

C O U R S E S Y L L A B U S
E N G 4 7 1 : R E A L I S M A N D R E C O R D I N G

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Office Hours: MW 3:30-4:30
and F 11:00-12:00; and by appt.

COURSE INFORMATION:

Term: Fall 2014
Time: Monday and Wednesday 2:00 – 3:15 PM
Location: Liberal Arts Building 201
Course website: <http://www.craigcarey.net/fl4rr/>

REQUIRED TEXTS AND MATERIALS: (Please buy the editions indicated here.)

All required PDFs, articles, videos, online exhibits, archives, and links posted on the syllabus
Charles Chesnutt, *Tales of Conjure and the Color Line* (Dover Thrift), 9780486404264
Kate Chopin, *The Awakening and Other Stories* (Oxford World's Classics), 9780199536948
Stephen Crane, *The Red Badge of Courage and Other Stories* (Oxford World's Classics), 9780199552542
Rebecca Harding Davis, *Life in the Iron Mills* (A Bedford Cultural Edition), 9780312133603
Theodore Dreiser, *Sister Carrie* (Norton Critical Edition), 9780393927733
Mark Twain, *Great Short Works of Mark Twain* (Harper Perennial), 9780060727864

COURSE DESCRIPTION:

ENG 471: Studies in American Literature of Realism and Naturalism. 3 hrs.

COURSE OVERVIEW:

What is the "real"? How is "reality" constructed? What are the different forms, genres, and media that express the "real" historically? We live in a culture where reality television and digital media are augmenting reality through a range of programs and protocols, from first person video games to the competitive nature of *Survivor* to the simulated interfaces of Google Glass. Everywhere reality is simulated, mediated, and augmented, making it ever important to understand the history of realism as an aesthetic and literary mode of representation.

In this course, we'll trace the emergence of realism back to the late nineteenth century, specifically the history of literary realism and naturalism in the United States. We'll consider realism as an aesthetic of representation, but also as a method of recording and processing what constitutes reality. How do authors mediate and augment the "real" in different ways? What stylistic forms do they innovate and how do these innovations respond to historical media like the typewriter, cinema, and phonograph? In addition to literary texts by American realists and naturalists, we'll also engage literature in dialogue with other realist modes of representation, including visual art, film, photography, and early sound recording. At the same time, we'll also consider the emergence of realism in the broader context of region, class, race, gender, immigration, urbanization, popular culture, journalism, philosophy, and science. Course requirements include in-class and online participation, regular blog posts, a cultural context paper, and a culminating unessay assignment.

COURSE GOALS AND OBJECTIVES:

By the end of the course, students should have improved their ability:

- To understand the history and significance of literary realism in the United States and to situate realism in comparative and multimedia context
- To understand how questions of realism continue to inform debates about digital culture; and to articulate and navigate the implications of those questions through a variety of methods
- To consider how cultural, political, and technological conditions informed the emergence of realism in the United States and continue to be felt in contemporary cultural expressions.
- To read across a variety of genre and media, contextualizing forms of expression in the wider context of historical and cultural forces.
- To understand “realism” as a category that encompasses not just literature, but other art and media including photography, painting, voice recording, architecture, and computing.
- To critically synthesize and articulate their ideas across multimodal compositions
- To self-consciously appropriate digital technologies as a means to connect, communicate, and critical deform traditional notions of literature and literary realism.

COURSE REQUIREMENTS:

IN-CLASS PARTICIPATION:	15%
ONLINE PARTICIPATION:	15%
BLOGGING ASSIGNMENT:	30%
CULTURAL CONTEXT PAPER:	15%
UNESSAY ASSIGNMENT:	25%

IN-CLASS PARTICIPATION (15%):

Students are expected to come to class prepared and on time, ready to actively participate in the class discussion. I expect every student to contribute to the overall quality of discussions, which means that you should come to class having thought about the readings and blog posts, ready to offer your own reflections, comments, and questions. The quality of your comments is as important as their quantity. Your participation grade will also be influenced by in-class activities.

