How do the processes of U.S. industrialization and imperialism influence how American authors re-imagine and re-present the “world” (i.e. the natural world, social world, official world, capitalist world, Old World vs. New World)? How do they grapple with the changing racial, ethnic, and cultural makeup of the U.S. nation-state at the level of form and content? How might an aesthetics of contact (with racial/immigrant others, Nature as an other, foreign locales/geographies, etc) help us rethink Americanist disciplinary politics and practice? How do utopian/dystopian literary visions of a socialist workers’ revolution offer a means of apprehending the global and alternative global futures distinct from the more familiar lens of corporate globalization?

**Fiction:**

1878  James, Henry. *Daisy Miller*

1880  Cable, George Washington. *The Grandissimes*

1881  James. *The Portrait of a Lady*

1884  Twain, Mark [Samuel Clemens]. *The Adventures of Huckleberry Finn*

1885  Howells, William Dean. *The Rise of Silas Lapham*

         Ruiz de Buron, Maria. *The Squatter and the Don*

1898  Crane, Stephen. *The Open Boat and Other Tales of Adventure*

1897  Richard Harding Davis’ *Soldiers of Fortune*

1899  Chopin, Kate. *The Awakening*

         Norris, Frank. *McTeague*

1900  Dreiser, Theodore. *Sister Carrie*

         Hopkins, Pauline. *Contending Forces: A Romance Illustrative of Negro Life North and South*

1903  Dubois, W.E.B. *The Souls of Black Folk*

         London, Jack. *The Call of the Wild*

1905  Wharton, Edith. *House of Mirth*

1909  Stein, Gertrude. *Three Lives*

1911  Gilman, Charlotte Perkins. *Moving the Mountain*
1913  Cather, Willa. *O Pioneers!*
1920  O’Neil, Eugene. *The Emperor Jones* (drama)
1922  Eliot, T.S. *The Waste Land*
1923  Williams, William Carlos. Selections from *Spring and All*
1925  Fitzgerald, F. Scott. *The Great Gatsby*
1926  Hemingway, Ernest. *The Sun Also Rises*
1929  Pound, Ezra. Selections from *Personae*
1931  Buck, Pearl S. *The Good Earth*
1937  Hurston, Zora Neale Hurston’s *Their Eyes Were Watching God*
      Faulkner. *Absalom, Absalom!*
1939  West, Nathanael. *The Day of the Locust*
1940  Wright, Richard. *Native Son*
1945  Steinbeck, John. *Cannery Row*

**Total Fiction:** 30

**CRITICISM:**

Foundational Modern American Literary Criticism


Theories of Empire: The Quest for New Frontiers

3. Selections from *Cultures of United States Imperialism* (Duke UP, 1993), eds. Amy Kaplan and Donald E. Pease

Contact: Immigrants, Racial Others

Capitalism, Technologies of Power


**Total Criticism:** 11