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 and by appointment

English 225: Southern Literature
 Room 210 Palmer
 MWF 12:40 – 1:40

Required Texts

Virginia, Ellen Glasgow
Cane, Jean Toomer
As I Lay Dying, William Faulkner
A Curtain of Green, Eudora Welty
All The King's Men, Robert Penn Warren

The Complete Stories, Flannery O'Connor
The Collected Stories of Peter Taylor
The Moviegoer, Walker Percy
A Gathering of Old Men, Ernest Gaines

Reading Assignments

			3	O'Connor, "The Artificial Nigger," Everything That Rises Must Converge"
Jan	13	Introduction		
	15	<i>All The King's Men</i> , pp. 1-50	5	O'Connor, "The Enduring Chill," "Revelation"
	18	MLK		
	20	<i>All The King's Men</i> , pp. 51-156	8-12	SPRING BREAK
	22	<i>All The King's Men</i> , pp. 157-228		
	25	<i>All The King's Men</i> , pp. 229-354	15	<i>Cane</i> , pp. 1-35
	27	<i>All The King's Men</i> , pp. 355-401	17	<i>Cane</i> , pp. 39-78
	29	<i>All The King's Men</i> , pp. 402-end	19	<i>Cane</i> , pp. 81-End
			22	<i>As I Lay Dying</i> , pp. 3-81
Feb	1	<i>A Curtain of Green</i> , "Lily Daw," "A Piece of News," "Petrified Man," "Keela, the Outcast Indian Maiden"	24	<i>As I Lay Dying</i> , pp. 82-127
	3	<i>A Curtain of Green</i> , "Why I Live At the P.O.," "The Hitch-hikers," "Clytie"	26	<i>As I Lay Dying</i> , pp. 128-155
	5	<i>A Curtain of Green</i> , "flowers for Marjorie," "A Curtain of Green," "A Visit of Charity"	29	<i>As I Lay Dying</i> , pp. 156-end
			31	PAPER #3 DUE
			April 2	EASTER BREAK
			5	<i>A Gathering of Old Men</i> , pp. 1-82
			7	<i>A Gathering of Old Men</i> , 83-151
	8	<i>A Curtain of Green</i> , "Death of a Traveling Salesman," "Powerhouse," "A Worn Path"	9	<i>A Gathering of Old Men</i> , pp. 152-end
	10	<i>Virginia</i> , pp. 3-73	12	Taylor, "Dean of Men," "At the Drugstore"
	12	<i>Virginia</i> , pp. 74-143	14	Taylor, "1939," " <i>Je Suis Perdu</i>
	15	<i>Virginia</i> , pp. 147-222	16	Taylor, "A Wife of Nashville" "What You Hear From 'Em?"
	17	<i>Virginia</i> , pp. 223-286		
	19	<i>Virginia</i> , pp. 289-end	19	Taylor, "Guests," "Heads of Houses"
	22	O'Connor, "A Good Man Is Hard to Find," PAPER #1 DUE	21	Taylor, "Venus, Cupid, Folly and Time," "Miss Leonora When Last Seen"
	24	O'Connor, "The Life You Save May Be Your Own," "The River"	23	<i>The Moviegoer</i> , Book One
	26	O'Connor, "A Circle in the Fire," "The Displaced Person"	26	<i>The Moviegoer</i> , Book Two
			28	<i>The Moviegoer</i> , Book Three.
			30	<i>The Moviegoer</i> , Books Four, Five and Epilogue
March	1	O'Connor, "A Temple of the Holy Ghost," "Good Country People"	May 3	FINAL PAPER DUE

POLICIES FOR 225

COURSE DESCRIPTION: We will read and examine works of American Southern fiction written and published during the 20th century. The reading assignments will alternate between novels and short story collections. Rather than read the works chronologically, we work through the semester stylistically, seeking connections and differences between works that seem to be responding to one another. We will not only seek an understanding of the “mind of the South” but also hone our skills in analyzing and interpreting works of prose literature.

ASSIGNMENTS: You will write three short papers in this class, each roughly 5 pages in length. Each paper will conduct a close reading of some aspect of one of the assigned works, whether a novel or a short story. The first two papers must represent your own reading and *cannot* employ secondary sources of any sort whatsoever. The final paper *may* employ some sort of secondary source, critical or otherwise, but is not required to do so. Finally, there will be a final exam that will test your familiarity with the texts as well as your ability to draw larger connections between the works assigned throughout the semester.

