

# ENG 210 Southern Fiction

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**Dr. Ken Rosenauer**  
**Syllabus**  
**Spring 2001**

## **Purpose**

Approaches to Literature (ENG 210) is a sophomore-level literature course that introduces you to excellent works of literature selected to follow a theme or genre - in this case, the literature of the American South. The course is designed to develop your ability to read, evaluate, and respond to this literature through oral discussion and written reports. English 210 fulfills Category IV General Studies requirements. All English 210 sections provide practice in reading poetry, prose fiction, and drama.

## **Goals**

Upon satisfactory completion of this course you should be able to:

- (1) Recognize the major characteristics of literary genres
- (2) Discuss literature, orally and in writing, with assurance
- (3) Appreciate literary works which are encountered
- (4) Understand the different ways in which literary theme may be treated in literature

## **Means**

To reach these goals, the student is expected to:

- (1) Read poetry, fiction, and drama.
- (2) Investigate various methods of approaching and understanding literature.
- (3) Write papers, including themes and essay examinations.
- (4) Read a variety of literary works in which a chosen theme is dominant.

## **Literary Reports**

You will be required to complete *three* literary reports during the term, the first worth 50 points and the other two worth 300 points each. All must be typed, double spaced, with these desktop publishing settings: font - New Century Schoolbook or comparable, size - 12 pt., leading (spacing) - 24 pt., margins - 1 inch all around.

The 50-point paper is a 2- to 3-page response to *Gone with the Wind*, in which you detail how the film has helped you understand The South by relating it to several of the themes we discuss at the beginning of the semester.

You may select any of the following for your two 300-point reports (make sure we have *finished discussing* the chosen work first), but each assignment, running 4 to 6 pages, may be done only *once*:

Personal critical analysis of a *single* work we have studied.

Analytical essay in which you argue for your own personal relationship to a character, explaining clearly what characteristics you each have in common and how those influence how you and the character act in similar circumstances or how it is you respect/admire the character and why.

A sequel or alternate ending to a short story we have studied, which includes AT LEAST one full page that explains

the impact of your sequel or alternate ending vs. our reading of the first story.

A cross-medium poem written on a short story or play we have studied, which includes AT LEAST one full page that explains the impact of your poem vs. our reading of the first story.

A cross-medium play written on a short story or poem we have studied, which includes AT LEAST one full page that explains the impact of your play vs. our reading of the first story.

A modernized parody of a poem, short story, or play we have studied, which includes AT LEAST one full page that explains the impact of your parody vs. our reading of the first story

### **Class Participation**

All of you are expected to be fully prepared to discuss each work in class. This will require a thorough understanding of the readings and a willingness to offer your perspectives. Each of you will keep a tally sheet for each class period, wherein you will track the number of contributions you make to discussions as well as a brief reference to those contributions. Participation is worth 100 points.

### **Reading Journal**

You will be expected to keep an extensive notebook of your personal insights and notes gathered during and following your reading of each work and in-class notes of lectures and discussions. While textbook marginal notations are commonplace, those will not be graded. Due at final exam period and graded for completeness, the journal must be clearly marked and will be worth 50 points.

### **Examination**

One 200-point examination will be given at the end of the term, covering the works we have studied and our class discussions. At the beginning of the semester, you will receive the list of sample questions similar to those you will find on the final exam.

### **Attendance**

Very simply, you are expected to be in class each day we meet. Unexcused absences will be reflected in class participation and reading journal grades. Also, *late assignments are not accepted.*

### **Grades**

Points will be earned for the following items:

Three reports -- 650 points  
Class participation -- 100 points  
Reading journal -- 50 points  
One exam -- 200 points  
TOTAL -- 1000 points

The letter grade equivalents are:

A >>90-100% 900-1000 points  
B >>80- 89% 800-899 points  
C >>70- 79% 700-799 points  
D >>60-69% 600-699 points  
F >>Below 60% Below 600 points

### **Office Hours/Phones/E-mail**

Office hours are Tuesdays and Thursdays, 8 a.m. to 10 a.m., and by appointment. My office is in JGM 309N until

sometime in February; after that it will be in SS/C 208-E.

Office Phone: 271-4323, Home Phone: 387-8213. Leave messages if I am not available to answer the phone; that's why I've got the answering machines.

E-mail: My e-mail address is [klr9015@griffon.mwsc.edu](mailto:klr9015@griffon.mwsc.edu). You are welcome to write me about questions or concerns you may have about the course. My class Website is located at [www.missouriwestern.edu/~klr9015/rosenauer\\_main.html](http://www.missouriwestern.edu/~klr9015/rosenauer_main.html).

