

Thinking its Presences: American Literature 1865-1914



Scott Challener, “Here’s UR Context.” Photograph of the base of the J.E.B. Stuart monument, Richmond, Virginia, June 12, 2020. Stuart (1833-1864) was a decorated confederate general. The monument was installed on May 30, 1907 and removed on July 7, 2020.

Live Zoom sessions Mondays, Wednesdays, and Fridays 11:00 a.m.-11:50 a.m. EDT

Professor Scott Challener (sdchallener@wm.edu)

In Person Walking Office Hours (weather permitting), Fridays 3:30 p.m - 5:00 p.m. EDT

Virtual Office Hours Wednesdays 3:30 p.m - 5:00 p.m. EDT, via Zoom, by appointment only
(<https://calendly.com/sdchallener/20-minute-conference-virtual-office-hours>)

COURSE DESCRIPTION

This course is a study of the multilingual literatures produced and circulated in the United States between 1865 and 1914—a period so tumultuous scholars continue to this day to challenge the very terms by which we interpret it. As such, this course is first and foremost an inquiry into the

concepts—“America,” “literature,” “presence,” “context,” “race” and “period”—that animate our study. Our first task is to turn these concepts into problems. What constitutes American literature between 1865 and 1914? What are the social and material conditions of its production, circulation, reception, and possibilities? To what, and to whom, is it addressed? Who are its readers, its publics, its characters, its addressees? Who are its legitimators, authorities, and apologists?

The course’s title gestures to scholar Dorothy Wang’s [study](#) of contemporary Asian-American poetry as well as to Toni Morrison’s influential idea of the “Africanist presence” at the very core of nineteenth century U.S. literature. These thinkers will guide our pursuit of some of the presences—Africanist, Black, indigenous, queer, Mexicanist, and Latin Americanist—that course through the literary articulations of the period. The major transformations that we’ll touch on include the exercise of the Monroe Doctrine (1823), the annexation of Texas, the U.S. Mexican War (1846-1848), the Treaty of Guadeloupe (1848), the legal ending of the institution of slavery; Reconstruction and its demise; the rise of Jim Crow, lynch law, and new forms of anti-Black racism; U.S. expansionism before and after the Spanish American War (1898); the construction and administration of the Panama Canal Zone (1903-1914), and the Mexican Revolution (1910-1920). We conclude with some of the texts that anticipate the flourishing of the era often referred to as the “Harlem Renaissance.”

Part of the argument of this course is that much of what we think of as “American” literature in this period is in fact a trans-American literature, insofar as it responds to these developments and the historical antagonisms that define them. We’ll frame these transformational processes in terms of enduring, dynamic continuities. We’ll read about how writers of the “American Renaissance”—Thoreau, Melville, Emerson, and Whitman—thought about slavery, the massive annexation of Mexico, the subsequent Gold Rush, and the conflictual settlement of newly acquired territories; how writers like Frederic Douglass, José Martí, Stephen Crane, W.E.B. Du Bois, and James Weldon Johnson understood the U.S. occupations of Haiti, Cuba, and Puerto Rico; how authors as different as Katherine Anne Porter and María Cristina Mena responded to the Mexican Revolution; and how U.S. imperialism and slavery in the Caribbean pulse through the heart of Black modernism.

REQUIRED COURSE TEXTS (all course texts are available digitally for free via our course website with the exception of *Barracoon*; if you would like to purchase printed editions, consider using [Bookshop](#))

Norton Anthology of American Literature, Vol. C: 1865-1914, Ninth Edition (Norton, 2016).

ISBN: 9780393264487.

John Rollin Ridge, *The Life and Adventures of Joaquín Murieta*, (Penguin, 2018). ISBN:

9780143132653.

Mariano Azuela, *The Underdogs: A Novel of the Mexican Revolution*, translated by Beth Jørgensen and E. Munguía, Jr. (Modern Library, 2002). ISBN: 9780375759420.*

James Weldon Johnson, *The Autobiography of an Ex-Colored Man*, edited by Jacqueline Goldsby (Norton, 2015). ISBN: 9780393972863.**

Zora Neale Hurston, *Barracoon* (HarperCollins, 2018), ISBN: 9780062748218.

Claude McKay, [*Romance in Marseilles*](#) (Penguin, 2020), ISBN: 9780143134220.

