Stories tell us. We become the stories we tell and are told.
— David H. Richter, Narrative/Theory

A lie can get around the world before the truth puts its shoes on. — saying

Happiness is a garden walled with glass. There’s no way in or out. In paradise there are no stories, because there are no journeys. It’s loss and regret and misery and yearning that drive the story forward, along its twisted road. — Margaret Atwood, The Blind Assassin (2000)

Never again could she think there was but one narrative and that this narrative belonged only to herself, that she might create her own mean little happiness and live safely within it.

REQUIRED TEXTS
We’ll use only these editions/translations, ordered only at New Jersey Books (167 University @ Bleecker St., 973-624-5383). Starred texts below are on the MA Common Reading List; we’ll also read Tim O’Brien’s “How to Tell a True War Story” and an excerpt from Ellison’s Invisible Man.


“Heuristics for the Study of Narrative” (“HSN”), a resource for inspecting narratives we’ll use in class and in homework. Packet available from the professor at cost. For convenience, it will also be posted in Blackboard Course Documents. Besides this, there is no single textbook. Other literary texts and theory readings will be on Blackboard.

RECOMMENDED
Special order from NJ Books. Explore Strand’s empire of used and new books, 828 Broadway at E. 12th, NYC. Visit AbeBooks.com, used.addall.com, or alibris.com. (Amazon is in the doghouse.)

7. Anthology of classic and foundational essays
David H. Richter, ed. Narrative/Theory (Longman, 1996). We will read about a dozen selections. Students will print them out from Blackboard unless they can find used copies

8. **A textbook**
   

9. **Comprehensive encyclopedia**
   

See also the Course Bibliography.

**YOU’LL ALSO NEED ...**

M. H. Abrams, *A Glossary of Literary Terms*, 8th ed. (Thomson, 2005) or 7th ed. (Heinle & Heinle, 1998), or a similar book with substantial entries on many literary and critical theory terms, not one designed for undergraduates with snippets. (Used at NJ Books.) Forget “Webster” for this purpose. Up your ante.


Note on Bible translations:

For Week 2, our selections (on Bb) will be from the King James Version (1611), the translation that has had enduring influence on literature in English. Students may want to compare it with a respected modern translation like the New Revised Standard Version; translations for niche publics won’t necessarily be as useful. But it is the KJV language that we will analyze. Dana Reference “BS” section has the KJV, the NRSV, and biblical commentaries, a type of scholarly reference work that explains a text verse by verse (rather than in an extended essay). I favor the *Jerome* and *The Women’s Bible Commentary* (by an array of feminist biblical scholars).

**COURSE DESCRIPTION**

Robert Scholes and Robert Kellogg define “narrative” as “all those literary works [oral and written] distinguished by . . . the presence of a story and a story-teller.” This big-picture course, designed to serve both English MA and MFA students, will explore the rich terrain of story along three linked paths: (1) the history of narrative, especially the forms of romance and the novel; (2) theories of narrative and the elements of fiction, along with other critical theories for analyzing narrative representation; and (3) larger questions about human storytelling. Why do we need stories? (How) do we become the stories we tell and are told? How is narrative “fiction” is related to “truth” or “reality” (whose “real”)? How do particular cultural formations, discourses, ideologies, and vested interests produce, become embedded in, and get propagated or challenged through various story forms and particular texts?

During the semester, students will discover new questions to ask about story in any medium, including “the news.” Practical questions are likely to turn up, too, such as: Where is the novel headed today—or is it “dead”? How is a commercial mass-media, fast-mind-food culture affecting the novel? What new narrative forms are emerging? How can teachers enlarge their students’ sense of their possibilities and their world beyond the packaged stories kids are told and retell?
OUR BASIC MODE OF STUDY: ASKING QUESTIONS. All semester we'll be using heuristics, systematic question sets (on the model of the journalist's "Who? What? When? Where? How?") designed for investigating clusters of specific narrative issues in almost any work. "Heuristics for the Study of Narrative" is a basic course text; if you download it from Bb you can search it while studying at home. But do bring your paper copy to class. Don't even try to absorb the whole at one sitting; dip into any section as needed or assigned. Use the questions selectively, creatively, not as "study questions" but as exploratory tools and prompts for your own questions.

RELATION OF THE COURSE TO THE M.A. EXAM

We'll study four works on the Common Reading List and glance at several other listed works. Students say they like how Studies in Narrative helps them place other literary texts they're studying on a big historical map, see patterns, and integrate their knowledge from other classes.

COURSE EXPECTATIONS

Students are expected to (1) develop facility in using a specialized vocabulary for analyzing a spectrum of narrative texts; (2) learn key developments in the history of narrative forms and leading concepts in narrative theory, linked with names or schools of thought; (3) become more critical readers of both theory and literature; (4) become adept at 'close reading' texts and appreciating narrative craft; (5) improve in public dialogue and presentation skills with in-class practice and reflection on the seminar reports; and (6) write about narrative topics in sophisticated ways, using a professional lexicon, in clear academic prose that attends to nuance, precision of expression, and technical correctness. Students will also use what they're learning in an original creative piece.

GROUND RULES

1. Written assignments are not normally accepted via e-mail.

2. Participation is expected in graduate seminars: attend every class and prepare to contribute to the dialogue. If you will be unavoidably late, or a personal crisis has disrupted the week's studies, call the office beforehand or provide reasons as soon as you are able. At any point, the earlier the better, tell the professor if you need help with assignments or are falling behind in the reading.

