

**Application for Faculty Development Program
Faculty Sabbatical Leave**

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Date of initial applicant appointment to full-time faculty status 8/1989

Date(s) of previous sabbatical leave(s): Fall 2010.

Requested Leave Period: One semester at full salary, Fall 2023.

Project Title:

Using Fredric Jameson’s “Cognitive Mapping” to Decode the “Mean Streets” Zeitgeist of Class, Race, and Gender in the novels of Walter Mosely and James Ellroy

Short Project Description:

In this sabbatical leave application, the applicant requests one full semester (preferably in the fall semester of 2023) to devote to research and manuscript preparation, enabling the applicant to develop and write (and finally submit) a detailed critical essay for publication to an appropriate academic critical journal (as well as to use that research to begin work on a chapter of a new book on narrative structure in contemporary American fiction). My intension is to use Fredric Jameson’s theoretical concept of “cognitive mapping” as a primary critical strategy to decode the “mean streets” zeitgeist of Walter Mosley’s detective fiction as well as that of James Ellroy’s “hard boiled” narratives. By examining the “fictional space” of Mosely’s and Ellroy’s narratives, I want to show not only the great influence of Mosely’s and Ellroy’s predecessors, specifically Dashiell Hammett and Raymond Chandler on the authors’ narrative structure and characterization, but I want to explore how the very discourse of the authors’ fictive narratives reveal what Jean-Francois Lyotard called “metarecits” (or metanarratives) and what Roland Barthes called “Mythologies” that expose underlying issues of class, race, gender, and violence in American society. In the end, such a study would not only advance the criticism of the African American novel, it would also focus on the importance of genre fiction to the contemporary American canon. The pedagogy developed could be used to help general studies students as well as English majors to understand the development of the American novel, especially in the twentieth and twenty-first centuries.

Dr. Gary Walton

Oct. 1, 2022

signature*

date

* By typing your name or pasting your signature in the space provided you are allowing this application to be reviewed by the Faculty Benefits Committee for a possible award. The applicant is also aware that failure to comply with the instructions may result in this proposal not being reviewed

Part II

I. Goals and Criteria:

I see the tangible outcomes of my project in three interlocking steps:

- A) the reading and taking notes on the novels of Walter Mosely, as well as recent critical publications on Mosely's work.
- B) the reading and taking notes on the novels of James Ellroy, as well as recent critical publications on Ellroy's work.
- C) the drafting of sections that could become parts of the eventual essay (salient portions could be used in the classroom as soon as they are drafted and edited); some of this work has already begun as I have drafted a paper entitled: "Using Fredric Jameson's 'Cognitive Mapping' to Decode the 'Mean Streets' Zeitgeist of Class and Race in Walter Mosely's *Blood Grove*." This paper develops the basic critical lens that I will be using to examine all of Mosely's Easy Rawlins novels. I intend to use the poststructuralist concepts of "Fictional Space" and "Cognitive Mapping" and apply them to James Ellroy's fiction beginning with *Widespread Panic* (2022) and then his *Underworld USA Trilogy*, especially *American Tabloid* (1995).
- D) the submission of a complete critical essay to national academic journals for consideration for publication.

While it is difficult to judge how much time it will take for any given portion of this project to be accomplished, I intend to use the summer of 2023 and the fall of 2023 to finish my notes and draft and edit the finished essay. Free from my teaching duties, I believe the sabbatical will afford me the appropriate time to draft and edit the study in the one semester allotted. Since the spring of 2020, I have developed three asynchronous online courses (all without any time off from teaching). I actually created the courses while I was teaching them. I might be able to create a fourth online course in the future that could focus on the development of the American novel or a "writers in context" course that could feature Mosely and Ellroy based on information gleaned during the sabbatical. Since I have published two books of fiction (a novel and a book of short stories) and eight chapbooks of poetry as well as numerous published essays and conference papers, I think that I have the experience and work ethic to see the project completed in the time allotted.

II. Detailed Project Description

The ostensible purpose of this sabbatical is to provide the necessary time to study the narratives and relevant criticism of Walter Mosely and James Ellroy, especially the Easy Rawlins detective novels of Walter Mosley and the "American Trilogy" novels of James Ellroy with an eye to craft and submit a critical essay for publication to an academic critical journal. (This study could form the core of a chapter of a future book on narrative structure in contemporary American fiction). My intention is to use Fredric Jameson's theoretical concept of "cognitive mapping" as a primary critical strategy to decode the "mean streets" zeitgeist of Walter Mosley's detective fiction as well as that of James Ellroy's "hard boiled" narratives. By examining the "fictional space" of Mosely's and Ellroy's narratives, I want to show not only the great influence of Mosely's and Ellroy's predecessors, specifically Dashiell Hammett and Raymond Chandler on the authors' narrative structure and characterization, but I want to explore how the very discourse of the authors' fictive narratives reveal what Jean-Francois Lyotard called "metarecits" (or metanarratives) and what Roland Barthes called "Mythologies" that expose underlying issues of class, race, gender, and violence in American society. Moreover, such a study can show how genre fiction (especially "hard

boiled” detective fiction) is an important reflection (if not a record) of the dynamics and development of the American culture in the 20th (and 21st) centuries. Indeed, as an African American writer, Walter Mosely expresses an important and fundamental sense of cultural “double consciousness” (as it was defined by W.E.B Dubois in his classic study *Souls of Blackfolk* [1904] and elaborated on by the critic Bernard Bell in *The Afro American Novel and Its Traditions* [1982]). Mosely’s narratives display a fundamental paradox of competing received “metanarratives”: one received from the dominant culture that we might refer to as “the American Dream” and the other derived from the tradition of racism and oppression that is endemic to the history of Americans of African descent: from slavery (including the “middle passage”), through the discrimination of Jim Crow to the continuing struggle for economic and social parity in America in the 20th and 21st centuries. On the other hand, Ellroy’s narratives reflect the conflicts that arise from the “mythology” created from a mediated sense of received “history” as it has been passed down from one generation to the next. Such mediated “histories” are also “metanarratives” that are woven into the popular consciousness which take the form of conspiracy theories and other non-valorized accounts of the lives and careers of public figures and pivotal events such as the JFK and RFK assassinations, and/or the mythos surrounding the life and death of Howard Hughes as those narratives were created by the popular “tabloid” publications, especially those publications of the 1940s, 50s, and 60s. Using the work of the critics Hayden White, Roland Barthes, Jean Baudrillard, Jean-Francois Lyotard, Fredric Jameson, Carl Malmgren and other poststructuralist critics, I intend to examine Ellroy’s narrative to show how his use of “narrational space” (the actual level of narrative discourse) challenges our sense of our own “history” and how his use of “conspiracy theory” and the language and viewpoint of the tabloid press not only evidences violent class, race, and gender relations in mid-twentieth century America but actually adumbrates the current confusion and distrust commonly referred to as the phenomenon of “fake news” with which we must contend in the 21st century.

At the present, I conceive the study in four distinct phases: 1) examining the difference between “mystery fiction” and “detective fiction,” but more importantly examining the influence of the literary mentors of Mosely and Ellroy, especially Dashiell Hammett and Raymond Chandler; 2) engaging the narratives of Walter Mosely, specially the Easy Rawlin’s novels using Fredric Jameson’s concept of “Cognitive mapping” to decode and understand what Jean-Francois Lyotard called “metarecits” (or “metanarratives”) that are woven throughout the narrative that represent “the ensemble of society’s structures as a whole” (See Jameson, *Postmodernism*). These “structures” can be examined to reveal the underlying issues of race, class and gender as well as the inherent violence endemic to conflicts arising from them; 3) engaging the narratives of James Ellroy, in his Underworld USA Trilogy series (especially *American Tabloid* [1995] and his new novel *Widespread Panic* [2022]), using Jameson’s concept of “Cognitive mapping” as well as Lyotard’s concept of “metarecits” and Roland Barthes’ idea that such rhetorical tropes reveal a “semiological system” that create a kind of popular mythology—this mythology is revealed in the “narrational space” (the subject) of the fiction as well as the “narrational space” (the narrative discourse itself)—the myth of “conspiracy theory” is particularly relevant to the subject of Ellroy’s fiction but also to how he uses language to mimic the style of the tabloid press—again issues of race, class, and gender as well as inherent violence are embedded in the narrative but are inevitably reflective of the dynamics of American society in the various decades in which Ellroy sets his fictions; 4) developing a cultural context not only for this particular study but of current American culture in general—critics have observed that American culture has evolved from modernism to postmodernism in the 20th century—there are those who claim that we have moved on to a new paradigm in the 21st century, so by necessity this study must confront such issues of context as this.

