

AML 2070: SURVEY OF AMERICAN LITERATURE

AML 2070 | SECTION 8AL3 | CLASS 26300

THREE CREDIT HOURS

FALL 2025

FLI 0115

TR PERIOD 4/4-5 (10:40AM – 11:30AM / 10:40AM – 12:35PM)

INSTRUCTOR: Jacob Domosh (They/Them, He/Him)

Office: TUR 4337 | **Office Hours:** Tuesdays, 12pm – 2pm and by appointment

Email: jacob.domosh@ufl.edu **English Dept. Phone Number:** 1 (352) 392 - 6650

COURSE COMMUNICATIONS: If you need to reach out, please do so via email. I check my email between regularly between 9am – 5pm, M-F.

COURSE TEXTS: The following texts are required for this course. ISBNs listed are suggested editions.

- N. Baym – Norton Anthology of American Literature, 8th Ed. **978-0-393-91885-4**
- F. S. Fitzgerald – The Great Gatsby, Reader's Library Classic, **978-1954839243***
- A. Evans – The Wesleyan Anthology of Science Fiction, **978-0819569554**
- D. Adams – The Hitchhiker's Guide to the Galaxy, **978-0345418913**

*Text available for free online via Project Gutenberg

The following text is **recommended but not required** for this course as a primer to lenses used in discussing texts and argumentation both in class and in papers.

- P. Barry – Beginning Theory, **978-1526121790**

COURSE DESCRIPTION: This class will survey American literature and narrative from the precolonial period through to the present, largely structured chronologically. Throughout our class, we will read famous, well-known texts that are considered part of the Western canon and lesser-known texts or texts that are not often featured in general-

education literature syllabi. The canon refers to the body of literature that is considered high-quality, artistic, and valued representations of American identity. This course, focusing on short stories and shorter novels, will provide students with the tools to read, analyze, think critically about, and write about fiction, and will teach them how to communicate their insights into oral and written forms. We will use the methods and language of literary criticism to explore fundamental elements of fiction, such as plot, characterization, point-of-view, setting, style, theme, and tropes.

COURSE GOALS AND/OR OBJECTIVES: By the end of this course, students will:

- Identify the characteristics of American literary traditions, authors, and themes, in American literature
- Understand and apply the political, sociocultural, or historical contexts from American literature from its inception to the early 21st century
- Identify and explain connections between individual texts and a variety of literary interpretations, including secondary texts
- Respond to, explicate, analyze, and evaluate texts
- Express well-supported opinions of texts and use a style appropriate for academic discourse using formal writing
- Cite sources in essays using standard documentation procedures

GENERAL EDUCATION LEARNING OBJECTIVES:

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.

- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

GENERAL EDUCATION LEARNING OUTCOMES:

- Content: Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- Communication: Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- Critical Thinking: Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

COURSE POLICIES:

COMMUNICATION WITH YOUR INSTRUCTOR

The best way to contact me is via email. Please allow at least 48 hours for me to respond to all requests/questions/inquiries. I also encourage you to meet with me during my office hours or to schedule an appointment with me for a different time.

CLASSROOM BEHAVIOR

Please be mindful that students come from diverse cultural, ethnic, and economic backgrounds. Some of the texts we will discuss and write about engage in controversial

issues and opinions. Many ideas might differ from your own; therefore, please have an open mind to diversity.

ATTENDANCE POLICY: While I do take attendance, I do not grade attendance. However, attendance is required not only per the university but also to succeed in this course. I recognize that you are adults and able to manage your time and priorities accordingly.

Assignments, quizzes, peer review, and other in-class activities are conducted at the beginning of class. If a student is late, please take your seat as quietly as possible; do not walk up to the front of the room to turn in late work or speak with me, as those excuses can be dealt with through e-mail or briefly at the end of class. If you are late, you may miss reading quizzes and/or peer review sessions, which you cannot make up without documentation excusing your lateness. Peer review cannot be made up if you are absent on the peer review day.

If you are absent, please make yourself aware of all due dates and turn in assignments on time. Please check with your classmates to obtain notes for the day you missed.

Students are expected to bring the required reading for the day to class with them. If a student recurrently fails to bring the reading (in print or electronic format), you may be marked as absent.

“Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

TWELVE-DAY RULE AND ABSENCE EXCEPTIONS

According to University policy, students who participate in athletic or scholastic teams are permitted to be absent for 12 days without penalty. However, students involved in such activities should let me know of their scheduled absences at least 1 week ahead of time. In these cases, I will allow you to make up missed in-class work within a reasonable time frame, but you should still aim to submit major assignments and blog posts on time. Likewise, if you must miss class because of a religious holiday, please let me know at least a week ahead of time, and I will allow you to make up missed in-class work. For the official University policy on absences, please refer to <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> for more detail.

PREPARATION

Always bring the assigned reading to class with you, along with materials for taking notes and any assignments that may be due during that class meeting. Be prepared for active discussions. To help with this, I highly recommend that you take careful reading notes and write down potential comments for class ahead of time.

PARTICIPATION

Being present in the classroom is not enough to succeed in this class. While I may lecture on occasion, many classes will rely on your questions and comments relating to our texts and assignments. **If you are frequently quiet during class, I may call on you.**

Your participation grade will be based on your participation in class discussion, in your behavior during group work, your online presence on the class website, and other behavior factors. If you sleep during class or are not present mentally in the classroom, I may mark you as absent.

ELECTRONIC DEVICES – CELL PHONES, LAPTOPS, IPADS, ETC.

Out of courtesy to myself and your fellow classmates, silence your cell phones during class time (the vibrate setting is not silent). Keep your phone in your bag or pocket – if I see you texting or surfing the web, I may ask you to leave the classroom, resulting in an absence.

While we are working, you should use computers for course-related activities only. Checking Facebook, web surfing unrelated to class, and doing work for other classes are examples of behavior that may result in deductions from your participation grade or your being asked to leave class for the day. You can, however, use computers to access the class website (to facilitate discussion) or view course readings (if you prefer not to print electronic readings).

ASSIGNMENT SUBMISSION

Papers and written assignments are due via electronic copy, in .doc or .docx format, before class on the date indicated on the syllabus. Your assignment is still due if you plan to miss class.

Additionally, a paper copy is due to me at the beginning of class on the day the assignment is due, to be handed back for the purposes of feedback. If you have difficulties accessing a printer, please let me know ahead of time to make arrangements.

Technology failure is not an excuse for a late assignment. If ELearning is not functioning properly when you attempt to submit a paper, you can always send me an email attachment. This email should include a Help Desk receipt with your paper or other verification of a system-wide failure.

Always back up your papers on a flash drive or on a cloud service, such as Dropbox.

LATE SUBMISSION

If you expect to not make a deadline, please contact me in advance of the deadline. I **MAY** allow a short extension on a due date **ONCE** in the term if you contact me before the deadline, and in exceptional circumstances.

ACADEMIC PAPER FORMAT

All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:

- Double-spaced
- 12 point, Times New Roman font
- 1 inch margins, on all sides
- MLA style headers with page numbers
- MLA style citations

For help with MLA format, find a copy of the MLA Handbook in the library or refer to the OWL Purdue website (<http://owl.english.purdue.edu/owl/resource/747/01/>).

Any file submitted as a Word document must have a file name that follows the “Last Name” “Assignment Name” format, e.g., DomoshRhetoricalAnalysis.

ASSIGNMENT ORIGINALITY AND PLAGIARISM

You must produce original material for all assignments in this course – you should not re-use materials that you have written for other courses. This also applies to material within the class – for example, you cannot repeat material from a short assignment wholesale in your research paper. However, you may expand on ideas from your shorter assignments.

Plagiarism is a serious violation of the student honor code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code>). The Honor Code prohibits and defines plagiarism as follows:

“Plagiarism. A student shall not represent as the student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to: a) Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution. b) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.” (University of Florida, Student Honor Code)

I HAVE A ZERO TOLERANCE POLICY FOR PLAGIARISM. If you plagiarize, you will **fail** the assignment. You may also **fail the class** and **be reported to the Office of the Dean of Students**. Always cite your sources.

MAKE-UP POLICY: If an assignment needs to be made up after the due date, please contact the professor for a make-up date or make-up assignment.