3. The usual rules of courtesy apply: share discussion space, listen before judging another's point of view, and keep to report time limits. Please turn off cell phone ringers before class.

4. Written work formats: 12 pt. type, all double spaced, with 1" margins all around and numbered pages (top right). Put the name of the assignment and its due date (not 'today's date') in upper right corner; underneath, center your title. No cover page or plastic folders, please. A manuscript with unnumbered pages will be returned with no grade.

Format for Bb posts: Write in a file first, make corrections, and upload it. Have your own title. Posts do not have to be double spaced. But you should double space between paragraphs and start them at the left margin. You might want to bring a print out of your post to class.

5. MLA style is expected for correctly punctuated titles, accurately spaced ellipses, double-spaced indented quotations, and in-text citations of sources, keyed to full publication information in a Works Cited list on an additional double-spaced page. (This method makes most footnotes unnecessary.) A list of Works Consulted may follow on a separate page. Except for general knowledge, students'
written work must cite all published sources of ideas and information, whether quoted or paraphrased, summarized, or found on the Internet. MLA style for Internet citations is required in Works Cited. (If a search engines got you to a source, put the source, not the search engine, into the citation.)

For parenthetical in-text citations, use an abbreviated title or author’s last name, not URLs. All quotations should clone their originals, down to punctuation, and be double-checked for accuracy.

At Rutgers plagiarism from published sources, including web sites, is grounds for an F in the course. The R/N Policy on Academic Integrity explains other kinds of plagiarism too and the legal procedures that can be initiated. (To make sure you know what plagiarism is and how easily it can happen, especially at the research stage, read the MLA Handbook, sect. 2.4-8.) Keep draft print-outs until the course is well over.

6. Errors: You are expected to get control of your typical mistakes by the end of the course. Read written work aloud to yourself, sentence by sentence, looking and listening for unnecessary repetitions, wordy patches, lack of transitional logic, unsatisfactory sentences, and technical errors. Ask for help. ~Proofread meticulously. Use your checklist of pet errors. Add page #s if you forgot. Last-minute pen corrections are fine, but the main proofreading should not be left until last minute.

7. Academic Style: The Graduate Editor’s Guide covers common style, grammar, and word errors.

* Carefully select the verbs you use to name intellectual acts: “The critic purports that the edition is flawed” (the idiomatic expression is “purports to”; this verb also implies falseness—perhaps “proposes that” was meant.) “The writer puts forth the idea...” (flowers put forth buds, but ideas need other verbs. “The author states” is dull and featureless compared to more precise choices from the huge lexicon of English words for intellectual acts. Choose for precision and attend to connotations: they are slightly different for “propose” and “speculate”; “maintain” and “argue”; “analyze” and “explain”; “criticize” and “charge that...” Here “Webster” can help—and a substantial thesaurus.

* Work at getting idioms right after mistakes are flagged on your papers; they often involve verb-preposition combos.

* In this course the following expressions are banned in writing assignments: relatable, reference (used as a verb), showcase (used as a verb outside Broadway contexts), person that (use “who”), time period (redundant), and surrounding (used instead of an idiomatic preposition.) Instead of “The issues surrounding the speech,” write “in the speech” if that’s what is meant—or “issues provoked by the speech” if there was controversy. The bushes surround (are around) the house, but the gardener does not make trimming recommendations “surrounding the bushes”—s/he speaks about them.

* Just as in poetry, good style in our field involves attending to the cadence of your sentences. Read them aloud to catch awkward rhythms, thudding sentence endings, repetitious that’s in one sentence (that-that-that machine-guns the reader), and rhymes that distract from what you’re saying (“characterizations in the narration”). Favor active verbs over wordier passive constructions. For color, judiciously employ images and figures of speech—so long as metaphors aren’t “mixed.” (Just try to picture this: “Reading the text through this theoretical lens creates some pitfalls.”)
8. Revisions of major written assignments will be accepted by given deadlines if the first version (with grading comments) is attached at the back; the highest grade stands. An “R” grade means a revision is required by a stated date. All revisions must be handed in before the last class.

**MAIN ASSIGNMENTS**

1. **Seminar Report:** Each student is responsible for 15 minutes presenting to the seminar on a prearranged topic. (A duo gets 20 minutes.) Besides practice in public speaking or teaching, the reports develop skill in condensing ideas for presentation. Reports are expected to adhere to the ground rules in the “Seminar Report Advisory” at the end of this syllabus. Topics are there too.

2. **A Weekly Prep sheet** (downloaded from “Assignments” on Bb) will list the relevant HSN questions for the week’s literary text, give background about the readings, and pose study questions to think about before class.

   The Prep sheets also contain prompts for the Commentaries (1-2 pp.) to be posted on Bb’s “Discussion Board” no later than the Monday evening before class. (These needn’t be unified ‘essays’ with a thesis.) You are expected to do at least 8 of these short writings. Do more, and you can earn extra credit or ask to have one or more of the grades dropped. Comment on another post if you can. To enrich our dialogue, read as many other posts as you can before class.

   On Bb, do in-text citations of pages in course texts and other sources MLA-style.