I should also note that preparation for the class involves more than just reading the texts. You should plan to record and keep notes, questions, and comments in a physical or online notebook, something you can reference in class and use as the starting point for your blog posts, tweets, and writing assignments. Part of engaging the course includes digesting and synthesizing its various threads, taking note of ideas, posts, quotes, tweets, comments, images, or anything else that catches your attention. Think of this notebook as your own idiosyncratic archive for the course, a place where you store and collect the data that will go into composing your posts and writing assignments.

ONLINE PARTICIPATION (15%):

A significant part of this course will take place online through participation in blogging, commenting, tweeting, and other online reading and writing activities. Since part of the course’s goal is to consider how notions of the “real,” “reality,” and “realism” are augmented by technology, we’ll be using digital media not only as a tool to communicate, but also as a methodological tool to critically think about the production of reality in a digital world. As such, your online participation has the same weight as your participation in class. Your online participation grade consists of your comments on blog posts, your engagement with the occasional online assignment, and the level of your participation on Twitter. For more on the nature of Twitter and how we’ll be using it, read the [Twitter Guidelines](#).

Half way through the semester, I'll ask you to complete an [In-Class and Online Participation Audit](#) in which you take account of your participation over in its various guises.

BLOGGING ASSIGNMENT (30%):

Throughout the semester, we'll be keeping a class blog where you can critically engage with the ideas of the course. All forms of writing – including academic writing – have been reshaped by online modes of publication, and thus learning how to write, format, tag, and publish a blog is an important skill. For this course in particular, it also provides a platform where you can integrate images, sound, and other online media to record and remix the stuff of “reality” through writing.

There are roughly 15 weeks in the semester (give or take holidays). You are required to write 10 blog posts over the course of the term and write at least 10 substantial comments on your colleagues' posts. You may not submit (for credit) more than one blog post per week, though you're free to write more if you wish. Each post must be 300-500 words long. Despite the relatively short length, I should emphasize that the blog is not simply a supplement to the course. Your posts should be treated seriously and not like a secondary assignment. As the 30% indicates, I see your blogs as the central assignment of the semester, and thus I suggest that you think of your posts as an evolving research paper – or smaller attempts to experiment with ideas, arguments, and questions. Your posts may be less formal than your standard essay, but they have the same importance, weight, and seriousness. For details, guidelines, and recommendations, see the full [Blog Assignment](#).

Each week I will read and grade your blog posts according to the following rubric:

Rating	Characteristics
10	<i>Exceptional.</i> The blog post reflects in-depth engagement with the topic. The writing is clear, creative, focused, and developed, connecting ideas at the highest level. The entry integrates examples with explanations or analysis. It demonstrates awareness of its own limitations or implications, and it considers multiple perspectives when appropriate.
8	<i>Good.</i> The blog post reflects strong engagement with the topic. The writing is clear, focused, and reasonably developed. The explanations or analysis are mostly based on examples and evidence. Fewer connections are made between ideas, and though new insights are offered, they are not fully developed.
6	<i>Underdeveloped.</i> The blog post reflects passing engagement with the topic. It is mostly description or summary, with few connections between ideas and little consideration of alternative perspectives.
4	<i>Limited.</i> The blog post is unfocused or simply rehashes previous comments. It displays little evidence of student engagement with the topic.
0	<i>No Credit.</i> The post is missing or consists of one or two disconnected sentences.

CULTURAL CONTEXT PAPER (15%):

In this assignment, you'll explore the significance of cultural and historical context to the production of literary meaning in Rebecca Harding Davis's *Life in the Iron Mills*. Taking advantage of the Bedford Cultural Edition, you'll choose a historical document from the book and write an essay that shows how and why that document meaningfully illuminates any part of the story. More details and guidelines for the assignment can be found on the [Cultural Context Paper](#) webpage.