We will also be reading many of the short essays included in [*A New Literary History of America*](#), ed. Werner Sollors and Greil Marcus (Harvard UP, 2009). Additional assigned texts will be provided on the course website.

*Any edition is fine. William & Mary Libraries has a digital version of the original Munguía, Jr. translation here: <https://ebookcentral-proquest-com.proxy.wm.edu/lib/cwm/detail.action?docID=5748245&query=the+underdogs+mungu%C3%ADa>. One person can read it at a time, so please be mindful of your use.

**There are two editions available digitally. One is available through Lit2Go and the University of Southern Florida: <https://etc.usf.edu/lit2go/64/the-autobiography-of-an-ex-colored-man/>. The other is a Dover Thrift Editions version available through William & Mary libraries: <https://ebookcentral-proquest-com.proxy.wm.edu/lib/cwm/detail.action?docID=1889812&query=Autobiography+of+an+Ex-Colored+Man>.

COURSE WEBSITE

Our class has a Blackboard site that contains the syllabus, assignments, and other course-related materials. You can log in to our Blackboard site at blackboard.wm.edu.

REQUIREMENTS

25% PARTICIPATION

As with an in-person, on-ground class, regular attendance and active, thoughtful participation are required. You are expected to present at every virtual class meeting. Our virtual classroom will be a mix of pre-recorded and real-time lectures, small-group and large-group discussions, and asynchronous writing. Discussion requires every student to take the intellectual risk of offering observations, ideas, and arguments in class in response to one another and to the instructor. You aren't supposed to know all the answers in advance, but you are required to come to class prepared to join in a communal effort to figure things out. If you are apprehensive about speaking in class or have a special situation that will affect your participation, please see me during office hours at the start of the term. If you fall ill or miss class for a family emergency, please contact me as soon as possible. Lateness, lack of preparation, and disruptive behavior will affect the participation grade.

GROUPME

Our course has a [GroupMe](#). Click on the link to join. Our GroupMe will function as an informal space for “uncritical” responses that zero in what is typically left out of traditional “critical” interpretation. This difference is thought through in the [assignment sheet](#). As of 10/14/20, participation is encouraged, but not required.

10% CRITICAL READING BLOG POSTS (approx. 250 words each)

Weekly analytical close reading responses that engage key ideas and skills from the class. Each week, two students will summarize, synthesize, and frame posts as questions for further inquiry and discussion. See the [assignment sheet](#) for details. Graded complete/incomplete.

20% PAPER 1

An interpretive essay (4-5 pp.) making an argument about one text. Choice of topics distributed in advance. You will have an opportunity to revise this paper. See the [assignment sheet](#) for details.

25% PAPER 2

An interpretive essay (5-7 pp.) making an argument about one text, making appropriate use of secondary sources. Choice of topics distributed in advance. You will not have an opportunity to revise it. See the [assignment sheet](#) for details.

20% FINAL PUBLIC-FACING PROJECT

This project may be print or digital. In the past, students have made both digital and handmade zines (see the “Zine Assignment Sheet” for more details), podcasts, animated videos, interactive lesson plans, and multimedia essays; they have also written more traditional “public-facing” articles (e.g. op-eds) for a general audience in the digital public sphere. The project should engage with some aspect—troubling, special, distinctive, dense, problematic, provocative—of the literature of the period and consider, in turn, what it means to study this literature today. This project may grow out of the concerns of your papers or blog posts, or it may engage with a different problem or question. The final project is due on the day of our final exam period. See the [assignment sheet](#) for details.

HEALTHY TOGETHER COMMUNITY COMMITMENT

By taking this course you agree to William & Mary’s [Healthy Together Community Commitment](#). As the website states, this agreement means that “you affirm that you understand what is required in order to be physically present in our community this year and that you will fully comply. You also acknowledge that an inability or failure to comply with our Healthy Together Community Commitment may impact your ability to remain on campus and/or

participate as a member of the William & Mary community. Accordingly, there will be consequences for non-compliance, for both employees and students.” Specifically, you agree to three key actions: 1) you will mitigate risk of transmitting COVID-19; 2) demonstrate care and concern for the physical and psychological well-being of others; and 3) support W&M’s mission.

GRADING

William & Mary uses a four-point [grading system](#). The general standards for grades are as follows:

A range: Outstanding work, demonstrating thorough mastery of course materials and skills.