3. **Analytical Essay engaging with a dialogue in the field of narrative study** (12-15 pp.).

   In advance you will submit a 1-2 page proposal with a bibliography (with each item briefly annotated) that includes your main articles in the debate and two other sources you expect to use.

   **Research phase:** Look over several fairly recent years’ worth of a journal(s) chosen from the list in the Course Bibliography, or start by looking in one of its anthologies about narrative. Find an article you find accessible that engages or places itself in a debate about some theoretical or historical aspect of narrative that interests you. (The debate you find doesn’t have to dominate the article or be contentious. It also may/may not deal with a particular literary work.) Calmly steer around articles that look dull or incomprehensible, or are filled with references to critics you’ve never heard of. In some cases, for a partner article you could legitimately use one of the essays we’re read (but if it was an excerpt, read the original.)

   **Studying and thinking phase:** Who are the main players in this debate? (Find out more about them.) Read other articles/critics mentioned whom the author deems relevant to this debate.

   To get a grip on each article, work out its structure of ideas (progression); find the transitions between sections. Locate the thesis, whether or not it’s situated in a debate. Look up its key terms or theory buzzwords in a glossary or The Routledge Encyclopedia of Narrative Theory and follow up cross-references.

   Then figure out the differing positions on the contested topic, the basic assumptions underlying them, the support they use for their arguments, and their theoretical standpoints. Also consider how accurately and fairly the dialogue partners are representing each other’s work. (Does one article nitr-
pick another one or contribute something substantially new?) Most important: *What is at stake in this debate?*

*Writing phase:* (1) Explain where (publications, dates) the debate took place, between whom, and whether it continued an earlier dialogue about the topic at issue. (2) Summarize the stakes, capsule the arguments, quote judiciously, and critique them or target certain points. You may or may not want to weigh in on one side. (3) Extend the debate (or part of it) to a related set of theoretical issues in narrative or to another literary work. **BOLD your thesis.**

*NOTE:* In this assignment, you’re not necessarily working up your own critical interpretation of a literary text—that’s a different, more common type of seminar paper. You are presenting others’ differing views about narrative terminology/concepts and entering into this debate yourself. **ASK for help at any stage,** especially if you can’t figure out what to do with this assignment.

4. **Creative piece** (5-6 pp. total). Try out one or more of the narrative devices we are studying while discovering or developing your creative gifts and having fun.

Start a piece, *newly written for this class,* in any narrative genre. (A novel opening would cut off; a beast fable might be completed in 5 pp.) Skip a space and continue with a page or so of commentary explaining and critiquing what you tried to do. (This gives you a loophole if you aren’t satisfied with the result.) You could also project what might come next.

Students will form **four creative writing groups** to share their work, as it develops, outside of class. Some of this sharing could be online; but meeting face to face is better if you can arrange it. Although this won’t be a “writing workshop” and may not meet regularly, it should help. The commentary part of your paper could relay some of this feedback.

**Possibilities for this assignment** abound. Some ideas:

a. Write a narrative modeled on *Italo Calvino’s fabulist style* in *Invisible Cities* or another of his texts. Convey his kinds of ironies; work to get the voice just right. Or ‘do a Flaubert.’

b. **Write 4-5 pages into a projected story one way, then start over and do it another way:** in another genre, from a different point of view, in a different (pronominal) person or verb tense, with a different narrative voice, or with the events order changed . Weave in any necessary exposition.

c. Try out using the **second-person narrative voice,** for a particular purpose or theme.

d. Start a fictional narrative **told through setting.**

e. **Invent a narrative genre,** or combination, you’ve never written in before. Or **imitate or satirize** another writer’s use of one.

f. **Practice narrator shifting** between exposition, commentary, scene; or between dialogue, psychonarration, and free indirect speech (what Dorrit Cohn calls “narrated monologue”).

g. **Rewrite something in a literary work we’re reading:** e.g., recast a scene in *Jane Eyre* from another character’s point of view barely developed in, or absent from, the original; parody a scene; create a new dialogue or incident; rewrite the ending (tricky since you can’t change the preceding facts). Or rewrite part of Flaubert’s story supplying commentary from a character who doesn’t speak in that scene.

For this option, your commentary would explain where your piece fits into the original text,
if it does, and how rewriting has altered its tone or meaning.

b. Play with narrative time. Harold Pinter’s play Betrayal runs the plot backwards in time, starting with the climax, and dramatizes the phases, tangles, and changes in relationships that resulted in the “betrayal” portrayed in the first scene. You could start a story set up like this.

Idea for a significant public subject: instead of marital relations you could work with the topic of global warming and its controversies, setting the ‘first’ scene in a future decade or century. Since you can’t write the whole story, indicate in your 4-5 pages some of the events, debates, and political (in)decisions you’d be running the story back through up to the present. To do this topic, you’d need to know something about these conflicts, scientists’ predictions, and citizen organizing—and use your imagination! (Include a short Works Cited and/or Works Consulted.)

5. Narrative Terms Glossary: Recommended, not required, to increase your grasp of narrative theory and your chances for a good grade in the course.

