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Required Texts:

Truman Capote, *Breakfast at Tiffany's*  
Don DeLillo, *Libra*  
Ralph Ellison, *Invisible Man*  
William Faulkner, *t.b.a.*  
F. Scott Fitzgerald, *The Great Gatsby*  
Ernest Hemingway, *The Sun Also Rises*  
Zora Neale Hurston, *Their Eyes Were Watching God*  
Nella Larsen, *Passing*  
Jay MacInerney, *Bright Lights, Big City*  
Norman Mailer, *The Armies of the Night*  
Vladimir Nabokov, *Lolita*  
Flannery O'Connor, selected stories  
Thomas Pynchon, *The Crying of Lot 49*  
Philip Roth, *The Plot against America*  
Gertrude Stein, *Three Lives*  
Edith Wharton, *Ethan Frome*

Opening Webposts:

T.S. Eliot, "Tradition and the Individual Talent," "Ulysses, Order, and Myth"  
Henry James, "The Art of Fiction"  
Virginia Woolf, "An Essay in Criticism"  
Dwight McDonald, "Ernest Hemingway"  
Edith Wharton, "Roman Fever"

Assignments: You will be required to produce three papers and one brief synopsis of your seminar paper.

- The papers: a written version of your seminar report (4-5 keyboarded pages) (20%), a short (7-9 page) paper (20%), and a final (15–20 page) research paper (50%). The final paper may be an amplified and extensively revised version of your seminar report and should concentrate on at least one of the principal texts or authors we encounter. Of your three papers, one should be a detailed stylistic analysis of one of the texts or an application of a specific theoretical position or approach to a specific text; the second short paper should be a close reading and analysis of one or more passages from any of the assigned texts, supported, where appropriate, by research.
- The seminar synopsis (10%): a 2-3 page abstract due on the evening of your report. You may either distribute it in hard copy to the workshop or twenty-four hours in advance, through the class listserv: [grad-am-novel@camden.rutgers.edu](mailto:grad-am-novel@camden.rutgers.edu)
- All papers and synopses must be delivered to me in printed and electronic form. Electronic copies should be sent to [barbares@camden.rutgers.edu](mailto:barbares@camden.rutgers.edu).

Readings: 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.

Seminar Papers. Be ready to distribute individual xeroxed or dittoed copies of your reports for each member of the class for circulation at the time of your report. This work must be typed, always double-spaced, and must be prepared for distribution on the evening of your presentation. We will post these seminar reports on the class website for a brief period of time to ensure that the entire class has the opportunity to read and critique each of them. My preference is that seminar reports be available to the class with sufficient lead-time to permit perusal and printing out of copies before the next meeting—but this is a preference only.

WEB POSTINGS and E-HANDOUTS are primary and secondary texts of handout length that are available as downloads in Adobe Acrobat<sup>®</sup> or Microsoft Word<sup>®</sup> format from [http://crab.rutgers.edu/~barbares/20th%20C%20Fiction/20th\\_C\\_Fiction\\_index.html](http://crab.rutgers.edu/~barbares/20th%20C%20Fiction/20th_C_Fiction_index.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 seminar reports prior to your presentation. If for any reason you are unable to distribute your report electronically, come prepared with enough 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: [grad-am-novel@camden.rutgers.edu](mailto:grad-am-novel@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. Caveat: try not to push deadlines when using this resource since many of us may not have access at critical moments, may only be able to access email from home, or may simply not remember to check. All e-texts, therefore, should be sent and downloadable at least twenty-four hours before we meet, i.e. by the afternoon of the Tuesday before our class.

- Texts to be emailed to [barbares@camden.rutgers.edu](mailto:barbares@camden.rutgers.edu):
  1. Your two short essays, your final paper, and your synopsis.
- Texts for general electronic distribution to [grad-am-novel@camden.rutgers.edu](mailto:grad-am-novel@camden.rutgers.edu):
  1. Seminar synopses
  2. Bulletins, announcements, notices of changes, and handouts.

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: 17 January

- Introductions
- What Modernism (Said It) Was
- The Styles of Twentieth Century Fiction
- Reading: T.S. Eliot, “Tradition and the Individual Talent” and “Ulysses, Order, and Myth” (*Webpost*)
- “Tradition” and its Meanings

Session 2: 24 January Early Modernism

- Reading: Edith Wharton, *Ethan Frome*
- Reading: Wharton, “Roman Fever” (*Webpost*)
- Reading: Henry James on the novel (*Webpost*)
- Seminar Paper \_\_\_\_\_

Session 3: 31 January “Experimental” or “Classic” Modernism

- Reading: Stein, “The Good Anna,” in *Three Lives*
- Reading: Hemingway, *The Sun Also Rises*
- Secondary Reading: Virginia Woolf, “An Essay in Criticism” (*Webpost*)
- Secondary Reading: Dwight McDonald, “Ernest Hemingway” (*Webpost*)
- Suggested Topic: Woolf Unfair to Hemingway?
- Seminar Paper \_\_\_\_\_

Session 4: 7 February Romanced Modernism

- Reading: Fitzgerald, *The Great Gatsby*
- Topic: Why Eliot Loved Fitzgerald: “Mythopoesis” and Modernism
- Seminar Paper \_\_\_\_\_

Session 5: 14 February Home-Grown Modernism

- Reading: Hurston, *Their Eyes Were Watching God*
- Reading: Nella Larsen, *Passing* or Toomer, stories (*t.b.a.*)\*
- Suggested Topic: Modernism and the Harlem Renaissance
- Seminar Paper \_\_\_\_\_

Session 6: 21 February Home-Grown II: Faulkner’s South

- Reading: Faulkner, *t.b.a.*
- Reading: Faulkner, stories (*t.b.a.*)
- Seminar Paper \_\_\_\_\_

Session 7: 28 February Mature or Mid-Century Modernism

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\* Depending on availability.

