### Courses Taken for Concentration Credit

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Code</th>
<th>Title</th>
<th>Instructor</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2005</td>
<td><strong>Freshman Seminar 48n</strong></td>
<td>American Dreams</td>
<td>James Kloppenberg</td>
<td>Study of history and literature pertaining to American Dream from 18th-century through present</td>
</tr>
<tr>
<td>Spring 2006</td>
<td><strong>Social Analysis 66</strong></td>
<td>Race, Ethnicity and Politics in America</td>
<td>Jennifer Hochschild</td>
<td>Historical and social analysis of race, race relations and politics in America.</td>
</tr>
<tr>
<td>Spring 2006</td>
<td><strong>History 1625</strong></td>
<td>The American Civil War: Waging A War in History and Memory</td>
<td>Susan O’Donovan</td>
<td>History and representation of the Civil War, particularly that of women and African Americans.</td>
</tr>
<tr>
<td>Fall 2006</td>
<td><strong>English 178x</strong></td>
<td>The American Novel</td>
<td>Philip Fisher</td>
<td>Twentieth-century American novels and literary movements.</td>
</tr>
<tr>
<td>Fall 2006, Spring 2007</td>
<td><strong>History and Literature 97</strong></td>
<td>Sophomore Tutorial</td>
<td>M. Hanna; George Blaustein</td>
<td>Study of history and literature related to American colonial history, British and American imperialism, British and American chattel slavery, and the Vietnam War.</td>
</tr>
<tr>
<td>Spring 2007</td>
<td><strong>English 90cc</strong></td>
<td>Calvinist Legacy in American Culture</td>
<td>Jason Stevens</td>
<td>Literature related to Calvinism from the Puritan settlement through the present.</td>
</tr>
<tr>
<td>Spring 2007</td>
<td><strong>African and African American Studies 131</strong></td>
<td>African American Literature to the 1920s</td>
<td>Glenda Carpio</td>
<td>African American novels, narratives, spirituals, poetry, essays and speeches to the 1920s.</td>
</tr>
<tr>
<td>Fall 2007</td>
<td><strong>Spanish 44</strong></td>
<td>Spanish Culture through Film</td>
<td>Daniel Aguirre Oteiza</td>
<td>Spanish films and short stories; advanced language study.</td>
</tr>
<tr>
<td>Fall 2007</td>
<td><strong>History and Literature 98r</strong></td>
<td>Junior Tutorial</td>
<td>Yael Schacher</td>
<td>History and literature related to women and work in post-war America.</td>
</tr>
<tr>
<td>Spring 2008</td>
<td><strong>History 6314; University College London</strong></td>
<td>The Making of Modern America</td>
<td>Adam Smith</td>
<td>Survey of American social movements and politics from 1960 to present</td>
</tr>
<tr>
<td>Semester</td>
<td>Course</td>
<td>Instructor(s)</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------</td>
<td>---------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Spring 2008</td>
<td>History 6311; University History and Politics of Latin America, 1930 to Present</td>
<td>Nicola Miller</td>
<td>Survey of Latin American history from 1930 to the present</td>
<td></td>
</tr>
<tr>
<td>Fall 2008</td>
<td>History and Literature 99 Senior Tutorial</td>
<td>Glenda Carpio; Ian Lekus</td>
<td>Thesis and oral exam preparation</td>
<td></td>
</tr>
<tr>
<td>Fall 2008</td>
<td>History and Literature 90l Stories of Slavery and Freedom in the Modern Atlantic World</td>
<td>Timothy Patrick</td>
<td>Study of slavery in the Atlantic world through black- and abolitionist-produced slave narratives, poetry, pamphlets, novels, speeches and sermons</td>
<td></td>
</tr>
<tr>
<td>Fall 2008</td>
<td>English 169 Modern American Poetry</td>
<td>Stephen Louis Burt</td>
<td>Study of modern American poetry from T.S. Eliot to John Ashbery</td>
<td></td>
</tr>
</tbody>
</table>
Topics List for the Oral Exam

**The Creation of Race in Britain and America: 1607 - 1797**
Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (1789).
Prince Hall, “A Charge” (1797).
Absalom Jones and Richard Allen, “A Narrative of the Proceedings of the Black People During the Late Awful Calamity in Philadelphia” (1794).


**Race, Motherhood and Slavery in Antebellum America**
William Wells Brown, *Clotel; or, The President’s Daughter* (1853).
Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* (1845).
Harriet Wilson, *Our Nig, or, Sketches from the Life of a Free Black* (1859).