B range: Good work, demonstrating serious engagement with all aspects of the course but incomplete mastery of course materials and skills.

C range: Satisfactory work, meeting requirements but indicating significant problems mastering the course materials and skills.

D range: Poor or minimally passing work, meeting the basic course requirements, but frequently unsatisfactory in several major areas.

F: Failure due to unmet course requirements or consistently unsatisfactory work.

CONTRACT GRADING

In this course we will use an evaluation method known as contract grading. Please read the [Grading Contract](#) and sign it. Upload signed contracts via the “Assignments” section of our course website. If you breach the contract, the final grade is subject to my discretion. If you do not complete the major assignments, it is not possible to pass the course.

RECORDING OF CLASS LECTURES & DISCUSSIONS

Students may not record class lectures and discussions without permission. Permission will be granted on a case-by-case basis.

WRITING RESOURCES CENTER

The [Writing Resources Center](#) (Swem Library, 1st floor) offers one-on-one consultations for students to discuss their work in any discipline with well-trained writing consultants. Consultants will work with you at any stage in your writing process. They will work with you to help you do your own best work, so you should expect to be actively involved in your session. The WRC is a resource for all William & Mary students. Whether you consider yourself to be a strong writer or a weak one, you can benefit from meeting with a writing consultant.

The hours for the current semester are posted on the website. I encourage you to reserve an appointment in advance. You may schedule a session online or in person. In addition to consultations at the WRC, Swem Library offers a number of other resources for students, including workshops, guidance on research, and physical spaces ideal for an array of projects, from individual projects to group work.

ACADEMIC INTEGRITY

Academic integrity is at the heart of the university, and we all are responsible to each other and to our community for upholding the ideals of honor and integrity. William & Mary has had an [Honor Code](#) since at least 1779. Your full participation and observance of the Honor Code is expected. To present something as your own original writing or thinking when it is not is plagiarism. Plagiarism and other forms of cheating are serious violations of trust. Academic and intellectual dishonesty, including plagiarism, will have severe consequences, in accordance with the student-led honor system. For details about your responsibilities as a student, please see the [Student Handbook](#).

STATEMENT ON DIVERSITY, EQUITY, INCLUSION, & BELONGING

You are welcome regardless of status, documentation, gender, race, class, ethnicity, or ability. This classroom is a safe space, but it is not a hermetically sealed environment. Rather, it is a microcosm of our larger community. To begin to make the classroom an equitable space you have to follow a few basic guidelines. You are expected to be respectful in your speech and actions. Intentions matter. Effects do too. Practice self-reflexivity. Consider the positions you inhabit and the positions you take. Recognize the impact you have on others. Active participation does not necessarily mean that you talk; it means that you listen. It means that you recognize both the spaces you occupy and move through and the structures that organize them. Be aware of how much airtime you take up. Prioritize historically marginalized voices whenever possible. Practice critical compassion. Whether you agree or disagree, acknowledge and respond in turn. Justify your perspective with textual evidence; and pose questions from your experience. Learn the names of your peers. And finally, accept and sit with your feelings, whether “bad” or “good” or otherwise. Embrace and explore the full range of intellectual and affective possibilities at hand—including discomfort, confusion, anxiety, insecurity, pleasure, delight, gladness, joy, and all the mixtures thereof, for which we may not have a language.

“The curriculum is us,” Eric Hayot affirms. When we study texts, we read them; when we read them, we interact with them. We press on them; they press back. We bring to them norms we’ve learned through habit, practice, and repeated exposure. Given this, we will wrestle with parallel truths: that norms are constitutive of literary form; that they differ among different publics; and that they change over time—that they’re fluid, neither permanent nor inevitable.

CHOSEN NAME & GENDER PRONOUNS

This course aims to be an inclusive learning community that supports students of all gender expressions and identities. Please let me know if you would like to be addressed by a different name or set of pronouns than those listed in the official class roster. If you have any questions or concerns, please do not hesitate to contact me.

STUDENTS WITH DISABILITIES

I assume that all of us learn in different ways. If there are circumstances that may affect your performance in this course, please talk to me as soon as possible so that we can work together to develop strategies for accommodations that will satisfy both your learning needs and the requirements of the course. Whether or not you have a documented disability, William & Mary provides many support services that are available to all students.

