Huntingdon College
W. James Samford, Jr. School of Business and Professional Studies

COURSE NUMBER: ENGL324
COURSE NAME: Literature of the American South
Spring 2015, Session I, Bay Minette, Wallace/Admin Room A 206
Dates: 1/13, 20, 27, 2/3, 10

INSTRUCTOR’S NAME: Ms. Mary Palmer

CONTACT INFORMATION: mary.palmer@hawks.huntingdon.edu

COURSE DESCRIPTION: Representative writers, artistic and cultural characteristics, and developmental trends from a regional literary tradition.

PREREQUISITE: 104 recommended.

TEXT REQUIRED: Jones, S., Growing up in the South, Penguin Group
Stokesbury, L., The Made Thing, University of Arkansas Press
Hurston, Z., Their Eyes Were Watching God, Harper Collins
Bragg, R., Ava’s Man (2002), Knopf Publishing Group
(see Huntingdon College booklist for editions and ISBN’s)

COURSE LEARNING OUTCOMES:

COURSE ASSIGNMENTS & GRADING CRITERIA: Students will write one 2-3 page typed response paper on a literary work assigned for each meeting of the class. These papers are due the night the work is discussed. See Response Paper Guide, included with this syllabus. Correct grammar and spelling do count!

A brief quiz will be given at the beginning of each of the five classes (including the first night of class). These quizzes will ask for the names of authors of works (correctly spelled), simple facts about the works to be discussed, like the names of main characters, or other material in the description of each quiz below. Remember: if you haven’t read the work before class, we won’t be able to discuss it! The more thorough your reading, the better the discussions will be. Students are welcome to disagree with one another and with the instructor in discussions, but comments should be helpful, polite, and thoughtful.

Grading Elements Percentage:
Weekly quiz 25%
Response paper 50%
Helpful participation in discussions 25%

Total Points 100%
GRADE POINT EQUIVALENTS
A = 90-100
B = 80-89
C = 70-79
D = 60-69
F = 59-below

ATTENDANCE POLICY:

Absences and Tardiness – All students are required to attend the first session. Those who do not attend the first session will be automatically dropped from the course. Students with more than one absence will receive an “F” for the course. Since this class meets only five times, missing a single class meeting is equivalent to missing three weeks of a regular term. If you cannot attend a class you, must let the instructor know via email as soon as possible. In case of absences you are responsible for obtaining all handouts and assignments. Tardiness may result in a deduction in your class participation grade. Excessive tardiness may count as an absence.

Participation – Participation is not the same as attendance. Participation requires students to come to class prepared to actively participate, which makes the classroom experience more meaningful. The contributions made by the student should be related to the course content and meaningful to the class discussion. You should always be prepared to share the ideas in your response paper.

Late Assignments – No shows fail the assignment. It is expected that the students fulfill their assignments on the date they are scheduled to do so. Students with illness or other problems that prevent them from attending class on the day a presentation or written assignment (including a test and/or exam) is due must contact their instructors PRIOR to the deadline via Huntingdon College email with supporting documentation to request an extension or a make-up. In most cases, missed assignments are logistically difficult to make-up while maintaining the integrity of the module. In rare cases, approval to make-up an assignment may be granted at the discretion of the faculty member based on the seriousness of the circumstance and on the supporting evidence provided by the student. Contacting a fellow class member does not substitute for contacting the instructor.

Accommodation of Special Needs- Huntingdon College makes every reasonable accommodation for disabilities that have been processed and approved through our Disability Services Committee in accord with the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. In order to request disability-related services at Huntingdon College, students must self-identify to the Disabilities Intake Coordinator, Camilla Irvin, and provide appropriate and up-to-date documentation to verify their disability or special needs. After the accommodations have been approved by the Disability Services Committee, the 504 Coordinator, Dr. Lisa Olenik Dorman, will notify your professor(s) of the committee’s decision. If you have any questions regarding reasonable accommodation or need to request disability-related services, please contact Disability Services at (334) 833-4577 or e-mail at disabilityservices@huntingdon.edu.
Medical Considerations - If you have a medical condition that may preclude participation in this course or any aspect of this course, the College suggests you consult your physician. The College will work with you based upon physician recommendations to find the best means to address any concerns.

