

**Required Texts:**

- Capote, *Breakfast at Tiffany's*, Vintage, 0-679-74565-3 †  
 DeLillo, *Libra*, NY: Penguin, 0-14-015604-6  
 Dick, *Ubik* Vintage 0-679-73664-6  
 Erenreich, *Nickel and Dimed* (Henry Holt/Owl) 0-8050-6389-7  
 Herr, *Dispatches* (Vintage) 0-679-73525-9 †  
 McCarthy, *No Country for Old Men* (Vintage) 0-375-70667-4  
 Moore and Gibbons, *Watchmen* 0-930289-23-4  
 Moore and Lloyd, *V for Vendetta* 0-930289-52-8  
 Morrison, *Beloved* (Penguin) 0-452-28062-1  
 Nabokov, *The Annotated Lolita* 0-679-72729-9  
 Pickering, *Fiction 100*, Latest edition (Prentice Hall), 0-13-014328-6.  
 Pynchon, *The Crying of Lot 49*, NY: Harper and Row 0-06-091307-X  
 Roth, *The Plot against America* (Houghton Mifflin) 0-618-50928-3  
 Wilson, *Fences* (Penguin) 0-452-26401-4 †

**The major assignments:**

Quizzes:	Occasional (10%)
Mid-term:	20%
Final Paper:	5-8 pages (20%)
Final Exam	50%

- **Assignments.** All written assignments done at home must be keyboarded and given to me in electronic and hard copy. Send your essays as attachments, preferably in Microsoft Word, to [barbarese@camden.rutgers.edu](mailto:barbarese@camden.rutgers.edu). Name your essay according to the following format:  
 [YourLastName].doc
- **Quizzes.** Expect them about once each week. There are no make-up quizzes.
- **Exams.** Both mid-term and final will include some objective questions. The final essay may be designed as an in-class writing assignment and assessed as part of the total final examination grade, so stay tuned.
- **Lateness.** Unexcused late work may be returned unread and may be subject to a penalized for each day of lateness.
- **Attendance** is expected at all sessions. Three or more absences will undoubtedly affect your grade in the course. Come prepared to participate.
- **Academic Honesty.** The university guidelines and procedures governing plagiarism and academic dishonesty will be strictly observed. Plagiarism is theft and will result in an F for the course.
- **Listerv and Website.** Occasionally I will communicate with the entire class by email, often attaching work to be read for class, exercises and assignments, or announcements. The RUC's listserv address for our course is as follows:

[recamwrit@camden.rutgers.edu](mailto:recamwrit@camden.rutgers.edu)

Do not send anything to this address unless instructed by me.

† On order.

- Formatting. Your written work must be keyboarded and formatted according to the model that follows on pages 4-5 of this syllabus. Do not add a cover page of any kind, substitute boldfacing for italics or underlining, or justify the right margin. Under no circumstances present work that does not have your name on it.
- We also have a course website, which you can access through my webpage at <http://crab.rutgers.edu/~barbares/>. Once there, follow the link on the left navigation pane to Recent American Writing

\*

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

Session 1: 23 January

- Introductions

Session 2: 30 January : No class

Session 3: 6 February: The Sources

- Reading: Nabokov, *Lolita* \*

Session 4: 13 February: The Sources II

- Capote, *Breakfast at Tiffany's* \*†
- O'Connor, "A Good Man is Hard to Find" (*Fiction 100*)
- Selby, "Tra-La-La" (*webpost*)

Session 5: 20 February: Post-Modernism I

- Pynchon, *The Crying of Lot 49*
- Pynchon, "Entropy," from *Slow Learner* (*webpost*)

Session 6: 27 February: Seventies Short Fiction

- Reading: Dick, *Ubik*
- Reading: Zoline, "The Heat Death of the Universe" (*webpost*), stories by Oates, Beattie, Mason (*t.b.a.*)

Session 7: 5 March: Poetry and Drama

- Reading: Morrison, *Beloved* \*
- Reading: Poems by Brooks, Plath, Dove (online)

Session 8: 12 March:

- Mid-term Examination

\*\*\* 15-23 March Spring Break \*\*\*

---

\* *Lolita* (1962); *Lolita* (1997)

\* *Breakfast at Tiffany's* (1961)