William & Mary accommodates students with disabilities in accordance with federal laws and university policy. Any student who feels they may need an accommodation based on the impact of a learning, psychiatric, physical, or chronic health diagnosis should contact Student Accessibility Services staff at 757-221-2512 or at sas@wm.edu to determine if accommodations are warranted and to obtain an official letter of accommodation.

[Student Accessibility Services](#) is the office responsible for assisting students with disabilities. If you have a disability that interferes with your learning (whether visible or invisible, physical or mental), you are encouraged to register with this office. Student Accessibility Services will work with you to determine appropriate accommodations for your courses, such as additional time on tests, staggered homework assignments, or note-taking assistance. This office will give you a letter outlining the accommodations you need that you can share with your teachers; specific information about your disability will remain private. If you have any questions about accommodation, or what constitutes a disability, I invite you to speak with me or to Student Accessibility Services.

SCHEDULE (subject to change)

I. RACE & PERIODIZATION

Wednesday, August 19th: Introductions, Syllabus

[Selections from Toni Morrison](#), “Unspeakable Things Unspoken: The Afro-American Presence in American Literature”(1988) and *Playing in the Dark: Whiteness and the Literary Imagination* (1993).

Recommended:

Saidiya V. Hartman, “Introduction,” *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth Century America* (Oxford UP, 1997).

Friday, August 21st

Frederic Douglass, “[What to a Slave is the Fourth of July?](#)” (1852).

Sojourner Truth, transcription of what is known as her “[Ain’t I a Woman?](#)” (1851) speech.

Laura Wexler, “[All Men and Women Are Created Equal](#),” *A New Literary History of America*.

Recommended:

Henry David Thoreau, “[Slavery in Massachusetts](#)” (1854).

Ralph Waldo Emerson, “[The Fugitive Slave Law](#)” (1854).

→ Blog posts due by midnight EDT to Blackboard.

II. THE AFRICANIST PRESENCE: SLAVERY, RACE, & THE MAKING OF AMERICAN LITERATURE

Monday, August 24th

Harriet Jacobs, from [Incidents in the Life of a Slave Girl](#).

Harriet Beecher Stowe, from [Uncle Tom’s Cabin; or, Life among the Lowly](#).

Beverly Lowry, “[Uncle Tom’s Cabin](#),” *A New Literary History of America*.

Recommended:

Paul Laurence Dunbar, “[Harriet Beecher Stowe](#).”

William Wells Brown, from [The Narrative of the Life and Escape of William Wells Brown](#).

Randall Fuller, “[The First Great American Novel](#).”

Wednesday, August 26th: Life Writing: Autobiography and Slave Narrative

Frederick Douglass, from [*Narrative of the Life of Frederick Douglass, An American Slave, Written By Himself.*](#)

Caille Millner, "[The Slave Narrative](#)," *A New Literary History of America*.

Recommended:

Margaret Fuller, [Review of Narrative of the Life of Frederick Douglass, An American Slave.](#)

Paul Laurence Dunbar, "[Frederick Douglass.](#)"

Friday, August 28th

James Weldon Johnson, [Autobiography of an Ex-Colored Man](#), Chapters I-IV.

Arnold Rampersad, "[The Problem of the Color Line](#)," (*A New Literary History of America*).

Recommended:

W.E.B. Du Bois, "[To the Nations of the World](#)" (1900); "[The Present Outlook for the Dark Races of Mankind](#)" (1900).

Watch: *Reconstruction*, [Part 1](#), Hour 1

→ Blog posts due by midnight EDT to Blackboard.

Monday, August 31st

James Weldon Johnson, *Autobiography of an Ex-Colored Man*, Chapters V-IX.

W.E.B. Du Bois, Selections from *The Souls of Black Folk* (1903), pp. 179-196. (course website). The selection in my edition is the first chapter and the 14th (XIV), on the sorrow songs. *The Souls of Black Folk* is available widely on the web; I prefer this edition: <http://xroads.virginia.edu/~Hyper/DUBOIS/toc.html>.

Recommended:

Watch: *Reconstruction*, [Part 1](#), Hour 2

Wednesday, September 2nd

James Weldon Johnson, *Autobiography of an Ex-Colored Man*, complete.

James Weldon Johnson, "[Dilemma of the Negro Author](#)" (1928), pp. 258-265. (course

website)

Friday, September 4th

José Martí, "[A Town Sets a Black Man on Fire](#)" (1892). (course website)

Mark Twain, "[The United States of Lyncherdom](#)" (1901).

