



Eudora Welty Twenty Photographs Portfolio: Ruins of Windsor, 1942

Instructor Name: Alyssa Dewees

Course meeting times & locations: MTWRF 2, Zoom Meeting ID: 976 6657 7156, Passcode: 180473

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Course website: Canvas

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Course Description:

"I belong to the tradition of iconoclastic, queer, southern writer.... It's a lyrical tradition. Language. Iconoclastic, outrageous as hell, leveled with humor. Yankees do it, but Southerners do it more. It's the grotesque." –Dorothy Allison

From the memoirs of Elizabeth Keckley (dressmaker to Mary Todd Lincoln and Varina Davis) to *Their Eyes Were Watching God*, this course will explore the literature of women in the American South as well as the cultural forces which shaped their lives and identities. By analyzing artifacts of popular culture alongside the literature of the South, from early American to post-antebellum and into the modern era, students will interrogate how the pressing issues and debates of each historical period shaped the literature. Furthermore, discussions will also question how Southern literature influenced the political issues of the day as well as how it has helped to shape what we recognize as a Southern identity, and in particular a Southern female identity. By engaging with literature from diverse populations of Southerners and periods of Southern history, students will encounter multiple valences of Southern identity and shifting visions of the Southern origin story.

The assignments for this course will require students to read, analyze, and construct arguments concerning the assigned texts. Students will write two short essays throughout the semester as well as a creative blog project and submit a series of short reading responses.

COVID Statement

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.



Zora Neale Hurston and an unidentified man probably at a recording site, Belle Glade, Florida, 1935

Required Texts:

Southern Women's Writing, Colonial to Contemporary, edited by Mary Louise Weaks and Carolyn Perry
University Press of Florida, ISBN
13: 9780813014111

Assignments (see below for Grading Rubric):

Monday Panels (15%):

Every Monday, a panel of students will lead our discussion of the assigned text/s. Each of you will be required to participate in one panel. This will require preparing discussion topics and/or activities to engage the class. Your group can be as creative as you like with the content of your panel. Whether you choose a more traditional discussion of a text,

a creative activity, or a mix of both, you should meet with your fellow group members to decide on a plan. You must prep enough material as a group to last at least 30 minutes, but panels may also stretch longer if the activity requires it or if the discussion is fruitful. An approximately one-page list of discussion questions and insights about the assigned text/s (or summary of the activity prepared if discussion questions are not relevant) should be turned in before class.

Friday Focused Observations (30%):

Fridays throughout the course will always be reserved for writing. On three of those Fridays, you will be asked to submit your insights about any or all of the texts for that week. The instructions for the Focused Observations will vary, but you will always be asked to produce an approximately 1+ page response.

Introduction to an Author (20%):

For this assignment, you will choose one author out of those we'll read this semester and demonstrate your knowledge of that author by creating a "walk" through the author's body of work. The text of this walk consists of a blog-style post describing the author's body of work and its central themes and concerns. Through AdobeSpark, or similar software of your choice, you'll add images, quotes, videos, and possibly sounds in order to create a sense of full immersion in the literary world of your chosen author. To accompany this, you'll also turn in a short paper explaining the choices you made when creating your "walk"—how you attempted to capture the style, mood, and thematic substance of your author's works in your textual and stylistic choices. The "walk" will be available for your classmates to view on the day we read your chosen author and may be referenced during class discussion.

Final Essay (20%):

This approximately 3 to 6-page essay will be a thesis-driven, formally researched critical analysis in which you will make an original argument about one or more literary text(s) through a particular theoretical, historical, or critical lens.

Participation and Preparation (15%):

The majority of our time in class will be spent discussing the assigned readings, so your participation in and preparation for those discussions is crucial. Your participation in your classmates' panels will also count toward this grade.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. You are allotted 2 absences. After 3 absences, you will receive a lowered grade. After 5 absences, you will fail the course. I am open to making allowances for special circumstances, but you'll need to contact me about the situation as early as you can.
3. I am committed to making our classroom as accessible as possible for all students. I'd love to hear your input regarding how I can make online teaching more accessible for everyone. We all learn in different ways, and it's important to me that you feel supported throughout the semester. Please let me know as soon as possible if you need specific accommodations, and I will do my absolute best to make sure that all students have multiple ways of accessing our class information. Additionally, it's a good idea to connect with the Disability Resource Center. I invite you to share your letter with me, so that I will be better equipped to help support your learning needs.
4. *UF's policy on Sexual Harassment:* The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>
5. *Late Papers/Assignments:* Unless you contact me for an extension or let me know about an emergency situation, all late papers will be deducted 10% per day.
6. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. *Academic Honesty and Definition of Plagiarism.* UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions:
A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:
 - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.