(A.) Detailed Discussion of the Project's Phases:

1. "Mystery Fiction" vs. "Detective Fiction"

Carl Malmgren in his trenchant study *Anatomy of Murder* (2001) suggests that "murder fiction" can be divided into two broad categories: "Mystery fiction" and "Detective Fiction." The former tends to be of the "who done it" school found in the fiction of Agatha Christie, Dorothy Sayers, and E. C. Bentley et al. This is the fiction that Howard Haycraft in 1944 deemed "The Golden Age of Detective Fiction" (Malmgren 3) or what George Grella called the "formal detective novel" (8). The world of these fictions are knowable and "centered" (13). In short, the world of "Mystery fiction" is rational and ultimately knowable. It contains underlying verisimilitude and describes a fictive world that is ultimately mimetic. In short, it is realistic.

On the other hand, Malmgren points out that the American version of "murder fiction" is much more gritty. American society as it has developed in the 20th (and now 21st) century has been far more chaotic and brutal than that of its English counterpart—at least as it has been represented in the detective novels over the decades. Where the cultures of Christie, Sayers, and Doyle were relatively stable, the American 20th century has been marked by turmoil and chaos. If "Mystery fiction" is the world of realism, then American "Detective fiction" is marked by the volatility of the postmodern. The world of American Detective fiction is set in the "decentered" postmodern culture of 20th century post-industrial capitalism. Fredric Jameson singled out Los Angeles as an exemplar of this "decentered" American reality describing L. A. as "a new centerless city, in which the various classes have lost touch with each other because each is isolated in his own geographical compartment" (Jameson, *Raymond Chandler* 6). It is in this "centerless" postmodern locale that the fictions of Raymond Chandler and Walter Mosley's Easy Rawlins fictions are set.

In his study, Malmgren further divides the category of "Detective fiction" into two subcategories that were originally suggested by Raymond Chandler in his 1944 essay "The Simple Art of Murder." Malmgren quotes Chandler's famous line that "[Dashiell Hammett] took murder out of the Venetian vase and dropped it into the alley" (Malmgren, *Anatomy* 74). In other words, Hammett took his stories (and especially his murders) out of the English drawing rooms of London and the vicarage of St. Mary Mead and placed them in what Chandler described as the roiling, "mean streets" of an American city ("The Simple Art of Murder"). In this world, "there is no 'solid ground'...and no absolute center, no repository of justice, wisdom, stability, or order. The settings are fluid, and the chain of events is the product of hazard and circumstance" (Malmgren, *Anatomy* 74). In this "decentered" world, two traditions of detective have emerged. Both owe their origins to the criticism of Raymond Chandler and both are "hard boiled" ("The Simple Art of Murder") in the sense that they are tough and cynical about the world around them. Yet, even though Chandler lauds Dashiell Hammett for bringing a tough "reality" back to murder fiction, Chandler's own protagonist (Phillip Marlowe) is far more moral (if not genteel) in the end than Hammett's more pragmatic detectives (especially "the Continental Operative"). I will argue as we go along that Mosley's protagonist Easy Rawlins fits more firmly in Chandler's tradition of hero than that of Hammett's.

2. Fredric Jameson's "Cognitive Mapping," Walter Mosely, and W.E.B Dubois' "Double Consciousness"

Since the "decentered world" of the 20th century American city is the setting for much of American Detective fiction (especially that of Hammett, Chandler and, for our discussion, Mosely), Jameson, Malmgren and others argue that such a setting can be considered a kind of analog to the existential "real" world of our own "decentered" postmodern existence. The reader can come to see her own society reified in the disturbing pages of the fiction. Indeed, as Chandler tells us in "A

Simple Art of Murder,” the world that Hammett (and by implication Chandler himself and those who follow in his footsteps) describes is one where “murder is an act of infinite cruelty.”

Chandler reminds us: “It is not a very fragrant world, but it is the world you live in, and certain writers with tough minds and a cool spirit of detachment can make very interesting and even amusing patterns out of it.” Yet, traversing this world and the “patterns” that writers like Hammett, Chandler and Mosley create can be challenging at times. This world is confused and confusing for both the detective and the reader. Jameson suggests that because the postmodern world is so inscrutable, we need a “Cognitive map” to help guide us—just as a traveler needs a diagrammatic representation of the topography before her to make sense of the terrain on a hiking trip, a reader needs such a “map” to make sense of the social and political culture of contemporary society, especially as it is represented in fiction (and in this case Detective fiction). Such a map by necessity will concern itself with the “space” iterated by the act of narration. This space of the fiction can be subdivided into the “Narrative Space” or the world of the fiction (the subject) and the speech act itself (“Narrational Space”) (Malmgren, *Fictional Space in the Modernist and Postmodernist American Novel* 34). This space of the fiction can be examined to create a kind of map to understand the society and culture in which the “story” of the fiction occurs. As Jameson has put it in his book *Postmodernism*:

[T]he conception of space...suggests that a model of political culture appropriate to our own situation will necessarily have to raise spatial issues as its fundamental organizing concern. I therefore will provisionally define the aesthetic of this new (and hypothetical) cultural form as an aesthetic of cognitive mapping. (Jameson, *Postmodernism* 51)

He continues by saying:

The Cognitive map is not exactly mimetic...[it charts] the daily life in the physical city: to enable a situational representation on the part of the individual subject to that vaster and properly unrepresented totality which is the ensemble of society’s structures as a whole. (Jameson, *Postmodernism* 51)

For Jameson, this “totality” of “the ensemble of society’s structures as a whole” is what makes Detective fiction valuable to the reader over and above the “escapist” elements of the fiction, such as the solving of the enigma of the plot.

In the end, the “Cognitive map” is a kind of aesthetic chart created by the text that the reader can apprehend (or decode) to gain a better understanding of the totality of the society in which she lives that includes power structures as well as economic and class realities such as race and gender discrimination. To negotiate the fictional space, one must become actively engaged in it to elicit the intrinsic cultural meaning contained in it. As Jameson puts it, “as far as the category of space itself is concerned, it cannot be assumed to preexist the text either, but must be projected by the latter as that ‘code’ of space which the reader must learn to read” (Jameson 31). So, the “map” is gleaned from the text itself and not imposed on it.

Another important difference between the work of Hammett, Chandler, Ellroy and Mosely is that Mosely is an African American. As Bernard Bell has made clear in his study *The Afro-American Novel and Its Tradition* (1987):

The difference between the Euro-American and Afro-American novel...is not to be found merely in the different historical circumstances that fostered them but also in the dynamics of the individual and collective formal use of the narrative tradition by Afro-Americans to illuminate both the limitations and possibilities of the human condition from their perspective. (Bell p. xvii)

I will argue that we can use Jameson's "Cognitive mapping" to help decode the "metarecit" or "metanarrative" of the African American experience described above in the textual construction of Walter Mosely's narratives. One of the more important phenomena to be found in many African American narratives is "Double Consciousness" (as it was first described by W.E.B. Dubois in *The Souls of Blackfolk* [1904]). According to Bernard Bell, Dubois' concept of "double consciousness" "signifies the biracial and bicultural identities of Afro-Americans, not a psychotic or schizophrenic way of being-in-the-world..." (Bell, p.vxi). [See W.E.B. Dubois "Our Spiritual Strivings"]. This term is closely related to the idea of "socialized ambivalence," or "the dancing of attitudes of Americans of African ancestry between integration and separation, a shifting identification between the values of the dominant white and subordinate black cultural systems as a result of institutionalized racism and 'double vision,' an ambivalent, laughing-to-keep-from-crying perspective toward life as expressed in the use of irony and parody in Afro-American folklore and formal art." This sense of shared history by African Americans as well as the above sense of "double consciousness" and "socialized ambivalence" are some of the key phenomena to be discussed in the "metanarrative" to be decoded by the "Cognitive mapping" of Mosely's narratives.