Although no one is likely to find every theorist congenial, students are expected to grasp the leading ideas and special terms in the theory readings and lectures, connect key terms with names or schools of thought, and engage critically with them in writing. (Total mastery of all concepts that come up is not expected.) To achieve these goals, keep an ongoing list of these terms as they arrive each week. Some weeks there could be as many as 10 to learn. For a useful glossary, at minimum:

- Make a note about where you encountered the term.
- Write capsule definitions in your own words (cite sources you drew on). *Don’t just copy something out of a book.* Or if you do, follow by rephrasing in your words.
- Distinguish the term from a closely-related one.
- Give an example or use the word in your own sentence.

Why not just rely on a Glossary? Making your own special list is a mode of personal learning and remembering through composing that engages more senses—and uses your brain in a different way.

GRADES

With the approximate proportions below as a guideline, each final grade will be crafted individually, considering the student’s actual work during the term and accomplishment of course expectations. Substantial class participation can boost a borderline final grade. As a general rule, to earn an A, one needs either to earn all A’s and check-pluses on the posts, earn a preponderance of A’s with evidence of vigorous weekly engagement with the material, or make a strong finish with some earlier A’s and check-pluses. The final grade of Incomplete is assigned only in special cases.

20% Participation in class dialogue and the seminar report
20% Creative piece
30% 8 posts on Bb, graded check-plus (outstanding), check (adequate response to the assignment), check-minus (work is skimpy, vague, wandering, careless with citation or quotation, lacking in examples; fails to attempt the assignment), and zero.
30% Analytical essay.
SCHEDULE FOR STUDIES IN NARRATIVE, FALL 2013

Abbreviations: **Bb:** Links to Blackboard Course Documents are italicized below, like book titles, and sometimes followed by the page number sequence in a link. Some links have more pages than those assigned on the reading schedule; you may want to print out only the latter. Annotate while studying these documents and bring them to class. **HSN:** Heuristics for the Study of Narrative document.

The **Course Bibliography** (on Bb) has full publication information for the readings below. The **Seminar Report Advisory** (following this Schedule) has fuller descriptions of topics and of what is expected for each one.

Your two key guides to assignments are this Schedule and the weekly Prep sheets (in Bb “Assignments”). Schedule is subject to revision.

**Sept. 4**

**Western Narrative Beginnings – I**

**History, Genre, and Theory**

Scholes and Kellogg, *The Nature of Narrative*: Ch. 1: “The Narrative Tradition,” 3-16 (ScholesKelloggCh1); Ch. 2: “The Oral Heritage of Written Narrative,” 17-32, skip to bottom 50-56 (ScholesKelloggCh2a, 17-43, and Scholes Kellogg Ch2b, 44-56); Ch. 3: “The Classical Heritage of Modern Narrative,” 57-69, skip to summary 80-81 (ScholesKelloggCh3a, 57-73; ScholesKelloggCh3b, 74-81 plus Notes) **[Bb]** Optional reading: the skipped pages.

**Structuralism, Semiotics, and Narratology** **[near end of Bb Docs list]**

**Literature**

Xenophon, *An Ephesian Tale*, with Hadas’ Introduction (*Xenophon-1, Xenophon-2*). **[Bb]**

Tools for inspecting the tale: **HSN** Introduction (1).

On Narrative Structure: Burke Basics (p. 2); modes and dynamics of narration, first and second question sets (2-3); character-based patterns (3-4) + Comment #1.

On Genre (8-9).

On Chronotope and Genre, all except last two sets (37-39) + Comment #6 (Greek romance)

> Optional this week: *BakhtinRomance-I, BakhtinRomance-II* **[Bb–near end of Docs list]**. This is a chapter from Morson and Emerson, *Mikhail Bakhtin: Creation of a Prosaics*, which starts with an explanation of chronotope (pp. 366-75) we’ll look at later. The relevant part for us now is their discussion of Bakhtin on ancient Greek romance (p. 375ff), a more detailed account of this genre than the condensed quotation from Bakhtin in HSN.

**Sept. 11**

**Western Narrative Beginnings – II**

**Biblical Narrative**

Literature
Hebrew Bible stories (King James texts, Bb): Creation in Genesis: Ch. 1–Ch. 2:4; Ch. 2:4-25
Patriarchal narrative: Jacob and Rachel, Gen. Ch. 29:1-20
Royal history: King David and Bathsheba, II Samuel Ch. 11
HSN: On Genre, Comment #1 (p. 9). On The Ethical Drama (p. 29) + Comment #3 (p. 30).

Midrash and Allegory
Midrash for Studies in Narrative [Bb]. Study examples at the end.
Allegoria [Bb]
> Optional: Bruns on Midrash and Allegory [Bb]

Postmodern Parable
Calvino, “Cities and the Sky” (Calvino, Bb). Noi midrash; maybe an allegory . . .?
HSN: On Narrative Structure: Burke Basics, first set (p. 2).
On Postmodern and Experimental Temporalities: Comments #10-12
On Narrative Point of View: glance at General Questions on Narrators (pp. 10-11); look more closely at those for “Second-Person Narration (pp. 13-14) + Comments #7-9.

