

## PRINCIPLES OF LITERARY STUDY

<http://principles-s15.blogs.rutgers.edu>

Tuesdays, 2:50–4:10 p.m., in Murray 210; Wednesday recitations

Professor Andrew Goldstone ([andrew.goldstone@rutgers.edu](mailto:andrew.goldstone@rutgers.edu), Murray 019)

Office hours: Mondays 2:00–4:00

Miranda McLeod ([miranda.mcleod@rutgers.edu](mailto:miranda.mcleod@rutgers.edu), Murray 027)

Office hours: Tuesdays 5:30–6:30 and alternate Thursdays by appointment

William Welty ([william.welty@rutgers.edu](mailto:william.welty@rutgers.edu), Murray 027)

Office hours: Wednesdays 2:00–3:00 and alternate Fridays by appointment



### COURSE DESCRIPTION

This course introduces the skills and concepts of the study of fiction, focusing on the novel in English since 1800. Class sessions and assignments concentrate on identifying and interpreting the components of fiction: plot, genre, character, point of view, and narrative voice. The course also introduces key critical debates about the novel and history, narrative and cognition, and the status of genre. The goal of the course is for every student to make the transition from talking about *what it says* or *what happens* to making interpretive arguments about *how it works* and *what its meanings are*. Readings include novels, short stories, and scholarly essays. Regular short written exercises help to develop the skills needed to write the papers well.

### LEARNING GOALS

1. Master key concepts necessary to the analysis of fictional narrative in terms of form, genre, and style.
2. Develop proficiency in using detailed analysis of texts to support the interpretation of fictional narrative.
3. Master the conventions of written scholarly argument in literary studies.
4. Make convincing written interpretive arguments about fictional narratives.

This course satisfies the following Core Curriculum goals:

1. Arts and Humanities (AHP): Analyze arts and/or literatures in themselves and in relation to specific histories, values, languages, cultures, and technologies.
2. Writing and Communication (WCd): Communicate effectively in modes appropriate to a discipline or area of inquiry.

## REQUIREMENTS

### PARTICIPATION (10%)

Attendance and active, thoughtful participation in discussion are required. The Tuesday lectures will include a discussion component, and Wednesday recitations will be in seminar format. Discussion requires every student to take the intellectual risk of offering observations, ideas, and arguments in class in response to one another and to the instructors. You aren't supposed to know all the answers in advance, but you are required to make your best effort to figure things out as we go along, and to work with your classmates to help them do so as well. Lateness, lack of preparation, or disruptive behavior will affect the participation mark.

If you fall ill or miss class for a family emergency, please contact me as soon as possible; you can make up for an excused absence. Students can do work to make up for unexcused absences only at the instructors' discretion. The *maximum* participation mark if you have three unexcused absences from lecture or two from section is 3.0; if you have four from lecture or three from section, 2.0. Missing more than three sections without excuse will normally result in a failing grade for the course (not just a zero for participation).

### COMMONPLACING (5%)

Students are required to contribute to a coursewide blog on a weekly basis. This blog is a *common-place book*—that is, a collection of lightly annotated excerpts from the readings. Entries are due by 11 p.m. on Sundays, and should consist of an excerpt from the reading assigned for Tuesday. Grading: zero to two entries missing, 4.0; three to four entries missing, 2.0; five or more entries missing, 0.

### EXERCISES (10%)

Multiple short writing assignments are due Tuesdays on most but not all weeks of the semester. The typical assignment is a one-page paper answering a specific question with textual evidence, but there will be some variation. Grading: assignments will be graded using only integers and half-integers between 0 and 4.

### PAPER 1 (25%)

Five to six pages on a single text. Topics distributed in advance.

### PAPER 2 (30%)

Six to seven pages on a single text, citing at least one secondary source appropriately. Topics distributed in advance.

## FINAL EXAM (20%)

Short-answer questions on key concepts from the course, plus one essay question.

## GRADING STANDARDS

Grades will be given on the four-point scale as specified in the [Undergraduate Catalog](#). In converting the final numerical score to a letter, the equivalents in the Catalog are taken as the *maxima* of intervals open on the left and closed on the right. Thus A corresponds to scores strictly greater than 3.5 and less than or equal to 4.0, B+ to scores greater than 3.0 and less than or equal to 3.5, B to scores greater than 2.5 and less than or equal to 3.0, and so on. There are no “minus” grades. The general standards for grades are as follows:

A range (3.5, 4.0]: Outstanding. The student’s work demonstrates thorough mastery of course materials and skills.