3. James Ellroy and his *Underworld USA Trilogy*

Using the narrative theories of Roland Barthes, Hayden White, Jean Baudrillard and others, this section of the study will examine James Ellroy's narratives contained in his *Underworld USA Trilogy*, especially *American Tabloid* (1995) and his latest novel *Widespread Panic* (2022). Again, I will use Jameson's concept of "Cognitive mapping" to examine how Ellroy uses "metanarrative" as received popular "history" or "conspiracy theory narrative" to create a postmodern fiction that itself uses the tropes of traditional detective fiction while at the same time displaying what Roland Barthes calls the "naturalization" of the consensus "conspiracy" narrative surrounding the historical assassinations of JFK, RFK, and MLK as well as the romanticized mythology of the "mob" in Las Vegas, Nevada and Los Angeles, California. Ellroy's narratives rely heavily on what might be called consensus "mythology" (that is, the received texts and figures of 1960s American history as presented by the press and valorized popular culture), and create original fictions that use that valorized history as well as the "perceived" history as represented in alternative cultural mythology (or "conspiracy theory") as the blended anchors around which his narratives pivot, yet remain distanced from the primary action of the received mythology (both valorized and conspiracy) as a means of creating a new "liminal space" in which to create a new narrative, or new "fabulated" myth. The reader (or what Roland Barthes would call "myth consumer") who is laden with received ideology which the consumer has tacitly and uncritically internalized or "naturalized" (without realizing the inherent content or origin of that ideology) is thus confronted with a new narrative that feels familiar, yet is somehow different. Thus, the new "liminal" narrative is able to empower the author of the new narrative and the reader to use received narratives in the forms of authorized history and "conspiracy theory narrative" to create a counter myth, a new narrative constructed as what Barthes might call a "writerly" text—which is itself "anxious" because it sets itself apart from the consensus narrative, yet is dynamic because it is constantly in the process of creation. In the end, Ellroy's *Underworld USA Trilogy* (and especially *American Tabloid*) is shown not to be

simply a “conspiracy theory narrative,” even though it uses conspiracy theory as part of its impetus, because the novels perpetuate the “received mythology” of the received authoritative narrative as well as the counter narratives of received “conspiracy theory.” Thus, the fiction uses the accepted received tropes of American detective fiction as well as the received mythology of both authorized and “conspiracy theory” narratives of the assassinations to create examples of what might be called postmodern “fabulation.” Again, “Cognitive mapping” can be used to show “the ensemble of society’s structures as a whole.” These structures include conflicts of class, race, gender and violence in the “narrative space” (or the subject) of the fiction but they also include the broad contours of “received history” in the form of tabloid journalism and conspiracy theory which also plays out in the “narrative space” (the actual discourse of the narrative itself).

4. Cultural and Theoretical Contexts of the fictions of Mosely and Ellroy

In the past several decades, a number of critics have pronounced postmodernism as a cultural phenomenon dead. Some claim that the events on 9/11 and the resulting cultural shift that it caused created a new cultural imperative. One critic, Alan Kirby in his book *Digimodernism* (2009) has described the new developing cultural zeitgeist of the last two decades of the 21st century “pseudomodernism” and/or “digimodernism.” (The term “digimodernism” is based on a pun where “digital” technology meets a textuality literally created by the “digits,” that is: the thumb and fingers.) The term becomes a kind of short hand for the all-immersive quality that the Internet and social media have created in the current society. Certainly, something has changed or evolved in the last few decades and almost everyone agrees that our current digital technology has a great deal to do with it. Moreover, the advent of social media, especially in the current political climate, seems to exacerbate the issues and conflicts inherent to the digital age, which include the rise of the tacit acceptance of what has been called “fake news” and the movement of “conspiracy theory” into the mainstream of American popular culture. It seems to me that it is inevitable as I study the narratives of Mosely and Ellroy that I must confront the cultural context in which the authors currently write. Some consideration of the traditional terms associated with narrative production such as “realism,” “modernism,” “postmodernism” (or even “postpostmodernism” or “neoromanticism”) as well as types of textual effects such as “mimesis” and the relationship of the reader to the text such as “ergotic” literature, “hypertextuality,” or Jean-Francois Lyotard’s notion of “parology” also seem inevitable, if not absolutely necessary, to confront in order to provide a kind of context to not only my study of Mosely and Ellroy, but to the current “reading” experience of the text “consumer.”

Urgency of the Project: In the end, it seems to me that studies that examine and confront the history, creation, and effects of “received narratives” (e.g. “conspiracy theories” or “fake news”) are **urgently** needed if we as a society are to learn to navigate the political and economic challenges that the digital age presents to us. Also, fictions such as those by Mosely and Ellroy can expose the endemic racism and sexism in those very “received” narratives. Such novels can give students and the general public the opportunity to discuss “received” ideas that can be examined and perhaps changed. This process is especially timely in light of the Black Lives Matter and the #Me Too social movements of the past few years. As a practical matter, it is important that critical essays that examine the latest works of Ellroy and Mosely be submitted to scholarly venues while the works are still relatively new to the marketplace so that readers (both scholarly and general) can be provided with the most current critical context to understand the value of the authors’ work.

III. Value of the Project:

(A.) Applicant’s Professional Growth and Status:

I see this project as enhancing my professional status in three ways:

1) As a teacher of the modern and postmodern novel. Over the years I have taught classes in the American novel, the contemporary American novel, the twentieth-century British novel, and the Irish Literary Renaissance (which includes the work of James Joyce) as well as general studies classes such as Introduction to Literature. As I am on the graduate faculty, I have taught graduate classes in the modern and postmodern novel and have mentored graduate projects in these areas. The research that I am proposing will enhance the pedagogy of my teaching of literature classes (especially my discussions of the modern and postmodern novel) as well as my ability to direct student work in the areas of modernism and postmodernism.

2) I have already begun work on this topic. In fact, I am currently writing a paper to be delivered at the 2023 Kentucky Philological Association conference in March tentatively entitled: “Using Fredric Jameson’s ‘Cognitive Mapping’ to Decode the ‘Mean Streets’ Zeitgeist of Class and Race in Walter Mosely’s *Blood Grove* (2021).” The ultimate purpose of my research into this project will generate ideas for future professional papers and specifically a publishable essay to be submitted to an appropriate critical venue. I also see this research as the beginning stages of a chapter in a larger project that could lead to a book length study of the contemporary novel.

3) Even though my special area of research is the modern and postmodern novel, I have always had an abiding interest in detective fiction. In fact in 2009, I published my novel *Prince of Sin City* (Georgetown, KY: Finishing Line Press). *Prince of Sin City*, is a mystery/love story, featuring Dennis Prince—a hapless reporter in Newport, Kentucky, an infamous border town just across the river from Cincinnati, Ohio. For more than half a century, Newport was known as “Sin City” for its reputation as a Mobbed-up Mecca for illegal gambling and other nefarious pursuits. The mythology of this small Kentucky town becomes the backdrop for the comic/mystery novel, *Prince of Sin City*, that moves from small town corruption, to murder, and finally to the involvement of its protagonist in one of the greatest mysteries of the twentieth century involving the President of the United States. The novel capitalizes on the blurred lines between history and myth, fact and fiction. It utilizes not only the myth of “Sin City” as it was applied to Newport, Kentucky but also the popularized “metanarratives” or conspiracy theories surrounding the assassination of JFK. My proposed study will continue my scholarly study of such issues.