ASSIGNMENT POLICY

Project Name	Percentage Weight	Word Count
Participation	10%	N/A
Reading Responses	25% (5% each; 5 total)	300 words each; 1500 words total
Paper 1	15%	900 - 1200, words draft; 1500 - 1800 words final
Paper 2	20%	900 - 1200, words draft; 1500 - 1800 words final
Final Project	30%	1500 - 1800 words

Course total will be equivalent to 6,000 words

PARTICIPATION:

Students are expected to read/view the assigned texts before class. Consistent participation in class discussions and demonstrated knowledge of the assigned readings will also contribute to this portion of the final grade. This course thrives on class discussion, so please be prepared to share your thoughts with the class every period (be it in small groups or full-class discussions). Your thoughts make this class worth taking—please share them with us!

READING RESPONSES

Beginning in Week 2, you will be asked to respond to five texts. Your response should not merely summarize the events of the text, but also discuss the themes, tropes, and position of the text in American literature. Your response should also include a question posed to the class to lead discussion. These are due before the class we will discuss your reading on.

PAPER 1

Paper one will be an argument-based paper based on one or more of the readings assigned in the first half of the course. I will distribute a handout (and post to Canvas) a set of available topics/prompts to compose the paper on. Outside sources may be consulted in this paper. The first draft of this paper will be in MLA format, 3-4 pages, will be peer-reviewed in class, and you will receive instructor feedback on the draft as well. The final draft will be in MLA format and 5-6 pages.

PAPER 2

Paper two will be an argument-based paper based on one or more of the readings assigned in the second half of the course. I will distribute a handout (and post to Canvas) a set of available topics/prompts to compose the paper on. Outside sources may be consulted in this paper. The first draft of this paper will be in MLA format, 3-4 pages, and will be peer-reviewed in class. The final draft will be in MLA format and 5-6 pages.

FINAL PROJECT

You will have two options for this assignment:

- 1.) a creative piece + a 750-word accompanying essay
- 2.) a critical work of 1,500 words

This project will ask you to make an extended argument about the importance of a text within American literary history. You may also choose to do a creative piece that reflects a concept we studied and a shorter essay that explains the connection between your creation and our class themes. More information on this project will be provided towards the end of the semester.

COURSE TECHNOLOGY:

Here are some helpful links

- <http://helpdesk.ufl.edu>
- (352) 392-HELP - select option 2

ONLINE COURSE EVALUATION:

“Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semesters, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

UF POLICIES:

UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES: “Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.”

UNIVERSITY POLICY ON ACADEMIC CONDUCT: UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity by abiding by the Honor Code. On all work submitted for credit by students

at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

CLASS DEMEANOR OR NETIQUETTE: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats.

GETTING HELP:

For issues with technical difficulties for Canvas, please contact the UF Help Desk at:

- <http://helpdesk.ufl.edu>
- (352) 392-HELP (4357)
- Walk-in: HUB 132

Any requests for make-ups due to technical issues **MUST** be accompanied by the ticket number received from the Help Desk when the problem was reported to them. The ticket number will document the time and date of the problem. You **MUST** e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

- Counseling and Wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

Should you have any complaints with your experience in this course please visit <http://www.distance.ufl.edu/student-complaints> to submit a complaint.

GRADING POLICIES:

METHODS BY WHICH STUDENTS WILL BE EVALUATED AND THEIR GRADE DETERMINED

The SUPERIOR (A) Paper

- Addresses the question or prompt fully
- Demonstrates substantial comprehension of relevant material
- Shows substantial depth, complexity, and creativity of thought
- Demonstrates very clear and coherent organization
- Develops arguments fully and with ample support details
- Demonstrates superior control of diction, grammar, syntactic variety, and mechanical issues
- Displays excellent handling of MLA-style conventions
- Shows superior integration of source material and source documentation

The STRONG (B) Paper

- Addresses the question or prompt substantially, yet not fully
- Demonstrates good comprehension of relevant material
- Shows depth, complexity, and creativity of thought
- Demonstrates clear organization
- Develops arguments with good supporting details
- Demonstrates good control of diction, syntactic variety, and transitions
- Displays effective handling of MLA-style conventions
- Shows effective integration of source material and documentation of sources

The COMPETENT (C) Paper

- Adequately addresses the question or prompt
- Demonstrates adequate understanding of relevant material
- Shows clarity of thought but may treat the topic simplistically or repetitively, and/or may need some more complexity of ideas
- Demonstrates adequate organization
- Develops arguments adequately, with some detail
- Demonstrates adequate facility with syntax, grammar, mechanics, and usage but contains some errors
- Displays generally competent handling of MLA-style conventions
- Shows proper integration of sources and documentation of sources

