Studies in Narrative  
Spring 2016

ENGL2133.02
This section of Studies in Narrative will mix philosophy (e.g., Heidegger, Agamben), contemporary theory (e.g., Derrida, Barthes, Kristeva, Nancy, Ranciere, Zizek), and contemporary novels by authors from all over the world (e.g., Kundera, Coetzee, Pamuk). Novels will be paired with theory to help students explore the narratives we read from complex conceptual vantage points. Post-structuralist, psychoanalytic, and cultural theory will be introduced. Writing itself is also a major component of this course; there will be 3-4 required essays. We will include writing workshops that focus on student essays as needed.
Frances Restuccia

ENGL 2133.04 Studies in Narrative
This course explores some basic questions about literature: why we study it, what goes into its production and consumption, what methods we use to read it, how we formulate the questions we ask of it. We begin by practicing close, attentive, and critical reading, then learn the basic terminology of literary analysis. We’ll examine the main literary theories, including new criticism, deconstruction, feminism, psychoanalysis, new historicism, and queer theory. Texts will include James Joyce, Dubliners; Charlotte Bronte, Jane Eyre; Henry James, The Turn of the Screw; Jack Clayton, dir., The Innocents (film); Kazuo Ishiguro, Remains of the Day; John Krakauer, Into the Wild.
Robert Stanton

ENGL2133.06
This course introduces students to questions, methods, and terms that they may bring to the study of narrative writing. Reading a variety of narrative texts, including novels, short stories, and graphic and nonfiction narratives along with critical and theoretical readings, we will work on shaping our insights into analytical essays that participate in the critical conversations that drive literary studies today. Like all sections of Studies in Narrative, this course is writing intensive, requiring four papers as well as shorter assignments. Authors include Jane Austen, Virginia Woolf, Sandra Cisneros, Alison Bechdel, and Joseph Conrad.
Aeron Hunt

ENGL2133.08 Studies in Narrative
Any text is a narrative, and we interpret texts by means of ideas. These ideas can be thought of as operating like pairs of glasses, by means of each of which we can view a particular text. Each pair of glasses can be thought of as a school of literary criticism, and so by ‘putting on’ each pair in turn, we are enabled to view a literary work by means of the ideas implicit in the particular school of literary criticism.

This class provides an introduction and overview into the world of literary theory in terms of narrative. By means of reading in historical texts concerning the various schools of literary and narrative theory, students will become familiar not only with many theories of literary criticism (including but not limited to Formal, Feminist, Marxist, Psychoanalytic, and Romantic), but also with the practical ways in which these forms of
criticism operate to illuminate narrative aspects of a particular text.

We will read *Huck Finn*, *Frankenstein*, and *The Dead* from various critical perspectives both to learn about narrative theories themselves and to experience how they operate.  
_Tom Kaplan-Maxfield_

**ENGL2133.10**  
This course will introduce students to the critical and theoretical concepts related to the study of narrative works. Our inquiry will consider how elements such as plot, narration, perspective, voice, and characterization shape narrative form. We will therefore engage not only with novels, short stories, creative nonfiction, and film (among other textual forms), but also with theoretical readings and literary scholarship. Moreover, as we enhance our interpretive skills, we will also focus on the craft of writing interpretive essays. Text may include works from the following writers and filmmakers: Mary Shelley, Jane Austen, Edgar Allan Poe, Herman Melville, Mark Twain, Henry James, William Faulkner, Flannery O’Connor, Christopher Nolan, and David Foster Wallace.  
_Scott Reznick_