

## Honors Principles of Literary Study: Prose

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MW 4 (Mondays and Wednesdays, 1:10 p.m.–2:30 p.m.) in HC-N106

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

Office hours: Mondays and Wednesdays, 2:30–4:30 in Murray 019 or by appointment

### COURSE DESCRIPTION

This course provides an intensive introduction to the skills and concepts of the study of fiction, focusing on the novel in English since 1800. Students will learn to move beyond talking about what *happens* in a story or what a text *says* to making interpretive arguments about *how texts work* and *what their meanings are*. Class sessions and assignments concentrate on identifying and interpreting the formal components of fiction, including genre, plot, character, point of view, and narrative voice, as they are found in English-language fictions by writers from Jane Austen to Toni Morrison. The course also introduces key critical debates about the novel and history, narrative and cognition, and the status of genre, preparing students to contribute to the scholarly conversation about literature.

As an Honors section, this course will require substantial reading in both primary and secondary texts every week. Class meetings will be in seminar format. The major assignments are three short papers and a final exam. In addition, brief exercises will help to develop the skills needed to write effective papers.

### LEARNING GOALS

1. Master key concepts necessary to the analysis of fictional prose 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. Become adept at effective, thoughtful participation in academic discussion.
4. Master the conventions of written scholarly argument in literary studies.
5. 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. 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 come to class prepared to join in a communal effort to figure things out. Lateness, lack of preparation, and disruptive behavior will affect the participation mark. To receive full credit for participation, you should speak thoughtfully in every class.

I do not permit the use of laptops, smartphones, tablets, or smartwatches in class. Their potential uses do not outweigh their power to distract from discussion. I will make exceptions for students who require accommodation for a disability.

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. If you miss three classes without excuse, the *maximum* participation mark you can receive is 3.0; if you miss four, 2.0. Missing more than four meetings without an excuse will normally result in a failing grade for the course.

### EXERCISES (10%)

Short, graded writing assignments are due Mondays on most but not all weeks of the semester.

### PAPER 1 (20%)

1500–1800 words on a single text. Suggested topics given in advance.

### PAPER 2 (20%)

1800–2100 words on a single text, citing at least one secondary source appropriately.

### PAPER 3 (20%)

1800–2400 words on a single text, citing at least two secondary sources appropriately.

### FINAL EXAM (20%)

Three hours, given in exam period. 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 work, demonstrating thorough mastery of course materials and skills.

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

C range (1.5, 2.5]: Satisfactory work, meeting requirements but indicating significant problems mastering the course materials and skills.

D (0.5, 1.5]: Poor or minimally passing work, meeting the basic course requirements, but frequently unsatisfactory in several major areas.

F [0, 0.5]: Failure due to unmet course requirements or 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 all three 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

I may adjust the schedule as the term goes on. The most up-to-date syllabus will always be available via [pls17.blogs.rutgers.edu/syllabus](http://pls17.blogs.rutgers.edu/syllabus). Unless otherwise noted, readings are required and should be completed before class. You are expected to have the reading, in print form, with you in class. If the reading is a secondary source I have distributed digitally, you may either print it out, or bring your written notes on it instead.

## WEDNESDAY, JANUARY 18. INTRODUCTION.

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

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

## MONDAY, JANUARY 23. PLOT.

Conan Doyle, “A Scandal in Bohemia.”

Bal, *Narratology*, 3–13, 75–98. We will read almost all of this book, but not in order.

## (TUESDAY, JANUARY 24.)

Last day to drop the course without a “W.”

## WEDNESDAY, JANUARY 25. GENRE.

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

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

Conan Doyle, “The Red-Headed League.”

Frow, *Genre*, 6–17, 124–31.

## MONDAY, JANUARY 30. NARRATIVE DISCOURSE.

Austen, *Pride and Prejudice*, vol. 1.

Bal, *Narratology*, 15–29.

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

## WEDNESDAY, FEBRUARY 1.

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

Bal, *Narratology*, 48–56.

Paper 1 topics distributed.

## MONDAY, FEBRUARY 6. CHARACTER.

Austen, *Pride and Prejudice*, through vol. 3, chap. 5.  
 Bal, *Narratology*, 112–33.  
 Gallagher, “The Rise of Fictionality.”  
*Exercise due*. “Ironic.”

## WEDNESDAY, FEBRUARY 8.

Austen, *Pride and Prejudice*, complete.  
 Bal, *Narratology*, 201–14.  
 Johnson, *Jane Austen*.

## MONDAY, FEBRUARY 13. FRAMES.

Shelley, *Frankenstein*, 3–68.  
 Bal, *Narratology*, 56–71.  
 Huddleston and Pullum, *Introduction to English Grammar*, chaps. 1–2.  
*Exercise due*. Grammar self-check.

## WEDNESDAY, FEBRUARY 15.

Shelley, *Frankenstein*, 3–118.

## MONDAY, FEBRUARY 20. TEXTUALITY.

Shelley, *Frankenstein*, complete, and appendices A and B.  
*Exercise due*. The principled essay introduction.

## WEDNESDAY, FEBRUARY 22.

Shelley, *Frankenstein*, continued.  
 Mellor, “Choosing a Text of *Frankenstein* to Teach.”  
 Poovey, “My Hideous Progeny.”

## (SATURDAY, FEBRUARY 25.)

Paper 1 due.

## MONDAY, FEBRUARY 27. POINT OF VIEW.

James, *What Maisie Knew*, chaps. 1–8.  
 Bal, *Narratology*, 145–65.