The INADEQUATE (C- and below) Paper

- May distort or neglect parts of the question or prompt and/or
- Fails to comprehend relevant material
- Lacks clarity of thought or demonstrates confused or simplistic thinking and/or
- Lacks adequate organization, and/or
- Demonstrates significant patterns of error in language, syntax, or mechanics and usage
- Displays insufficient handling of MLA-style conventions
- Shows inadequate integration and/or documentation of sources or lacks integration and/or documentation of sources

GRADING SCALE:

A	93 – 100	4.0
A-	90 – 92	3.67
B+	87 – 89	3.33
B	83 – 86	3.0
B-	80 – 82	2.67
C+	77 – 79	2.33
C	73 – 76	2.0
C-	70 – 72	1.67

D+	67 – 69	1.33
D	63 – 66	1.0
D-	60 – 62	0.67
E	0 – 59	0.00

COURSE SCHEDULE:

A WEEKLY SCHEDULE OF TOPICS AND ASSIGNMENTS:

Week One (8/21-8/22)

Intro and Founding Documents

Thursday -

Syllabus and Introductions

Intro to literary terms

What is “American Literature” and

Where does it begin?

Discuss Founding Documents (Canvas)

Magna Carta (excerpts)

Declaration of Independence

Articles of Confederation

Constitution

Bill of Rights

Week Two (8/25-8/29)

Native Contact

Tuesday -

Jefferson “Logan’s Speech” p. 227

Red Jacket “Reply, Jacob Cram” p. 229

Thursday -

Pontiac “Speech at Detroit” p. 222

Tecumseh “Speech to the Osages” p. 231

Apess “Looking Glass” p. 499

Week Three (9/1-9/5)

Poe and Thoreau

Tuesday -

Discuss Poe

Poe “The Raven” p. 688

Poe “Tell Tale Heart” p. 714

Thursday -

Poe "Fall of the House of Usher" p. 702
Discuss Thoreau
Thoreau "Resistance to Civil Government" p. 843
Thoreau "Walden, Ch. 2, 5, 17, 18" p. 901 - 933

Week Four (9/8-9/12)**Race, Slavery, and the Prelude to Civil War****Tuesday -**

Walker "Appeal in Four Articles" p. 765
S. Truth "Akron, Ohio 1851" p. 775
Grimke "Appeal to Christian Women" p. 771

Thursday -

Douglass "Narrative, Ch. 1 – Appendix" p. 938
Douglass "Fourth of July" p. 1002
Ordinances of Secession: South Carolina, Mississippi, Florida, Georgia, Texas (Canvas)

Week Five (9/15-9/19)**Antebellum America, Race and Poetry****Tuesday -**

Discuss the Civil War of 1861 – 1865
Lincoln "Gettysburg Address" (Canvas)
Washington "Up From Slavery, XIV" p. 1633
DuBois "Souls of Black Folk, I and III" p. 1717 & p. 1722

Thursday -

Frost "Road Not Taken" p. 1919
Frost "Fire and Ice" p. 1922
Hughes "Artist and the Racial Mountain" p. 1990
Schuyler "Art Hokum" (Canvas)

Week Six (9/22-9/26)**The American Dream****Tuesday -**

Paper One prompt given
Discuss the American Dream
Fitzgerald "Great Gatsby, Ch. 1 - 3" (Free on Project Gutenberg)

Thursday -

Fitzgerald "Great Gatsby, Ch. 4 - 9"

Week Seven (9/29-10/3)**Hughes and Williams and the American Reality****Tuesday -**

Hughes "Mother to Son" p. 2223
Hughes "Visitors to the Black Belt" p. 2226
Hughes "Mulatto" p. 2225

Thursday -

Paper One Peer Review
Williams "Streetcar Named Desire" (SA, Marital Abuse) p. 2300

Week Eight (10/6-10/10)**America and Colonization****Tuesday -**

Paper One Drafts Returned

Intro to SF Lecture
Discuss colonization and other-ing

Thursday -

Discuss Weinbaum's "A Martian Odyssey" p. 136
Discuss Moore "Shambleau" p. 110
Discuss Silverberg "Passengers" p. 430

Paper One final Due (10/12)

Week Nine (10/13-10/17)

America and Feminism

Tuesday -

Discussing gender roles, social critique, theme
Discuss Pohl "Day Million" p. 379

