

AMH4930/1855: Memoirs and Microhistories
Spring 2016
Dr. Louise Newman, Associate Professor

Class Meets T7 (1:55-2:45), R7-8 (1:55-3:50) in Flint 113
Office Hrs Thurs, 4:00-4:30 and Friday afternoons by appointment
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What Is Microhistory?

For the purposes of this course, a microhistory is a type of biographical treatment that focuses on an aspect of an individual's life with the intention of revealing something larger about the cultural/historical context that shaped that individual's life.

*If **biography** is largely founded on a belief in the singularity and significance of an individual's contribution to history, **microhistory** is founded upon almost the opposite assumption: however singular a person's life may be, the value of examining it lies in how it serves as an allegory for the culture as a whole.*

--Jill Lepore, 2001

***Microhistory** is often associated with a particular **style of presentation**, the narrative exposition of a single event or **a single life**....Microhistory reduces the scale of observation, often to the level of personal encounters or individual life histories. It does so **not** in search of sympathetic "human faces" to illustrate the impact of historical processes, but rather in order to challenge our understanding of the processes themselves, in "the belief that microscopic observation will reveal factors previously unobserved."*

--Lara Putnam, *Journal of Social History*, 2006

Course Description

This course examines the ways that "ordinary" individuals make sense of events that impact their lives through the writing of memoirs, and the ways that historians compose narratives (microhistories), using memoirs, confessions, letters, and other autobiographical sources, to explore how "ordinary" lives illuminate events and aspects of the larger culture. The larger events and cultures under consideration include (but are not limited to) the following:

- Atlantic World/slave trade
- Racial identity formation in the nineteenth century, including black, white, Indian and mixed racial identities,
- Western settlement, imperialism and empire

- Feminism in various guises, including “the new woman” of the early twentieth century and the “liberated woman” of the late twentieth century
- Vietnam War
- American Indian protests of the 1970s
- Cuban immigration and exile
- Representation of non-hetero sexual identities

Why does someone write (and publish) a memoir? The answers are as varied and as individual as the memoir itself. Some of the memoirs we will encounter in this course, such as Olaudah Equiano’s *Narrative of an Interesting Life* (1789) and Frederick Douglass’ *Narrative of the Life of a Slave* (1845) were associated with an important political cause (abolitionism), and subsequently became famous documents—both are now rightly understood to be classics of American literature. Other memoirs, like May French-Sheldon’s *Sultan to Sultan*, an account of her 1891 safari in East Africa, generated public acclaim for its author when it was first published in 1892, but was largely forgotten until scholars rediscovered it one hundred years later. Still other memoirs, such as Mary Crow Dog’s *Lakota Woman* (1990), Alix Kates Shulman’s *Memoirs of an Ex-Prom Queen* (1972) and Tobias Wolff’s *In Pharaoh’s Army* (1994), have become bestsellers because of the insights each offers into the social turmoil of the 1960s and 1970s, but their authors aren’t famous. Many contemporary memoirs, such as Gustavo Pérez Firmat’s *Next Year in Cuba* (1995), Ta-Nehisi Coates’ *Between the World and Me* (2015) and Margo Jefferson’s *Negroland* (2015) discuss the author’s upbringing as it was shaped by specific historical dynamics pertaining to their racial affiliation. And Alison Bechdel’s *Fun Home* (2006), an autobiographical graphic novel that explores the relationship between a lesbian daughter and her closeted gay father, challenges us to consider how the visual form of the narration impacts the substance/meaning of the work.

All of the material treated in this course deals with events of the 18-21th centuries, as they have affected people living in the territory now known as the United States, but students may work in other geographic regions and temporal moments for their final projects.

Objectives

This course is one of the ways that students majoring in history can fulfill the requirement of taking a senior seminar (any history course with the number 4930). Senior seminars have the shared aim of giving students an experience of working with primary sources in depth, teaching them how to form their own interpretations and to compose accounts that are based upon primary sources. This course shares these objectives while recognizing that historical narratives can take many different forms—including written essays,

photographic exhibits/collections, film documentaries, graphic novels and the like. Thus students will practice writing formal expository papers of varying lengths, but they will also have an opportunity to explore other forms of history-telling.

In other words, this course teaches skills that professional historians need to practice their craft—critical reading, critical thinking, and historical writing. You will learn how to frame a significant research “problem” within the historiography of a specific field. I will illustrate this process with the Atlantic world unit; then you will practice this skill for the midterm exercises, with materials I provide you; then you will devise your own “research problem” for your final project and write a paper that **interprets** primary sources, **situating and contextualizing** them in a historical moment and using them to **contribute to a conversation** that is taking place within a specific historiographic literature.