B range (2.5, 3.5]: Good. The student’s work demonstrates serious engagement with all aspects of the course but incomplete mastery of course materials and skills.

C range (1.5, 2.5]: Satisfactory. The student’s work satisfies requirements but shows significant problems or major gaps in mastery of course material.

D (0.5, 1.5]: Poor or minimal pass. The student completes the basic course requirements, but the student’s work is frequently unsatisfactory in several major areas.

F [0, 0.5]: Failure. Student has not completed all course requirements or turns in consistently unsatisfactory work.

The final grade will be based on a numerical score but is subject to my discretion. Unsatisfactory work in all areas of the course will result in an F even if the numerical score corresponds to a passing grade. It is not possible to pass the course without completing both papers and the final.

## ACADEMIC INTEGRITY

Students and instructors have a duty to each other and to our community to abide by norms of academic honesty and responsibility. To present something as your own original writing when it is not is plagiarism. Plagiarism and other forms of cheating are serious violations of trust. Academic dishonesty, including plagiarism, will have severe consequences, in accordance with the University Policy on Academic Integrity and the Code of Student Conduct. For details about the University’s academic integrity policies, please see [academicintegrity.rutgers.edu](http://academicintegrity.rutgers.edu).

## STUDENTS WITH DISABILITIES

All reasonable accommodation will be given to students with disabilities. Students who may require accommodation should speak with me at the start of the semester. You may also contact the Office of Disability Services ([disabilityservices.rutgers.edu](http://disabilityservices.rutgers.edu); 848-445-6800).

## SCHEDULE

See “Readings” below for the bibliography of texts. The readings from Bal’s *Narratology* are all optional. Readings are listed on the day they are due, except for the very first class.

TUESDAY, JANUARY 20. NARRATIVE, STORY, PLOT.

Readings distributed in class:

“The Ant and the Cricket” and “The Fox and the Grapes” in Gibbs, *Aesop’s Fables*.

Painter, “The New Year.”

“A Little Fable” and “Before the Law” in Kafka, *The Complete Stories*.

Bal, *Narratology*, 3–13, 75–98.

WEDNESDAY, JANUARY 21. RECITATION.

(SUNDAY, JANUARY 25.)

*Make a commonplace-book entry by 11 p.m.*

TUESDAY, JANUARY 27. GENRE.

Conan Doyle, “A Scandal in Bohemia.”

Conan Doyle, “The Adventure of the Engineer’s Thumb.”

Conan Doyle, “The Adventure of the Speckled Band.”

Conan Doyle, “The Adventure of the Blue Carbuncle.”

Frow, *Genre*, 6–17, 124–31.

Bal, *Narratology*, 98–112.

*Exercise due: Conan Doyle, sjužet, fabula.*

WEDNESDAY, JANUARY 28. RECITATION.

TUESDAY, FEBRUARY 3. NARRATIVE DISCOURSE, IRONY.

Austen, *Pride and Prejudice*, through vol. 2, chap. 11.

Bal, *Narratology*, 15–29, 48–56.

WEDNESDAY, FEBRUARY 4. RECITATION.

TUESDAY, FEBRUARY 10. CHARACTER.

Austen, *Pride and Prejudice*, complete.

Gallagher, “The Rise of Fictionality.”

Bal, *Narratology*, 112–33, 201–14.

*Exercise due: “Fiction” in the OED.*

WEDNESDAY, FEBRUARY 11. RECITATION.

TUESDAY, FEBRUARY 17. FRAMES.

Shelley, *Frankenstein*, through vol. 3, chap. 4.  
Bal, *Narratology*, 48–56 (again), 56–71.  
*Paper 1 topics distributed.*

WEDNESDAY, FEBRUARY 18. RECITATION.

TUESDAY, FEBRUARY 24. TEXTUALITY.

Shelley, *Frankenstein*, complete, and appendices A and B.  
Mellor, “Choosing a Text of *Frankenstein* to Teach.”  
Poovey, “My Hideous Progeny.”  
*Exercise due: the principled essay introduction.*

WEDNESDAY, FEBRUARY 25. RECITATION.

TUESDAY, MARCH 3. POINT OF VIEW.

James, *What Maisie Knew*, through chap. 17.  
Bal, *Narratology*, 145–65.

WEDNESDAY, MARCH 4. RECITATION.