Ida B. Wells, "[Lynch Law in America](#)" (1900).

Ricardo Flores Magón, "Repercussion of a Lynching" (1910). (course website)

Jacqueline Goldsby, "[1895: Ida B. Wells, A Red Record](#)," *A New Literary History of America*.

Recommended:

Ken Gonzales-Day, "[Erased Lynchings](#)."

→ Blog posts due by midnight EDT to Blackboard.

Monday, September 7th

Paul Lawrence Dunbar, "[The Haunted Oak](#)" (*Century Magazine*, 1900).

Claude McKay, "[The Lynching](#)" (*Cambridge Magazine*, 1920).

Leslie Pinckney Hill, "[So Quietly](#)" (1921).

Jean Toomer, "[Song of the Son](#)," *The Crisis* 23 (April 1922); "[Portrait in Georgia](#)" (*Modern Review* I (January 1923)).

Countee Cullen's "[The Black Christ](#)" (1929).

Langston Hughes, "[Song for a Dark Girl](#)" (*Saturday Review of Literature*, 1927) and "[Christ in Alabama](#)" (*Contempo*, 1931).

Richard Wright, "[Between the World and Me](#)" (*Partisan Review*, 1930).

Recommended:

Jean Toomer, "[Blood-Burning Moon](#)," *Prairie* (March-April 1923).

Wednesday, September 9th

Douglass, "[The Heroic Slave](#)."

Recommended:

Robert Levine, "[Frederick Douglass Once Turned to Fiction to Describe What He Considered True Heroism](#)."

Randall Kennedy, "[The Confounding Truth about Frederick Douglass](#)" (2018).

Friday, September 11th

Herman Melville, [Benito Cereno](#) (begins on page 109 of the ebook, read first half).
Kenneth Warren, "[Melville in the Dark](#)," *A New Literary History of America*.

Recommended:

Herman Melville, "[Hawthorne and His Mosses](#)" (1850).

→ Blog posts due by midnight EDT to Blackboard.

Monday, September 14th

[Paper 1 assigned.](#)

Herman Melville, [Benito Cereno](#), complete.
Toni Morrison, "[Melville and the Language of Denial](#)" (2012).

Recommended:

Greg Grandin, "[Who Ain't a Slave? Historical Fact and the Fiction of Benito Cereno](#)" (2013).

Wednesday, September 16th

Louisa May Alcott, "[My Contraband](#)."
Kate Chopin, "[Désirée's Baby](#)" (1893).

Recommended:

Watch: *Reconstruction*, [Part 2](#), Hour 1

Watch: [Little Women](#) (2019), dir. Greta Gerwig and *Barbie* (2023), dir. Greta Gerwig.
Explore connections between these two films. Is Barbie a little woman? As we discuss Alcott's short story, let's talk about how and why the novel endures in popular culture, and what questions "My Contraband" adds to our understanding of its significance. If you're interested in critiques of *Barbie*, here are two of the best so far: Jane Hu, "[Plastic People](#)," *Dissent*, 10 August 2023; and

Friday, September 18th

Pauline Hopkins, "[Talma Gordon](#)" (*Colored American Magazine*, 1900).

→ Blog posts due by midnight EDT to Blackboard.

Recommended:

Watch: *Reconstruction*, [Part 2](#), Hour 2

Monday, September 21st: **Draft of Paper 1 due by the beginning of class. Optional in-person peer review, location and time TBD.**

Lydia Howard Huntley Sigourney, "[To the First Slave Ship](#)," "[Indian Names](#)," "[Our Aborigines](#)."

Henry Wadsworth Longfellow, "[The Slave Singing at Midnight](#)."

Frances Ellen Watkins Harper, "[The Slave Mother](#)," "[Bury Me in a Free Land](#)," "[Learning to Read](#)," "[The Slave Auction](#)."

Recommended:

Thomas Jefferson, [letter to Lydia Sigourney](#).

Meredith McGill, "[The Poetry of Slavery](#)."

III. INDIGENOUS & QUEER PRESENCES

Wednesday, September 23rd

Charlot: [\[He has filled graves with our bones\]](#) (see also *Norton Anthology of American Literature, 1865-1914*).

Chief Joseph: From [An Indian's Views of Indian Affairs](#) (see also *Norton Anthology of American Literature, 1865-1914*).