In sum, then, this course has the following objectives:

- To guide students through the process of researching and writing essays based on primary sources, with the intent of increasing their appreciation for how memoirs can fulfill specific purposes for their authors and yet serve very different ends for the historians who recover and study them.
- To introduce students to a specific form of historiography, the microhistory, which historians compose in trying to understand larger cultural concerns and historical events.
- To hone critical thinking, reading and writing skills, which will serve students well in any profession/occupation they pursue after graduation.

Important Warning

Because this seminar focuses on memoirs, the required readings are sometimes long(er) documents, 200-300 pages, that cannot be easily excerpted. Thus, students will be expected to read an average of 200-300 pages per week and should budget at least 6-8 hours, outside of class, for course preparation each week. Additional time will be needed to complete the assignments, due in weeks 4, 7, and 13-15.

Required Books

2 Reference books (purchase required)

- **Rampolla**, Mary Lynn. *A Pocket Guide to Writing in History*. **8th edition**. (Bedford/St. Martin's, 2015). If you own an earlier edition, then you can make do, but if you are making a new purchase, I recommend the eighth edition, which costs \$30 but is much better than the earlier editions. The instructor will place her copy of the 7th edition on 2-hour Course Reserve for students to consult until their own copies arrive. Students will be reading portions of this book throughout the course.
- **Booth**, Wayne. *The Craft of Research* (Chicago University Press, 2003). A free E-book (PDF) is available online, but students will also find inexpensive hard copies available for purchase from Amazon.

1 Memoir & 2 Microhistories (to be read before the midterm)

(listed in the order in which they will be read)

- **Northup**, Solomon. *Twelve Years a Slave*, first published 1853, written with the assistance/collaboration of an amanuensis, David Wilson, a white lawyer. A scholarly edition edited by Sue Eakin and Joseph Logsdon was published by Louisiana State University Press in 1968 and subsequently reprinted in 2013. Dover published a scholarly edition in 1970, with an introduction by Philip Foner, which was most recently republished in 2014. Many free versions of Northup's account are available online, and several cheap print editions are also available from online booksellers but I recommend either the Louisiana State or Dover Thrift editions. Price on Amazon \$2.99+
- **Hodes**, Martha. *The Sea Captain's Wife: A True Story of Love, Race, and War in the Nineteenth Century* (W.W. Norton, 2006). This is a microhistory of a previously unknown woman from a New England working-class family. It is based on 500 family letters that were written between the 1850s and 1880s and are now archived at Duke University. Price on Amazon \$.01+
- **Sinor**, Jennifer. *The Extraordinary Work of Ordinary Writing: Annie Ray's Diary* (University of Iowa Press, 2002). Although this microhistory is also available from Smathers as an e-book, I highly recommend splurging on the print version. Price on Amazon \$16.25+

Articles/excerpts available electronically from ARES

These readings need to be printed out and brought to class on the days they are assigned—see schedule beginning on p. 9 of this syllabus.

- **Carretta**, Vincent's Preface to *Equiano; The African: Biography of a Self-Made Man* (University of Georgia Press, 2005), xi-xix.
- **Carretta**, Vincent. "Olaudah Equiano or Gustavus Vassa?: New Light on an Eighteenth-Century Question of Identity," *Slavery and Abolition* 20:3 (1999): 96-105.
- **Equiano**, Olaudah (1745-1797). *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vasa, the African. Written by Himself* (1st edition, London, 1789; we'll be reading an excerpt from the 9th edition, 1794). By his own account, Equiano was born in 1745 in what is now southeastern Nigeria, enslaved when he was eleven years old and sold to English slave traders, who transported him to the West Indies. He recounts how he was then taken to Virginia and sold to a local planter, then resold to an officer in the British navy, who brought him back to London and gave him the name Gustavus Vasa, which Equiano used for the rest of his life. However, Vincent Carretta, Professor of British Literature, at the University of Maryland, has challenged the historical accuracy of these details and has annotated the most authoritative edition of Equiano's memoir. For students who want to purchase the entire memoir, rather than read the excerpt on ARES, I recommend either *Olaudah Equiano: The Interesting Narrative and Other Writings*, ed. V. Carretta (Penguin Classics, revised edition, 2003), or the abridged edition that can be found in Carretta, V., ed., *Unchained Voices* (University Press of Kentucky, 1996, 2004, or 2nd edition 2013).
- **Faull**, Katherine. "Self-Encounters: Two Eighteenth-Century Memoirs from Moravian Bethlehem," in *Beyond Douglass: New Perspectives on Early African-American Literature*. Eds. Michael J. Drexler and Ed White. Lewisburg: Bucknell University Press, 2008, 21-54.
- **Fiske**, David, Clifford W. Brown and Rachel Seligman. *Solomon Northup: The Complete Story of the Author of Twelve Years a Slave*. (Praeger, 2013), 111-117.
- **Jacobs**, Harriet Ann. *Incidents in the Life of a Slave Girl*. First published in 1861 under a pseudonym, Linda Brent, with the assistance of a white editor, Lydia Maria Child, who was a famous abolitionist and author at the time. The memoir has been republished many times and

there are several good scholarly editions, but I am partial to any that may have been edited by Jean Fagan Yellin, who did extraordinary work to establish that Harriet Jacobs was the actual author of this account and that the book was a memoir and not a work of fiction.