Thursday -

Discuss Russ "When it Changed" p. 507
Discuss Emshwiller "Abominable" p. 539

Week Ten (10/20-10/24)

America and the Post-Modern

Tuesday -

Discussing Cyberpunk
Computers and augmentations of reality
Discuss Dick "We Can Remember it for you Wholesale" p. 385

Thursday -

Discuss Gibson "Burning Chrome" p. 547
Discuss Cadigan "Pretty Boy Crossover" p. 587

Week Eleven (10/27-10/31)

America and American Exceptionalism

Tuesday -

Human Exceptionalism
Discuss Asimov "Reason" p. 160

Thursday -

Discuss Aldiss "Supertoys..." p. 443
Discuss Chiang "Exhalation" p. 742

Week Twelve (11/3-11/7)

Satire, a Response

Tuesday

Paper Two prompt given
Discuss Hitchhiker's Guide Ch. 1 - 16

Thursday -

Discuss Hitchhiker's Guide Ch. 1 - 16

Week Thirteen (11/10-11/14)

**NOTE: UNIVERSITY CLOSED
11/11 FOR VETERANS DAY**

Thursday -

Discuss Hitchhiker's Guide Ch. 17 - 35

Week Fourteen (11/17-11/21)

Tuesday –

Discuss Hitchhiker's Guide Ch. 17 - 35

Thursday –

Paper Two Drafts Due
Final thoughts on literature
Peer Review Paper Two

No class 11/24 – 11/30 Thanksgiving

Week Fifteen (12/1-12/5)

Paper Two Final due 12/5

Tuesday -

Final thoughts on the course

Final project review

Paper Two Drafts Returned

Final Project Due 12/11

Disclaimer: This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

Below are brief, spoiler-free summaries of the required class readings, beginning in Week Two. Use these to select the five texts you will be responding to.

“Logan’s Speech” – Attributed to Mingo-Cayuga war leader, Chief Logan, this speech was delivered in 1774 after the murder of his family during Lord Dunmore’s War against the native populations in the Virginia colony. This speech, allegedly given under a tree on the banks of the Congo Creek in what is today Ohio, expresses Logan’s grief at the loss of his family at the hands of the Virginians. This speech is also often referred to as “Logan’s Lament.”

“Reply to Jacob Cram” – Known as Red Jacket, Sagoyewatha was a leader and spokesman for the Seneca Nation who sided with the British during the American War for Independence. In this 1805 response, Red Jacket provides a thought-out representation of the Seneca people, using Cram’s own words as part of his rebuttal.

“Speech at Detroit” – In this speech, Chief Pontiac rallied the Ottawa, Potawatomi, and Huron native tribes, urging them to unite against the British. In this speech, Pontiac uses inflammatory language, depicting his/their enemies as seeking to destroy the arrayed native nations and steal their land. This is in contrast with the French, who had previously treated these peoples as allies, but not necessarily equals.

“Speech to the Osages” – Delivered to the Osage tribe in the winter of 1811/12, Shawnee leader Tecumseh aimed to unite his people with the Osage against American expansionism. He emphasizes the idea that land could not be sold by one tribe without the consent of the whole, promoting a sense of solidarity and urging collective action against the encroaching settlers.

“Looking Glass” – Apess, of Pequot ancestry – a native nation that was reduced to two small reservations in the late 1600s in Connecticut – and raised predominantly in white households as an indentured servant, he would be imprisoned for advocating for indigenous rights. In this essay, Apess presents a succinct description of the cause of his people: relief from prejudice and discrimination that already characterized attitudes and behaviors of Euro-Americans toward native populations.

“The Raven” – A man, mourning the loss of his beloved Lenore, is visited by a raven whose continued utterances of the phrase “nevermore” draw the narrator further into despair and madness.

“Tell Tale Heart” – An unnamed narrator murders an old man because of his vulturous eye. The narrator is then driven mad by the now-dead old man’s still-beating heart.

“Fall of the House of Usher” – Trapped in the home of his childhood friend, yet another unnamed Poe narrator must traverse the gloomy and mysterious halls of the House of Usher. Influencing the American Gothic and having been influenced by similar English movements, as the environs of the House of Usher unfold themselves, so too does the narrator’s mind.