UNESSAY ASSIGNMENT (25%):

In your final and culminating assignment for the semester, you will create, write, design, and produce an Unessay that critically and creatively engages with the subject matter of the course. Unlike a traditional essay, in an Unessay you select and shape the topic, present it any way you please, and are evaluated on how compelling and effective you are in staging the argument. All of the details and requirements can be read and printed online at [the Unessay page](#), and I strongly encourage you to read through the assignment early in the semester.

I also suggest that you start tracking and storing ideas, notes, patterns, and arguments you might develop into your final Unessay. If you're interested in a specific angle or topic, start thinking about that topic in relation to the main concerns of realism. If you like sound, start tracking the appearance of sounds in the readings. If you're interested in fashion, pay attention to clothes. The more material you can gather, the richer archive you'll have when developing your final Unessay.

POLICIES AND PROCEDURES:**GRADING**

Grades are earned, not given. Students should not expect to earn a grade of an A by simply completing the assignments and showing up for class. I use a standard 100-point grading scale in which 90-100=A, 89-80=B, and so forth. Final grades will not be rounded up.

- A work is considered superior or excellent. The student demonstrates deep critical thinking and sophisticated use of language throughout the semester.
- B work is above average. It still meets the standards of A work but may not have the same level of excellence or consistency.
- C work indicates satisfactory, college-level work.
- D and F grades represent work that is below college level.

I will not discuss grades until *at least 24 hours* after handing back your work. This is to give you time to carefully review your work and my written comments on it. I will likewise not discuss grades over email. These matters can be discussed during my office hours or by appointment.

LATE WORK

All assignments are due at the beginning of the class period noted on the syllabus. Assignments turned in late will be lowered one letter grade per calendar day the assignment is late. The same rule applies for all assignments submitted electronically. They should be submitted before class begins.

ATTENDANCE

The attendance policy is that there is no distinction between “excused” and “unexcused” absences. Every student is allowed a maximum of 4 absences. Any absence over that number will count directly against your final grade. I will deduct 5 percentage points from your *final grade* for every absence starting with your fifth. If you miss more than six classes you will automatically fail the course.

There is no need to alert me of an upcoming absence. You may send an email as a courtesy, but please do not ask me to provide you with material that you missed. If you are absent on a day when written work is due, you are still responsible for completing the assignment. If it is not an online assignment, you should either send it with a classmate or email it to me as an attachment before the start of class. Please rely on your classmates to provide you with notes and announcements that you miss. You should also regularly check the course website for current information. I will not make an exception regarding an assignment because you were not in class when it was assigned or changed.

EMAIL

I am happy to respond to questions by e-mail, and I try to do so whenever possible within 24-48 hours. Before you contact me, however, please make sure the information you are seeking can't be located either on the syllabus or by asking one of your classmates first. When writing emails, students should conform to acceptable email etiquette and use a salutation, correct language, and a closing with their full name.

ASSISTANCE

I enjoy working with students to help develop ideas, brainstorm paper topics, and improve your skills. I encourage you to use me a resource. Feel free to stop by my office hours or to make an appointment to discuss grades, assignments, readings, and any matter related to the course or your future goals.

DIGITAL ETIQUETTE

To ensure responsible and attentive participation, all cell phones and/or other devices (iPods, etc.) should be turned off *before* you enter the classroom. If your phone rings once during class, we'll laugh and I'll ask you to turn it off. If your phone rings again during the semester, I'll ask you to leave and this will count as an absence. If I see anyone sending text messages during class, I will also provide one warning and then mark you absent.

You may use a laptop or tablet to take notes in class. However, in-class laptops also present temptations that many students find irresistible. So to be clear: you may not use a laptop or tablet in class to follow a game, check your friends' statuses on Facebook, respond to email, post a Tweet, etc. Such activities not only distract you but they distract anyone around or behind you. If you often seem distracted by what's on your screen, I will ask you to put your laptop away, perhaps for the duration of the semester. If the problem continues, I will ask you to leave the class for the day; this will count as an absence.

