

AMERICAN LITERATURE

1865-1945

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*
Ruíz 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

1. Alfred Kazin, *On Native Grounds* (Harcourt, Brace & World, 1942)

Theories of Empire: The Quest for New Frontiers

2. Frederick Jackson Turner, "The Significance of the Frontier in American History" in *Proceedings of the State History Society of Wisconsin* (1893)
3. Selections from *Cultures of United States Imperialism* (Duke UP, 1993), eds. Amy Kaplan and Donald E. Pease

Contact: Immigrants, Racial Others

4. Paul Gilroy, *Black Atlantic: Modernity and Double Consciousness* (Harvard UP, 1993)
5. Michael North, *The Dialect of Modernism: Race, Language, and Twentieth-Century Literature* (Oxford UP, 1994)
6. Walter Benn Michaels, *Our America: Nativism, Modernism, and Pluralism* (Duke UP, 1995)
7. Colleen Lye, selections from *America's Asia: Racial Form and American Literature, 1893-1945* (Princeton UP, 2004)
8. Rita Keresztesi, *Strangers at Home: American Ethnic Modernism between the World*

Wars (University of Nebraska P, 2005)

Capitalism, Technologies of Power

9. Mark Selzter, *Bodies and Machines* (Routledge, 1992)
10. Barbara Foley, *Radical Representations: Politics and Form in U.S. Proletarian Fiction 1929-1941* (Duke UP, 1993)
11. Michael Denning, *The Cultural Front: The Laboring of American Culture in the Twentieth Century* (Verso, 1997)

Total Criticism: 11