An introduction to the reading of narrative. In detailed consideration of particular texts in a range of genres, we will attempt to isolate some constituent elements of narrative before thinking about their interaction and interrelation. These elements will include: plot and narrative temporality, character, focalization and perspective, voice (as distinct from perspective), and free indirect style (as distinct from voice). Readings will include works by some of the following writers and filmmakers: Daniel Defoe, Laurence Sterne, Jane Austen, Herman Melville, Henry James, Virginia Woolf, Franz Kafka, James Joyce, William Faulkner, Eudora Welty, Lázló Krasznahorkai, Ingmar Bergman, and Robert Bresson.

Kevin Ohi

This course introduces students to questions that they might bring to the study of narrative works such as (but not limited to) novels, short stories, creative non-fiction, prose and film. We will learn strategies for interpreting the literary form of narrative texts and how to turn those insights into clear analytical essays. Finally, this course will introduce students to secondary criticism both as models for analysis and writing and as necessary to their own interpretive and analytical work. Like all sections of Studies in Narrative, this course is writing intensive. Texts may range from Robinson Crusoe to Virginia Woolf, Jane Austen to Sherlock Holmes.

Alyssa Bellows

What does it mean to read and to write critically? How can we learn to identify and to situate our own theories of reading? This course will pursue these questions by investigating versions of several fairy tales and the many critical responses to them. Texts will include classic tales, feminist versions, ecological versions, and tales used as political and social commentaries. In addition we will be reading critical analyses. We will consider the many genres used to present tales, including short fiction, poetry, drama, and film. Assignments will include five papers and one final revision.

Bonnie Rudner