STUDENT CODE OF CONDUCT

USM's policy is that students conduct themselves in a respectful manner in keeping with the academic environment. Among other things, this means maintaining polite discourse in class discussion and a non-combative attitude with both the instructor and fellow classmates. I reserve the right to ask any student not adhering to this behavior to leave the classroom and/or to drop the course.

WRITING CENTER

Students should follow their own best practices when it comes to their writing practices, but all students can benefit from crafting multiple drafts and visiting the USM Writing Center. As stated on their website, "The Writing Center is a free tutorial service available to any USM student who wants assistance with a writing project. We offer one-on-one writing instruction that's designed to help you become a more effective writer. This tutorial service is offered on a walk-in basis or by appointment (on the hour for 45 minutes). However, the appointments often book up several days in advance, so making an appointment is always a good idea." The Writing Center is located in Cook Library. Appointments can be scheduled by phoning (601) 266-4821 or by visiting their website located at <http://www.usm.edu/writing-center>.

PLAGIARISM

Plagiarism, which is the presentation of someone else's words or ideas as your own, is a serious offense in the academic community and will not be tolerated. Plagiarism is defined in the USM Undergraduate Bulletin as follows: "Plagiarism is scholarly theft, and it is defined as the unacknowledged use of secondary sources. More specifically, any written or oral presentation in which the writer or speaker does not distinguish clearly between original and borrowed material constitutes plagiarism. Because students, as scholars, must make frequent use of the concepts and the facts developed by other scholars, plagiarism is not the mere use of another's facts and ideas. However, it is plagiarism when students present the work of other scholars as if it were their own work. Plagiarism can be committed in a number of ways:

1. Reproducing another author's writing as if it were one's own;
2. Paraphrasing another author's work without citing the original;

3. Borrowing from another author's ideas, even though those ideas are reworded, without giving credit; and
4. Copying another author's organization without giving credit.

Please feel free to ask if you are ever unsure about what constitutes plagiarism or if you need any help in synthesizing, quoting, and/or citing a source. For more information on plagiarism, visit the USM library website's section on plagiarism: <http://www.lib.usm.edu/legacy/plag/whatisplag.php>. The library website also offers a Plagiarism Tutorial: <http://www.lib.usm.edu/legacy/plag/plagiarismtutorial.php>

ACADEMIC DISHONESTY

Academic dishonesty can take the form of plagiarism and/or cheating, neither of which will be tolerated. The following is from the USM Undergraduate Bulletin: "When cheating is discovered, the faculty member may give the student an F on the work involved or in the course. If further disciplinary action is deemed appropriate, the student should be reported to the Dean of Students. In addition to being a violation of academic honesty, cheating violates the Code of Student Conduct and may be grounds for probation, suspension, and/or expulsion. Students on disciplinary suspension may not enroll in any courses offered by The University of Southern Mississippi."

STUDENTS WITH DISABILITIES

This course follows all university regulations for students with disabilities. If a student has a disability that qualifies under the American with Disabilities Act (ADA) and requires accommodations, he/she should contact the Office for Disability Accommodations (ODA) for information on appropriate policies and procedures. Disabilities covered by ADA may include learning, psychiatric, physical disabilities, or chronic health disorders. Students can contact ODA if they are not certain whether a medical condition/disability qualifies.

Address: The University of Southern Mississippi
 Office for Disability Accommodations
 118 College Drive # 8586
 Hattiesburg, MS 39406-0001

Telephone: (601) 266-5024 or (228) 214-3232 *Fax:* (601) 266-6035

Individuals with hearing impairments can contact ODA using the *Mississippi Relay Service* at 1-800-582-2233 (TTY) or email Suzy Hebert at Suzanne.Hebert@usm.edu.

CHANGES

All parts of the syllabus and the course, including the schedule, are subject to change to meet the needs of students in the course. I reserve the right to make changes as I see fit.