Title IX Statement - Huntingdon faculty are committed to supporting students and upholding the College's non-discrimination policy. Under Title IX, discrimination based upon sex and gender is prohibited. If you experience an incident of sex- or gender-based discrimination, we encourage you to report it. While you may talk to a faculty member, understand that as a "Responsible Employee" of the College the faculty member MUST report to the college's Title IX Coordinator what you share. If you would like to speak with someone who may be able to afford you privacy or confidentiality, there are people who can meet with you. Faculty can help direct you or you may refer to Huntingdon’s Sexual Misconduct Policy at http://www.huntingdon.edu/student-life/student-service/misconduct. You do not have to go through the experience alone.

Academic Honesty – Plagiarism is literary theft. Failure to cite the author of any language or of any ideas which are not your own creation is plagiarism. This includes any text you might paraphrase, as well. Anyone is capable of searching the Internet or any printed media; your response paper is intended to broaden your knowledge, stimulate your creativity, and make you think, analyze, and learn. It is not consistent with the College Honor Code, nor with scholarly expectations to submit work which is not the product of your own thinking and research. Severe penalties will result upon the submission of any work found to be plagiarized, including potential failure of the entire course. It is easy and simple to properly cite all sources used in your paper. Take no risks – cite your sources.

Huntingdon College Library: As an EB student you have access to the full-range of electronic resources provided by the Library of Huntingdon College. Your first step upon enrollment at Huntingdon should be to register for a library account. You can do this by going to the Library’s web site at http://library.huntingdon.edu/ and under “EB Services” complete the “Library Card Application” form and submit it. You will receive shortly your personal library account information, which will then allow you to access a variety of resources including databases. Should you ever have a problem accessing the Library’ electronic resources, please contact the Library (specifically, Systems Librarian Brenda Kerwin at bkerwin@huntingdon.edu). * Among the Library’s electronic resources, you will find a number of databases specific to the area of business administration and its allied fields of study (e.g. databases within /EbscoHost/, /Gale/, and /ProQuest/, as well as /Oxford Journals/). You will also find databases that support your core courses in such fields as English, history, communications, the arts, and the sciences. You may be familiar with the AVL (the /Alabama Virtual Library/) and have your own AVL card. As a student at Huntingdon College, you no longer need to maintain your own AVL card, if you access the AVL through our web site. Simply click on “Campus &Library” rather than “Home Access” within the AVL. A few other mentions: /Countess/ is the name of the Library’s online catalogue and among its holdings you will find electronic books. If you want to know what full-text electronic journals are available to you through the Library’s databases,
you can use the \textit{Serials Solutions} link on our web site. You can limit your search by discipline (such as “Business & Economic”). If you use Google for any of your research, we greatly encourage you to use \textit{Google Scholar} and \textit{Google Books}. These features of Google will direct you to resources appropriate for academic research.*

\textbf{First Night Assignment - CLASS SCHEDULE:}

\textbf{Week 1:} A “Harlem Renaissance” Novel  
Before you come to class, please read Their Eyes Were Watching God; Grau’s “Homecoming” from Growing up in the South and poems by Paula Rankin and Alice Walker from The Made Thing.

\textbf{Quiz on reading.} Notice the characters and their different understandings of love, marriage and aging in these works. I will give you a list of characteristics to match with the names of characters.

\textbf{Response paper on Their Eyes Were Watching God is due.} Ideas: Notice the way that Janie falls in love and the way she ages in \textit{Eyes}. Is this only a “chic novel”? How do the time period, gender and race of the author inform it? How do Janie’s perceptions echo and differ from your own? I invite you to set your own memories and imaginations free when you write responses.  
NOTE: Hurston lived in an \textbf{all-Black town} in Florida, which appears in her novel. Think about her experience of that lifestyle in relation to Janie’s. Is this novel political? How so? What do you think about the mule’s freedom and funeral?

In class, we’ll also have a \textbf{brief introduction to poetry} and discuss poems by Paula Rankin and Alice Walker from The Made Thing.

\textbf{Week 2:} The “Southern Renaissance”  
Before you come to class, read the Introduction and stories by Faulkner, Welty, and O’Connor in Growing Up in the South and poems by Dickey and Warren in The Made Thing. Please be ready to discuss what you’ve read, responding intelligently to the works. You will probably find some works more personally appealing than others—but make sure you have something to say about each beyond “I like it” or “I don’t like it”!

\textbf{Quiz on reading.} 

\textbf{Response paper due} on any work read from Growing Up in the South or The Made Thing. Ideas: Southern Literature has been called “Gothic”: creepy, full of characters that are odd or grotesque, physically or emotionally. Does any of these stories seem “Gothic” to you? How do you respond to the Civil War story by Faulkner? Did you find this story to contain sexual stereotypes, or did you find it “liberated”? O’Connor’s stories are morally challenging to the reader. How so?