\* *Beloved* (1998)

## Session 9: 26 March: The 80s

- Reading: DeLillo, *Libra*
- Herr, “Khe Sahn,” from *Dispatches* †\*

## Session 10: 2 April: Drama

- **Wilson, *Fences*** \*†
- Mamet, *Glengarry Glen Ross* \*
- *Heathers* (1990)

## Session 11: : Nonfiction, and Literary Journalism

- West, “The Power of 21”; Kidder, “Flying Upside Down” (webposts)
- Reading: Erenreich, *Nickel and Dimed*

## Session 12 16 April: The Graphic Novel

- **Reading: *V* (Alan Moore)** \* †
- **Reading: *Watchmen*** †

## Session 13: 23 April Post-9/11

- Reading: Roth, *The Plot against America*

## Session 14: 30 April:

- Reading: McCarthy, *No Country for Old Men.* \*
- Conclusions

---

\* *Apocalypse Now* (1978)

\* *Glengarry Glen Ross* (1992)

\* *V* (2005)

\* *No Country for Old Men* (2007)

How to set up your pages when doing literary analyses.

No Separate  
Title Pages:  
Place your  
information  
here.

Your name  
Street Address  
City, State, Zip  
Telephone number  
Email address

Thoughts on Mind and on Style

The difference between the mathematical and the intuitive mind.- In the one, the principles are palpable, but removed from ordinary use; so that for want of habit it is difficult to turn one's mind in that direction: but if one turns it thither ever so little, one sees the principles fully, and one must have a quite inaccurate mind who reasons wrongly from principles so plain that it is almost impossible they should escape notice.

But in the intuitive mind the principles are found in common use and are before the eyes of everybody. One has only to look, and no effort is necessary; it is only a question of good eyesight, but it must be good, for the principles are so subtle and so numerous that it is almost impossible but that some escape notice. Now the omission of one principle leads to error; thus one must have very clear sight to see all the principles and, in the next place, an accurate mind not to draw false deductions from known principles.

All mathematicians would then be intuitive if they had clear sight, for they do not reason incorrectly from principles known to them; and intuitive minds would be mathematical if they could turn

Title: Note:  
your title should  
contain no  
italics or  
quotation  
marks.

Text: no fancy  
fonts; no  
boldfacing or  
obnoxious or  
unusual special  
effects.

Where possible,  
avoid ending a  
paragraph at the  
end of a page.

Your Name/ Your Title/ Page #

*Your info. Your word processor makes it easy to create running headers and footers.*

Always paginate your work.

not intuitive is that they do not see what is before them, and the accustomed to the exact and plain principles of mathematics, and reasoning till they have well inspected and arranged their principles they are lost in matters of intuition where the principles do not allow of such arrangement. They are scarcely seen; they are felt rather than seen; there is the greatest difficulty in making them by those who do not of themselves perceive them. These principles are so fine and so numerous that a very delicate and very clear sense is needed to perceive them, and to judge rightly and justly they are perceived, without for the most part being able to demonstrate them in order as in mathematics, because the principles are not known to us in the same way, and because it would be an endless matter to undertake it. We must see the matter at once, at glance, and not by a process of reasoning, at least to a certain degree. And thus it is rare that mathematicians are intuitive and men of intuition are mathematicians, because mathematicians wish to treat matters of intuition mathematically and make themselves ridiculous, wishing to begin with definitions and then with axioms which is not the way to proceed in this kind of reasoning. Not that the mind does not do so, but it does it tacitly, naturally, and

- 2 -

MARK	EXAMPLE	Meaning
# ↘ #	#        # in fact, of course 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.
<u>  </u> <u>  </u> m <sup>or</sup> n	double^talk, well^groomed and, ^ if you can believe it^, he . . .	Insert a hyphen. Insert dashes (each is two hyphens wide).
Tr	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., logic		Non Sequitur: logic is off
W.W., W.C. N.S.W., diction		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**. Always double-space printer output.
4. *Italics* for titles of novels, long poems, plays. Quotations for short titles.
5. Paginate your work
6. Use a colon to introduce lists, quotations or citations.

Recent American Writing: 50:352:313  
Spring 2008  
Armitage 481

Barbarese  
Syllabus  
Barbarese@crab.rutgers.edu

---