Chief Simon Pokagon, "[The Red Man's Rebuke](#)" (1893).

David Treuer, "[Chief Simon Pokagon and Native American Literature](#)," *A New Literary History of America*

Recommended:

Sarah Winnemucca, from [Life Among the Piutes](#) (see also *Norton Anthology of American Literature, 1865-1914*).

William Apess, "[An Indian Looking-Glass for the White Man](#)."

[Memorial of the Cherokee Council](#) (Nov 5 1829).

[Ralph Waldo Emerson, Letter to Martin Van Buren](#).

Friday, September 25th:

Zitkala Ša, "[Iktomi and the Fawn](#)" (*Norton Anthology of American Literature, 1865-1914*).

Zitkala Ša, "[The Soft-Hearted Sioux](#)," "[Why I Am a Pagan](#)" (*Norton Anthology of American Literature, 1865-1914*).

Recommended:

The Ghost Dance Songs and the Wounded Knee Massacre (*Norton Anthology of American Literature, 1865-1914*).

Nicholas Black Elk and John G. Neihardt, from *Black Elk Speaks* (*Norton Anthology of American Literature, 1865-1914*).

Charles Alexander Eastman, from *From the Deep Woods to Civilization* (*Norton Anthology of American Literature, 1865-1914*).

→ Blog posts due by midnight EDT to Blackboard.

Monday, September 28th

Paper 1 due by midnight to Blackboard.

John Rollin Ridge, *The Life and Adventures of Joaquín Murieta*, 7-88.

Wednesday, September 30th

John Rollin Ridge, *The Life and Adventures of Joaquín Murieta*, complete.
"[Corrido of Joaquín Murrieta](#)."

Special Class on Emily Dickinson

***NOTE: As part of the mandated requirement to add 3 hours of instruction to our course, we will watch the 2017 film *A Quiet Passion*, about Emily Dickinson. I recommend you watch it the weekend of October 3-4, between James and Whitman. You can watch the film here:

<https://wm.kanopy.com/video/quiet-passion-1>.

Before you watch the film, read the following poems: Emily Dickinson, 225, 236, 269, 320, 339, 340, 372, 409, 479, 519, 591, 764, 788, 1263. All are available in the Norton, with the exception of 788, which you can find here:

<https://www.poetryfoundation.org/poems/52204/publication-is-the-auction-788>.

Friday, October 2nd

Henry James, "[The Beast in the Jungle](#)."

Recommended:

Eve Sedgwick, “The Beast in the Closet: James and the Writing of Homosexual Panic” (course website).

Henry James, from “[The Art of Fiction](#).”

Alide Cagidemetrio, “[Henry James, Portrait of a Lady](#),” *A New Literary History of America*.

Ross Posnock, “[Henry James in America](#),” *A New Literary History of America*.

Stephen Arata on “[The Art of Fiction](#)” (*Victorian Review*, Spring 2009).

→ Blog posts due by midnight EDT to Blackboard.

Monday, October 5th

Walt Whitman, “[Song of Myself](#)” (1892 version)

Lavelle Porter, “[Should Walt Whitman Be #Cancelled?](#)”

Angus Fletcher, “[1855: Walt Whitman uses a letter from Emerson to advertise the first edition of Leaves of Grass](#)” (*A New Literary History of America*, ed. Greil Marcus and Werner Sollors).

Recommended: Whitman in the Americas.

José Martí, “The Poet Walt Whitman” (1887).

Ezra Pound, “[What I Feel about Walt Whitman](#)” (1909); “[A Pact](#)” (1913).

Matt Cohen and Rachel Price, “[Introduction](#)” to Walt Whitman, *Poemas*, by Álvaro Armando Vasseur (first major translation of Whitman into Spanish, 1912).

Federico García Lorca, “Ode to Walt Whitman” (~1929, course website).

Pablo Neruda, “[Ode to Walt Whitman](#)” (1956).

June Jordan, “[For the Sake of People’s Poetry](#)” and “[These Poems](#).”

IV.: IMPERIAL ENCHANTMENTS: THE LITERATURE OF U.S. EXPANSIONISM

Wednesday, October 7th

Stephen Crane, “[The Open Boat](#)” (1897).

Amy Kaplan, “[Literature and Imperialism](#),” *A New Literary History of America*.

Recommended:

Stephen Crane, [from War is Kind](#).