### **Academic Honesty**

You are expected to do your own reading and writing for this course. Submitting someone else's work (including plagiarism through misleading documentation) will earn a zero for the assignment grade. Serious infractions may be turned over to the dean of students for disciplinary action.

### **Disabled Students**

If you are disabled, whether the disability is apparent or not, and concerned that your disability may interfere with your completion of course requirements above, please notify me during the first week of classes so that we might discuss appropriate alternatives.

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**Dr. Ken Rosenauer**  
**Course Outline**  
**Spring 2001**

### **JANUARY**

**19 (F)** Discuss the history of The South

**22 (M)** Discuss your paragraphs on the history of The South

**24 (W)** Discuss short stories, poetry, and plays

**26 (F)** Begin viewing *Gone with the Wind*

**29 (M)** Continue viewing *Gone with the Wind*

**31 (W)** Continue viewing *Gone with the Wind*

### **FEBRUARY**

**2 (F)** Continue viewing *Gone with the Wind*

**5 (M)** Finish viewing *Gone with the Wind*

Assignment: Write a response to the film *Gone with the Wind*, explaining how it has helped you to better understand

The South by relating it to several of the themes we discussed at the beginning of the semester (2-3 typed pages, worth 50 points). Due Feb. 14

**7 (W)** Wrap-up discussion of *Gone with the Wind*

**9 (F)** Samuel Davies, 64; "How Great, How Terrible That God," 65; "Welcome to Earth, Great Son of God," 66

**12 (M)** Edgar Allan Poe, 163; "Sonnet To Science," 171; "Sonnet Silence," 172

**14 (W)** Henry Timrod, 310; "Charleston," 311; "The Unknown Dead," handout

**16 (F)** Sidney Lanier, 497; "Song of the Chattahoochee," 505; "The Marshes of Glynn," 506

**19 (M)** **Presidents Day; no classes**

**21 (W)** G.W. Cable, 509; "Jean-ah Poquelin," 509

**23 (F)** Continue discussing "Jean-ah Poquelin"

**26 (M)** Discuss literary reports

**28 (W)** Kate Chopin, 534; "Desiree's Baby," 535

## **MARCH**

**2 (F)** Continue discussing "Desiree"

Assignment: Prepare one of the following prewriting materials to bring to the literary report in-class work session on March 5:

- thesis statement and supporting argument for critical analysis or personal relationship to character.
- kernal passage for sequel or alternate ending.
- rough stanza of poetry or a page of script for cross-medium.
- sample passage of modernized parody of poem, short story, or play.

**5 (M)** In-class work session

**7 (W)** Allen Tate, 597; "Ode to the Confederate Dead," 597

**9 (F)** Caroline Gordon, 644; "Old Red," 645

### **12-16 Spring Break**

**19 (M)** Continue discussing "Old Red"

**21 (W)** Katherine Anne Porter, 669; "Rope," 669

**23 (F)** Continue discussing "Rope"

**26 (M)** Robert Penn Warren, 692; "Blackberry Winter," 693

**28 (W)** Continue discussing "Blackberry"

**30 (F)** Carson McCullers, 795; "A Tree·A Rock·A Cloud," 795

## **APRIL**

**2 (M)** Continue discussing "A Tree·A Rock·A Cloud,"

### **4 (W) LITERARY REPORT ONE DUE**

Small-group readings of papers

**6 (F)** Eudora Welty, 807; "A Worn Path," 807

**9 (M)** Continue discussing "Path"

**11 (W)** Tennessee Williams, 816; *Portrait of a Madonna*, 816

**13 (F)** Continue discussing *Portrait*

**16 (M)** Flannery O'Connor, 935; "Revelation," 942

**18 (W)** Continue discussing "Revelation"

**20 (F)** James Still, 1134; "Farm," 1135; "Pattern for Death," 1135; "When the Dulcimers Are Gone," 1135

**23 (M)** Maya Angelou, 1180; "On the Pulse of Morning," 1180

A.R. Ammons, 1181; "Periphery," 1182; "Clarity," 1183

**25 (W)** Ernest J. Gaines, 1350; "The Sky Is Gray," 1350

**27 (F)** Continue discussing "The Sky"

### **30 (M) LITERARY REPORT TWO DUE**

In-class review of final exam questions

## **MAY**

**2 (W)** Study day NO CLASSES

**3-9** Final Exam Week

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