GRADING: All writing are subject to the honor code. This means that, at the end of each assignment, you will write out the honor pledge *in full* and sign it. All work will be evaluated on the basis of the grading scale outlined on page 71 of the current Rhodes College Catalogue. Your final grade for the course will be computed as follows:

Paper 1	20%
Paper 2	20%
Paper 3	30%
Final Exam	30%

ABSENCES: Because I place a great deal of emphasis on the daily readings and our discussions of them, your attendance and participation in class is not only mandatory but will also constitute a fairly large portion of your final grade. If you don't attend, your final grade will suffer. Absences for illness or emergency are excused as long as they are verified and all work is promptly made up. Obviously, religious holidays count as excusable absences. You are allowed three (3) absences free-of-charge; any absences beyond those two will cost your *final course* average two tenths of a point. If you miss more than eight classes, you will fail the course. Simple as that. Sorry.

LATE PAPERS: All papers are due on the day stipulated on the syllabus. Any unexcused late assignment will be penalized a two-tier reduction per day late; in other words, an A becomes a B+, a B+ becomes a B-, and so on.

PROBLEMS? Anytime you have a problem about an assignment, PLEASE get in touch with me. You can send me a voice mail, an e-mail. You can even resort to the old-fashioned method of leaving a hand-written a note in my box in Palmer Hall. The key thing is to *keep me informed in advanced*. I can be flexible—to a point—but only if you contact me beforehand.

PAPER REQUIREMENTS: All formal papers in this class are to be typed, double-spaced, and pledged in full. You will use the MLA documentation format, which we'll discuss in class.

A NOTE ON PLAGIARISM

Most of the work you will do in this class involves the writing of papers that do not necessarily require extensive use of outside resources. I am primarily interested in your own response to the readings, not in knowledge gained through research. Clearly, though, it is virtually impossible to avoid the use of ideas and facts acquired in past reading or previous course work. How, then, can you avoid plagiarism?

Here's a simple rule of thumb: facts or opinions acquired during the writing of the assignment must be acknowledged. In other words, you probably don't need to cite general knowledge which you simply remember; on the other hand, you *must* provide citation for any facts and/or opinions which you have gleaned from specific sources. Keep in mind that citing your sources will never *diminish*, but will rather *enhance*, the integrity of your paper. (If your readers are ever inclined to doubt what you say, they can always go check the source; the absence of a citation, on the other hand, might make them think you're hiding something.) The same rule of thumb applies to the use of notes and textbooks from past courses, either at Rhodes or in secondary school: what is *remembered* probably needs no acknowledgment, but what is *re-read* in preparing the paper has been researched and thus must be acknowledged. As suggested above, you shouldn't run into too much of this sort of thing in this class, since the short story or poem you're analyzing will be your primary text. Still, if you are at all confused about the requirements and guidelines of any given assignment, do not hesitate to consult me *before* you begin, so as to resolve any uncertainties concerning plagiarism.

Source: Plagiarism and the Honor System at Washington & Lee

SPRING 1999 200-Level Courses. majoring/minoring in english undergraduate programs admission to the major the english minor major/degree requirements course descriptions advising staying connected. opportunities study abroad fall in friday harbor english honors phi beta kappa sigma tau delta annual dean's list bricolage scholarships and prizes undergraduate research internships.Â Course Descriptions (as of March 2, 1999) The following course descriptions have been written by individual instructors to provide more detailed information on specific sections than that found in the General Catalog.Â 225 A (Shakespeare) Dy 12:30 C. Fischer (W) This course is designed as an introduction to the formal elementsâ€”language, poetry, rhetoricâ€”of Shakespeareâ€™s plays. ENGL 357: Southern Literature. Just another Umwblogs.org site. Favorite Richards Quotes.Â I donâ€™t think Southern Lit is something that you can define. I think each individual person has to figure out what Southern Literature is for them. It could be Twainâ€™s greatest novel or Hurstonâ€™s lesser known novel. It could be a book you have sitting on your book shelf about that small southern town, except itâ€™s not quite as quaint and perfect as it looks on the outside. All in all, I think that the Canon, which tells us whatâ€™s southern and whatâ€™s not, is not the end-all meets-all. Like Jack Sparrow said about the pirate code, â€œitâ€™s more like guidelinesâ€. That being said, this class has been * ENGL 007a / AFAM 011a, Literature of the Black South Sarah Mahurin. This course examines the enduring and often unanticipated connections between African American and Southern literature, and considers the ways in which the American South remains a space that simultaneously represents and repels an African American ethos. Through topics and lenses as varied as the Black church, the Great Migration, the Civil Rights Movement, and the rural/urban divide, we consider the ways in which Black culture and Southern culture continue to intersect and interactâ€”even when the natal (Southern) place has