WEDNESDAY, MARCH 1. THEORY OF MIND.

James, *What Maisie Knew*, chaps. 1–15.  
 Zunshine, *Why We Read Fiction*, 6–12, 16–36.  
 Paper 2 assignment distributed.

MONDAY, MARCH 6.

James, *What Maisie Knew*, through chap. 22.  
*Exercise due.* Writing about knowing.

WEDNESDAY, MARCH 8. CONTRADICTIONS AND RESOLUTIONS.

James, *What Maisie Knew*, complete.  
 Rowe, *The Other Henry James*.

(MARCH 11–19. SPRING RECESS.)

MONDAY, MARCH 20. STREAM OF CONSCIOUSNESS.

Woolf, *To the Lighthouse*, pt. 1.  
 Last day to withdraw from the course with a “W.”

WEDNESDAY, MARCH 22.

Woolf, *To the Lighthouse*, pts. 1–2.  
 Auerbach, “The Brown Stocking.”

MONDAY, MARCH 27. FICTION AND HISTORY.

Woolf, *To the Lighthouse*, complete.  
 Bal, *Narratology*, 98–112.  
*Exercise due.* Doing more with evidence.

WEDNESDAY, MARCH 29.

Woolf, *To the Lighthouse*.  
 Optional: Bal, *Narratology*, 31–48, 133–45 (description, space).

(SATURDAY, APRIL 1.)

Paper 2 due.

MONDAY, APRIL 3. MEMORY, STORY, HISTORY.

Morrison, *Beloved*, 3–72.  
*Exercise due.* Embedding, again.

Paper 3 assignment distributed.

WEDNESDAY, APRIL 5.

Morrison, *Beloved*, 3–124.

Bal, *Narratology*, 181–201, 214–222.

MONDAY, APRIL 10.

Morrison, *Beloved*, 3–195.

Watkins, “The Slave Mother.”

May, *Fugitive Slave Law*, 37–45.

*Exercise due*. Plotting history.

WEDNESDAY, APRIL 12.

Morrison, *Beloved*, 3–235.

MONDAY, APRIL 17.

Morrison, *Beloved*, complete.

Alexandre, “From the Same Tree.”

*Exercise due*. Engaging with a scholarly argument.

WEDNESDAY, APRIL 19.

Holloway, “*Beloved*: A Spiritual.”

Berger, “Ghosts of Liberalism.”

Optional: Best, “On Failing to Make the Past Present.”

MONDAY, APRIL 24. GENRE REDUX.

Miéville, *The City & The City*, 3–156.

*Exercise due*. Annotated bibliography.

WEDNESDAY, APRIL 26.

Miéville, *The City & The City*, 3–211.

(SATURDAY, APRIL 29.)

Paper 3 due.

MONDAY, MAY 1.

Miéville, *The City & The City*.

TUESDAY, MAY 9.

Final exam, 12 p.m.–3 p.m.

## READINGS

ISBNs are included to help students ordering books online. The course texts are available at Barnes & Noble. They are also on reserve at Alexander Library. For my general advice about buying course books, see [andrewgoldstone.com/book-buying](http://andrewgoldstone.com/book-buying).

- 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*. Edited by James Kinsley. New York: Oxford University Press, 2008. ISBN: 9780199535569.
- Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. 3rd ed. Toronto: University of Toronto Press, 2009. ISBN: 9780802096319.
- 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>.
- Best, Stephen. "On Failing to Make the Past Present." *Modern Language Quarterly* 73, no. 3 (January 2012): 453–74. <http://mlq.dukejournals.org.proxy.libraries.rutgers.edu/cgi/doi/10.1215/00267929-1631478>.
- Conan Doyle, Arthur. "A Scandal in Bohemia." In *The Adventures of Sherlock Holmes*.
- . "The Adventure of the Engineer's Thumb." In *The Adventures of Sherlock Holmes*.
- . "The Adventure of the Speckled Band." In *The Adventures of Sherlock Holmes*.
- . *The Adventures of Sherlock Holmes*. New York: Dover, 2009. ISBN: 9780486474915.
- . "The Red-Headed League." In *The Adventures of Sherlock Holmes*.
- 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.
- Holloway, Karla F. C. "Beloved: A Spiritual." *Callaloo* 13, no. 3 (Summer 1990): 516–25. <http://www.jstor.org.proxy.libraries.rutgers.edu/stable/2931334>.
- Huddleston, Rodney, and Geoffrey K. Pullum. *A Student's Introduction to English Grammar*. Cambridge: Cambridge University Press, 2005. Excerpt available on Sakai.
- James, Henry. *What Maisie Knew*. Edited by Adrian Poole. Oxford: Oxford University Press, 2009. ISBN: 9780199538591.
- Johnson, Claudia L. *Jane Austen: Women, Politics, and the Novel*. Chicago: University of Chicago Press, 1988. Excerpt available on Sakai.
- 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.
- Miéville, China. *The City & The City*. New York: Del Rey, 2009.
- Morrison, Toni. *Beloved*. New York: Vintage, 2004. ISBN: 9781400033416.
- 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>.
- Rowe, John Carlos. *The Other Henry James*. Durham, NC: Duke University Press, 1998. Excerpt available on Sakai.
- Shelley, Mary. *Frankenstein, or, The Modern Prometheus: The 1818 Text*. Edited by Marilyn Butler. Oxford: Oxford University Press, 1993. ISBN: 9780199537150.
- 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/poemsonmiscellanooharp>.
- 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.

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