Sept. 18
The Great Story Sea: Preserving, Combining, and Renewing (More and Other) Traditions

Narrative Theory
Richter, Narrative/Theory, “Preface,” esp. first full para. on ix (Richter/PrefaceNT, Bb);
“General Introduction,” 1-8 (Richter/IntroNT); “Part I: Manifestos,” “Romance and Anti-Romance,” 9-10 (Richter/Manifestos, Bb)

Frye, “Mythos of Summer: Romance” (Frye on Romance, Bb)
Bakhtin on Greek romance: now read pp. 375-84 in Morson and Emerson (Bakhtin/Romance-I, Bakhtin/Romance-II, Bb)

Discourse Theory: Foucault [Bb]
Allusion-1, Allusion-2 [Bb]
> Optional: Eagleton, Structuralism and Semiotics [Bb]

Literature
Rushdie, Haroun and the Sea of Stories
HSN suggested sections are on Prep #3 sheet [Bb]

Sept. 25
Emergence of the Novel and Novelistic Realism

Narrative Theory
Martin, Recent Theories of Narrative (1986), Ch. 3, “From Realism to Convention,” 57-top 71
18th-Century Novel
*Moll Flanders* Preface [Bb]
*Pamela* passage (X).
Examine and decode the original illustrations from *Robinson Crusoe* in *Wikipedia*
*If you don’t know the plots of these three novels, look them up.*

19th-Century Novelistic Realism
George Eliot, from Ch. XVII of *Adam Bede* (1859) (*George Eliot on Realism*, Bb)

HSN: On implied readers and implied authors (15) + Comments 14-19


Oct. 2  
*Jane Eyre, An Autobiography* (1847), vol. 1  

**Literature**
Juvenilia: Norton 394-401, 403-408, 424-25
Charlotte Bronte, *Jane Eyre*, Ch. 1-10 (all of vol. 1)

HSN suggested sections are on the Prep sheet.

*Start several running lists: of the chapters with your own titles; of the characters; and of different cultural discourses in the novel. See Prep sheet for details.*

**Criticism**
Gilbert, “A Dialogue of Self and Soul: Plain Jane’s Progress” (Norton 483-91)

**Discourse Theory**
*Discourse Theory: Bakhtin*
Revisit *Discourse Theory: Foucault* [Bb] *How could Foucault’s ideas be applied to Vol. I’s represented “regimes of truth”?*

**Narrative Theory**
Marin, *Recent Theories of Narrative*: Ch. 6, “Points of View on Point of View,” 130-42 and 146-51 only (*Martin POV*) [Bb]
JE Point of View Terms [Bb] – print out, study the example, and bring to class

> Optional: Booth, “Control of Distance in Jane Austen’s *Emma*” (*Booth On Emma*, Bb); Booth, “Distance and Point-of-View” (1961) (*Booth POV*, Bb)
Chatman, “Voice” (*Chatman*, Bb)
Oct. 9

Jane Eyre, vol. 2

Literature

Jane Eyre, Ch. 11-26 — keep your lists running.
“Author’s Preface” (Norton 1-2); skim the reviews (449-57); “Note to the Third Edition”
(3). Where do you find Bronte’s “word with a sideward glance”?
HSN suggested sections on Prep sheet.

Narrative Theory

Prince, “Introduction to the Study of the Narratee” (rpt. in N/T, 226-41) (Prince Narratee–1;
Prince Narratee–2) [Bb] Use Prince’s “signals” and “functions” to find and characterize
Jane’s narratees and figure out how they function for the narrator at that point in the text.
Besides “dear reader,” look for implied addressees. Another running list.

Criticism

Sternlieb, “Jane Eyre: Hazarding Confidences” (Norton 503-15)

Oct. 16

Jane Eyre, vol. 3

*** Proposal for Analytical Essay due (1-2 pp.)

Literature

Jane Eyre, Ch. 27-38 — keep your lists running.
HSN suggested sections on Prep sheet.

Criticism and Theory

Beatty, “St. John’s Way and the Wayward Reader” (Norton 491-503)
Du Plessis, from Writing Beyond the Ending: “Breaking the Sentence, Breaking the Sequence”
(DuPlessis–1, DuPlessis–2, Bb)

Oct. 23

American Slave Narrative


Genre and Background

to 31 + endnotes (Afro-American Autobiography, Bb) Read first.
> Optional: Toni Morrison, “Black Matters” (ToniMorrison, Bb)

Literature

Narrative of the Life of Frederick Douglass, an American Slave (1845), with Houston A. Baker’s
Introduction to the Penguin edition.
HSN suggested sections on Prep sheet.

Narrative Theory: JE Point of View Terms [Bb] — reconsider with Douglass; bring back to class.
Oct. 30

'The Real' from Underground

**Literature**

Fyodor Dostoevsky, *Notes from Underground* (1864), 1-91.

*Because this novella is so complex, alludes to (parodies?) preoccupations of the Russian intelligentsia in the 1840s and 1860s, embeds Dostoevsky's own conflicts, and is easily oversimplified by a generalized psychologizing about the speaker, we'll need all the help we can get in the Norton Critical Edition. But read and work over the story first for yourself.*

**HSN** suggested sections on Prep sheet

**Discourse Analysis: POV and Voice**

Bakhtin, "Discourse in Dostoevsky" (from *Problems of Dostoevsky's Poetics*, 1929), Norton 152.

*We'll continue to use this essay's specialized terminology in the course.*

Revisit *Discourse Theory: Bakhtin* [Bb] and bring to class.