“Resistance to Civil Government” – Having protested slavery by not paying poll taxes, Henry David Thoreau is arrested and placed in jail. After being bailed out by his aunt, Thoreau would provide verbal arguments about the natural propensity of governments to act in unethical ways, the need for individuals to be vigilant critics of government actions, and that righteous people should not participate in the workings of an unrighteous government.

“Walden, Ch. 2, 5, 17, 18” – *Walden* documents Thoreau’s two-year stint living in a cabin near Walden Pond, reflecting on themes of simplicity, self-reliance, and nature. Thoreau devotes a lot of time to nature, the passing of seasons, and the creatures with which he shares the woods.

“Appeal in Four Articles” – David Walker’s 1829 appeal calls for the immediate end of slavery and racism in the United States. Walker directly addresses both free and enslaved African Americans and urges them to fight for their freedom and equality, even if it means violent resistance against their oppressors.

“Akron, Ohio 1851” – Sojourner Truth, a formerly enslaved woman, delivers a speech at the 1851 Ohio Women’s Rights Convention. This speech, which would later be known as “Ain’t I a Woman?”, advocates for the rights of Black women, emphasizing their strength, capabilities, and the notion that they are not white men nor white women.

“Appeal to Christian Women” – Grimke urges Southern women to recognize the moral wrong of slavery and attempts to use their influence to advocate for its end in 1836. Grimke argues that slavery is a sin and a violation of Christian principles, challenging commonly held justifications of slavery through biblical teachings.

“Narrative, Ch. 1 – Appendix” – The powerful autobiography of Fredrick Douglass, which details his life from being born into slavery and quickly removed from his mother to his journey to freedom in the North of the United States. This text vividly portrays the brutality of slavery, the dehumanizing effects of the institution, and the hypocrisy of Christian slave holders.

“Fourth of July” – In this speech, Douglass critiques the hypocrisy of celebrating American independence while the nation still practices slavery. He argues that, for enslaved people, the Fourth of July is a stark reminder of their own oppression and the nation’s betrayal of its founding ideals.

“Ordinances of Secession: South Carolina, Florida, Mississippi, Georgia, Texas” – These texts from the “Secession Winter” of 1860/61 announce the withdrawal of several US states in the South from the United States and their intent to create a new nation. Many of these detail the reasons for secession and show an important turning point in American history.

“Gettysburg Address” – Lincoln’s famous speech following the Battle of Gettysburg (July 1 – 3, 1863). Delivered on November 19, 1863, during the dedication of the Soldiers’ National Cemetery, now the Gettysburg National Cemetery, the “Gettysburg Address,” extols the sacrifices of those interred in defense of the principles of the nation in just 271 words.

“Up From Slavery, XIV” – Enclosed in his 1901 biography, Chapter 14 of Booker T. Washington’s “Up From Slavery” is the speech he delivered to the Atlanta Exposition in 1895, reprinted in its entirety along with reactions to his speech. Washington outlined his vision for cooperation between white and black Americans in the post-Civil War South. His proposal would eventually be called the Atlanta Compromise.

“Souls of Black Folk, I and III” – W.E.B. Du Bois 1903 work, Chapter I lays out in overview Du Bois thesis, arguing that the right to vote be given to black southerners, their need for education, and the need for justice and equality. Chapter III sees Du Bois arguing against Booker T. Washington on the subject of education.

“Road Not Taken” – Robert Frost uses the metaphor of a traveler choosing between two paths in a forest to explore the nature of choice and its impact on life.

“Fire and Ice” – Frost discusses how the forces of desire and hate, represented by fire and ice, lead to destruction, equally so.

“Artist and the Racial Mountain” – Hughes' 1926 essay explores the pressure faced by Black artists to conform to white standards of beauty and art during the Harlem Renaissance. Hughes makes the argument that black artists should embrace their own cultural heritage and experiences rather than striving to be like white artists.

“Art Hokum” – Published the same year as Hughes' essay, satirist George Schuyler argues that the concept of “Black Art” is a fallacy, suggesting that the cultural and artistic expressions of Black and white Americans are fundamentally the same.

“Great Gatsby” – The story of Jay Gatsby through the eyes and point of view of Nick Carraway, his neighbor. The story explores themes of wealth, love, and American dream (if it ever existed), and the corrupting influence of social class in 1920s America.

“Mother to Son” – This Langston Hughes poem describes the difficulties Black Americans face in a racist society, alluding to the many obstacles and dangers that racism throws in their way – obstacles and dangers that white people do not have to face.

