

Required Texts:

Donald Barthelme, selected stories
Don DeLillo, *Libra*
Philip K. Dick, *Do Androids Dream of Electric Sheep*
William Faulkner, *The Sound and the Fury*
Ernest Hemingway, *The Sun Also Rises*
Vladimir Nabokov, *Lolita*
Cormac McCarthy, *No Country for Old Men*
Thomas Pynchon, *The Crying of Lot 49*
Philip Roth, *The Plot against America*
Gertrude Stein, *t.b.a.*
Edith Wharton, *Ethan Frome*
Virginia Woolf, *To the Lighthouse*

Readings: The course is conceived as an overview of Modernism and Post-Modernism from the point of view of working writers interested in their craft and their own historical backgrounds as stylists. The workload is designed for reasonable coverage of works and periods. In the case of significant texts not incorporated into class sessions, we will rely on the collective curiosity and energy of the group and on individual contributions.

Assignments: The assignments will consist of stylistic exercises—mainly imitations or “translations” of the writers we read—as well as work of your own.

- All assignments must be delivered either in hard copy to the workshop on the day of class or, preferably, twenty-four hours in advance, through the class listserv: MFA-POMO@Camden.rutgers.edu
- Your individual responses to the work read and discussed in class should be sent both to the writer and directly to me at barbarese@camden.rutgers.edu.

My preference is that all assignments and original work be available to the class with sufficient lead-time to permit perusal and printout before the next meeting.

WEB POSTS and E-HANDOUTS are primary and secondary texts of handout length that are available as downloads in Adobe Acrobat[®] or Microsoft Word[®] format from http://crab.rutgers.edu/~barbares/MFA%20PoMo/mfa_craft_workshop-PoMo.html This resource will grow during the semester, and I may occasionally also distribute texts, often the same ones, through the course listserv address.

Additional expectations and procedures

- Copying: You are responsible for the distribution of your assignments and original work prior to class. If for any reason you are unable to distribute the work electronically, bring hard copies.
- Lateness. Late work may be penalized.

- Attendance is expected at all sessions. Significant absences will undoubtedly affect your grade in the course. Please come prepared to participate.
- Academic Honesty. The strictures governing plagiarism and academic dishonesty will be in effect and strictly observed.
- Special Note on copying: The RUC's listserv address for our course is as follows: MFA-POMO@Camden.rutgers.edu

Anything requiring gang-distribution to the entire workshop may be sent through the listserv address as an attached file or a message-embodied text; it may also be posted on the website. All e-texts, therefore, should be sent and downloadable at least twenty-four hours before we meet, i.e. by Sunday afternoon or Monday morning.

- Texts to be emailed to barbarese@camden.rutgers.edu:
 1. Your responses to the work of your classmates.
- Texts for general electronic distribution to MFA-POMO@Camden.rutgers.edu :
 1. Assignments.
 2. Original work.

My final assessment of your work will be based on the following proportions:

- Assignments: 40%
- Original work: 60%

Though the syllabus reflects as accurately as possible projected expectations and assignments, these expectations and assignments may be amended, extended or modified; so keep your syllabus handy.

Session 1: Wednesday, 8 September

- Introductions
- Reading: T.S. Eliot, "Ulysses, Order, and Myth" (*Webpost*)
- Reading: Henry James on the novel (*Webpost*)
- What Modernism (Said It) Was

Session 2: 16 September: Modernism I

- Introduction to Stylistics
- Reading: Edith Wharton, *Ethan Frome*
- Reading: Wharton, "Roman Fever" (*Webpost*)

Session 3: 23 September: "Classic" Modernism

- Reading: Hemingway, *The Sun Also Rises*
- Secondary Reading: Virginia Woolf, "An Essay in Criticism" (*Webpost*)
- Secondary Reading: Dwight McDonald, "Ernest Hemingway" (*Webpost*)

Session 4: 30 September: "Classic" Modernism II

- Reading: Woolf, *To the Lighthouse*

- *Reading:* Gertrude Stein, *t.b.a.*
- Assignment due: Imitating Hemingway

Session 5: 4 October: The Novel as History

- Reading: Fitzgerald, *t.b.a.*
- Assignment due: Translating Hemingway into Fitzgerald and Fitzgerald into Hemingway

Session 6: 11 October Home-Grown Modernism Faulkner

- Reading: Faulkner, *The Sound and the Fury*
- Reading: Faulkner, stories (*t.b.a.*)
- Assignment: Imitating Faulkner and Woolf

Mid-Century: Post-Modernism

Session 7: 18 October Early Post-Modernism

- Reading: Vladimir Nabokov, *Lolita* †
- Assignment: Reader(s) *t.b.a.*
- Post-Modern Theory: psychoanalytic criticism (Bloom)

Session 8: 25 October: The Sixties

- Reading: Pynchon, *The Crying of Lot 49*
- Reading: Pynchon, “Entropy” (*Webpost*)
- Reading: poems of Corso, Ginsberg, O’Hara, Ashbery *
- Assignment: Reader(s) *t.b.a.*

Session 9: 1 November: Short Fiction

- Reading: Barthelme, *t.b.a.* (*Webpost*)
- Reading: O’Brien, “The Things They Carried”
- Reading: Cheever, “The Swimmer”
- Reading: Zoline, “The Heat Death of the Universe”
- Assignment: Reader(s) *t.b.a.*

Session 10: 8 November: Truthiness: Post-Modern Journalism, Fiction, Metafiction

- Reading: Michael Herr, excerpt from *Dispatches* (*Webpost*) †
- Reading: *t.b.a.*
- Assignment: Reader(s) *t.b.a.*

Session 11: 15 November: Speculative Fiction

- Reading: Dick, *Do Androids Dream of Electric Sheep* †
- Lethem, “Five Fucks” (*webpost*)

† Wherever possible—as here—we will be comparing certain texts to their cinematic adaptations.

* Time permitting.

- Assignment: Reader(s) t.b.a.

*** 22-28 November Thanksgiving Break ***

Session 12: 29 November: “All Plots Tend Deathward”: Don DeLillo

- Reading: DeLillo, *Libra* †
- Reading: Frank Lentricchia, “Don DeLillo” (*Webpost*)
- Assignment: Writing “History”

Session 13: 6 December: Counterfactual History and “Autobiography”

- Reading: *Watchmen*. †
- Reading: Roth, *The Plot against America*

Session 14: 13 December: Fiction as History

- Reading: McCarthy, *No Country for Old Men* †
- Summations.

Film Adaptations:

Nabokov’s *Lolita*

Moore, *Watchmen*

McCarthy, *No Country for Old Men*

Dick, *Do Androids Dream . . .*

Herr, *Dispatches*

Lolita (Kubrick, 1962), *Lolita* (Lyne, 1997)

Watchmen (2009)

No Country for Old Men (Coens, 2006)

Blade Runner (Scott, 1979)

Apocalypse Now (Coppola, 1978)