NOTE: Both creative prose (fiction and nonfiction) and poetry have their origins in the writer’s \textbf{Memory}. Southern writing also attends to \textbf{speech}—the sounds and the rhythms as much as the sense of it.

\textbf{Week 3:} “A Sense of Place”
Before you come to class, please read Crews, Spencer, Mason and Firmat in *Growing Up in the South* and poems by Hudgins, Whitehead and McDougall in *The Made Thing*.

**Quiz on reading.**

**Response paper is due.** This time, write about your own Southern place: what is the landscape or cityscape or room that says “South!” to you? It might be a horrid place or an excruciatingly beautiful one. What was going on in your life when you saw it? Describe it in such detail that the reader could draw a picture of it from your description.

**Week 4:** “Escapes and Homecomings”

Before you come to class, please read “Amazing Grace”, “Everyday Use,” “The Man Who Was Almost a Man” and “How Far She Went” in *Growing Up in the South*, as well as the poems by Vassar Miller and Frank Stanford in *The Made Thing*.

**Quiz on reading.**

**Response paper is due.** Think about women characters’ response to other women in these works.

NOTE: **Morality and mortality** are significant Southern themes. Has people’s perception of morality changed in the South in your lifetime? How does the 10 Commandments controversy in Alabama reflect these changes in morality? What do manners and morality have to do with each other? How has people’s attitude changed towards death, if you believe it has?

**Week 5:** “A Great Love”

Before you come to class, please read *Ava's Man* and poems by Seay in *The Made Thing*.

**Quiz on reading.**

**Response paper is due.** *Ava's Man* is a nonfiction work. How is it different from a fictional narrative? What is quintessentially Southern about the work of each writer you’ve read for today? How are the loves of parent and child and the conflicts born of that love displayed in these works? Describe Ava’s love for her man. Can you compare it to any relationship that you know?

NOTE: Is there actually such a thing as “Southern Literature”? If so, what are its characteristics? How is it like or different from other literatures? What writer(s) have captured something that you have experienced in the South?

RESPONSE PAPER GUIDE—English 324

For each week of the term, you should write a response to one or more of the assigned literary works. A response paper will be your personal reactions to something you have read. It should not require outside sources but should be drawn from your experiences and how you view what you have read.

The course syllabus suggests some ideas for you to consider for specific works. You might choose one of those for the subject of your paper. Here are other suggestions for you to consider for each work you read:
1. You might choose one or more passages from the work which you especially like or dislike because they speak to your own experiences. Your paper would explain your reasons for choosing the passage and defend your response.

2. You might focus your discussion on a particular character. Why do you like or dislike the character? Is the character “true to life,” like someone you know? Or is the character not believable? Why?

3. You might focus on an idea or theme you find in the work. Why do you agree or disagree with the idea or theme? How does it relate to your own life? Why is it important to you?

4. Consider your values and how any ideas in the text confirm or challenge them. Describe the value and how the text confirms or refutes your beliefs.

5. Consider the setting of the work (if relevant). What do you know about similar places? Is the text accurate/inaccurate in its depiction?

6. Consider the style of the work, its language, its symbols, its tone. How do you respond to any or all of these?

7. Another thoughtful response to the text that occurs to you.

The best way to prepare for your response paper is to read carefully and mark the text as you read. Make marginal notes or mark passages that you might want to consider for a response later. Jot down questions or comments as you read that might form the basis of a response later.

No matter which subject you choose for your response paper, you must support all of your points with specific references to the literary work you are discussing. Such support might include quotations, in which case you should cite the page from which the quotation comes for novels and short stories, or the line number (s) for poems.

Your paper should have a title. You should refer to the literary work and author in the introduction, and you should have a thesis (an assertion, your position, or stand) in the introduction. You should strive to make your paper well written and grammatically correct, which implies careful proofreading before submission. Please use size 12 font only and a standard font style such as Times New Roman. Please double space your text.

Papers will be graded on how thoroughly you support your ideas with evidence from the text, how well they reflect a thoughtful and careful reading of the text, and how well they are written. These are opinion papers and represent your personal responses to the works; however, your opinions and responses must be supported by references to the work(s) discussed.

These papers can be the basis for your class contributions to discussions of the literary works each week, as well as your responses to ideas and questions posed by the instructor and classmates.