“Visitors to the Black Belt” – Another Hughes poem, this one acts as a representation of sorrow, capturing the speaker's cruel note regarding perceptions of outsiders about the people living in Harlem.

“Mulatto” – This eleven-stanza narrative delves into the complex realities faced by biracial individuals, specifically in the segregated South. Set in Georgia, this poem presents a dialogue between various voices, including the titular biracial son, his white father, and his half-brother, highlighting the tension and estrangement that arise from intertwined identities.

“Streetcar Named Desire” – After losing her family home (an impact of the rising Southern Gothic), Blanche DuBois moves in with her sister Stella and brother-in-law Stanley Kowalski in New Orleans. Blanche's “delicate southern sensibilities” clash with Stanley's brutish nature, leading to conflict.

“A Martian Odyssey” – A team of scientists asks their colleague what happened on the Martian surface after his shuttle crashed. What follows is a detailed narrative of the (mis)adventures of his journey back to safety and the various creatures he encounters.

“Shambleau” – Gun-toting spacefarer Northwest Smith saves the life of a woman from a mob wishing her dead. After bringing her to his apartment in town, Smith learns why she was being hunted.

“Passengers” – Earth is changed, and its population is assaulted by unseen aliens controlling their actions at random for their own twisted enjoyment. Can two people fall in love when their actions are not their own?

“Day Million” – A futuristic meetcute. When Don, a cyborg spaceship pilot, and Dora, a semiaquatic woman with a tail, literally bump into each other, they decide to get married. Explore what humanity and human relationships look like on Earth’s futuristic millionth day CE.

“When it Changed” – Whileaway is an all-female human colony whose inhabitants reproduce by combining ova after all the males died in a plague 30 generations ago. When male astronauts arrive from Earth, saying that the mother planet has become genetically deficient, they request to reproduce with the women of Whileaway.

“Abominable” – Seven manly men and experts in their respective fields go out into the snow to seek that most elusive of creatures, woman. Follow these brave explorers as they seek to possess, but not understand, the farer sex.

“We Can Remember it for you Wholesale” – In the not-too-distant future, the working poor use mind-altering surgery to make them believe they have gone on vacation. When Douglas Quail goes to Rekal Inc. to have memories of Mars implanted into his mind, something impossible happens: the Rekal specialists find memories that had previously been locked away.

“Burning Chrome” – Console cowboy Bobby Quine and his partner-in-crime Automatic Jack, a hardware expert, are hackers who have never landed that big score. As these two men grapple with their own insecurities, they fall into a love triangle centered around the simstim enthusiast Rikki. To win the girl, Bobby decides to go big or die and steal from Chrome, the mafia-affiliated mistress of the House of Blue Lights.

“Pretty Boy Crossover” – Pretty Boy wants one thing above all else: to be desired. His biggest fear: losing his looks. When the opportunity to “crossover” into the digital world and download his consciousness and image into a computer chip is presented to him, Pretty Boy must grapple with his desire to be pretty forever and questions of the real as he decides what to do with his life and his looks.

“Reason” – Powell and Donovan, assigned to a space station that supplies energy to human planets via microwave beams, construct a new intelligent android, QT-1, to assist them in their duties. However, when the world that Cutie has been told about and the reality the android can see are not the same, “he” decides that the microwave beams are his true Master and creator. Bringing the lesser robots into his worship of this singular power source, Cutie begins to disregard Powell and Donovan, who become trapped in their own space station.

“Supertoys...” – In this dystopian future, where a quarter of the world’s population lives in excess, people must get government permission to bear children. Monica and Henry Swinton have a surrogate android child, David, whom Monica struggles to bond with as they wait for permission from the Ministry of Population to have a “real” biological son.

“Exhalation” – When the inhabitants of a distant planet realize that the air they breathe is running out, their society grapples with its eschatological entropic demise and how to stop it. A lone scientist makes a startling discovery, answering the question of continued existence.

Hitchhiker’s Guide to the Galaxy – Arthur Dent is having a bad day: his home is about to be bulldozed to make way for a highway bypass. However, his friend Ford Prefect, who is secretly an alien, tells him news that will have his day going from bad to worse: the whole of Earth is about to be destroyed. With enough time for one last pint at the corner pub, the pair attempt to stowaway on the very ships that will destroy the planet Arthur calls home and Ford calls a job.