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. You must format written work according to specifications below. 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.*
Paper Requirements: Writing includes three two-page Observation essays, a Long Observation essay, and two other essays. Work must be handed in on time. Observations 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:
Short Observations: (500 words) 1/31, 3/2, 4/20. Please date and number your observation essays.

Essays:
Essay #1 (1500 words) 2/21
Essay #2--Long observation (1500 words) 3/28 or 3/30 (your choice)
Essay #3 (1800-2000 words, depending on topic; we'll discuss) 5/4

Required Format for Papers: All essays must have a title. Every essay should be typed, double-spaced, and carefully proofread, with pages numbered. 1” margins on all sides. Please use 12-point font such as Times or Times Roman. When you quote from and cite your sources, use the MLA parenthetical documentation format. 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/. USE IT! DO NOT INVENT MLA!
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 with permission).

For this class, what is an "observation essay"?
A short observation 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 insight 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. Observation essays 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 overly general introductions (you are not in middle school anymore!!!!) and perfunctory conclusions that restate what you've already said or that return to an overly general idea. I want to see you working out your ideas about specific aspects of a text. Close reading is your goal!

As you are writing your observation essay, 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 observation essays 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%, Observations 30%, Essays 55%

**Preliminary Schedule**

1/24  Introductions

1/26  Reading due: *Madame Bovary*, Part 1, chapters 1-9 (all of Part 1)
      Bring in to discuss: observations about Charles, Emma, his proposal, the wedding, the ball at Vaubyessard, the bourgeoisie, the role of literature, sensuality

1/31  Continued discussion of Part 1.
      Writing due: Observation #1--Identify and discuss a moment that indicates Emma’s perception and inner life. Or, 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. Or 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. I want your best 500 words, reflecting your deepest ideas so far.

2/2  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.

      Also read Cohn on NYU Classes.

2/9  Reading due: *Madame Bovary*, Part 3, chapters 1-7. 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?

2/14  Reading due: *Madame Bovary*, Part 3, chapter 8-11 (end). 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 first essay, along with references to evidence that you may use. The essay is 1500 words.

2/16  Introduction to Joyce  
Reading due: *Ulysses*, chapter 1 (Telemachus). Essays on NYU Classes: Joyce 
Background and essays by Virginia Woolf (I will tell you titles)  
What do you notice about Stephen? about his relationship w/ Buck Mulligan? about the text's language?

2/21  Reading due: *Ulysses*, chapter 2 (Nestor)  
Writing due: Essay #1 (Please see format requirements above)

2/23  Reading due: *Ulysses*, chapter 3 (Proteus)

2/28  Reading due: *Ulysses*, chapter 4 (Calypso)

3/2  Reading due: *Ulysses*, chapter 5 (Lotus Eaters)  
What about Bloom’s lunch? 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?

3/7  Reading due: *Ulysses*, chapter 6 (Hades)  
Pay careful attention to point of view in this chapter, to the movement from Bloom's thoughts to his perceptions of the world outside. All hail Martin Cunningham!

3/9  Reading due: *Ulysses*, chapter 7 (Aeolus)  
Think about what Bloom and Stephen each experience at the office of the *Freeman*. How do others see them? Listen to the sounds in the text of the machines. Think about the many styles in this windblown chapter at the newspaper office. What do you make of them? Pay attention to the different kinds of rhetoric.

3/14 & 3/16 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.

3/21  Reading due: *Ulysses*, chapters 8 and 9 (Laestrygonians and Scylla and Charybdis)  
What about Bloom’s lunch? What do you think about his feelings about Molly at this point? What's the meat of this chapter? In chapter 9, Stephen is back. What are the connections between this chapter and others? What’s with Stephen and Shakespeare? What do you observe about Stephen's manner with his interlocutors and about his feelings about himself in this chapter? And
what about Bloom at the library? What is he doing there? What do you notice about his encounter with Stephen at the end?

3/23  Reading due: *Ulysses*, chapters 9 (Scylla and Charybdis) and 10 (Wandering Rocks)
What do you notice in Wandering Rocks? Pay attention to the comings and goings and crossings of various characters. Note the appearances, reappearances and connections.

3/28  Reading due: *Ulysses*, chapter 11 (Sirens)
In Sirens, at the bar, what is happening to Bloom? to language? What is happening linguistically, musically and dramatically? What about the Blind Stripling?

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. A good approach is to pick a chapter and explore it. Other topic suggestions, too, may appeal to your ways of thinking and approaching this book. Be brave, bold, adventurous and precise!

3/30  Reading due: *Ulysses*, chapter 12 (Cyclops)
Keep both eyes on Mr. Bloom. Think about how Bloom sees the world, and about vision in this book, the binocular and the monocular. What are your ideas about how the Cyclops episode in the *Odyssey* informs this chapter?

4/4  Reading due: *Ulysses*, chapter 13 (Nausicaa)
Fireworks. The language of advertising, romance, and popular culture. The dark stranger. Where does this chapter take your ideas and emotions? What about the narrative voice here? What is the narrator's relation to Gertie, to Bloom?

4/6  Reading due: *Ulysses*, chapter 14 (Oxen of the Sun)
Think about: What is being born here? Start reading Chapter 15 as soon as possible; it's a long one and much matters!

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

4/11  Reading due: *Ulysses*, chapter 15 (Circe)
This chapter is sort of a trip to the underworld. What do you think is going on? What do you think is funny? What do you think is the significance of these events psychically and actually for Bloom and Stephen? Think about guilt, identity, and fatherhood.

4/13  Reading due: *Ulysses*, chapter 15 (ditto Tuesday's questions)

4/18  Reading due: *Ulysses*, chapter 16 (Eumaeus)
What is happening to Bloom and Stephen here? Think about stories and lies.

4/20  Reading due: *Ulysses*, chapter 17 (Ithaca)
What do you think about the form of Chapter 17? What is the effect of presenting the chapter like this? What does Bloom notice? What about the keys? What are your thoughts about Bloom and Molly now, about Boylan, about this day so far for Bloom?
Writing due: Observation #3. If you are getting final paper feelings and ideas, please include them at the end as a supplement to your 500 words.

4/25  Reading due: *Ulysses*, chapter 18 (Penelope)
     Writing due: Your thoughts on Molly's chapter. Please write one or two paragraphs about your thoughts on Molly's chapter and the ending for this discussion. This isn't exactly an observation essay; it is a rumination, a thinking aloud on the page about where the novel leaves you.


5/2   Reading due: Grace Paley, "The Contest" and "Love"

5/4   Last class—Conclusion, Paper Therapy, and Student Readings.
     Writing due: Essay #3.