4) Over the years I have given many talks on Hemingway, Faulkner, Anderson, et. al. as well as the Irish Literary Renaissance. I have also given public readings from my novel, my book of short fiction as well as my many books of poetry. I have also given many public talks on the subject of the myth of “Sin City,” the mob, and the creation of fiction—especially as it relates to my novel: *The Prince of Sin City*. (See vita.) I can see how my project will dovetail with those presentations. Moreover, since I also give workshops on fiction writing (such as those on the craft of writing at Northern Kentucky Region of the Scholastic Writing Awards—a national contest sponsored by the Alliance for Young Artists and Writers, Inc., of New York City, N.Y.)—any research I do that concerns the structure of narrative will enhance those workshops and by extension my own public outreach.

(B.) The Scholarly Community:

My specific goal for this project is to create a well-researched essay that will be submitted to an academic critical journal for publication that will add to the critical work on the writings of

Walter Mosely and James Ellroy as well as our understanding of detective novels as a reflection of the development of American culture in the 20th and 21st centuries. This study will add to earlier scholarly papers or essays that I have either published or presented at scholarly conferences. The following is a brief list of titles of earlier scholarly work applicable to the project: “The Liminal Noir Narrative of James Ellroy’s *American Tabloid* and Gary Walton’s *The Prince of Sin City*”; “From Myth to Fiction about the Real *Sin City*: Newport, Kentucky”; “Martin Amis’s ‘The Last Days of Muhammad Atta’ Vis-à-vis Dan Brown’s *The Da Vinci Code*: Conspiracy Theory as Postmodern Narrative”; “Larry Beinhart’s Cautionary Tales: The Dark Side of the Postmodern Ethos”; “The ‘Hagiography’ of Newport, Kentucky (Sin City, USA): the Mythology of Place in the Detective Fictions *Jazz Bird* and *Prince of Sin City*”; “The ‘Anxious’ Narrative of The DaVinci Code: Conspiracy Theory and the Tropics of Mystery and Detective Tales”; “The Triune Trope of the ‘Falling Man’ in Don DeLillo’s *Falling Man*: The Commodification of 9/11 Trauma”; “From Pre-9/11 ‘Falling Towers’ to Post-9/11 *Falling Man*: the Tropes of Baudrillard’s ‘Accident’ Theory in the Work of Palahniuk, Ballard and DeLillo”; “Don DeLillo’s *Falling Man*: from Traumatic ‘Aura’ to Hyperreal Commodification of 9/11”; “*Ravelstein*, Leo Strauss and the Dark Side of Postmodernism”; “Class Consciousness, Cartography, and/or ‘Cognitive Mapping’: The De-reification of Fictional Space in James Joyce’s *Ulysses*”; “Martin Amis’ ‘The Last Days of Mohammad Atta’ vs. Dan Brown’s *The Da Vinci Code*: Conspiracy Theory as Postmodern Narrative”; “The Utopian Limits of Conspiracy Theory Journalism.” (Please see vita for complete reference information)

As importantly, this proposed study will demonstrate the continued viability of poststructuralist criticism (especially that of Fredric Jameson, Roland Barthes, Jean-Francois Lyotard, Jean Baudrillard, Carl Malmgren, et. al) as an important mode d’emploi in the study of contemporary American fiction.

(C & D) The University (including applicant’s teaching and students):

The value of this project to the university can be seen in a number of ways. First, scholarly research is valuable on its own as evidence of the viability and credibility of the university itself. Second, a study such as the one I have in mind will inevitably enhance the learning experience both of undergraduate and graduate students by providing a useful and edifying background for the development of the modern and postmodern narrative, offering specific examples to reinforce theoretical and philosophical paradigms--especially for those classes (upper- and lower-division classes as well as survey classes that count as Gen. Ed. requirements) that include modern and postmodern novels, or other discussions of narrative. I plan to use my research to develop future papers to be delivered at scholastic conferences (such as the Kentucky Philological Association, the Louisville Conference On Literature and Culture Since 1900 or the Popular Culture Association of the South) and to help to develop future essays that can be submitted and published in appropriate peer reviewed academic journals (such as the *Journal of Popular Culture*, the *Journal of Modern Literature*, *Modern Fiction Studies*, the *Journal of Contemporary Literature*, etc.). Moreover, when my critical essay is published by an academic journal, the reputation of the university as a site of scholastic and pedagogical excellence will be bolstered. In a broader sense, however, NKU students need to work with professors who are constantly striving for scholarly excellence. It is my intention that my work will help me fulfill that goal.

(E.) The Non-Academic Community

I have already described my outreach into the local community through presentations to

community groups. For example, on Oct. 6, 2021, I gave a presentation entitled "Newport, Kentucky, The Original 'Sin City': History, Myth, and Fiction" at Miami Township Branch of the Clermont County Public Library. This presentation explored the blurred line between myth and history, between fact and fiction by looking at the real-life settings and characters who populate the popular myth of "Sin City." The talk also showed the connection between the writing of my novel *Prince of Sin City* with the novels of James Ellroy, especially the use of conspiracy theory narratives as an underlying trope. Over the years I have given similar talks on the problematic relationship between history, myth and fiction especially as it relates to "Sin City," Newport, Kentucky and my novel. I have given such public discussions at various libraries including: the Kenton County library, the Boone County library, and the Campbell County library. Other venues include: The Fort Thomas Lions Club, Madisonville Community College, Wright State University Lake Campus, Thomas More College, and the Covington Trinity Church. (See Vita for other public outreach.)

IV. Background of Applicant Relevant to this Project:

My academic specialty is modern and postmodern fiction (both British and American) and my dissertation was a comparative study that sought to explain the modernist underpinnings of the postmodern text by first examining James Joyce's *Ulysses* as a paradigm modernist work and then comparing it to the postmodern work of Donald Barthelme. The study dealt primarily with the textual strategies of Joyce and Barthelme, yet it also confronted and utilized a wide range of critical ideas including those of Derrida, Booth, Culler, Kierkegaard et. al. as well as those associated with the more traditional canon of criticism. In addition, I have been teaching the modern British and American novel for over twenty years in classes at NKU. Examples include, Eng. 470: the Twentieth Century British Novel; Eng. 301: The American Novel; Eng. 580: Innovative Contemporary Literature (Graduate); Eng. 352: The Postmodern Novel (special topic); Eng. 353: The Contemporary Novel; Eng. 352: Modern American Novel; and Eng. 392: Fiction Writing. I have also directed several independent studies and served on several graduate thesis committees, which have included fiction manuscripts as projects and have utilized modern and postmodern literary theory. I currently serve on the editorial board of the *Kentucky Philological Review*. I have also been editor of the *Journal of Kentucky Studies* for over 20 years,

I have published many essays on the modern and postmodern novel in both peer-reviewed and non-peer-reviewed venues, several of which I have mentioned above. Moreover, I have given dozens of presentations on modernism, postmodernism, the novel as a narrative form as well as on topics focusing on specific novels at academic conferences and at library and community gatherings. (Please see the attached vita for a partial list of publications and presentations on relevant topics.) In addition, I have written and published an original novel set in Newport, Kentucky, entitled *The Prince of Sin City* (Finishing Line Press, 2009), which exemplifies my intimate knowledge of narrative structure as well as postmodern theory. My earlier book of short narratives *The Newk Phillips Papers* (Red Dancefloor Press, 1995) is a postmodern *tour de force* in that it utilizes many postmodern theoretical concerns, such as historical fabulation, recontextualizing received textuality, foregrounding narrative technique, metafiction, parody, as well as many others. My eight books of poetry also utilize many postmodern theoretical concerns and have been reviewed favorably in both academic and non-academic publications.

V. Other Support and Commitments:

I consider a sabbatical leave sufficient support in that it offers several months' time for me to focus on quality research and conscientious writing of drafts and revision as well as doing the market research for a possible publisher for the manuscript. No department funds are available.

