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Office: Palmer 319  
Office Hours: MWF 10:00-11:00  
and by appointment

English 385: Junior Seminar: Faulkner and Morrison  
MWF 1:00-1:50, Clough 300

**Required Texts**

*Unflinching Gaze*, Kolmerten, Ross, Wittenberg, eds  
*As I Lay Dying*, William Faulkner  
*Light in August*, William Faulkner  
*Absalom, Absalom!*, William Faulkner  
*The Sound and the Fury*, William Faulkner  
*Go Down, Moses*, William Faulkner  
*The Bluest Eye*, Toni Morrison  
*Song of Solomon*, Toni Morrison  
*Beloved*, Toni Morrison  
*Jazz*, Toni Morrison

**Reading Assignments**

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August	24:	Introduction	17:	<b>FALL BREAK</b>
	26:	<i>Unflinching Gaze</i> , pp. 3-47	19:	<i>Sound and the Fury</i> , pp. 1-75
			21:	<i>Sound and the Fury</i> pp. 76-179
	29:	<i>As I Lay Dying</i> , pp. 3-93		
	31:	<i>As I Lay Dying</i> , pp. 94-164 [1]	24:	<i>Sound and the Fury</i> , pp. 180-264 [2]
Sept	2:	<i>As I Lay Dying</i> , pp. 165-261 [2]	26:	<i>The Sound and the Fury</i> , pp. 265-End [3]
	5:	<b>LABOR DAY - NO CLASS</b>	28:	<i>Go Down, Moses</i> , pp. 1-75
	7:	<i>The Bluest Eye</i> , pp. 1-80		
	9:	<i>The Bluest Eye</i> , pp. 81-131[3]	31:	<i>Go Down, Moses</i> , pp. 76-154
	12:	<i>The Bluest Eye</i> , pp. 132-end	Nov 2:	<i>Go Down, Moses</i> , pp. 157-243
	14:	<i>Absalom, Absalom!</i> , pp. 1-45	4:	<i>Go Down, Moses</i> , pp. 243-315
	16:	<i>Absalom, Absalom!</i> , pp. 46-106		
	19:	<i>Absalom, Absalom!</i> , pp. 107-175	7:	<i>Go Down, Moses</i> , pp. 319-365
	21:	<i>Absalom, Absalom!</i> , pp. 176-234	9:	<i>Song of Solomon</i> , pp. 1-89
	23:	<i>Absalom, Absalom!</i> , pp. 235-end	11:	<i>Song of Solomon</i> , pp. 90-151
	26:	<i>Beloved</i> , pp. 1-63	14:	<i>Song of Solomon</i> , pp. 152-285
	28:	<i>Beloved</i> , pp. 64-134	16:	<i>Song of Solomon</i> , pp. 286-337
	30:	<i>Beloved</i> , pp. 135-213	18:	<i>Unflinching Gaze</i> , pp. 48-74; 99-114
October	3:	<i>Beloved</i> , pp. 214-end		<b>2nd PAPER DUE</b>
	5:	<i>Unflinching Gaze</i> , pp. 167-216	21:	<i>Light in August</i> , pp. 1-101
	7:	<b>LIBRARY OPENING</b> <b>1st PAPER DUE</b>	23:	<b>THANKSGIVING BREAK</b>
			25:	<b>THANKSGIVING BREAK</b>
	10:	<i>Jazz</i> , pp. 1-87	28:	<i>Light in August</i> , pp. 102-219
	12:	<i>Jazz</i> , pp. 89-162	30:	<i>Light in August</i> , pp. 220-318
	14:	<i>Jazz</i> , pp. 163-229 [1]	Dec 2:	<i>Light in August</i> , pp. 319-414
			5:	<i>Light in August</i> , pp. 414-507
			7:	<b>FINAL PAPER DUE</b>

## POLICIES FOR 385

**COURSE DESCRIPTION:** Not only did Toni Morrison write a masters thesis on William Faulkner, but she has also confirmed in interviews her ambition to compose a "regional literature" like Faulkner's, one that is "good--and universal--because it is specifically about a particular world." In this course, we will read the major novels of Faulkner and Morrison in dialogue with one another, exploring the various ways in which Morrison's work revisits and often rewrites along gender, race, and formal lines Faulkner's generally male-centered modernist work. We will also use the novels of these two American giants as a guide by which to trace the ongoing development of 20th century literary criticism, from New Criticism to post-structuralism.

**ASSIGNMENTS:** You will write 3 formal papers and 2 close reading/responses. The close reading/responses are assigned according to a rotating system. The first two formal papers will each be a 5-6-page literary analysis representing your own reading. One of these papers should address a Faulkner novel and the other a Morrison novel. The final assignment will be a 10-12 page research paper that pairs a Faulkner novel with a Morrison novel. This paper must employ at least 2 and no more than 6 secondary sources, in addition to the novels themselves. You are encouraged to devise your own pairings, though you are also free to employ the pairings used in class, provided you don't simply reiterate what was said in class discussion. You *can* write on the same novel twice provided you clear your idea with me: you must, however, deal separately with *at least* 3 of the assigned 9 texts.

I will also periodically administer pop "quizzes" on the assigned reading. A passing grade on one of these quizzes will not affect your grade and will not even be recorded, whereas a failing grade on the quiz will be recorded as an absence. (See below under ATTENDANCE.)

**GRADING:** All assignments—both formal papers and close readings/responses—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 72 of the current Rhodes College Catalogue. Your final grade for the course will be computed as follows:

Close Readings/Responses	5% x 2
Short Paper 1	25%
Short Paper 2	25%
Long Paper	40%

**ATTENDANCE:** Because I place a great deal of emphasis on the daily readings and our discussions of them, your attendance and participation in class are 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. You are allowed three (3) absences free-of-charge. You are to use these absences in the event that you are sick, away on a college-related event, or unable to attend for whatever other reason. In other words, there are no "excused" or "unexcused" absences, per se. You may simply miss class three times, free of charge. After you have used up those three absences, each absence beyond those two will cost your *final course* average two tenths of a point. If you miss more than nine (9) classes—three weeks of the semester, in other words—you will fail the course. Simple as that.

NOTE: I reserve the right to alter this policy in the face of special circumstances, such as a prolonged, unexpected illness or the like.

**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.

**Response Paper/Article Review Groups**

**Group 1**

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**Group 2**

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**Group 3**

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