This course examines select novels by Nobel and Pulitzer Prize-winning novelist, Toni Morrison. The novels thematize womanism as a theory that incorporates race, gender, and culture in experiences uniquely shared by women—particularly women of color--across class and regional boundaries. Part of the positional uniqueness that womanism shares with a predominant feminism surfaces in historicized black/white female relations, particularly rooted in slavery. Collectively, Morrison's characters confront a wide range of challenging crises: infanticide, male-female relations, family, socio-economical, cultural survival, etc. Morrison's novels are a gloss on the African-American literary tradition, deeply rooted in the American literary tradition.

REQUIRED READING:
The Bluest Eye, 1970.
Song of Solomon, 1977.
Jazz, 1992.

COURSE PACK (purchase at Speedway; Dobie)
*Optional; Toni Morrison, Playing in the Dark: Whiteness and the Literary Imagination

AUDIO-VISUAL AIDS:
Toni Morrison with Bill Moyers, History of Ideas Series
Toni Morrison on Beloved
Jazz and the Harlem Renaissance
Toni Morrison on Oprah Winfrey (Song of Solomon)
The Margaret Garner Opera (documentary)

COURSE REQUIREMENTS:
.40 Seminar paper (10 pages; typed, ds)
.30 A Reading Notebook (15 page minimum; typed, ds; see separate instruction sheet)
.30 Presentations(TBA)/quizzes/class participation.
ATTENDANCE:
Regular attendance is required. More than four absences will be sufficient grounds for failure in the course. Penalties may range from a reduction in overall course grade to failure of the course itself. I reserve the right to make decisions on a case-by-case basis. The four allowed absences will include illness, deaths of relatives, and other emergencies. If you are more than five minutes late or leave before class ends (without permission), you will be counted absent for that class. You are responsible for all work covered in your absence. Read each novel completely by the first day of discussion for that book. No makeup for quizzes is permitted. Course pack articles are required reading.

English Major Area: Senior Seminar

*The course contains select novels from the Toni Morrison literary canon. Three lecture hours per week for one semester. The subject of each class meeting may be determined from the assigned reading for the day (see course schedule). The instructor retains the right to vary this syllabus.

Class Policies:
Absolutely no make-up for reading quizzes. The lowest quiz grade will be dropped. Except under extreme emergencies, and then only with the permission of the professor, late assignments will not be accepted. I reserve the right to make these decisions on a case by case basis. Students are expected to turn in all required assignments on the agreed upon due date at the beginning of class. Read all material assigned before class time. Participation in class discussion is required. Papers turned in during or after class on the due day will be considered late. Use the MLA (Modern Language Association) Stylebook for all papers. Type papers on white, 8.5" x 11" paper, using one side only. Bind pages with a paper clip.

Special Accommodations for Students with a Disability:
Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 471-6259. Please notify the professor of any special accommodations that you may need prior to the end of the second week of class.

Policy on Religious Observance:
A student who is absent from a class or examination due to the observance of a religious holy day may complete the work missed within a reasonable time after the absence if proper notice has been given. Notice must be given at least fourteen days prior to the classes scheduled on dates the student will be absent. For religious holy days that fall within the first two weeks of the semester, notice should be given on the first day of the semester.

Grading Scale:
Final grades will be determined on the basis of the following rubric. Please note that to ensure fairness, all numbers are absolute, and will not be rounded up or down at any stage. Thus, a B- will be inclusive of all scores of 80.000 through 83.999. The University does not recognize the grade of A+.

A (94-100); A- (90-93); B+ (87-89); B (84-86); B- (80-83);
C+ (77-79); C (74-76); C- (70-73); D+ (67-69); D (64-66);
D- (60-63); F (0-59).