Part III: Appendix

1. Supporting Documentation: N/A

2. Vita: (Abbreviated to relevant entries)

GARY WALTON Curriculum Vita (Abbreviated)

HOME
30 Southview Ave.
Ft. Thomas, KY 41075
(859) 441-1382

E-mail: waltong@nku.edu

OFFICE
519 Landrum Hall
Northern Kentucky University
859) 572-5418

EDUCATION

Doctor of Philosophy: The George Washington University, 1991
Master of Philosophy: The George Washington University, 1985
Masters Program in Writing: University of South Dakota, 1981-1982 (Emphasis on publication)
Bachelor of Arts: Northern Kentucky University, 1981 (Major: British Literature)

ACADEMIC EXPERIENCE (summary)

2009-present Associate Professor (Northern Kentucky University)
2003-2009 Assistant Professor (Northern Kentucky University)
(Specialty: **Modern and Post-Modern fiction [British and American]**)
1998-2003 Permanent-renewable Full-time Lecturer—Northern Kentucky University
(Specialty: **Modern and Post-Modern fiction [British and American]**)
1989-1998 Full-time Lecturer—Northern Kentucky University
(Complete academic experience available upon request.)

BOOKS

Waiting for Insanity Clause (poems) (Georgetown, KY: Finishing Line Press), 2017.
Eschatology Escadrille: Elegies and Other Memorabilia. (poems) (Georgetown, KY: Finishing Line Press), 2014.
Prince of Sin City (Novel). (Georgetown, KY: Finishing Line Press), 2009.
Full Moon: The Melissa Moon Poems. (Georgetown, KY: Finishing Line Press), 2007.
The Millennium Reel: Poems. (Georgetown, KY: Finishing Line Press): Spring, 2003.
Effervescent Softsell: Poems. (Van Nuys, CA: Red Dancefloor Press, 1997) ISBN: 1-881168-47-6
The Newk Phillips Papers. (Van Nuys, CA: Red Dancefloor Press, 1996) ISBN: 1-881168-17-4
Cobwebs and Chimeras: Poems. (Van Nuys, CA: Red Dancefloor Press, 1994). ISBN: 1-881168-24-7
The Sweetest Song: Poems. (Northern Kentucky: The Pea Pod Press, 1989). ISBN: 0-184-0613-1

OTHER PUBLICATIONS - (fiction, poetry, letters, articles, etc.)

The Washington Post, Baltimore Sun, Cincinnati Post, Charleston Daily Mail, Third World News, Volante, Current, Black Mountain II Review, Wooster Review, Cincinnati Live Writers, San Fernando Poetry Journal, National Poetry Press, Pegasus, Poetry Motel, GW Review, Collage, Washington Review, Wooden Teeth, South Dakota Review, Spirits from Clay, TLC Review, Clifton, Cincinnati Poetry Review, The Journal of Kentucky Studies, Paper Bag Press, Flights Magazine, The Northern Kentucky Word, Underground Harvest, Red Dance Floor, Pacific Coast Journal, Rant Magazine of New York, California State Poetry Quarterly, Incliner, Dream Weaver, The Kentucky Philological Review, The Lucid Stone, Chase Park, The Mid-west Poetry Review, Chaffin Journal, Inscape

(A full list of creative publications and presentations can be provided upon request.)

WRITING and EDITING EXPERIENCE (Abbreviated)

1999-present	Editor, <i>The Journal of Kentucky Studies</i> . Northern Kentucky University
2020-2022	Editorial Board, <i>The Kentucky Philological Review</i> . The Kentucky Philological Association
1998-1999	Associate Editor (poetry), <i>The Kentucky Philological Review</i> . The Kentucky Philological Association.
1997-1998	Assistant Editor, <i>The Journal of Kentucky Studies</i> . Northern Kentucky University
1997-present	Editor and designer, <i>The Winners Chapbook</i> . Northern Kentucky Area High School Creative Writing Contest sponsored by the Department of English, Northern Kentucky University. (Full editing experience available upon request.)

JURIED PUBLICATIONS

“Martin Amis’s ‘The Last Days of Muhammad Atta’ vs. Dan Brown’s *The Da Vinci Code*: Conspiracy Theory as Postmodern Narrative.” *Journal of Contemporary Literature*. Ed. Martin Kich. Wright State University Lake Campus. (Accepted) (This is a peer reviewed journal.) [Journal currently on hiatus.]

“The Triune Trope of the ‘Falling Man’ in Don Delillo’s *Falling Man*: The Commodification of 9/11 Trauma.” *Kentucky Philological Review* 24 (Spring 2010), 42-48. (This is a peer reviewed journal.)

“Sex, Humor and Methane in James Joyce’s *Ulysses*.” (Plenary paper) *Kentucky Philological Review* 23 (Spring 2009), 24-30. (This is a peer reviewed journal.)

“The Utopian Limits of Conspiracy Theory Journalism.” *Reconstruction: Studies in Contemporary Culture*. 7.4. November 2007 Online. <http://www.reconstruction.eserver.org/074/walton.shtml>. (This is a peer reviewed journal.)

“Spied On, Sexed Up and Talked About” (critical article/review) *Culture Machine: The Electronic Journal*. December 2006 Online. <<http://www.culturemachine.tees.ac.uk/Reviews/rev60.htm>>. (This is an international/peer reviewed journal.)

(Many other citations available on request.)

SCHOLARLY PRESENTATIONS (at conferences)

“The Liminal Noir Narrative of James Ellroy’s *American Tabloid* and Gary Walton’s *The Prince of Sin City*.” “Narratological Perspectives & Experimental Techniques in Contemporary Literature & Film.” 47th Annual Kentucky Philological Association Conference. Campbellsville University: Campbellsville, Kentucky, March 7, 2020.

“From Myth to Fiction about the Real *Sin City*: Newport, Kentucky.” (Plenary Presentation.) 42nd Kentucky Philological Association Conference. Northern Kentucky University, Highland Heights, Kentucky, March 6, 2015.

“Martin Amis’s ‘The Last Days of Muhammad Atta’ Vis-à-vis Dan Brown’s *The Da Vinci Code*: Conspiracy Theory as Postmodern Narrative.” Association for University Regional Campuses of Ohio Conference 2011, Wright State University Lake Campus. Celina, Ohio, April 8, 2011.

“Larry Beinhart’s Cautionary Tales: The Dark Side of the Postmodern Ethos.” Kentucky Philological Association Conference. Kentucky State University, Frankfort, Kentucky, March 4, 2011.

“The ‘Hagiography’ of Newport, Kentucky (Sin City, USA): the Mythology of Place in the Detective Fictions *Jazz Bird* and *Prince of Sin City*.” The 2010 Conference of The Popular Culture Association in the South/The American Culture Association in the South. Savannah, GA., Oct. 8, 2010.

(Full list of scholarly presentations available upon request.)

COMMUNITY PRESENTATIONS and WORKSHOPS

Presenter. “Newport, Kentucky: The Original *Sin City*: History, Myth, and Fiction.” Miami Township Branch. Clermont County Public Library. Milford, Ohio. October 5, 2021.

Presentation and lecture. “Newport, Kentucky: the Original Sin City: History, Myth, and Fiction.” Boone County Public Library, 1786 Burlington Pike, Burlington, Ky., Sept. 12, 2019.

“Newport, Kentucky, The Original Sin City: History, Myth, and Fiction.” Guest Lecturer. Phi Alpha Theta History Honors Society. Science Lecture Hall, Thomas More College, Crestview Hills, Ky. Feb. 2, 2017.

“Newport, Kentucky, the Mob and the novel *Prince of Sin City*.” Wright State University Lake Campus. Celina, Ohio, April 7, 2011.

“‘Sin City,’ Newport Kentucky” (presentation and discussion). Humanities Department. Madisonville Community College, Madisonville, KY., November 16, 2010.