**Modernism and the First World War**
Ernest Hemingway, *A Farewell to Arms* (1929).
Wallace Stevens, “The Death of a Soldier” (1923).


**The Evolution of Twentieth-Century American Feminism**
Tillie Olsen, *Yonnondio: From the Thirties* (written in the 1930s; published 1974).

Dorothy Sue Cobble, The Other Women’s Movement: Workplace Justice and Social Rights in Modern America (2004).

Women and Work in Post-War America
Walter Lang, dir., Desk Set (1957).
Dawn Powell, The Locusts Have No King (1948).
William Steig, “‘Self-Realization Is All We Women Want,’” Mademoiselle (May 1951): 134.

Bibliography

**Fiction / Poetry – 16th-18th century.**
_________________, *King Lear* (1623).
_________________, *Measure for Measure* (1623).
_________________, *Much Ado About Nothing* (1623).
_________________, *Othello, the Moor of Venice* (1623).
_________________, *Twelfth Night, or What You Will* (1623).
_________________, *The Winter’s Tale* (1623).

**Narrative / Primary Source Non-Fiction – 18th century.**
Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (1789).

**History / Secondary Source Non-Fiction – 18th century**

**Fiction / Poetry – 19th century**
William Wells Brown, “Clotel, or the President's Daughter” (1853).
Charles Chesnutt, *The Conjure Woman and Other Conjure Tales* (1899).
Lydia Maria Child, "The Quadroons" (1842).
Elizabeth Gaskell, *North and South* (1855).
Herman Melville, “Benito Cereno” (1855).
Mark Twain, *A Connecticut Yankee in King Arthur’s Court* (1889).
Harriet Wilson, *Our Nig, or, Sketches from the Life of a Free Black* (1859).

**Narrative / Primary Source Non-Fiction – 19th century**
Thomas Carlyle, “The Negro Question,” “Ilius (Americana) in Nuce” and “Shooting Niagara” (1867).
W.E. Channing, “Unitarian Christianity” (1819).
Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave, As Told By Himself* (1845).
________________, “Oration, Delivered in Corinthian Hall, July 5, 1852” (1852).
George Fitzhugh, *Cannibals All! Or, Slaves Without Masters* (1857).
Abraham Lincoln, “Inauguration Speech” (1860).
David Walker, “Appeal, in Four Articles….to the Coloured Citizens of the World” (1829).

**History / Secondary Source Non-Fiction – 19th century**

**Fiction / Poetry / Film – 20th century**
Alan Crosland, dir., *The Jazz Singer* (1927).
_____________, *Tender is the Night* (1934).
Howard Hawks, dir., *His Girl Friday* (1940).
Ernest Hemingway, *A Farewell to Arms* (1929).
Walter Lang, dir., *Desk Set* (1957).
Nella Larsen, *Quicksand* (1928).
Dawn Powell, *The Locusts Have No King* (1948).
J. D. Salinger, “For Esmé— with Love and Squalor” (1950).
Wallace Stevens, “Thirteen Ways of Looking at a Blackbird” (1923), “Sunday Morning” (1923)
Robert Penn Warren, *All the King’s Men* (1946).
Orson Welles, dir., *Citizen Kane* (1941).
William Carlos Williams, “This Is Just to Say” (1934), “Young Sycamore” (1934), “To a Poor Old Woman” (1935).
_________, *To the Lighthouse* (1927).

**Narratives / Primary Source Non-Fiction – 20th century**
Henry Luce, "The American Century," *Life* (February 17, 1941).
**History / Secondary Source Non-Fiction – 20th century**


Margaret Mead, "We Are All Third Generation," in *And Keep Your Powder Dry!* (1942).


**General Literary and Historical Criticism**


Edward Hallett Carr, “The Historian and His Facts,” from *What is History?*


Many lovers of literature would claim that literature, as we moderns understand it, resembles religion in that it too does not "speak to us" and engage with us in the manner of worldly discourses like politics or ethics or history-or literary criticism; that one does not argue with a work of literature; and that the proper way of engaging with it is. The opposition between Bildung and Wissenschaft, about which I have been concerned in my current research on anti-modernist trends in the culture of nineteenth century Basle, now strikes me as in many respects immediately pertinent to the difference I am suggesting between literature, on the one hand, and literary criticism or history, on the other.