This course will look at narrative theory as a discursive construct and investigate some of the ways in which it is and can be used to examine various kinds of texts. We will explore both the different uses made **of** narrative by different intellectual disciplines, and the different claims these disciplines make **for** this use.

During the past 20 years, the study of narrative and narrative theory has begun to cut across an almost bewildering number of institutionally and methodologically segregated fields. No longer comfortably housed within its traditional domains—the literary, religious, or historiographic—narrative, both as a subject and analytic tool, has now crossed the boundaries of semiotics, psychoanalysis, ethnography, legal studies, cognitive science, visual arts, film studies, philosophy, political theory, marxism, feminism, and other discursive terrains.

What is particularly interesting from a cross-disciplinary and meta-critical perspective are not only the diverse ways in which certain consistent or "central" questions are formulated and answered—the ontology of "story,"etc.—but the ways in which these various inquiries are carried out in almost disciplinary isolation, in ignorance of intersecting concerns, methodologies, and criteria. This institutional insularity also affects basic modes of inquiry: the gathering, cataloguing, and contextualization of primary research materials tends to be limited to existing paradigms of inquiry and divisions of knowledge. Consequently, the interdisciplinary study of narrative and narrative theory has been limited by certain discipline-based presuppositions, conventions, and hypotheses. This course—which cuts across traditional distinctions between disciplines and fields within the social sciences and humanities—will attempt to begin to address, comment upon, and go beyond these limits.

To do this, to be able to examine narrative and narrative theory from a critical, "meta-disciplinary" perspective, requires one to interrogate those discursive strands, those isolationist manoeuvres, that reinforce the various "supervisory" discipline's "integrity" and control. One must question certain unexamined presuppositions that underlie the various ways narrative is defined and used—to investigate, for instance, literary studies' concern with form, history's with explanation, law's with evidence, psychoanalysis' with coherence, feminism's with difference, philosophy's with temporality and/or referentiality, and so on.

Such a self-reflexive and multi-disciplinary examination of narrative may result, I believe, in something valuable both for the study of "story" itself (if one might provisionally posit such a "thing") and for the uses and claims made for "stories" by the various disciplines. To place an examination of narrative as ordering or "plotting" evidence in legal cases against an examination of "emplotment" in fictive discourse, for example, serves both to scrutinize the uses made of narrative and the claims made for it. Are legal cases, at some level, judged by aesthetic criteria? Do fictive plots call for juridical consent and reasonable doubt?

This course will attempt to examines and reassess these kinds of theoretical questions in light of analyses of various kinds of "texts," representing some of the different fields under discussion: say, history and psychoalysis; but we could explore other disciplinary formations instead-law, philosophy, political science, anthropology, etc., if the members of the class so desire.

DATE	TOPIC	READINGS	SEMINAR
1/12	Intro	Passages for discussion Saki, "The Open Window	
1/ 19	Narrative Theory / Intro	Aristotle, <i>Poetics</i> , Sections: 6-11, (Richter, <i>Critical Tradition</i> , Ryan, Marie-Laure. <i>Possible Worlds, Artificial Intelligence, and Narrative Theory</i> , pp. 1-3.  Kroeber, Karl. <i>Retelling / Rereading: The Fate of Storytelling in Modern Times</i> , pp. 1-14, 41-58.  Prince, "Narratology," <i>Hopkins Guide</i> Barthes, "Introduction to the Structural Analysis of Narratives" Kreiswirth, "Tell Me A Story," pp. 61-87. Brooks, Peter. <i>Reading for the Plot</i> , pp. 3-36.	-
	History, Fiction, Narrative	O'Neill, Patrick, <i>Fictions of Discourse: Reading Narrative Theory,</i> 11-57 {Sophocles, <i>King Oedipus</i> } Toolan, "Preliminary Orientations"	
2/ 2	Story / Discourse	*Sternberg, "What is Exposition? An Essay in Temporal Delimitation" *Smith, "Narrative Versions, Narrative Theories" (KS) *Culler, "Story and Discourse in the Analysis of Narrative"(LG) Goodman, "Twisted Tales; or, Story, Study, and Symphony Goodman, "The Telling and the Told" Chatman, "Reply to Barbara Herrnstein Smith" {Genesis 20 - 22, "Abraham and Issac"} {Byatt, "Narrate or Die"} {Phillips, "The Latest Weapon: Narrative"}	
2/ 9	Order / Narrator/	Plato, The Republic (excerpts)	

	Focalization	Toolan, "The Articulation of the Narrative Text I,"pp. 47-84, 119-129 O'Neil, <i>Fictions of Discourse</i> , 42-47 [from Jan 26], 58-106	
2/ 16	Fiction / History	*White, "The Value of Narrativity in the Representation of Reality" *Genette, "Fictional Narrative, Factual Narrative" Cohn, "Fictional vs Historical Lives: Borderlies and Borderline Cases" *Sternberg, "Fiction and History"	Craig
3/ 1	Historiography	Ritter, "Historicism," "Historiography," "History," Narrative" *Dray, "The Nature and Role of Narrative" Polkinghorne, "History and Narrative" Stanford, "Narrative" *Norman, "Telling it Like it Was" *Mink, "History and Fiction as Modes of Comprehension" *Mink, "Narrative Form as a Cognitive Instrument"	
3/ 8	Historiography	Berkhofer, "Narratives and Historicization" Berkhofer, "Historical Representation and Truthfulness" Berkhofer, "Emplotment: Historicizing Time" Berkhofer, "Politics and Paradigms" Bruner, "Ethnography as Narrative"	Liz
3/ 16 6:30pm	Psychoanalysis	Brooks, Peter, "The Idea of a Psychoanalytic Criticism" Brooks, Peter, "Reading for the Plot" (from Jan 19) Brooks, "Freud's Masterplot"	Rick
3/ 22	Psychoanalysis	Schafer, "Narration in the Psychoanalytic Dialogue" Meltzer, "Unconscious" Felman, "Turning the Screw of Interpretation"	Caitlin
3/ 31 3:00	Psychoanalysis/ Feminism	Walkup, "Narrative in Psychoanalysis: Truth? Consequences?" DeLauretis, "Desire in Narrative" Friedman, "Spatialization: A Strategy for Narrative" Winnett, "Coming Unstrung: Women, men, Narrative, and Principles of	Kirsten
		sure	
4./11	summing up	Kreiswirth, "Tell me a Story" (again); and "Merely Telling Stories?" Sternberg articles (again)	