PAPER FORMAT

In order to help me grade fairly, all assignments (except those completed in class) must be typed, double-spaced, and in Times New Roman 12-point font with one-inch margins. Assignments of more than one page must be stapled. To reduce padding, include only your name and the course number in the heading (e.g., Mary Smith, ENG 370).

COURSE SCHEDULE

*Bring a paper copy to class

WEEK 1

08/20 Realism and Its Discontents

- Introduction to course and each other. Course logistics, protocols, and objectives.
- Discuss problems of representation, form, epistemology, style, and character.
- Discuss the current state of realism in literature, film, television, and other media.
- *In-Class Readings*: Selections from Sven Birkerts's "Mapping the New Reality: American Fictions"; Sean O'Hagan's [Review of David Shields' *Reality Hunger*](#); and Zadie Smith's "[Two Paths for the Novel](#)"

WEEK 2

08/25 Realism and Reality Effects

- Wikipedia entry on [Realism \(arts\)](#)
- Pam Morris, "[Introduction: What is Realism?](#)" in *Realism*, pp. 1-6
- Matthew Potolsky, [selections from "Realism"](#) (Ch. 5) in *Mimesis*, pp. 92-97
- Frank Norris, "[Fiction is Selection](#)"*
- Kate Chopin, "The Story of an Hour" in *The Awakening and Other Stories*, pp. 259-261. You can also find a [copy of the story online](#).*
- *In Class*: Frank Norris, [excerpt](#) from *Vandover and the Brute*; Roland Barthes, excerpts from "[The Reality Effect](#)"
- *Recommended*: Nathan Jurgenson, "[The IRL Fetish](#)" in *The New Inquiry*; and Nicholas Carr's blog response to Jurgenson, "[The line between offline and online](#)"

08/27 American Literary Realism

(Last day to drop and receive a full tuition refund)

- Richard Gilder, "[The Recording Tendency and What It Is Coming To](#)" in *The Century Magazine*, February 1897, p. 634*
- Phillip J. Barrish, "[Introduction: American Literary Realism](#)" and "[Literary Precursors, Literary Contexts](#)" in *The Cambridge Introduction to American Literary Realism*, pp. 1-25
- David E. Shi, "[Introduction](#)" in *Facing Facts: American Realism in Thought and Culture, 1850-1920*, pp. 3-11
- Read these online introductions to American Literary Realism:
 - Donna Campbell, [Realism in American Literature, 1860-1890](#)
 - Patricia Penrose, [American Realism, 1865-1910](#)
 - James M. Hutchisson, [American Realism and Naturalism](#)
- *Recommended*: Louis J. Budd, "[The American Background](#)" in *The Cambridge Companion to American Realism and Naturalism* (1995); James Nagel, "[The Literary Context](#)" in *American Realism: A Portable Reader*, pp. xx-xxxii; and Richard H. Brodhead, "[The American Literary Field, 1860-1890](#)" in *Cambridge History of the United States*, ed. Sacvan Bercovitch, pp. 11-62.

WEEK 3

09/01 Labor Day Holiday (No class)

09/03 Industrial Realism: Work & Aesthetics

- Rebecca Harding Davis, *Life in the Iron Mills* (1861)*
- Photographs and illustrations on pp. 189-202 and 343-356 in *Life in the Iron-Mills*
- William Dean Howells, [Introduction and Sections I & II](#) in *Criticism and Fiction* (1891)*
- Howells, [excerpts](#) from "Novel-Writing and Novel-Reading" (1899) and from Stephen Crane's interview with Howells (1894).
- *Recommended*: Frank Norris, "[A Problem in Fiction: Truth versus Accuracy](#)"

