In this class we will continue to explore the concept of narrative and the way writers interrogate literary and social conventions. As we consider how stories shape our notions of history, love, social class, and sexual identity, we will examine how the thinking of readers, and stories, changed from the nineteenth century to the twentieth. We will follow the emergence of a new form of narration, whose protagonists include not only characters, but also time, place, the city, the reader, and language itself. We will read Flaubert’s *Madame Bovary*, James Joyce’s *Ulysses*, and short stories by Grace Paley. I hope to focus some of our discussion on fields that reflect the interests of members of the class, and in that sense, our course will be formed by collaboration. By familiarizing you with some fundamental works in the history of narrative, as well as with some narrative theory, this course aims to deepen your ideas about the role of narrative in your lives and your work.

**Course Requirements:**

The work for the class combines class participation, intensive reading, and various types of writing. Class discussion will enable us to make connections between the material we are studying and your areas of interest. As your explorations of narrative progress, please feel free to propose readings and activities and to bring any additional material to the class that you feel might make it more meaningful.

Ground rules: Attendance is required, and more than two unexcused absences will adversely affect your grade in the course. You are expected to have completed the readings before the class for which they are assigned. Papers are due on deadline. Please no laptops, cell phones, etc. in class. Just bring your books, brain, heart and imagination.

**Texts (required editions; no substitutions please; at NYU Bookstore):**

Paley, Grace. I will give you stories.
Various handouts.

**You might also want to consult:**

Gifford, Donald and Robert J. Seidman. *Ulysses Annotated: Notes for James Joyce's Ulysses*. Berkeley, California: University of California Press, 2008. (This will be a great resource for writing papers because it provides information on many details and allusions.)

**Paper Requirements:** Writing includes four responses and three essays. Work must be handed in on time. Responses are important for my understanding of what you’re thinking about as you read, so it’s vital that you hand them in on deadline. They are also sources for your essays.

**Due Dates:**

- **Responses:** (500 words) 2/3, 2/10, 3/3, 4/23. **Please date and number your responses.**
- **Essays:**
  - Essay #1 (1500 words) 2/24
  - Essay #2 (1500-1800 words) 3/31
  - Essay #3 (1800-2000 words, depending on topic; we'll discuss) 5/11

**Required Format for Papers:** All essays must have a title. Every essay should be typed, double-spaced, and carefully proofread, with pages numbered. Please use 12-point font such as Times or Times Roman. When you quote from and cite your sources, you are expected to use the MLA citation format, preferably parenthetical documentation. All essays must include a list of Works Cited following the MLA format. See *MLA Handbook* or you can find MLA format online! Excellent site: [http://owl.english.purdue.edu/owl/resource/747/01/](http://owl.english.purdue.edu/owl/resource/747/01/).

To save paper, please put your Works Cited at the end of your paper; you do not need a separate page. **Paper format, grammar and proofreading count as part of the grade. Please be attentive!** Printed out copy only; no email (except in emergencies).

**For this class, what is a "response essay"?**

A response is a 500-word essay in which you explore a passage or idea in the text. Depending on how your mind works and how you connect with texts, you might start conceptually and look closely at the text to articulate and find evidence for this intuition or idea, or, you might do the opposite and start close to the text and move outward to arrive at your conclusions or ideas. Or you might develop an observation or intuition you have about the of the book. If you are a reader who starts with your feelings and intuitions about a text (I often do!), your job is not to write about what you feel, but to go back to the book and try to trace and articulate how this text produced those feelings. Try to read as a writer as well as a reader. I want to see you thinking aloud on the page, testing and pushing your ideas. Responses are for figuring out what you think and for taking intellectual risks. The tone should be "business casual," not full dress academic formality, but not complete informality either. Try not to be frothy or wordy. Less foam, more coffee! Please avoid perfunctory introductions and conclusions. I want to see you working out your ideas and working with the text.

As you are writing your response, you might find that you really get to your idea--that you get the hum, go into the zone, feel like you have found a way to explain something important about the reading--as you hit the second page (around 500 words). This is the time to keep going! Don't stop because you reach 500 words. Instead, work through the whole idea and then hand in YOUR BEST 500 WORDS!

I am also open to your undertaking experiments in your own prose that respond formally or stylistically to the form and styles we are reading. You can write as a writer, too. **Please date and number your responses so I can keep track of them.**
Academic Integrity:
As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website for a full description of the academic integrity policy: www.gallatin.nyu.edu/academics/policies/policy/integrity.html

Grading
Participation 15%, Responses 30%, Essays 55%

Preliminary Schedule
1/29  Introductions
      In-class writing

2/3   Reading due: Madame Bovary, Part 1, chapters 1-9 (all of Part 1)
      Writing due: Response #1--Identify and discuss a moment that indicates Emma’s perception and inner life. Also, think about how the novel works with time, which is sometimes compressed. Look at the January 16, 1852 letter and think about how Flaubert structures this novel. Remember, I want your best 500 words, reflecting your deepest ideas so far.
      Bring in to discuss: observations about Charles, Emma, his proposal, the wedding, the ball at Vaubyessard, the bourgeoisie, the role of literature, sensuality

2/5   Continued discussion of Part 1.
      Reading due: Madame Bovary, Part 1. Essay by Mario Vargas Llosa and Letters about Madame Bovary (in the Critical Section); essays on NYU classes.

