

INGL 6037 Studies in Fiction: Faulkner and Morrison

Time/Place/Location: Wednesdays 4:30 to 7:20 pm

Professor: Maritza Stanchich, Ph.D.

Office Hours: 1:30-4:30 p.m. Tuesday, or by appointment

Email: work-related emails only please to <mstanchich@gmail.com>

You can also copy me at my UPR address if you wish <maritza.stanchich@upr.edu>

Course Description: Close readings and analysis of fiction novels by William Faulkner and Toni Morrison, as well as criticism. Topics include legacy of slavery; the history of race relations in the U.S.; representations and theorization of gender, race, class and sexuality; comparative U.S./Caribbean readings, broader contexts in US and African American literature. Narrative strategies, such as stream of consciousness, orality, folk traditions, collective memory, magical realism, Southern Gothic, etc. will also be discussed. The authors will be considered as part of their respective literary movements and historical periods, such as Regionalism, Modernism and African-American Womanism. Attention will also be paid to the overarching development of their oeuvres.

Teaching Strategies: The pedagogical strategies will be primarily lecture and discussion (60%), film screening (10%), oral presentations and writing (30%).

Los estudiantes que reciban servicios de Rehabilitación Vocacional deben comunicarse con el(la) profesor(a) al inicio del semestre para planificar el acomodo razonable y equipo asistivo necesario conforme a las recomendaciones de la Oficina de Asuntos para las Personas con Impedimento (OAPI) del Decanato de Estudiantes. También aquellos estudiantes con necesidades especiales que requieren de algún tipo de asistencia o acomodo deben comunicarse con el(la) profesor(a).

- All our scheduled class dates will meet synchronically via Google-Meet. With advance notice, select classes might be rescheduled or substituted, though unlikely. We will also keep active a WhatsApp chat for the course.

Method of Evaluation:

The following evaluation criteria will be used:

Attendance and punctuality:	15%
Participation (including online)	15%
Oral presentations	20%
Response papers	20%
Research Paper (10 pp minimum)	30%

Sorry for having to note this on a graduate syllabus, but past experience has warranted it. Three absences will result in a C grade. Four absences will not pass the course. A maximum of three absences are allowed. If you have four absences, then you should drop the class and retake it later. It is up to you to manage your excused or unexcused absences. I will not differentiate between excused or unexcused absences.

- Proper Internet Use: **INTERNET PLAGIARISM WILL EARN A FAILING GRADE FOR THE COURSE AND CAN RESULT IN SUSPENSION FROM THE UPR SYSTEM.** If you copy or paraphrase anything from the internet, cite it.
- Late assignments: I will accept late weekly written responses no more than two days after the due date. I cannot regularly accept late assignments more than one week late, nor can I accept all assignments at the end of the semester. I am open to extending final paper deadlines a few days...just ask!
- Grading system for weekly responses is √, √+ or √-, according to level of English fluency and analytical proficiency. Works that receive √- may be resubmitted.
- Please note: For students with disabilities, there will be differentiated methods of evaluation. *Evaluación diferenciada a estudiantes con necesidades especiales.*

Weekly response papers: One-page, single-spaced (that is a minimum and maximum length) responses to the reading on pre-determined dates (see weekly schedule, exceptions will be announced). A good response paper is highly focused and written succinctly. You may use a citation from the text/s, but keep them short and to a minimum. Pick a specific concern about the reading and explore it thoroughly. Avoid generalities, sweeping statements (“Throughout history...”), clichés, over personalizing (Why I related to it), and book review modes (summarizing or broad quality assessments). If you have several good ideas, then pick one over the others. I will not accept response papers of more than one page (except by a few lines). If your response is two pages long, edit it to one. This should develop clearer, more straightforward and concise writing.

Presentation: You will be responsible for one oral presentation on a select theme or angle focusing on assigned text/s, which you will commit to in advance on a sign-up sheet next week. The presentations are open in terms of the angle you wish to explore, but should be both comprehensive and focused regarding that week’s readings. It should be a minimum of 20 minutes and a maximum of 45 minutes (it is crucial not to take more than half the entire class time). A strong presentation includes: contextualizing the work within that week’s critical readings, the course readings and discussions so far, as well as your own knowledge base. The presentation should focus on a particular angle, theme, concern or section from that week’s readings, include a close reading of a select citation to support your discussion or for further analysis, and some historical context, researched if needed, or further information on the author or the work. Any additional outside research or visuals are optional, but not required.