WEEK 4

- 09/08 The Romance/Realism Divide
- Mark Twain, “Old Times on the Mississippi” (1875) in *The Great Short Works of Mark Twain*, pp. 1-78*
 - Visit and read the online exhibit on [Samuel L. Clemens’ Mississippi Steamboat Career](#)
- 09/10 Civil War and Photographic Realism
- Walt Whitman, [selections from *Leaves of Grass* \(1891-92\)](#)*
 - Herman Melville, [selections from *Battle-Pieces and Aspects of the War* \(1866\)](#)* (“The Portent,” “Utilitarian View of the Monitor’s Fight,” and “Shiloh: A Requiem”)
 - Oliver Wendell Holmes, excerpt from [“Doings of the Sunbeam” \(1863\)](#)
 - Civil War Photography. Choose two or three of the following resources to explore. Post and discuss a few images in a blog post. Think about how the role of photography changes and mediates a nation’s sense of the real. Focus on both content and form. Why this subject for photography? How are the photographs staged and constructed? Do they represent, filter, or edit reality? How do these photographs compare to representations of the war by Whitman and Melville?
 - [Civil War Prints and Photographs](#) (Library of Congress)
 - [Pictures of the Civil War](#) (National Archives)
 - [Matthew Brady Civil War Photographs](#)
 - [Alexander Gardner’s Photographic Sketch Book of the War](#)
 - [Winslow Homer’s Civil War Prints for *Harper’s Weekly*](#)
 - *In Class*: [Center for Civil War Photography](#) and [3-D Civil War Photos](#)
 - *Recommended*: Oliver Wendell Holmes, [“Bread and Newspaper”](#) (1861); Louisa May Alcott, “A Night” in [Hospital Sketches](#) (1863)

WEEK 5

- 09/15 Regionalism and Local Color Fiction
- Mark Twain, “The Notorious Jumping Frog of Calaveras County” in *Great Short Works of Mark Twain*, pp. 80-86.*
 - Mark Twain, “How to Tell a Story” in *Great Short Works of Mark Twain*, pp. 182-187
 - Bret Harte, [“The Outcasts of Poker Flat” \(1870\)](#)*
 - Donna M. Campbell, [Regionalism and Local Color Fiction, 1865-1895](#)
 - *Recommended*: Phillip J. Barrish, [“Literary Regionalism”](#) in *The Cambridge Introduction to American Literary Realism*
- 09/17 American Women Regionalists
- Sarah Orne Jewett, [“A White Heron”](#)*
 - Kate Chopin, “At the ’Cadian Ball” and “The Storm” in *The Awakening and Other Stories*, pp. 183-192 and 342-347*

WEEK 6

- 09/22 The Case of Nervous Realism
- Charlotte Perkins Gilman, [“The Yellow Wallpaper” \(1892\)](#).*
 - Joseph Hatfield’s illustrations for the [original publication](#) of “The Yellow Wallpaper”
 - Charlotte Perkins Gilman, [“Why I Wrote *The Yellow Wallpaper*” \(1913\)](#)
 - Historical exhibit on [Neurasthenia and the Culture of Exhaustion](#)
- 09/24 Visual Arts and Advertising
- No class meeting. **Cultural Context Paper due.**
 - Visit and explore the [Emergence of Advertising in America, 1850-1920](#)
 - Find and explore a few realist paintings by [Winslow Homer](#) and [Thomas Eakins](#)

- Explore painting by the Ashcan School artists at [Wikipedia](#) and the [MET exhibit](#)
- *Assignment:* Share and discuss at least three images related to the reading above in a blog post by Friday at noon. Be sure to include source information for the images.
- *Recommended:* Michael Schudson, [“Advertising as Capitalist Realism” \(1984\)](#); William M. O’Barr, [“A Brief History of Advertising in America”](#); T.J. Jackson Lears, [“The Rise of American Advertising.”](#) *Wilson Quarterly* (Winter 1983): 156-67

WEEK 7

09/29 The Realist Novel

- Kate Chopin, *The Awakening* (1899)*
- [“An Etiquette/Advice Book Sampler” \(1886\) and Fashion Plates](#)