(Full list of community presentations and workshops available upon request.)

COURSE VITA: 2009-present

Eng. 657: Studies in British Literature Since 1750 (Graduate); **Eng. 580: Innovative Contemporary Literature** (Graduate); **Eng. 470: the Twentieth Century British Novel**; Eng. 499: Special Projects: British Literature Before 1800; **Eng. 499: Special Projects: The Post-Modern American Novel**; Eng. 499: Special Projects: Poetry Writing; Eng. 477: Irish Literary Renaissance; **Eng. 301: The American Novel**; Eng. 291: Advanced College Writing; Eng. 208: Survey American Literature I (Colonial to Romantic); Eng. 200: “Mostly Irish” Introduction of Literature

(A complete list of courses taught from 1981-2009 available on request.)

STUDENT THESIS COMMITTEES and UNIVERSITY PRESENTATIONS (Abbreviated)

Faculty Respondent: “Literature Panel.” Eng 600: Introduction to Graduate Studies Colloquium. Northern Kentucky University. Nov. 16, 2020. On-line Zoom conference.

Presenter: “The Novel *Prince of Sin City* and Old Newport.” Eng. 600: Introduction to Graduate Studies. Northern Kentucky University. October 24, 2017.

Speaker (with Dr. Ray Hebert): “1916 Easter Rising” “Celebrating Celtic Heritage Month.” Celtic Studies Club. Northern Kentucky University. March 21, 2016.

Reader (outside) (with Dr. Diane Pecknold, U. of Louisville; Dr. Ying Kit Chan, U. of Louisville; Dr. Annette C. Allen, U. of Louisville): “Youth Graffiti Vandalism: Liminal Perspectives in the Light of Masculinity, Social Contract Theory and Transformative Process.” Alton C. Frabetti. Doctoral Dissertation. University of Louisville. Defense date: July 15, 2015.

Reader: “The Key to Understanding is: Understanding Teaching Huckleberry Finn by Tackling Controversies Head On” and “Towards Classroom Pedagogy: Using Enthymemes like Craftsman Tools.” Roger Auge. Graduate Capstone theses. Defense date: April 27, 2015

Reader: “(Self) Extinction: A Collection of Poetry.” Minadora Macheret. Graduate Capstone thesis. Defense date: April 6, 2015.

3. Previous FBC Award

2010 (Fall) Sabbatical Leave

The purpose of my sabbatical leave was to develop and write a detailed proposal for an introductory textbook with the initial working title: *An Introduction and Companion Guide to Reading the Modern and Postmodern Novel*. The original concept was that the textbook would be geared toward undergraduate and graduate students who wished to understand the development of the novel from its nineteenth century Realist progenitors through the post-World War I modernist movement and into the post-World War II postmodern movement. My original vision for the proposal was that the guide would trace the development of the novel, as beginning in the nineteenth century with mimetic and character-driven narratives, and then examine its evolution into a narrative that abandons mimesis as a dominant *mode d'emploi* in favor of foregrounding literary technique and the “arranger” of the text.” I envisioned that such a guide would then explore the complicated topic of what John Barth has called “the next best thing” after modernism—that is, the struggle of the postmodern writer to move beyond his or her modernist precursors to produce authentic (albeit self-conscious) narratives in the shadows of such great early twentieth century writers such as James Joyce and Virginia Woolf. I am pleased to say that over the course of my leave I made great strides toward my stated goals.

Therefore, I conceived of a book that would contain the following chapters. My plan was that even if I could not entice one (of only two) major commercial publishers to publish the book, I could still use discrete chapters of the book in the various classes that I teach on the modern and postmodern novel. Below is the basic design of the book:

Chapter 1: Preliminaries

- a. Fictional Space: What versus How (Narrative versus Narrational) [Figure 1.: diagram of “Fictional Space” by Carl Malmgren]
- b. Aristotle and Freytag: Traditional Narrative Form
 1. Structural form from Aristotle’s *Poetics*
 2. Gustav Freytag
[Figure 2.: “Freytag’s Arc”]

Chapter 2: Early Development of the Novel [Figure 3: Development of the Novel]

- a. Precursors: The Prose Romance
 1. Plot versus Character
 2. Ascending to the Ideal
- b. “Realism”: mimesis/verisimilitude
 1. The Focus of Character
 - a. Tolstoy and Aquinas
 - b. William Dean Howells and the “Romantic Grasshopper”
 2. Henry James, “the Father of the Psychological Novel”: “The Art of Fiction.”
 3. *Daisy Miller*

Chapter 3: Late Nineteenth and Early Twentieth Century Developments in Narrative

- a. “Naturalism”: Rarified Realism

1. Influences: the scientific method, *Le Roman Experimental* (empiricism) and the influence of Nietzsche, Adams, Marx, Freud, Darwin, et. al.

2. “The Image” in Narrative: Ezra Pound’s “Make It New” and T.S. Eliot’s “Objective Correlative”

3. *Winesburg, Ohio* by Sherwood Anderson

b. “Modernism”: the Revolt Against Realism and the Foregrounding of Narrative Technique

1. Ernest Hemingway’s The “Nada” Concept and the “Hemingway Code”

2. *The Sun Also Rises* by Ernest Hemingway

Chapter 4: The “Mythic Method,” the “Arranger of the Text,” and “Stream of Consciousness”

a. *Ulysses* by James Joyce

b. *Mrs. Dalloway* by Virginia Woolf

c. *The Sound and the Fury* by William Faulkner

Chapter 5: Postmodernism—Beyond “the Literature of Exhaustion” or “The Next Best Thing”

a. *Pale Fire* by Vladimir Nabokov (“metafiction”)

b. *Letters* by John Barth (existentialism or “the tragic sense”)

c. *Snow White* by Donald Barthelme (recontextualizing “received textuality”)

Chapter 6: Entropy, Simulacra, Conspiracy Theory

a. *The Crying of Lot 49* by Thomas Pynchon

b. *White Noise* by Don DeLillo

c. *The Falling Man* by Don DeLillo (the commodification of 9/11)

d. *The Da Vinci Code* by Dan Brown (conspiracy theory—the recontextualizing of the mystery/detective story)

During the course of the sabbatical, I was able to gather research on much of the subject matter that eventually could be included in a final textbook. I collected scores of pages of notes and was able to rough out over 100 pages of text that with some editing and other refining would become the essence of Chapters 1-3 and part of Chapter 4. As it stands, I was able to use the material I collected as handouts for my Eng. 301: The American Novel class as well as for my Eng. 470: The 20th Century British Novel class.

RE: Section XII.A. 4 of the Faculty Handbook: “opportunity for others in the NKU community to learn about the results of your work.”

Here I might mention two papers that sprang from my research into the contemporary novel:

- 1) The first I delivered in October at the 2010 Conference of The Popular Culture Association in the South/The American Culture Association in the South held in Savannah, GA. entitled “The ‘Hagiography’ of Newport, Kentucky (Sin City, USA): the Mythology of Place in the Detective Fictions *Jazz Bird* and *Prince of*

Sin City.” This essay continues my interest in the various tropic formulas for fiction production.

- 2) The second is a paper I delivered at The Kentucky Philological Association at its annual meeting in March 2011 held at Kentucky State University in Frankfort, Kentucky entitled “Larry Beinhart’s Cautionary Tales: The Use of Hard Boiled Detective Fiction to Explore the Dark Side of the Postmodern Ethos.” This paper examines the trope of hard-boiled detective fiction as a framework to explore themes and subjects found in popular culture, particularly the use of media in contemporary society. My sabbatical afforded me the time to conduct much of the research into these papers as well as time to write the papers themselves.

The use of my research in my classes as well as the papers I delivered at scholarly conferences (in addition to several informal discussion with students and colleagues) speaks to the concept of how **I sought out the “opportunity for others in the NKU community to learn about the results of [my] work” as described in section XII. A. 4 of the Faculty Handbook.**

In addition to my work on my primary sabbatical project, I also was able to complete two other projects that were in the later stages of production as of the fall of 2010. Since I had previous commitments to *The Journal of Kentucky Studies* and to the Northern Kentucky High School Creative Writing Contest (and since it would have been impossible to delegate my work on those two projects), I needed to focus some of my time during the fall semester to shepherding those projects to completion.