(FRIDAY, MARCH 6.)

*Paper 1 due.*

TUESDAY, MARCH 10. THEORY OF MIND.

James, *What Maisie Knew*, complete.  
Zunshine, *Why We Read Fiction*, 6–12, 16–36.  
*Exercise due: writing about knowing.*

WEDNESDAY, MARCH 11. RECITATION.

(MARCH 14–22. SPRING RECESS.)

TUESDAY, MARCH 24. STREAM OF CONSCIOUSNESS.

Woolf, *To the Lighthouse*, pt. 1.  
Auerbach, “The Brown Stocking.”

WEDNESDAY, MARCH 25. RECITATION.

TUESDAY, MARCH 31. FICTION, HISTORY.

Woolf, *To the Lighthouse*, complete.  
Bal, *Narratology*, 181–201.  
*Exercise due: Appropriating Auerbach.*

WEDNESDAY, APRIL 1. RECITATION.

TUESDAY, APRIL 7. HISTORY/FICTION.

Morrison, *Beloved*, 3–195.  
*Paper 2 topics distributed.*

WEDNESDAY, APRIL 8. RECITATION.

Watkins, “The Slave Mother.”  
May, *Fugitive Slave Law*, 37–45.  
*Exercise due: plotting history.*

TUESDAY, APRIL 14. MULTIPLE HORIZONS.

Morrison, *Beloved*, complete.  
Alexandre, “From the Same Tree.”  
Berger, “Ghosts of Liberalism.”

WEDNESDAY, APRIL 15. RECITATION.

TUESDAY, APRIL 21.

Bolaño, “Labyrinth.”  
Bolaño, “Mexican Manifesto.”  
*Exercise due: interpreting the interpreter.*

WEDNESDAY, APRIL 22. RECITATION.

(FRIDAY, APRIL 24.)

*Paper 2 due.*

TUESDAY, APRIL 28.

Munro, “Miles City, Montana.”  
Munro, “To Reach Japan.”

WEDNESDAY, APRIL 29. RECITATION.

Exam review.

FRIDAY, MAY 8, 12 P.M. FINAL EXAM.

Terms and one essay.

## READINGS

ISBNs are included to help students ordering books online.

- Alexandre, Sandy. "From the Same Tree: Gender and Iconography in Representations of Violence in *Beloved*." *Signs* 36, no. 4 (Summer 2011): 915–40. <http://www.jstor.org.proxy.libraries.rutgers.edu/stable/10.1086/658505>.
- Auerbach, Erich. "The Brown Stocking." In *Mimesis: The Representation of Reality in Western Literature*, translated by Willard R. Trask. Princeton: Princeton University Press, 1953. Online on Sakai.
- Austen, Jane. *Pride and Prejudice*. In *The Novels and Letters of Jane Austen*, edited by R. Brimley Johnson. 3–4 vols. New York: Holby, 1906. Internet Archive. This is the least terrible online text. The novel is spread over two volumes: **vol. 3** and **vol. 4**. The Oxford World's Classics print text is far superior.
- . *Pride and Prejudice*. Edited by James Kinsley. New York: Oxford University Press, 2008. ISBN: 9780199535569. There are online texts, but you are strongly discouraged from using anything other than this edition, in the print version.
- Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. 3rd ed. Toronto: University of Toronto Press, 2009. ISBN: 9780802096319. This text is not required, but I will be using its terminology. It is highly recommended.
- Berger, James. "Ghosts of Liberalism: Morrison's *Beloved* and the Moynihan Report." *PMLA* 111, no. 3 (May 1996): 408–20. <http://www.jstor.org.proxy.libraries.rutgers.edu/stable/463165>.
- Bolaño, Roberto. "Labyrinth." Translated by Chris Andrews. *New Yorker*, January 23, 2012.
- . "Mexican Manifesto." Translated by Laura Healy. *New Yorker*, April 22, 2013.
- Conan Doyle, Arthur. "A Scandal in Bohemia." In *The Adventures of Sherlock Holmes*. Online alternative available.
- . "The Adventure of the Blue Carbuncle." In *The Adventures of Sherlock Holmes*. Online alternative available.
- . "The Adventure of the Engineer's Thumb." In *The Adventures of Sherlock Holmes*. Online alternative available.
- . "The Adventure of the Speckled Band." In *The Adventures of Sherlock Holmes*. Online alternative available.
- . *The Adventures of Sherlock Holmes*. New York: Harper, 1902. Internet Archive. <http://archive.org/details/adventuressherlo3doylgoog>. Print alternative available.
- . *The Adventures of Sherlock Holmes*. New York: Dover, 2009. ISBN: 9780486474915. Online alternative available.
- Frow, John. *Genre*. London: Routledge, 2005. Excerpt on Sakai.
- Gallagher, Catherine. "The Rise of Fictionality." In *The Novel*, edited by Franco Moretti, 1:336–63. Princeton: Princeton University Press, 2007. [http://press.princeton.edu/chapters/s17\\_8150.pdf](http://press.princeton.edu/chapters/s17_8150.pdf).
- Gibbs, Laura, trans. *Aesop's Fables*. Oxford: Oxford University Press, 2008. Excerpt distributed in class.