10/01 Sexual Awakenings

- Kate Chopin, *The Awakening* (1899)*

WEEK 8

10/06 Race and Realist Conjuring

- Charles W. Chesnutt, “The Goophered Grapevine” and “Po’ Sandy” from *Tales of Conjure and the Color Line**
- Charles W. Chesnutt, [“Superstitions and Folklore of the South”](#)
- **Participation Audit due**

10/08 Lynching and Racial Violence

- Charles W. Chesnutt, “Dave’s Neckliss” and “The Sheriff’s Children” in *Tales of Conjure and the Color Line**
- Mark Twain, “The United States of Lyncherdom” in *Great Short Works of Mark Twain*, pp. 193-200
- *Recommended:* Charles W. Chesnutt, “What is a White Man?” and “The Future American: What the Race Is Likely to Become in the Process of Time”

WEEK 9

10/13 Imitation and Authenticity

- Henry James, [“The Real Thing” \(1892\)](#)*
- Ben Davis, [“Ways of Seeing Instagram”](#)
- *Recommended:* Henry James, [“The Art of Fiction” \(1884\)](#)

10/15 Illusions and Hyperrealism

- Nineteenth-Century Trompe l’oeil
 - Read Wikipedia entries for [trompe l’oeil](#), [William Harnett](#), and [John F. Peto](#)
 - Explore trompe l’oeil paintings by [Harnett](#) and [Peto](#) on Google Image.
 - Visit the National Gallery exhibit on [William Harnett and Trompe l’oeil](#)
- Contemporary Hyperrealism
 - Explore a few of the links below:
 - Marcello Barengi, [Photorealistic Illustrations](#)
 - Jason de Graaf, [Hyperrealism artwork](#)
 - Franco Clun, [Hyperrealistic portraits](#)
 - Roberto Bernardi, [Hyperrealistic still life paintings](#)
 - Explore [22 amazing contemporary trompe l’oeil illusions](#)
 - [Reverse Perspective Paintings](#)

WEEK 10

10/20 The Phonographic Real

- [“The Fantastic Phonograph”](#) (pp. 63-79) in *Thomas Edison and Modern America*
- Rebecca J. Rosen, [“Scientists Recover the Sounds of 19th-Century Music and Laughter from the Oldest Playable American Recording”](#)
- Ambrose Bierce, [“A Benign Invention”](#) (1911)
- Ambrose Bierce, [“Chickamauga”](#) (1889)*
- *In Class*: [“Edison Realism Test”](#) (Broadside); Richard Outcault, [“The Yellow Kid and His New Phonograph”](#) (25 Oct. 1896, *New York Journal*); Watch [“A Visual History of Audio Recording”](#)
- *Recommended*: Steven Connor, [“Voice, Technology and the Victorian Ear”](#); Matthew Rubery, [“Thomas Edison’s Poetry Machine”](#); and Edward Bellamy’s short story [“With the Eyes Shut”](#) (1898), originally published in *Harper’s Monthly*. It is also available on [Project Gutenberg](#).

10/22 Probability and Improbability

- Ambrose Bierce, [“An Occurrence at Owl Creek Bridge”](#) (1890)*
- C.S. Peirce, [“A Guess at the Riddle”](#) (ca. 1890)
- Read, explore, and view Eadweard Muybridge’s photographic work:
 - [Freeze Frame: Eadweard Muybridge’s Photography of Motion](#)
 - [Eadweard Muybridge: Defining Modernities](#)
 - [Muybridge’s Zoopraxiscope: Setting Time in Motion](#)

WEEK 11

10/27 Spanish-American War

- Theodore Roosevelt, [“The Strenuous Life”](#) (1899)
- Stephen Crane, [“Marines Signalling Under Fire at Guantanamo \(Feb. 1899\)”](#)
- William Dean Howells, [“Editha”](#) (1905)*
- Watch some of the early motion pictures (“actualities”) on the Spanish-American War. Available for viewing at [The Spanish-American War in Motion Pictures](#), which is also available as a [Library of Congress playlist on Youtube](#).
- *Recommended*: Louis A. Perez, “1898: The Meaning of the *Maine*”; Introduction to [The World of 1898: The Spanish-American War](#)