- **Putnam**, Lara. “To Study the Fragments/Whole: Microhistory and the Atlantic World.” *Journal of Social History* 39.3 (Spring 2006): 615-630.
- **Sensbach**, Jon F. “Epilogue: Rebecca’s Shadow,” from *Rebecca’s Revival* (Harvard University Press, 2005), 234-247.
- **Smith**, Sidonie and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*. 2nd ed. (University of Minnesota Press, 2010).
- **Whipple**, Frances, H. *Memoirs of Elleanor Eldridge*, 1st edition, 1838; ed., Joycelyn Moody (Morgantown: West University Press, 2014). This account was written by Whipple, a white woman who served as Eldridge’s amanuensis. Material assigned is available from Amazon’s “Inside Book” feature, which provides an excerpt of Moody’s introduction, in which Moody explains the significance of this memoir, which has just recently been rediscovered and reprinted. Smathers Archives in Library East has an original copy of the first edition, which we will examine during our class visit on January 21.

Assignments (1000 total points)

Instructions for each of the following assignments will be distributed in class about a week ahead of the deadline.

- **2-5 Short analyses** (500-600 words each). These analyses are due when the readings upon which they are based are due. Then students will revise and resubmit them in week 7 (200 pts)
- **Midterm Assignment** (1500-2100 words). Compulsory exercise and a second analysis of a memoir/microhistory chosen by the student, due weeks 7-8 (200 pts)
- **Group Presentation** on a memoir chosen from those assigned in weeks 9-11 (200 pts).
- **Final Project** of the student’s own devising, done in stages, weeks 12-15 (400 pts).

Grading Scale

Overall letter grades for the course will be based on 1000 points and assigned according to the following scale:

Letter Grade	Total Points	GPA Equivalent
A	950-1000	4.0
A-	900-949	3.67
B+	875-899	3.33
B	850-874	3.0
B-	800-849	2.67
C+	775-799	2.33
C	750-774	2.0
C-	700-749	1.67
D+	675-699	1.33
D	650-674	1.0
D-	600-649	0.67
E	<600	0

Policies and expectations

- **Format:** This course meets twice a week and will be conducted in a mixed lecture-workshop-seminar format.
- **Student Participation and Attendance:** Because so much of the course depends on in-class work, attendance is critical in this class. Attendance at every session is mandatory, and points will be deducted from the final course grade for excessive absences (i.e., more than 3).
- **General Courtesy:** Please do not come late to class or leave early. If there are special circumstances that prevent you from being on time, or staying throughout the entire class period, please let the instructor know in advance.
- **Late work** will not be accepted unless there are exceptional circumstances beyond the student's control. Please let the instructor know of any adverse circumstances that may affect your ability to complete assignments on time.
- **Special Accommodations:** Please contact the instructor during the semester if you have any concerns or issues that need to be discussed. Students needing special accommodations must register with the Dean of Students Office (<http://www.dso.ufl.edu/drc> during the first week of the semester.
- **Plagiarism** is a serious violation of the Student Honor Code. <http://www.dso.ufl.edu/judicial/procedures/studenthonorcode.php>

Plagiarism includes, but is not limited to, the following:

- Submitting all or part of someone else's work as if it is your own.
- Failing to cite sources from which you have derived ideas, or citing them improperly, even if (especially if) you have paraphrased those ideas.
- Borrowing verbatim text without using quotation marks and referencing the source. **You should never copy and paste something from the Internet without providing the exact location from which it came.**
- Making duplicate submissions of the same assignment-- that is, submitting work in one class that is also submitted in another class—unless you have approval from both instructors in advance.

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Detailed Schedule of Readings and Assignments

Week 1. Introduction to the Course (Jan 5, 7)

Is microhistory a suitable approach or format for narrating important historical occurrences? How do historians frame the significance of their autobiographical subject? What kinds of reasons do they offer for recovering and studying an “ordinary” individual who has been “lost” to history? How has microhistory helped scholars understand the dynamics of the Atlantic World?

T Bring a copy of this syllabus to class

In class we will read the “funeral” memoirs of Andrew and Magdalene (6pp), written in German in the mid 1750s, translated into English and published for the first time in 2008.

