Quebec and Toronto Claude Champagne was the first Canadian composer to achieve an international reputation. He learned French-Canadian fiddle tunes and dances in his youth. As a young man, he was deeply influenced by Russian composers. He developed a distinctive national style in Suite canadienne Canadian Suite, for chorus and orchestra, using elements from French-Canadian folk music and polyphonic French chansons. Dance villageoise Village Dance, , his best-known work, evokes both French-Canadian and Irish folk styles. Villa-Lobos Heitor Villa-Lobos was the most important Brazilian composer of the twentieth century. He blended traditional Brazilian elements with modernism. Returning to Brazil in , he promoted music in schools through choral singing. He has been criticized for supporting the Brazilian dictatorship. The title is a type of popular ensemble music in the streets of Rio de Janeiro. The works are for various media from solo guitar or piano to orchestra with chorus. Each blends a vernacular style of Brazil with modernistic techniques. Bachianas brasileiras , a set of nine works, pays homage to Bach. Each is a suite of two to four movements. They combine elements of Baroque and Brazilian folk music. Mexico The Mexican government promoted a new nationalism in the arts beginning in that drew on native Indian cultures. Diego Rivera and other artists were commissioned to paint murals in public buildings that illustrated Mexican life see Figure He composed two ballets on Aztec scenarios. He combined folklike melodies and popular music with a modernist idiom. Revueltas set the poem to a melody, and then used the melody without the words throughout the work. Many European composers fled to the United States and became teachers. American composers went to France instead of Germany for study. Two trends developed among American composers. An experimental trend focused on new musical resources. An Americanist trend blended nationalism with a new populism. Both drew upon European tradition but asserted independence as well. He believed that sounds were the essential structural components of music, and he considered all sounds acceptable as raw material. He imagined music as spatial, akin to an aural ballet. Sound

DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN NINETEENTH-CENTURY AMERICA

masses-bodies of sound characterized by a particular timbre, register, rhythm, and melodic gesture—moved through musical space. These sound masses change and interact. A great variety of percussion instruments are treated as equals to strings and winds. Seeking new sounds, he turned to electronic sound generation and the tape recorder in two works created in the s. Many of his early pieces are experimental works for piano. The Tides of Manaunaun ca. The Aeolian Harp has the player strum the piano strings while holding down chords on the keyboard. The Banshee requires an assistant to hold down the damper pedal while the pianist applies a variety of techniques to the strings. He summarized his ideas in *New Musical Resources* Eclectic in his choices, Cowell incorporated American, Irish, and Asian elements in his works. Cowell promoted his music and that of his contemporaries through concerts and the periodical *New Music*. Ruth Crawford see Figure She was most active as a composer between and in Chicago and New York. She studied with musicologist Charles Seeger, and they married in Seeger had developed theories about modern techniques that Crawford refined and applied to her music. While in New York, she experimented with serial techniques, applying them to parameters other than pitch. In the first movement, four thematic ideas unfold in dissonant counterpoint. The second movement develops a short motive through counterpoint and convergence. The third movement features all four instruments sustaining long tones and taking turns coming to the foreground with crescendos. The entire musical fabric is repeated in retrograde. Aaron Copland see Figure He still became the most important and central American composer of his generation. Jazz and strong dissonance play a part in his early works. Music for the Theatre Piano Concerto He developed a new style by reducing his modernist technique and combining it with simple textures and diatonic melodies and harmonies. The ballets *Billy the Kid* and *Rodeo* use cowboy songs. He wrote the opera *The Second Hurricane* for schools. His film scores, including *Our Town*, represent music "for use. Copland creates a distinctive sound. William Grant Still see Figure The first theme has a twelve-bar blues structure. The second theme suggests a spiritual. The symphony incorporates African-American elements. Call and response Varied repetition of short melodic or rhythmic ideas Jazz harmonies Dialogue between groups of instruments, as in a jazz arrangement Instrumental timbres common in jazz, such as trumpets and trombones muted with Harmon mutes Virgil Thomson A composer and a critic for the *New York Herald Tribune* He studied with Nadia Boulanger and was greatly influenced by Satie. The absurdist libretto is based on the life of St. The result is often wild, with surprising juxtapositions. Variations on Sunday School Tunes for organ and the *Symphony on a Hymn Tune* evoke nineteenth-century hymnody. He composed a number of film scores using American elements, and he claimed that Copland borrowed the Americanist style from him. Vernacular Styles Ragtime Ragtime, featuring syncopated or "ragged" rhythms against a regular bass, was a popular style from the s through the s. This syncopation was apparently derived from the clapping Juba of American blacks, a survival of African drumming and hand clapping. Scott Joplin was the leading ragtime composer see Figure The son of a former slave, he moved to New York in He completed an opera *Treemonisha* in , but it was not staged until He is best known for his piano rags. Typically a rag has two sixteen-measure strains, each repeated AABB. The left hand keeps a steady pulse while syncopations appear in melodies of the right hand. The repetition of short rhythmic ideas can be traced to African traditions. Popular song and stage music The Golden Age of Tin Pan Alley extended from to , when rock and roll crippled the sheet music industry. In the s, developments in popular song and theater were linked.

DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN NINETEENTH-CENTURY AMERICA

Chapter 8 : Charlie Award Winners, "To Wit

The basis of much nineteenth-century American humor was a certain male mask—the easygoing, countrified sloven. Women played a complementary role in society and fiction—the anxious manager of house.