Romare Bearden, *Maudell Sleet's Magic Garden*, 1978. Collage on board. Romare Bearden Foundation/VAGA at Artists Rights Society, New York.

- b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.>
8. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF’s Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
9. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>



Lifelines of War, 1944. Advertisement originally printed in Country Gentleman, August 1944, Vol. 114 No. 8.

10. *Grade Appeals*. Please contact Kenneth Kidd at kbkidd@ufl.edu. Grade appeals may result in a higher, unchanged, or lower final grade.
11. *Course Evaluations*. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>

SYLLABUS This schedule is tentative and subject to change throughout the semester. All assignments and readings are due the day they are listed. Make sure to check your e-mail and Canvas regularly for announcements and updates.

Wk	Date	Read for Class/Assignments
1	6/28	Discuss Syllabus, Friday Focused Observations, Monday Panels, and Introduction to an Author Assignment
	6/29	Eliza Wilkinson, from <i>Letters of Eliza Wilkinson</i> Caroline Howard Gilman, “Mary Anna Gibbes, the Young Heroine of Stono, S.C.”
	6/30	Caroline Howard Gilman, from <i>Recollections of a Southern Matron</i>
	7/1	Fanny Kemble, from <i>Journal of Residence on a Georgia Plantation in 1838-1839</i> , “Women in Slavery” Susan Petigru King Bowen, “A Marriage of Persuasion” Sarah Grimké, from <i>Letters on the Equality of the Sexes and the Condition of Woman</i>
	7/2	Friday Focused Observations
2	7/5	University Holiday
	7/6	Frances E. W. Harper, from <i>Iola Leroy</i> and “ The Slave Mother: A Tale of Ohio ”
	7/7	Harriet Jacobs, from <i>Incidents in the Life of a Slave Girl</i>

	7/8	Harriet Beecher Stowe, from Uncle Tom's Cabin
	7/9	Introduction to an Author
3	7/12	Panel 1 Caroline Lee Hentz, from The Planter's Northern Bride
	7/13	Mary Boykin Chesnut, from <i>Mary Chesnut's Civil War</i> Augusta Jane Evans Wilson, from <i>Macaria</i>
	7/14	Elizabeth Keckley, from Behind the Scenes, or Thirty Years a Slave and Four Years in the White House
	7/15	Katherine McDowell, "Gran'mammy," "Why Gran'mammy Didn't Like Pound Cake" Mary Noailles Murfree (Charles Egbert Craddock), "The Dancin' Party at Harrison's Cove"
	7/16	Friday Focused Observations
4	7/19	Panel 2 Grace King, "The Little Convent Girl" Kate Chopin, " Desiree's Baby "
	7/20	Alice Dunbar-Nelson, selected poems
	7/21	Katherine Anne Porter, "The Journey" Eudora Welty, "Livvie"
	7/22	Margaret Mitchell, from Gone with the Wind
	7/23	Friday Focused Observations
5	7/26	Panel 3 Zora Neal Hurston, from Their Eyes Were Watching God
	7/27	Flannery O'Connor, " Good Country People "
	7/28	Flannery O'Connor, " Revelation "
	7/29	Carson McCullers, "The Haunted Boy," " A Domestic Dilemma "
	7/30	Final Paper Peer Review
6	8/2	Panel 4 Alice Walker, " Everyday Use "
	8/3	Dorothy Allison, "Mama," and "Don't Tell Me You Don't Know"
	8/4	Jesmyn Ward, " Cattle Haul "
	8/5	Course Wrap-up Final Paper Due
	8/6	No Class

ASSESSMENT RUBRIC

	SATISFACTORY	UNSATISFACTORY
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.

ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.