M.H. Abrams, “[Definitions of Realism and Naturalism](#),” *A Glossary of Literary Terms*, 5th edition.

Schematic guide: “[Realism in American Literature](#)” (Washington State University).

Friday, October 9th

William Dean Howells, "[Editha](#)" (1905).

Paul Laurence Dunbar, "[The Conquerors: The Black Troops in Cuba](#)" (1898).

Hamlin Garland, from "[Local Color in Art](#)."

Judith Jackson Fossett, "[Paul Laurence Dunbar's 'Lyrics of a Lowly Life'](#)," *A New Literary History of America*.

Recommended:

Margaret Ronda, "['Work and Wait Unwearying': Dunbar's Georgics](#)" (*PMLA*, October 2012).

→ Blog posts due by midnight EDT to Blackboard.

V. ELSEWHERE'S OF NEW YORK

Monday, October 12th

Midterm Reflection due.

José Martí, "Coney Island" (1881) (Spanish-language version [here](#)); "The Brooklyn Bridge" (1883); "The Truth about the United States" (1894), "[Dos patrias tengo yo](#)" [["Two Homelands"](#)]. (essays available on the course website)

Wednesday, October 14th

Herman Melville, "[Bartleby, the Scrivener: A Story of Wall Street](#)" (*Putnam's Monthly*, 1853).

Friday, October 16th

Emma Lazarus, "[The New Colossus](#)," "[1492](#)" (*Norton Anthology of American Literature, 1865-1914*).

Claude McKay, "[The Tropics in New York](#)," "[If We Must Die](#)," "[The White House](#)," "[America](#)."

Recommended:

Walt Hunter, "[The Story Behind the Poem on the Statue of Liberty](#)."

Claude McKay, [Harlem Shadows](#), Introduction and Preface.

Lydia Maria Child, from [Letters from New-York](#).

Sunday, October 18th

→ Blog posts due by midnight EDT to Blackboard.

Monday, October 19th

Lola Ridge, [The Ghetto and Other Poems](#) (1918).

Wednesday, October 21st

Claude McKay, *Romance in Marseilles*, First Part.

Friday, October 23rd

[Paper 2 assigned.](#)

Claude McKay, *Romance in Marseilles*, Second part.

Sunday, October 25th

→ Blog posts due by midnight EDT to Blackboard.

Monday, October 26th

Claude McKay, *Romance in Marseilles*, complete.

VI. LITERATURE OF THE MEXICAN REVOLUTION

Wednesday, October 28th

Mariano Azuela, *Los de abajo* [*The Underdogs*] (1915), Part 1, Chapters I-XIV.
[“The Ballad of Pancho Villa.”](#)

Friday, October 30th

Mariano Azuela, *Los de abajo* Part 1, complete; Part 2, Chapters I-VI.

Monday, November 2nd

[Paper 2 draft due by midnight to Blackboard.](#)

Mariano Azuela, *Los de abajo*, complete.

Wednesday, November 4th

Optional peer review 3:30 p.m. - 5:00 p.m. EDT.

Josefina Niggli, [La soldadera](#) (1938).

Recommended:

Ricardo Flores Magón, "[Land and Liberty](#)" (1910).

Friday, November 6th

María Cristina Mena, "The Education of Popo" (1914) (course website).

Katherine Anne Porter, "[That Tree](#)" (1934).

Recommended:

Katherine Anne Porter, "[Why I Write About Mexico.](#)"

VII. DIGGING UP THE BLACK PAST

Monday, November 9th

Final version of Paper 2 due by midnight EDT to Blackboard.

Zora Neale Hurston, *Barracoon*, 3-32.

Zora Neale Hurston, "[How It Feels to Be Colored Me](#)" (1928).

Recommended:

Arthur A. Schomburg, "[The Negro Digs Up His Past](#)" (1925).

Wednesday, November 11th Course evaluations.

Zora Neale Hurston, *Barracoon*, 33-64.

Autumn Womack, "[Contraband Flesh: On Zora Neale Hurston's Barracoon](#)" (*Paris Review*, 7 May 2018)

Friday, November 13th

Last day of classes.

Optional Paper 1 revision due.

Zora Neale Hurston, *Barracoon*, complete (65-94).

Zora Neale Hurston, "[What White Publishers Won't Print](#)" (1950).

Thursday, November 19th

Final Public-Facing Project due by noon EDT to Blackboard.