Proponents approach data from the standpoint of Africa as the central subject and from the standpoint of the African as human agent. Afro-futurism African American strategies to overcome racial and social classification by means of technology and futuristic mythology. An amanuensis was a person who produced written accounts of orally narrated stories of black life in slavery. Angularity Novelist Leon Forrest describes angularity as "the way things have a spiraling effect. The fact that one person develops a kind of talk in one way and then another in another way, orchestrates an angular involvement in talk and speech patterns". Antebellum era Typically refers to the pre-Civil War years, "in U. Art and expressive media Cultural and ethnic forms used to define and articulate African American identity, i. B Bebop A revolutionary style of jazz developed primarily by African American musicians in the s as a reaction to what many regarded as the confining structure of swing music, which was the dominant musical genre of the day. Often called the first "modern" jazz style, bebop featured fast tempos and complex rhythmic, harmonic, and melodic structures. Bildungsroman German term literally, "formation novel" for a book-length work, usually fiction, that traces the emotional or psychological maturation of a centralized character. In African American autobiography and fiction, the life of the protagonist is often shaped by initial experiences with racism, white supremacy, or other forces that seek to inhibit black self-actualization. Black Aesthetic African American strategies to overcome racial and social classification by means of technology and futuristic mythology. Black Arts movement A s and s artistic movement that foregrounded and insisted on the progressive social change activity of its proponents. Led by Larry Neal and Amiri Baraka, among others, this literary and political movement advocated the precepts of Black Power. Black body The figure of the body of persons of African descent predominates in African American literature primarily because of national disruptions, physical enslavement, and other violence visited upon Africans in the past. Black bottom A dance that began in jook joints in Nashville, Tennessee. Black Classicism Tradition engaged by African American writers who elicit conventions and tropes, most commonly the epic hero, from ancient Greek literary classics. Related to such classics are African American tropes of lynching, dismemberment, and Dionysiac rites. Black Nationalism Ideology based on the beliefs that African Americans share a national identity and that persons of African descent are united not by geography or blood but by common experiences with and in antiblack institutions. The Black Panthers Militant socialist U. Black Power Late s revolutionary movement that promoted black self-determination through its call for African Americans to revolt against racialized discrimination and white supremacy with insurgency and violence. Black protest movement Actions, acts, and expressive arts developed by blacks across the twentieth century to resist and demonstrate against segregation and racial discrimination; manifested as sit-ins, marches, boycotts, and so on. The Blues A form of indigenous African American music originating from musical traditions maintained by enslaved Africans during the early modern slave trade. Contemporary blues forms were derived from rhythmic chanting of enslaved field workers, who developed a variety of forms of black expressivity with a focus in blues on painful emotions. The blues, like black sacred music traditions, have informed decades of African American ballads, sermons, and dance modes. The classic blues chorus is set in a minor key and is distinguished by a stylized three-line stanza of repetition, sorrow, and signifyin g. Board of Education May U. Supreme Court decision that overturned Plessy v. Ferguson by declaring unconstitutional, because fallacious, the concept of "separate but equal" state-sponsored institutions, including segregated public schools. Bush or camp meetings Secluded meetings in which enslaved black people secreted themselves from whites in order to share their frustrations, happiness, and sorrows as well as plans for escape, freedom, and self-actualization.

DOWNLOAD PDF WOMEN VERNACULAR HUMORISTS IN NINETEENTH-CENTURY AMERICA

Chapter 9 : Who is allowed to be funny? “ The Story Coach

American humor-writing in general, along with humor-writing of the period by women in particular. In the second half of the twentieth century, the literary map of America.

A Rose in Thorns. Chimney Corner Series ; No. The Sledge Hammer Series. Or, Samantha at the Centennial. Samantha at the Centennial. American Publishing Company, The Lament of the Mormon Wife: Sweet Cicely; or, Josiah Allen as a Politician. Holley, Marietta, and Frederick Burr Opper. Holley, Marietta, and W. Holley, Marietta, and True Williams. Samantha at the Centennial: Holley, Marietta, and J. Samantha among the Brethren. Alger, Horatio, and Marietta Holley. Holley, Marietta, and F. Bijou Series ; No. Lupton Publishing Company, Holley, Marietta, and E. Samantha on the Race Problem. National Publishing Company, Samantha among the Colored Folks. Dodd Mead and Company, Or, Josiah Allen as a Politician. De Grimm, and Sample Copy Collection. Holley, Marietta, et al. Samantha at the St. Dillingham company, New York, Who Was to Blame? California Equal Suffrage Association. Discussions of the Natural and the Supernatural. New York ; London: Holley, Marietta, Christian Herald Association. The Christian Herald Bible House, Samantha on the Woman Question. New York, Chicago etc.: Josiah Allen on the Woman Question. New York ; Chicago: Upper Saddle River, N. Hunter, and Amy Hudock. A Gale Critical Companion. The Forgotten Humour of Marietta Holley. Marietta Holley and the 19th Century Reading Public. Morris, Linda Ann Finton. Ross, Cheri Louise Graves. William Bedford --Turner Clark, W. Critical Essays on American Literature. Vernacular Humor and Genteel Culture. Essays on George Washington Harris. U of Alabama P, The Novels of Marietta Holley. An Interdisciplinary Newsletter 7. The Life of Marietta Holley. A Journal of American Women Writers 2. A Bio-Bibliographical Critical Sourcebook.