In that regard, I was the editor of the special issue (#27) of *The Journal of Kentucky Studies* (a professional journal of criticism and creative writing) which was dedicated to the beloved Kentucky educator, writer and photographer James Baker Hall. This issue became the publication of record for not only the writings and photographs by Hall, but essays, poems, and memoirs by scholars and writers from all over the country whose lives were touched by him, including world renowned Kentucky author Wendell Berry and the U.S. Poet Laureate for 2010 (as well as National Book Award winner) W. S. Merwin. In addition, this issue features the roundtable discussion (featuring Frank X. Walker, Richard Hague, Jeff Mann, and Marianne Worthington) entitled “The Future of Appalachian Literature” that was part of “Voices from the Hills: A Celebration of Appalachian Writers,” the celebration of Appalachian writing and culture (in honor of Dr. Danny Miller, the former beloved Chair of the English Department) that the English Department sponsored here at NKU. Because the logistics of coordinating the editing, proofreading, and communicating between my co-editor (Professor Rhonda Pettit, University of Cincinnati), Jim Hall’s widow and other interested parties were at times daunting and because of many changes in the copy, choice of photographs, etc., a number of revisions in the design of the edition became necessary. At least two additional rounds of proofs needed editing in the fall, which caused unavoidable delays in the production. Since my co-editor, Jim Hall’s widow, and the many contributors to this issue were counting on me to shepherd this issue to completion, I had to use part of my allotted Sabbatical time to focus on the editing of the issue.

Also, in addition to my scholarly paper I delivered in Savannah, I was invited to conduct a presentation on the history of the mob and Newport, Kentucky entitled “‘Sin City,’ Newport Kentucky” for the Humanities Department at Madisonville Community College in Madisonville, KY. on November 16, 2010. I was also invited that evening to be the “Featured Poet” for the The Loman C. Trover Library Reading Series coordinated by the poet Jude Roy at Madisonville Community College. I read selections from my newest book of poetry *Full Moon: The Melissa Moon Poems*. On December 10, 2010, I participated (with NKU professor, James Ramage, et. al.) in the “Lloyd Memorial High School and Barnes and Noble Bookfair” that took place at the Barnes and Noble Bookstore in Florence, KY., where I signed copies of my novel *Prince of Sin City*. My

sabbatical allowed me the time to participate in the above activities, especially my trip to Madisonville, which would have been very cumbersome during a regular semester of teaching.

In the end, I think I had a very successful and productive sabbatical leave. I made great strides in the researching and writing of a book proposal for a commercial textbook publisher, as well as roughing out notes on several chapters of a text itself, notes which could be used not only as a commercial project but has been used as handouts for my students in my courses on the novel. I also used my sabbatical research for the writing of two scholarly papers that were presented at professional conferences. In addition, I used my time productively to complete two major projects that were in the final stages of production as well as to travel to deliver two community presentations (one historical and one creative) and to participate in a community book signing.

4. Preliminary Bibliography for Sabbatical Project Fall 2022:

Preliminary Bibliography

Primary Works

Walter Mosely

- Mosely, Walter. *A Little Yellow Dog*. New York: Norton, 1996
- . *A Red Death*.. New York: Norton, 1996
- . *Bad Boy Brawly Brown*. Boston: Little Brown, 2002.
- . *Black Betty*. New York: Norton, 1996
- . *Blonde Faith*. Boston: Little, Brown. 2007
- . *Blood Grove: An Easy Rawlins Mystery*. New York: Mulholland Books, 2021.
- . *Charcoal Joe*. New York: Vintage Crime/Black Lizard 2016
- . *Cinnamon Kiss*. Boston: Little, Brown. 2005
- . *Devil in a Blue Dress*. New York: Norton, 1990.
- . *Gone Fishin'*. Baltimore: Black Classic, 1997.
- . *Little Green* .New York: Vintage Crime/Black Lizard 2013
- . *Little Scarlet*. Boston: Little, Brown. 2004
- . *Rose Gold*. New York: Vintage Crime/Black Lizard 2014
- . *Six Easy Pieces: Easy Rawlins Stories*. Boston: Little, Brown. 2003
- . *White Butterfly*. New York: Norton, 1992.

James Ellroy

- Ellroy, James. *American Tabloid*. New York: Alfred A. Knopf, 1995.
- . *The Big Nowhere*. New York: The Mysterious Press, 1988.
- . *Blood's a Rover* New York: Alfred A. Knopf, 2009.
- . *The Cold Six Thousand* New York: Alfred A. Knopf, 2001.
- . *Widespread Panic*. New York: Alfred A. Knopf, 2021.
- . *L. A. Confidential*. New York: The Mysterious Press, 1990.

Secondary Works

- Adams, Annie. "Megan Abbot on the Difference Between Hardboiled and Noir." Lit. Hub.com. June 26, 2018.
- Amis, Martin. "The Last Days of Muhammad Atta" in *The New Yorker*. April 24, 2006, 155+.
- Baer, Robert. *Blow the House Down*. New York: Crown, 2006.
- _____. *See No Evil*. New York: Three Rivers Press, 2002.
- Barkun, Michael. *A Culture of Conspiracy: Apocalyptic Visions in Contemporary America*. Los Angeles: U of California P, 2003.

- Barrett, Kevin. *Truth Jihad: My Epic Struggle Against the 9/11 Big Lie*. Joshua Tree, Calif.: Progressive Press, 2007.
- Barthes, Roland. *Mythologies*. New York: Hill and Wang, 1972.
- . *The Rustle of Language*. Trans. Richard Howard. Berkeley: U of California P., 1989.
- . *S/Z*. Trans. Richard Miller. New York: Hill and Wang, 1974.
- Baudrillard, Jean. *The Gulf War Did Not Take Place*. Trans. Paul Patton. Bloomington: U of Indiana P, 1995.
- . *Simulacra and Simulation*. Trans. Sheila Raria Glaser. Ann Arbor: Michigan UP, 1994.
- Beinhart, Larry. *How to Write a Mystery*. New York: Ballantine Books, 1996.
- Bell, Bernard W. *The Afro-American Novel and Its Tradition*. Boston: U of Massachusetts P., 1987
- Best, Steven and Douglas Kellner. *Postmodern Theory: Critical Interrogations*. New York: The Guilford Press, 1991.
- Birchall, Clare. *Knowledge Goes Pop: From Conspiracy Theory to Gossip*. New York: Berg, 2006.
- Boof-Vermeesse, Isabelle. "James Ellroy's *American Tabloid*: Conspiracy Theory and Chaos Theory." *Sillages Critiques*. 6 2004, 99-108 URL: <http://journals.openedition.org/sillagescritiques/1499>.
- Brady Owen E. Ed. *Conversations with Walter Mosley*. Jackson: U of Mississippi P., 2011.
- Brady Owen E. and Derek C. Maus, Eds. *Finding a Way Home: A Critical Assessment of Walter Mosley's Fiction*. Jackson: U of Mississippi P, 2008.
- Brooks, George English. "Private Eyes and 'Little Helpers': Doormen, Gatekeepers, and Racial Trespass in Chandler's *Farewell, My Lovely* and Mosely's *Devil in a Blue Dress*." *Pacific Coast Philology* 47 (Fall 2012): 17-33.
- Brown, Dan. *The Da Vinci Code*. New York: Doubleday, 2003.
- Campbell, Joseph. *The Hero with A Thousand Faces*. New York: Pantheon Books, 1968.
- Cawelti, Gohn G. *Adventure, Mystery, and Romance*. Chicago: U of Chicago P, 1976.
- . *Anatomy of Murder: Mystery, Detective and Crime Fiction*. Bowling Green: Bowling Green State U Popular Press, 2001.
- Chandler, Raymond. *Chandler: Later Novels and Other Writings*. New York: Literary Classics of the United States, Inc., 1995.
- . *Chandler: Stories and Early Novels*. New York: Literary Classics of the United States, Inc., 1995
- . "The Simple Art of Murder." *Saturday Review of Literature*, April 15, 1950. https://ae-lib.org.ua/texts-c/chandler_the_simple_art_of_murder_en.htm.
- "Cross Section USA: Sin Town." *Esquire Magazine*. May, 1957: 34.
- Doyle, Jon. "The Changing Face of Post-Post Modern Fiction: Irony, Sincerity, and Populism" *Critique: Studies in Contemporary Fiction*. Vol. 59 no.3, 2018. 259-270.
- Eisenhower, Dwight D. "Farewell Radio and Television Address to the American People." January 17, 1961. <www.eisenhower.archives.gov/farewell.htm>
- Enten, Harry. "Most People Believe in JFK Conspiracy Theories" *FiveThirtyEight.com* Oct. 23, 2017. Web.
- Fenster, Mark. *Conspiracy Theories: Secrecy and Power in American Culture*, Minneapolis: U of Minnesota P, 1999.
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- Foucault, Michel. "Truth and Power." *In From Modernism to Postmodernism: An Anthology*. Ed. Lawrence Cahoone. Cambridge: Blackwell Publishers, Inc., 1996.

