Students are expected to select and read representative criticism, literary history, and critical theory—enough to provide a grounding in the movements, periods, techniques, critical perspectives, and theoretical issues that are important in relation to the texts on the reading list.

The following abbreviations are used for collections specified below:


1. **JOHN SMITH & THOMAS HARRIOT.** Selections in Norton.
2. **ANNE BRADSTREET.** Poems in EAP.
3. **THOMAS HOOKER, JOHN COTTON, JOHN WINTHROP, SAMUEL DANFORTH.** Selections in *American Sermons* (Library of America).
4. **WILLIAM BRADFORD.** *Of Plymouth Plantation*.
5. **EDWARD TAYLOR.** Poems in EAP.
6. **MARY ROWLANDSON.** *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*.
7. **JOHN MARRANT.** *A Narrative of the Lord's Wonderful Dealings with John JOHN WILLIAMS.** *The Redeemed Captive Returning to Zion*.
9. **SARAH KEMBLE KNIGHT.** *Journal*.
10. **ELIZABETH ASHBRIDGE.** *Some Account of the Fore Part of the Life of E.A.*


15. OLAUDAH EQUIANO. The Interesting Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself.


17. ST JEAN DE CREVECOEUR. Letters from an American Farmer.

18. THOMAS PAINE. Common Sense, The Crisis, No. 1. THE FEDERALIST PAPERS. Numbers 1, 10 (Norton).


20. PHILIP FRENEAU. Poems in EAP.

21. ROYALL TYLER. The Contrast.


23. CHARLES BROCKDEN BROWN. Wieland.

24. ______. Edgar Huntly.

25. WASHINGTON IRVING. The Sketch Book.

26. HANNAH FOSTER, The Coquette or SUSANNA ROWSON, Charlotte Temple.

27. JAMES FENIMORE COOPER. The Pioneers.

28. ______. The Last of the Mohicans.
29. CATHARINE SEDGWICK. *Hope Leslie*.

30. WILLIAM CULLEN BRYANT. Poems in EAP and *Lectures on Poetry*.

31. DAVID WALKER. *Appeal to the Colored Citizens of the World*. MARIA STEWART, selections in *Norton Anthology of African American Literature*.

32. WILLIAM APESS. *A Son of the Forest*. "An Indian’s Looking-Glass for the White Man."

33. CAROLINE KIRKLAND. *A New Home, Who’ll Follow?*


35. MARGARET FULLER. "Autobiographical Romance," "Leila," *Summer on the Lakes, Woman in the Nineteenth Century*.

36. FREDERICK DOUGLASS. *Narrative of the Life of Frederick Douglass*, "What to the Slave is the Fourth of July?," "The Heroic Slave."

37. _____. *My Bondage and My Freedom*.

38. HENRY DAVID THOREAU. *Walden*,


40. MARIA RUIZ-AMPARO DE BURTON. *Who Would Have Thought It?*


JAMES RUSSELL LOWELL. "Fable for Critics," "The Cathedral."

LYDIA HUNTLEY SIGOURNEY. Selections in NCAWP.

ELIZABETH OAKES SMITH. Selections in NCAWP.

FRANCES OSGOOD. Selections in NCAWP.


44. _____. *The Scarlet Letter*.

45. _____. *The House of the Seven Gables*.

46. _____. *The Blithedale Romance*.

47. **HERMAN MELVILLE.** *Moby-Dick*.

48. _____. *Pierre*.

49. _____. "Hawthorne and His Mosses," "Bartleby the Scrivener," "Benito Cereno."

50. _____. *Billy Budd, Sailor*.

51. **SUSAN WARNER.** *The Wide, Wide World*.

52. **FANNY FERN.** *Ruth Hall*, newspaper articles in Rutgers edition.

53. **HARRIET BEECHER STOWE.** *Uncle Tom's Cabin*.

54. **WILLIAM WELLS BROWN.** *Clotel, or the President's Daughter*.

55. **HANNAH CRAFTS.** *The Bondwoman's Narrative*.

56. **MARTIN DELANEY.** *Blake*.

57. **HARRIET WILSON.** *Our Nig*.

58. **HARRIET JACOBS.** *Incidents in the Life of a Slave Girl*. 
59. ELIZABETH KECKLEY. Behind the Scenes; or, Thirty Years a Slave, and Four Years in the White House.

60. WALT WHITMAN. "Preface" to Leaves of Grass (1855), A Backward Glance O'er Traveled Roads, Democratic Vistas.


62. EMILY DICKINSON. Poems in Final Harvest, ed. Thomas H. Johnson.


67. _____ Adventures of Huckleberry Finn.

68. _____ A Connecticut Yankee in King Arthur's Court.

69. Pudd'nhead Wilson.


71. HENRY ADAMS. The Education of Henry Adams.

72. WILLIAM DEAN HOWELLS. A Hazard of New Fortunes.
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|    | SARAH PIATT. Selections in NCAWP.                                       |
| 87 | KATE CHOPIN. The Awakening.                                             |
| 88 | CHARLES W. CHESNUTT. The Conjure Woman, "The Wife of His Youth," "The
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| 89 | _____, The Marrow of Tradition.                                        |
| 90 | PAULINE HOPKINS. Contending Forces.                                    |

92. ANNA COOPER. A Voice from the South.

93. FRANK NORRIS. McTeague.

94. _____. The Octopus.

95. ______. "The Responsibilities of the Novelist," "A Plea for Romantic Fiction."

96. THEODORE DREISER. Sister Carrie.

97. BOOKER T. WASHINGTON. Up from Slavery.

98. W. E. B. DU BOIS. The Souls of Black Folk.


100. EDITH WHARTON. The House of Mirth.

101. _____. The Age of Innocence.

102. UPTON SINCLAIR. The Jungle.

103. JACK LONDON. The Sea-Wolf or Martin Eden, The Iron Heel; "To Build a Fire," "The Law of Life."

104. MARY AUSTIN. "The Land of Little Rain," "The Walking Woman," "The Return of Mr. Wills."


106. ABRAHAM CAHAN. The Rise of David Levinsky.

107. WILLA CATER. My Antonia.

SECONDARY WORKS (N.B. The following twelve selections are not intended to provide a comprehensive overview of American literary history but rather a sampling of the best Americanist criticism.)


110. PERRY MILLER. *Errand into the Wilderness* (1956).


120. PAUL GILROY. *The Black Atlantic: Modernity and Double Consciousness* (1993), chapters 1, 2, 4.
This was a war fought between England and its American Colonies for the independence of the colonies. Ultimately the Colonies defeated England and won their independence. The war caused a change in culture and thus a change in the literature of the time. This time period produced several famous authors including Benjamin Franklin, Paul Revere, Thomas Paine, etc. Many of the writings of the time are written from the battlefront or from a perspective of the revolutionary. Many less famous pieces were written from English loyalists and are equally important to understanding the literature. American literature, literature in English produced in what is now the United States of America. American writing began with the work of English adventurers and colonists in the New World chiefly for the benefit of readers in the mother country. Historical approaches to literature maintained their supremacy both in academic studies of American literature and in American literary textbooks long into the 1920s, as evidenced by the success of a second generation of influential and widely used literary histories, which included W. B. Cairns's A History of American Literature (1912) and The Cambridge History of American Literature (1917). In this book, Mark Whalan argues that World War One's major impact on US culture was not the experience of combat trauma, but rather the effects of the expanded federal state bequeathed by US mobilization. Writers bristled at the state's new intrusions and coercions, but were also intrigued by its creation of new social ties and political identities. This excitement informed early American modernism, whose literary experiments often engaged the political innovations of the Progressive state at war.