**Literary Structure**

Matlaw, "Structure and Integration in Notes," Norton 162-78

**Contemporary Allusions and Authorial Contexts**

"Backgrounds and Sources," Norton 93-101; Chronology, 255

Jackson, "Freedom in Notes," Norton 186-95


**Literary Progeny with Differences**

Ellison, from *Invisible Man* (1952), Norton 133-35


Nov. 6

Modern Realism, Naturalism, and the Marxist 'Real'

**Definitions and Positions**

Henry James, "The Art of Fiction" [1884] (*Henry James-1, Henry James-2, Bb*)

George J. Becker, from *Documents of Modern Literary Realism* (1963): "Introduction: Modern Realism as a Literary Movement" 3-38 (*Becker Documents on Realism, Bb*)

> Optional: National Vigilance Association, in Becker 350-53 (*Pernicious Literature, Bb*—excerpt cuts off); Friedrich Engels, "Socialist Realism," in Becker 483-88 (*Socialist Realism; Proust, Bb*)

Gustave Flaubert, "On Realism": skim letters 1851-1879 (*Flaubert on Realism, Bb*)

**Literature**

Flaubert, "A Simple Heart," from *Trois Contes* (1877), 3-40. (*Simple Heart-1, pp. 3-21; Simple: Bb*)
Heart–2, pp. 22-40 and Notes pp. 105-7, Bb)
Chronology, Roger Whitehouse’s “Introduction,” and Translator’s Note (vii–xxxii)
(Flaubert Introduction–1, pp. i, vii-xiii; Flaubert Introduction–2, pp. xiv-xxxii, Bb)
HSN suggested sections on Prep sheet.

Marxist Criticism
Hale, “Marxist Approaches” (on Georg Lukács and Walter Benjamin) in Hale, ed., The Novel: An Anthology, 344-52 (Marxist Approaches, 334-53; Marxist Approaches-2, 354-60, Bb)
Jameson, “The Realist Floor-Plan,” 1985 (Jameson on Flaubert, Bb)

Nov. 13

Modernist Narrative Experiments – I

*** Creative Paper due.

Literary Modernism
Modernist Sensibility, Bb
Marcel Proust, from Remembrance of Things Past (1927): “On the Falsity of Realism,” 549-553 (stop) (Socialist Realism; Proust, Bb)
Virginia Woolf, “Modern Fiction” (Woolf, Bb)
> Optional: Bergson on Duration, Bb

Literature
Virginia Woolf, “Mrs. Dalloway in Bond Street” (Woolf story, Bb)
Woolf, Mrs. Dalloway (1925)
HSN suggested sections on Prep sheet.

Narrative Theory
Cohn, from Transparent Minds (1978): “Narrated Monologue” (Cohn, Bb)
JE Point of View Terms [Bb] – consider with Woolf and bring back to class.
> Optional: Mieke Bal, “Focalization” (Focalization, Bb)

Nov. 20

Modernist Narrative Experiments – II
Virginia Woolf, Mrs. Dalloway
HSN suggested sections on Prep sheet.

Literary Modernism
E.M. Forster, from Aspects of the Novel (1922): “Pattern and Rhythm” (Forster, Bb)

Criticism
Zwerdling, from Virginia Woolf and the Real World: “Mrs. Dalloway and the Social System” (Zwerdling, Bb)
Nov. 26 (Tues.) Postmodernist Narrative Experiment

Literature
Tim O’Brien, “How to Tell a True War Story” (1987) (O’Brien Story, Bb)
HSN suggested sections on Prep sheet.

Narrative Theory
Genette, “Order, Duration, Frequency” (Genette on Time, Bb)
Richardson, “Beyond Story and Discourse: Narrative Time in Postmodern and Nonmimetic Fiction,” 47-63 (Richardson–1, Richardson–2, Bb).

Dec. 4 Narrating Post-9/11 Identities, Post-Postcoloniality, and the Global

*** Analytical Essay due.

Literature
HSN suggested sections and “Critical Comments” for this subject are on the Prep sheet.

Background and Criticism


Dec. 11
Course wrap-up.

† SEMINAR REPORT ADVISORY †
In some cases the Prep sheet for your week contains more details about the topic or study questions pertinent to it. (That week you don’t have to write a Prep.) Before planning your report, re-read the ground rules below, which may be somewhat different from those in other classes you have taken.

a) It is part of the assignment to inform the professor a week beforehand what you expect to do with your report so that she can plan the class. Points will be taken off the grade for failing to do so, especially if the report given falls outside the assignment’s parameters. Feel free to ask for guidance.

b) Reports are limited in scope and time in order to leave room for classmates’ responses. Resist the temptation to “do it all”: this isn’t required or even desired. Leave out any background research you did just to gear up for the report topic; omit details about a critic/author not relevant to it. Avoid a long introduction. Limit examples. Cherry-pick rather than summarize whole articles. By all means exercise your intellectual freedom, but do not change the scope of the assignment.
without first consulting the professor.

c) **Your audience is the class.** Think of yourself not as performing for the professor, but as **being in dialogue with the other students as their teacher.** You may need to explain briefly key terms that those unfamiliar with your topic won’t get. Organize your remarks clearly and aim to be comprehensible to the whole class.

d) **Time yourself at home:** Trim your choicest remarks to the allotted time. Make leftover points later during class. Expect the professor, who is obligated to protect class time, to intervene if you are running over.

e) When giving the report, concentrate on your subject matter; **don’t think about yourself.** (At home, you can practice not thinking about yourself!) In class speak in a natural manner from an **outline** or **list of points.** Speed-reading from a prepared text will not be allowed. You can read a prize quotation or, if it’s long and not in our reading, distribute it on paper. In general, 15-minute reports are too short to require handouts.