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- Fry, Monroe. "Cross Section U.S.A: Sin Town," *Esquire Magazine*, 1957.
- Goeller, Alison D. "The Mystery of Identity: The Private Eye (I) in the Detective Fiction of Walter Mosely and Tony Hillerman." *Sleuthing Ethnicity: The Detective in Multiethnic Crime Fiction*. Ed. Dorothea Fischer-Hornung and Monika Mueller. Cranbury, NJ: Associated UP, 2004, 175-186.
- Griffin, David Ray. *Christian Faith and the Truth Behind 9/11*. Louisville: Westminster John Knox Press, 2006.
- _____. *Debunking 9/11 Debunking: An Answer to Popular Mechanics and Other Defenders of the Official Conspiracy Theory*. Northampton: Olive Branch Press, 2007.
- _____. *The New Pearl Harbor: Disturbing Questions about the Bush Administration and 9/11*. Northampton: Olive Branch Press, 2004.
- Hammett, Dashiell. *Dashiell Hammett: Five Complete Novels*. New York: Avenel Books, 1980.
- Haut, Wood. *Neo Noir: Contemporary American Crime Fiction*. London: Serpent's Tail, 1999.
- Hicks, Sander. *The Big Wedding: 9/11, the Whistle-blowers, and the Cover-up*. Brooklyn: Vox Pop, 2005.
- Homer, Sean. "Fredric Jameson" in *Modernism: the Key Figures*. Ed. Hans Bertens and Joseph Natoli. Malden, Mass.: Blackwell Publishers Ltd., 2002, 180-188.
- Hopsicker, Daniel. *Barry and 'the boys': The CIA, the Mob and America's Secret History*. Noti, OR.: Madcow Press, 2001.
- Hutcheon, Linda. *The Politics of Postmodernism*. New York: Routledge, 1989.
- Jameson, Fredric. *The Geopolitical Aesthetic: Cinema and Space in the World System*. Bloomington: Indiana UP, 1992.
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- . *Raymond Chandler: The Detections of Totality*. New York: Verso, 2022.
- . *Signatures of the Visible*. New York: Routledge, 1992.
- Kennedy, Liam. "Black Noir: Race and Urban Space in Walter Mosley's Detective Fiction." *Diversity in Detective Fiction*. Ed. Kathleen Gregory Klien. Bowling Green, OH.: Bowling Green State U Popular P, 1999, 224-239.
- King, Geoff. Ed. *The Spectacle of the Real: From Hollywood to "Reality" TV and Beyond*. Bristol, UK: Intellect Books, 2005.
- Kirby, Alan. "The Death of Postmodernism and Beyond." *Philosophy Now: A Magazine of Ideas*. Issue 58, 2006, 1-4.
https://philosophynow.org/issues/58/The_Death_of_Postmodernism_And_Beyond
- . *Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure Our Culture*. New York: The Continuum International Publishing Group, Inc., 2009.
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- Mancall, James. *James Ellroy: A Companion to the Mystery Fiction*. NO. 6. Ed. Elizabeth Foxwell. Jefferson, N.C.: McFarland And Co. 2013. VDOC.PUB
<https://vdoc.pub/documents/james-ellroy-a-companion-to-the-mystery-fiction-2nsiv686lafg>. PDF.
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FDA Sabbatical Evaluation Form for Chairs

Instructions: Please print or type in the following form. Comment length is limited to this page. Forward a copy to Faculty Senate Benefits Committee c/o Grace Hiles hilesg1@nku.edu

Faculty applicant name: Dr. Gary Walton

Evaluations are based on criteria as defined in the Faculty Handbook **11. FACULTY DEVELOPMENT PROGRAMS** sections 11.1 through 11.4.

This individual qualifies for the proposed project (tenured/tenure track, sufficient semesters of teaching (12) will have elapsed since last sabbatical):

Yes X No _____

Indicate your assessment of the following items from very low to very high:


	Very low	Low	Neutral	High	Very high
Overall quality of proposal					X
Ability of applicant to carry out project					X
Overall value of project					X
Value to the department					X
Value to student learning					X
Value to the field of study					X

General Comments:

Dr. Walton's proposed sabbatical project is the culmination of research and publishing he has done on the evolution of the postmodern American novel, its relation to detective fiction, and the relationship between these fictive narratives and the larger cultural narratives, from blogs to tweets to conspiracy theories, that define contemporary digital discourse. He has a clear and detailed plan and outline for the project as well as an impressive record of publication and conference presentations on the subject. Dr. Walton's skill in connecting the evolution of literary narrative and theory to broader social and political trends and rhetorics defines what makes him such an effective teacher as well, and his work in detective fiction across lines of race and class will greatly enhance our ongoing efforts to develop a curriculum that will engage, inspire, and motivate students.

Specific comments on any category ranked neutral, low, or very low:

October 7, 2022



 Name (typed or signed) Date

Department: English

FDA Sabbatical Evaluation Form for Deans

Instructions: Please print or type in the following form. Comment length is limited to this page.
Forward a copy to Faculty Senate Benefits Committee c/o Grace Hiles hilesq1@nku.edu

Faculty applicant name: _____ Gary Walton _____

Evaluations are based on criteria as defined in the Faculty Handbook **11. FACULTY DEVELOPMENT PROGRAMS** sections 11.1 through 11.4.

Indicate your assessment of the following items from very low to very high:

	Very low	Low	Neutral	High	Very high
Overall quality of proposal					x
Ability of applicant to carry out project					x
Overall value of project					x
Value to the college					x
Value to student learning					x

General comments:

Dr. Walton's sabbatical proposal is very clear with well-described tangible outcomes. The research needed to craft this critical essay is extensive and just not possible while teaching a 4-4 load of English courses. I appreciate that the research will lead not only to a published essay but also to material Gary will use in his teaching, as he has previously demonstrated with other research. While not part of the sabbatical plan *per se*, I think it is beneficial that he also notes that this research could potentially form the basis of at least one chapter in a book on American fiction and other articles and presentations, thus growing his research agenda. Because Gary has published numerous books in different genres and used his last sabbatical quite productively, I have every confidence that he will be successful in this work. I also fully embrace the importance to our college and our students when our faculty engage in research of meaningful questions. Gary's investigation of questions in literature related to race and gender in literature is important! We must support scholarly work of our faculty in areas such as Gary's questions, thus I enthusiastically support his sabbatical application.

Specific comments on any category ranked neutral, low, or very low:

Diana McGill

10-08-22

Name (typed or signed)

Date

College: _____ Art and Sciences _____