2/10  Reading due: Madame Bovary, Part 2, chapters 1-10.
      Bring in a question and/or observation about the novel. Think about Homais, Léon, Rodolphe, the agricultural fair and the speeches (chapter 8), the role of language for Emma and in the text, and the importance of silence. Think also about the presentation of the story, the vantage point of point of view and the cross-cutting in chapter 8.
      Writing due: Response #2--Find a paragraph and analyze point of view, wording, etc. Or write on a particular idea that interests you. Use textual analysis to help you test your insights and develop your views. Remember that I am an eavesdropper on your dialogue with the text, and I need to see both sides of the conversation.

2/12  Reading due: Madame Bovary, Part 2, chapter 11-15 (end of Part 2).
      Also read Cohn on NYU Classes.

      Also read Banfield on NYU Classes.
      Recommended: Begin reading some of the critical essays at the back of the book. Read around and see who interests you, then read those essays. Continue developing ideas that you have been pursuing. Think about religion, illusion, Homais, imagery. For those of you who have read Don Quixote, have you noticed a relationship to this novel, and if so, what?
   Recommended: Continue reading some of the critical essays at the back of the book.
   Read around and see who interests you, then read those essays.
   Bring in ideas for your essay, along with references to evidence that you may use. The essay is five pages.

2/24 Introduction to Joyce
   Reading due: *Ulysses*, pages 2-23 (Telemachus); Essays on NYU Classes: Joyce Background and essays by Virginia Woolf (I will tell you titles)
   Writing due: Essay #1 (Please see format requirements above)
   What do you notice about Stephen? about his relationship w/ Buck Mulligan? about the text's language?

2/26 Reading due: *Ulysses*, pages 24-51 (Nestor and Proteus)
   Bring in passages to discuss.

3/3 Reading due: *Ulysses*, pages 54-115 (Calypso, Lotus-Eaters and Hades)
   Writing due: Response #3: What are you observing about Stephen? Bloom? How are you finding your way around this book? What are you noticing? What’s important? What do you notice about the time sequence of the first six chapters? When are they happening in relation to each other? What images are associated with Bloom?

3/5 Reading due: *Ulysses*, pages 116-150 (Aeolus)
   Think about the many styles in this windblown chapter. What do you make of them?

3/10 Reading due: *Ulysses*, pages 151-183 (Laestrygonians)
   What about Bloom’s lunch?

3/12 Reading due: *Ulysses*, pages 184-218 (Scylla and Charybdis)
   Stephen is back. What are the connections between this chapter and others? What’s with Stephen and Shakespeare?

3/17 & 3/19 SPRING BREAK This is a good chance to read ahead, ideally through chapter 11, and further, if you can, so that the next stretch will be a rereading rather than a first reading. Things start to go haywire, as you will see, in chapter 10 and beyond.

3/24 Reading due: *Ulysses*, Wandering Rocks (pages 219-255)
   What does Wandering Rocks tell you? What do you notice?

3/26 Reading due: *Ulysses*, Sirens (pages 256-291)
   What is happening to Bloom in this chapter? to language? What is happening in Sirens, both linguistically and dramatically?

3/31 Reading due: *Ulysses*, pages 292-345 (Cyclops)
   Writing due: Essay #2—This is not an essay of conclusions, but of reflections discussing some ideas that you’ve been thinking about and particular aspects of the text. I’m not looking for a grand synopsis. I will give you topics, but a good approach is to pick a chapter and explore it.
4/2  Reading due: *Ulysses*, pages 346-382 (Nausicaa)

TAKE A DEEP BREATH! INTENSE READING IS THIS WEEKEND. . .

4/7  Reading due: *Ulysses*, pages 383-428 (Oxen of the Sun)
Think about: What is being born here?

4/9  Reading due: *Ulysses*, pages 429-502 (Circe)
This is sort of a trip to the underground. What do you think is going on? What do you think is funny? What do you think the significance of these events are for Bloom and Stephen?

4/14 Reading due: *Ulysses*, pages 503-609 (Circe) (ditto Monday's questions)

4/16 Reading due: *Ulysses*, pages 612-665 (Eumaeus)
What is happening to Bloom and Stephen here?

4/21 Reading due: *Ulysses*, pages 666-737 (Ithaca)
Why do you think this chapter is presented like this?

4/23 Reading due: *Ulysses*, pages 738-783 (Penelope)
Writing due: Response #4. Your thoughts on Molly's chapter.


4/30 Reading due: Grace Paley, "The Contest" and "Love"

5/5  Reading due: Grace Paley

5/7  Last class—Conclusion, Paper Therapy, and Student Readings