- Reading: Ellison, *Invisible Man*
- Suggested topics: Ellison and “Mythic Method”; Bellow’s *Seize the Day*
- Seminar Paper \_\_\_\_\_

Session 8: 7 March: The More or Less Conventional

- Reading: Capote, *Breakfast at Tiffany’s*
- Reading: A selection of short stories (*t.b.a.*)
- Seminar Paper \_\_\_\_\_

**\*\*\* 11-19 March – Spring Break \*\*\***

Session 9: 21 March: Style Triumphant

- Reading: Vladimir Nabokov, *Lolita*
- Seminar Paper \_\_\_\_\_
- Seminar round-table: Research Paper topic discussion

Session 10: 28 March: Post-Modernism: The Truth Out Where?

- Reading: Pynchon, *The Crying of Lot 49*
- Reading: Pynchon, “Entropy” (*Webpost*)
- Suggested topics: What is Post-Modernism?
- Seminar Paper \_\_\_\_\_

Session 11: 4 April: Truthiness

- Reading: Michael Herr, excerpt from *Dispatches* (*Webpost*)
- Reading: Mailer, *The Armies of the Night*
- Suggested topics: Post-Modern Journalism, Fiction, Metafiction, and the New Journalism
- Seminar Paper \_\_\_\_\_

Session 12: 11 April Intersections

- Reading: MacInerney, *Bright Lights, Big City*
- Suggested Topics: Extending the boundaries of Texts: Adaptations
- Seminar Paper \_\_\_\_\_

Session 13: 18 April “All Plots Tend Deathward”: Don DeLillo

- Reading: DeLillo, *Libra*
- Reading: Frank Lentricchia, “Don DeLillo” (*Webpost*)
- Suggested topic: The Novel as History
- Seminar Paper \_\_\_\_\_.

Session 14: 25 April

- Reading: *Watchmen* (on library reserve).
- Reading: Roth, *The Plot against America*
- Seminar Paper \_\_\_\_\_.
- Last class. Summations.

Session and Date	Assignments Due	Reading	Report / PR#
1. 17 January	Introductions		
2. 24 January	Early Modernism	Wharton, James	_____
3. 31 January	Experimental Modernism	Stein, Hemingway	_____
4. 7 February	Romanced Modernism	Fitzgerald	_____
5. 14 February	Home Grown Modernism	Hurston, Toomer	_____
6. 21 February	Home Grown II	Faulkner	_____
7. 28 February	Mid-Century Modernism	Ellison	_____
8. 7 March	Conventional Modernism	Nabokov, Capote	_____

**\*\*\*\*\* 11-19 March — Spring Break \*\*\*\*\***

9. 21 March	Style Seminar round-table: Research topic discussion	Nabokov	_____
10. 28 March	Post-Modernism	Pynchon	_____
11. 4 April	“Truthiness”	Mailer, Herr	_____
12. 11 April	Intersections	MacInerny, O’Brian	_____
13. 18 April	Deathward	DeLillo	_____
14. 25 April	Last Class.	Final Project Report	_____

Proofreader's Marks

Barbarese

MARK	EXAMPLE	Meaning
# ↘ #	# infact, ofcourse alot, eventhough	Divide the words or syllables where the mark appears.
⊘	thier, sepevate	The word is misspelled.
∟	I believe in Love.	Lower the case.
o	Although, he is tall . . .	Pull the punctuation mark.
⌋	He returned back home.	Delete the word.
⌋ ⌋ m or n	double^talk, well^groomed and, ^ if you can believe it^, he . . .	Insert a hyphen. Insert dashes (each is two hyphens wide).
~ T <sub>2</sub>	to boldly go where no man . . . It is a universally acknowledged truth . . .	Transpose elements.
=	<u>i</u> hate quiche.	Upper-case the underlined letter.
¶	Tom's most well, now, and got his bullet around his neck . . .	Make a new paragraph here.
∧ ,	During the whole of a dull ^dark^ and soundless day . . .	Insert punctuation.
N.S., <i>logic</i> . logic is off		Non Sequitur:
W.W., W.C. N.S.W., <i>diction</i>		Wrong word, word choice, No such word, diction
CS	The film was good, however, the Grimms' version was far better.	Comma splice
Frag	Although, it was a good movie and I enjoyed it.	Fragment

**Things to remember:**

1. No title pages in essays. No covers.
2. Avoid using "vs." or "versus" in titles (e.g., "Cinderella vs. Snow White")
3. Avoid **boldfacing**.
4. Always double-space printer output.
5. Use a colon to introduce lists, quotations or citations.
6. *Italics* for titles of novels, long poems, plays. Quotations for short titles.
7. Paginate your work