10/29 Existential and Cognitive Realism (*Last day to withdraw from the class is 10/31*)

- Stephen Crane, “The Open Boat” in *The Red Badge of Courage and Other Stories*, pp. 123-146 (originally published in *Scribner’s Magazine*, June 1897)*
- *Recommended*: Crane, [“Stephen Crane’s Own Story”](#) from *New York Press*, 7 Jan. 1897

WEEK 12

11/03 Poverty, Urbanization, Immigration

- Jacob Riis, Preface and Introduction in [How the Other Half Lives](#) (1890)
 - Explore and view some of Riis’s [photographs](#) in the book.
 - Watch a few montages of Riis’s photographs in this [YouTube playlist](#).
- Jacob Riis, [“The Genesis of the Gang”](#) (1899)
- Jane Addams, [“The Subjective Necessity of Social Settlement”](#) (1892)*

11/05 Environment and Economic Conditions

- Frank Norris, [“A Deal in Wheat”](#) (1902)*
- D.W. Griffith, [“A Corner in Wheat”](#) (1909), an early silent film based on Norris’s story.
- Elizabeth Stuart Phelps, [“The Lady of Shalott”](#) (1871)*
- *Recommended*: Donna Campbell, [“American Literary Naturalism: Critical Perspectives”](#); and Alan Trachtenberg, “Capital and Labor” in *The Incorporation of America* (1982)

WEEK 1311/10 Impressions of the Real

- Stephen Crane, *The Monster* (1899) in *The Red Badge of Courage and Other Stories*, pp. 147-201*

11/12 Naturalism and Monstrosity

- Crane, *The Monster* (1899) in *Red Badge of Courage and Other Stories*, pp. 147-201*
- Nikola Tesla, "[On Electricity](#)" (Address on the Introduction of Niagara Falls Power, reprinted in the *Electrical Review*, January 27, 1897)

WEEK 1411/17 Romancing the Real

- Theodore Dreiser, *Sister Carrie* (1900)*
- Frank Norris, "[A Plea for Romantic Fiction](#)" and "[Zola as a Romantic Writer](#)"
- *Recommended*: Emile Zola, "[The Experimental Novel](#)"

11/19 Surfaces & Software

- Theodore Dreiser, *Sister Carrie* (1900)*
- John Garrison, "[How Glass Magnifies Desire](#)"
- Lewis Mumford, "[Glass and the Ego](#)" from *Technics & Civilization*
- Watch "[A Day Made of Glass \(1 and 2\)](#)" and "[Project Glass](#)"
- Watch the short film "[Sight](#)" (dir. Eran May-raz and Daniel Lazo)
- *Recommended*: Erkii Huhtamo, "[Elements of Screenology](#)"

WEEK 1511/24 Imitation of Life (No class)

- Continue reading *Sister Carrie* (1900)

11/26 Thanksgiving Break (No class)

- Finish reading *Sister Carrie* (1900)

WEEK 1612/01 Psychological Realism

- Edith Wharton, "[A Journey](#)" (1899)*
- William James, "[The Stream of Consciousness](#)" in *Principles of Psychology*, Chapter XI.
- Henri Bergson, "[What is the Object of Art?](#)" from *Laughter*
- *Recommended*: William James, "[A World of Pure Experience](#)" (1904)

12/03 The Reality of the Irrational

- William James, excerpt from "[Address of the President before the Society for Psychical Research](#)" (1896) in *Essays in Psychical Research*, pp. 134-137
- William James, excerpt from "[Confidences of a 'Psychical Researcher'](#)" in *Essays in Psychical Research*, pp. 374-375
- Pauline Hopkins, "[Talma Gordon](#)" (1900)*
- Henry James, "[The Real Right Thing](#)" (1899)*

12/08 Final Unessays Due