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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

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

## POLICIES FOR 225

**COURSE DESCRIPTION:** We will read and examine works of American Southern fiction written and published during the 20<sup>th</sup> 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