**TOPICS WEEK BY WEEK**

**Sept. 11: Western Narrative Beginnings – II**  
**ONE person**

1st option: **Biblical narrative.** Read a bit more in Alter (on Book Reserve) about the conventions of narration in the Hebrew Bible. Lead us through the story of King David and Bathsheba, highlighting the **techniques and patterns** that are subtly conveying what’s really going on. (Keep in mind that the class has already read it. You needn’t to retell it blow by blow or mention every detail. Focus on key decision points in the story and use it to show how knowing what these conventions are produces a richer reading). See **Prep sheet.**

2nd option: **Calvino’s “Cities and the Sky”**: Identify and discuss some peculiarities of narration in this story and what they might ‘mean.’ OR: Focus on the use of **second person**; see the HSN questions on Second-Person Narration and study question #4 in today’s Prep. Take the “caveat lector” there seriously!

**Sept. 18: Haroun and the Sea of Stories**  
**TWO people, TWO reports**

Report 1: **Haroun and Frye.** Identify Haroun’s major equivalents of the stages, characters, and actions in Frye’s model of the romance genre. How has Rushdie ironized some of them? How does he characterize and deal with the villain? How does he qualify the absolute oppositions in romance plots—and why was this so important to do? Can you relate the agendas behind Rushdie’s text to what Frye says about the social motive for romance writing? If time, relate any of **Bakhtin’s ideas about ancient Greek romance** to the way Rushdie handles this genre for the 20th century.

Report 2: **Haroun’s Context.** Explain why producing this story was so urgent for Rushdie when he wrote Haroun for his 9-year-old son. Tell us the immediate context: what had happened—and not only to him? (The Foucault reading is partly relevant here.) What larger issues
were raised by this crisis? (Check Prep #3 sheet.) Invite us to think about whether Haroun’s type of plot and characters, mixtures of genres and tones, and themes constituted an effective response to it. Give us your sources of historical info. (Don’t expect everyone to have read Satanic Verses. Tell us what offended. No need to recap the whole plot.) Discuss this topic with the professor before proceeding.

Sept. 25: The Rise of the Novel  TWO people, TWO reports

Report 1: Ian Watt on 18th-century fiction (ideal topic for someone who has studied it). Recap for us the main points in Watt Ch. 1. Relate it to anything Ch. 3 says about rising individualism. Connect relevant points from these chapters and from Ch. 2 on the reading public with Defoe’s Preface for Moll Flanders. Help us decode it. Who are its implied author and implied readers? (See HSN p. 15.) How can you tell it was written in the midst of the cultural developments Watt discusses? Do any other contemporary issues turn up here that he doesn’t discuss?

Report 2: The modern fortunes of “the hero.” Read Mike Featherstone’s “The Heroic Life and Everyday Life,” in Featherstone, ed., Cultural Theory and Cultural Change (London: Sage Publications, 1992), 159-82. [Bb] Pivoting off his analysis and George Eliot’s earlier views, lead the class in a discussion of why and how the idea of “the hero” has declined, shrunk, or been eclipsed in modern life and literature. Why then are mythical hero images, with their bold actions and glittering physiques, are still alive and kicking in certain realms of popular culture?

Oct. 2 Jane Eyre, vol. 1  TWO persons, ONE report

Help us hear and see the orchestration of heteroglossia in JE, vol. 1. Take us to passages. Identify the discourse(s) in them. Point to clues in the text as to how these images of voices interrelate with each other in the novel, are “dialogized.” Sometimes they cohabit the same sentence (a double-voiced discourse). See Prep# 5, Set-up item 3.

Also briefly name some of the other discourses you’ve found in JE so far. What has happened to “Angrian” discourse? If it got into JE, where, on what terms, and how is it dialogized?

Oct. 9 Jane Eyre, vol. 2  ONE or TWO persons, ONE report

Jane’s narratees: Help us find at least a half dozen of them in the text. Use the HSN questions (p. 14) to help you discover things to say about them in your report.

Determining who the narratees are requires close reading. Jane’s “dear reader” is only one and not stable, appearing with different traits or associations at different places in the text. Use Prince’s “signals” and “functions” to find other, implicit narratees; to characterize them; and to determine their functions for the narrator (what they do for her or are supposed to do, why she needs each one at that moment, etc.). Where does the narrator seem to making a “sideward glance” at someone else of whom she is (semi)conscious but does not directly name? Do your own thinking, and don’t be overly influenced by Sternlieb’s interpretation.

Note: Although narratees’ identities are often merely implied, this position in the narrative transaction is not the same as the “implied” reader the author projects in the text.
Oct. 16  Jane Eyre, vol. 3  ONE person

1st option: the novel’s two endings. Analyze the dialogical relationships between the ending with Rochester and the conclusion with St. John Rivers (see HSN questions for this week). How do both contribute to the novel’s closure, and what kind of closure do they make together? Suggest an interpretation distinct from Jerome Beatty’s. (See “Point of View Terms” text analysis model.)