- James, Henry. *What Maisie Knew*. New York: Scribner, 1908. Internet Archive. <http://archive.org/details/whatmaisieknewoojamegoog>. An acceptable online scan of James's revised edition of his novel. The Oxford World's Classics print edition is much better.
- . *What Maisie Knew*. New York: Stone, 1897. Internet Archive. <http://archive.org/details/whatmaisieknewoojamegoog>. This is *not* an acceptable text for this course, but it is an interesting document: James's first book edition of the novel.
- . *What Maisie Knew*. Edited by Adrian Poole. Oxford: Oxford University Press, 2009. ISBN: 9780199538591. Online alternative available, but this print edition is superior.
- Kafka, Franz. *The Complete Stories*. Edited by Nahum N. Glatzer. New York: Schocken, 1971. Excerpt distributed in class.
- May, Samuel. *The Fugitive Slave Law, and Its Victims*. New York: American Anti-Slavery Society, 1856. Internet Archive. <https://archive.org/details/fugitiveslavelaw1856mays>.
- Mellor, Anne K. "Choosing a Text of *Frankenstein* to Teach." In *Approaches to Teaching Shelley's Frankenstein*, edited by Stephen C. Behrendt, 31–37. New York: Modern Language Association, 1990. Online on Sakai.
- Morrison, Toni. *Beloved*. New York: Vintage, 2004. ISBN: 9781400033416.
- Munro, Alice. "Miles City, Montana." *New Yorker*, January 14, 1985. Online on Sakai.
- . "To Reach Japan." In *Dear Life: Stories*. New York: Vintage, 2013. Online on Sakai.
- Painter, Pamela. "The New Year." In *Micro Fiction: An Anthology of Really Short Stories*, edited by Jerome Stern, 50–51. New York: Norton, 1996. Copy distributed in class.
- Poovey, Mary. "My Hideous Progeny: Mary Shelley and the Feminization of Romanticism." *PMLA* 95, no. 3 (May 1980): 332–47. <http://www.jstor.org.proxy.libraries.rutgers.edu/stable/461877>.
- Shelley, Mary. *Frankenstein: A Romantic Circles Electronic Edition*. Edited by Stuart Curran. Romantic Circles, 2009. <http://www.rc.umd.edu/editions/frankenstein>. The only acceptable online text of the novel for this class. This is a scholarly edition with both the 1818 and 1831 texts. Students using this site should read [the 1818 version](#).
- . *Frankenstein, or, The Modern Prometheus: The 1818 Text*. Edited by Marilyn Butler. Oxford: Oxford University Press, 1993. ISBN: 9780199537150. Strongly recommended print edition with good notes.
- Watkins, Francis Ellen [Francis Ellen Watkins Harper]. "The Slave Mother: A Tale of the Ohio." In *Poems on Miscellaneous Subjects*, 40–42. Philadelphia: Merrihew & Thompson, 1857. Internet Archive. <https://archive.org/details/poemsonmiscellanooarp>.
- Woolf, Virginia. *To the Lighthouse*. Edited by Mark Hussey. New York: Houghton Mifflin Harcourt, 2005. ISBN: 9780156030472.
- Zunshine, Lisa. *Why We Read Fiction: Theory of Mind and the Novel*. Columbus: Ohio State University Press, 2006. Excerpt on Sakai.

## ACKNOWLEDGMENTS

I am grateful to Nicholas Gaskill, David Kurnick, Brad Evans, and Anne DeWitt for models and discussion.

This syllabus is available for duplication or modification for other courses and non-commercial uses under a [Creative Commons Attribution-NonCommercial 4.0 International License](#). Acknowledgment with attribution is requested.