Papers: A final research paper of a minimum of 10-15 pages and a maximum of 25 pages (can include the bibliography) will be due at the end of the semester focusing on a work or works by or related to Faulkner and/or Morrison that we have not studied together. The paper may also focus on work/s by related authors and/or national traditions in analysis with Faulkner or Morrison. The paper will also require at least three sources of outside research, a minimum of two citations from the key primary literary or secondary critical text/s being analyzed. I will pass out guidelines as the due date approaches.

Integridad académica: La Universidad de Puerto Rico promueve los más altos estándares de integridad académica y científica. El Artículo 6.2 del Reglamento General

de Estudiantes de la UPR (Certificación Núm. 13, 2009-2010, de la Junta de Síndicos) establece que “la deshonestidad académica incluye, pero no se limita a: acciones fraudulentas, la obtención de notas o grados académicos valiéndose de falsas o fraudulentas simulaciones, copiar total o parcialmente la labor académica de otra persona, plagiar total o parcialmente el trabajo de otra persona, copiar total o parcialmente las respuestas de otra persona a las preguntas de un examen, haciendo o consiguiendo que otro tome en su nombre cualquier prueba o examen oral o escrito, así como la ayuda o facilitación para que otra persona incurra en la referida conducta”. Cualquiera de estas acciones estará sujeta a sanciones disciplinarias en conformidad con el procedimiento disciplinario establecido en el Reglamento General de Estudiantes de la UPR vigente.

Sexual harassment policy: The University of Puerto Rico prohibits discrimination based on sex, sexual orientation, and gender identity in any of its forms including that of sexual harassment. According to the Institutional Policy Against Harassment at the University of Puerto Rico, Certification Num. 130, 2014-2015 from the Board of Governors, any student subjected to acts constituting sexual harassment, must turn to the Office of the Student Ombudsperson, the Office of the Dean of Students, and/or the Coordinator of the Office of Compliance with Title IX for an orientation and/or a formal complaint.

Reading List and Course Outline

Required Texts (please order immediately online. All are Vintage or Plume editions):

Faulkner, William. *The Sound and the Fury* (1929)

_____. *As I Lay Dying* (1930)

_____. *Light in August* (1932)

_____. *Absalom, Absalom!* (1936)

_____. *Intruder in the Dust* (1948)

Morrison, Toni. *The Bluest Eye*. (1970)

_____. *Sula* (1974)

_____. *Song of Solomon* (1977)

_____. *Beloved* (1987)

_____. *Paradise* (1997)

_____. *A Mercy* (2008) or *Home* (2012)

• A *Course Reader* will be digitalized and readings distributed weekly over email.

• Film adaptations of Faulkner’s *Intruder in the Dust*, with Juanjo Hernández, and Morrison’s *Beloved* starring Oprah Winfrey.

Week 1: Wednesday, Jan. 20: Introduction to course

Week 2: Jan. 27: Critical frameworks, from Course Reader to be sent in PDF

Week 3: Feb. 10: William Faulkner’s *As I Lay Dying*, plus criticism

Week 4: Feb. 17: Faulkner’s *The Sound and the Fury*, plus criticism

Week 5: Feb. 24: Faulkner’s *Light in August*, plus criticism (long novel)

Week 6: March 3: Faulkner's *Absalom, Absalom!* (long harder novel)

Week 7: March 10: Catch up on finishing long novels, plus criticism

Week 8: March 17: from Faulkner's *Go Down, Moses*, "The Bear," plus select short stories "Dry September" and "That Evening Sun"

Week 9: March 24: Toni Morrison's *The Bluest Eye*, plus criticism

Week 10: March 31: Morrison's *Sula*, plus criticism

Week 11: April 7: Morrison's *Song of Solomon*, plus criticism (long novel)

Week 12: April 14: Morrison's *Beloved*, plus criticism (long novel)

- Final paper guidelines to be handed out

Week 13: April 21: Morrison's *Paradise*, and criticism (long novel) (Syllabus continues)

- Final paper topics due over email with subject "INGL6037 Final Paper Topic"

Week 14: April 28: Last Class Morrison's *Home* or *A Mercy*, essay "Unspeakable Things Unspoken," story "Recitatif," play "Dreaming Emmett"

- Final paper introductions and bibliographies due, no response paper due

Week 15: May 5: Academic Calendar functions on Monday Schedule

- Final paper due via email with subject INGL6037 Final Paper (ask for extensions if needed please. Incomplete grades must be requested.)