Plus/minus grades will be assigned for the final grade. This is a writing-intensive course. No final exam is given.
COURSE PAK CONTENTS (Speedway on Dobie):
(Tentative critical secondary articles)


SUGGESTED READINGS:
La Vinia Jennings, Toni Morrison and the Idea of Africa
Trudier Harris, Fiction & Folklore/Novels of Toni Morrison
Karla Holloway, Moorings and Metaphors
Hazel Carby, Reconstructing Womanhood
bell hooks, Yearning: race, gender, and cultural politics
Laura Donaldson, Decolonizing Feminisms
Dubey, Black Women Novelists and the Nationalist Aesthetic
Michele Wallace, Black Popular Culture
Patricia Hill Collins, Black Feminist Thought
Bell, Bernard The Afro-American Novel and its Tradition
**TENTATIVE COURSE READING SCHEDULE**

*Note: A separate schedule will be distributed for the seminar paper and reading notebook entries.*

| W 1/20   | Introduction to course; policies, etc. |
| F 1/22   | Toni Morrison, a bio-critical portrait. Lecture: Mass/popular culture and desire. Introduction to *The Bluest Eye.* |
| M 1/25   | *The Bluest Eye.* Lecture and discussion, “Toni Morrison and the Burden of the Passing Narrative” *(course pak).* |
| W 1/27   | *The Bluest Eye.* Lecture and discussion, “Notes on History, Community, and Black Female Subjectivity” *(course pak).* |
| F 1/29   | *Bluest Eye.* Lecture and discussion. |
| M 2/1    | *Bluest Eye.* Lecture and discussion. |
| W 2/3    | Group presentation I, “mass cultural representations in *The Bluest Eye.*” |
| F 2/5    | *Sula.* “Who Cares? Women-Centered Psychology in *Sula*” *(course pak).* |
| M 2/8    | *Sula.* Discussion, “Civilizations Underneath” *(course pak).* |
| W 2/10   | *Sula.* Lecture and discussion. |
| F 2/12   | *Sula.* Lecture and discussion. |
| M 2/15   | *Sula.* Lecture and discussion. |
| W 2/17   | *Song of Solomon.* Lecture and discussion. |
| F 2/19   | *Song of Solomon.* Lecture and discussion. |
M 2/22  *Song of Solomon.* Lecture and discussion.
W 2/24  *Song of Solomon.* Lecture and discussion.
F 2/26  *Song of Solomon.* Lecture and discussion.
M 3/1   Group presentation II, "Folklore & myth in *Sula* and *Song of Solomon.*"
W 3/3   *Tar Baby.* Lecture and discussion.
F 3/5   *Tar Baby.* Lecture and discussion.
M 3/8   *Tar Baby.* Lecture and discussion.
W 3/10  *Tar Baby.* Lecture and discussion.
F 3/12  *Tar Baby.* Lecture and discussion.

[MARCH 15-20 Mon - Sat *SPRING BREAK*]

M 3/22  *Beloved.* Lecture and discussion.
W 3/24  *Beloved.* Lecture and discussion.
F 3/26  *Beloved.* Lecture and discussion.
M 3/29  *Beloved.* Lecture and discussion.
W 3/31  *Beloved.* Lecture and discussion.
F 4/2   *Beloved.* Lecture and discussion.
M 4/5   *Group III.* The Margaret Garner Opera.
W 4/7   *Jazz.* Lecture and discussion.
F 4/9   *Jazz.* Lecture and discussion.
M 4/12  *Jazz.* Lecture and discussion.
W 4/14  *Jazz.* Lecture and discussion.
F 4/16  *Jazz.* Lecture and discussion.
M 4/19  Jazz. Lecture and discussion.

W 4/21  Group IV.  "Jazz and the Harlem Renaissance."

F 4/23  A Mercy.  Lecture and discussion.

M 4/26  A Mercy.  Lecture and discussion.


F 4/30  A Mercy.  Lecture and discussion.

M 5/3   A Mercy.  Lecture and discussion.

W 5/5   A Mercy.  Lecture and discussion.

F 5/7   A Round Table Discussion: The Toni Morrion canon.
        (Friday May 7\textsuperscript{th} is Last Class Day.)