Note: The final inclusion of St John’s epistolary-missionary discourse gives the novel a ‘religious’ ending because it alludes to the Apocalypse (Book of Revelation), the last book (and words) in the Bible. This book dramatizes Armageddon, an extremely violent final showdown between Christ and Satan; the bliss of the saints and martyrs; and the coming of the Heavenly City at the end of time. (This biblical allusion is complex in the context of the whole novel, and you don’t need to go into that if it’s not your forte.) Is his letter made into a double-voiced discourse by Jane’s including it? Is it “framed” by the first ending or the preceding narration? Does Jane’s narratorial treatment of St. John’s earlier dialogues with her younger self throw any light on how we are to interpret his last words? Or is the narrator backing out of her earlier criticism? Is his religious vision the novel’s “final word”? (Bronte wrote ambiguities into her later novels’ conclusions and even taunted readers’ expectations of happy endings. On the other hand, her juvenilia includes a poem praising male Christian missionaries, quite conventionally, as heroes.)

2nd option: Double back into Vol. II to analyze the tumultuous discourse of the lovers’ dialogues in Ch. 23-24. Point to several exchanges from these chapters, rather than going through whole dialogues (too long for the report), and draw some general conclusions about their relations at this point. If time, comment on how they are enacting a social drama, not only a personal or erotic one.

Oct. 23  American Slave Narrative  TWO persons, ONE report

1st option: the polemic as Bildungsroman. With Douglass’ Life we have an autobiographical narrative cast into a standard polemical genre of its time. What are Douglass’ dilemmas in creating a narrative POV and voice that satisfies 19c readers’ expectations of his abolitionist genre (see Andrews), doing rhetorical work for the cause, yet that also conveys his unique identity? Outline your agenda for this discussion, then go into depth by pointing us to passages as time allows.

2nd option: Is Douglass sometimes an untrustworthy narrator (not just a fallible one), despite his avowals of telling the complete truth? Help us consider, e.g., whether any passages are in tension with others or withhold information, or whether his account has discrepancies or gaps in it. How much does it matter if there are? Outline your agenda for this report, then go into depth by pointing us to passages as time allows. See question 9 in Prep #8.

Oct. 30  “The Real” from Underground  ONE person who has studied Ellison

Compare and contrast the social and ethical dramas for the narrator protagonist in Dostoevsky’s novella and Ralph Ellison’s Invisible Man. Discuss how these dramas are conveyed through their discourse in the novella and the excerpt. What differences does race make in these dramas?

This is a tall order, given the complexities of both texts and limited time. Work through the study questions and Norton readings before tackling this report topic. Highlight moments in Dostoevsky’s
text you can relate to Ellison's and come up with a few choice comparative/contrast points about them that can be explained in the time you have. You won't have time to summarize other literary critics' views or IM's whole plot. Call our attention to just enough text detail and context, with judicious quotation, to make your ideas clear.

Nov. 6  Modern Realism, Naturalism, and the Marxist 'Real'

ONE person who is familiar with marxist theory

What would any marxist critic say about Flaubert's 'realism' and "A Simple Heart"? (See last study question in Prep #10.) You could draw on Lukacs or Benjamin (in Hale reading) or Becker (including Engels on socialist realism). Or just focus on Jameson's "The Realist Floor-Plan." Help us understand what he's saying and bring questions about what you don't. We'll pitch in.

Nov. 13  Modernist Narrative Experiments – I  ONE person

Take us through a passage in Mrs. Dalloway in which the narrator shifts between various points of view (see Prep #11, p 1). Show us where the shifts occur in the text and how she transitions between them. The shifts could be between simple narration (summary, description, explanation), psychonarration, free indirect discourse ("narrated monologue"), indirect discourse, quotation, streams of associations or memories, one character and another, present and past, description, outside and inside happenings. Initiate a dialogue with the class.

Nov. 20  Modernist Narrative Experiments – II  ONE person

Option 1: Septimus Smith. If this character is more than the writer's experiment in representing psychosis, why else is he in the novel? What functions does his characterization serve? Analyze some of his discourse. How do they relate to other things in the book? To Clarissa Dalloway?

Option 2: Time and Form in MD. Revisit the heuristic sets for Narrative Structure and share your ideas (with text examples) about what gives Mrs. Dalloway literary form. What kinds of form does it have, and what techniques contribute to it? To sharpen your analysis, consider what kinds of novelistic form we've seen in earlier narratives in this course that do not appear in MD – or that don't work for a Modernist text. Do MD's modes of time and form have thematic implications? Why might 'form' be a better term than 'structure' in this case?

Nov. 26 (Tues.)  Postmodernist Narrative Experiment  ONE person

Experiments with time: Share some findings from your exercise (Prep #13, question 7) using Gerard Genette's "Order, Duration, Frequency." Did it illuminate any aspects of the story you hadn't thought about before? What are the limits of this approach?

Dec. 4  Narrating Post-9/11 Identities, Post-Postcoloniality, and the Global  ONE person

Islamophobia in The Reluctant Fundamentalist: Drawing on, or reacting to, the resources provided in the Prep #14 sheet, and any others you wish to bring in, propose a response to study question 14: Does the novel encourage, provoke, or exacerbate Islamophobia, or expose it? ALT: Question 11: Does Hamid help us re-think the oppositions of Us/Them, Civilization/Barbarism, or the West/the Rest? You may choose to re-pose these questions. <StudNarrSYLLABUS> 8/23/13