R Read and bring all the following material to class

Faull’s commentary on Andrew and Magdalene’s memoirs (ARES)
Rampolla, chapter two of *A Pocket guide to Writing in History* (8th edition, 2015), 8-23. (ARES)

Unit 1. Published life writings of the 18th and 19th century

Week 2. 18th century—Atlantic World/Slave Trade—Equiano’s *Narrative* (1789, 1794) (Jan 12, 14)

Are published memoirs and confessions “reliable” or “authentic” documents—in what ways are they useful for understanding a person’s life or the larger historical forces that shape that life?

T Continue the discussion of the Atlantic World

Sensbach, Epilogue from *Rebecca’s Revival* (ARES)

Putnam, “To Study the Fragments/Whole: Microhistory and the Atlantic World.” *Journal of Social History* 39.3 (Spring 2006): 615-630. (ARES)

Equiano, *The Interesting Narrative* (1st ed., 1789 or 9th ed., 1794) Chapters 1-2 (pp. 185-207, 289-291 in *Unchained Voices*); (Section on the Middle Passage and endnotes). (ARES)

R Short Analysis (#1) due at start of Thursday’s class

Dr. Sensbach, guest facilitator

Equiano, *The Interesting Narrative* (1st ed., 1789 or 9th ed., 1794) Chapters 1-2 (pp. 185-207, 289-291 in *Unchained Voices*); (Section on the Middle Passage and endnotes. (ARES)

Carretta, Preface to *Equiano; The African*, xi-xix. (ARES)

Carretta, "Olaudah Equiano or Gustavus Vassa?: New Light on an Eighteenth-Century Question of Identity," *Slavery and Abolition* 20:3 (1999): 96-105. (ARES)

Week 3. 19th century—Antebellum Slave Narratives (Jan 19, 21)

Why do freed peoples document the part of their lives that they lived as slaves? What role do white people, as "editor" (or amanensis), serve in the authorship or publication of the memoir? What events do black people relate about their experiences (what experiences/feelings might they be omitting?) What features/characteristics do historians/literary historians identify as "common" or "typical" in the genre of the slave narrative?

T **Short Analysis (#2) due at start of Tuesday's class**

Main text for this week is:

Northup, Solomon, *Twelve Years a Slave* (1853). Acquire and read first half of this account.

(You may also want to watch the film if you haven't seen it already.)

Plus, read these scholarly commentaries:

Excerpt from **Fiske**, et. al., *Solomon Northup: The Complete Story of the Author of *Twelve Years a Slave**. (ARES)

Smith and Watson, *Reading Autobiography*. (ARES)

R **Visit to Smathers Library (Jan 21)** to examine first editions and unpublished manuscripts

We will go to Smathers to examine the first edition of Frances Whipple's *Memoirs of Elleanor Eldridge*, which was published in 1838. Whipple, a white woman, served as the amanensis for Eldridge, "recording" this memoir of a free black woman from Providence, R.I. Eldridge's memoir has recently been republished, edited with an introduction by Jocyleyn Moody (West Virginia University Press, 2014).

In advance of our visit to Smathers, students are required to read the pages of Moody's introduction to *Memoirs of Elleanor Eldridge* that are available through Amazon's "Inside book" feature, and to peruse the e-book of the first edition, which is available online from Smathers.

Week 4 Slave Narratives, cont. (Jan 26, 28)

How do slave narratives written by women differ from those written by men? Why have Frederick Douglass' memoirs been designated "literary classics"?

- T** **Short Analysis (#3) due at start of Tuesday's class**
 Continue reading **Northup's** *Twelve Years a Slave* (1853)
Jacobs, (Linda Brent, pseudonym), *Incidents in the Life of a Slave Girl*. (1861). (ARES)
Yellin's, *Harriet Jacobs: A Life*, xv-xxi. (ARES)
- R** Holland Hall, guest facilitator, 3-4pm
Smith and Watson, *Reading Autobiography* (ARES)

Unit 2. Working with unpublished life writings of the 19th century

Week 5. Making Meaning out of the Mundane. (Feb 2,4)

- T** **Hodes**, *The Sea Captain's Wife*
 (purchase and read entire account)
Short Analysis (#4) due at start of Tuesday's class
- R** Discussion of Hodes, cont.

Week 6. (Feb 9, 11)

- T** **Sinor**, *The Extraordinary Work of Ordinary Writing: Annie Ray's Diary*
 (purchase and read entire account)
Short Analysis (#5) due at start of Tuesday's class
- R** Discussion of Sinor, cont.

Unit 3. Midterm Exercises (200 pts)

Week 7 (Feb 16, 18)

- T** Read **Garcia**, *Tough Trip Through Paradise, 1878-1879* (ARES)
Smith and Watson, *Reading Autobiography* (ARES)
Revise and resubmit short analyses 1-5
- R** Part 1 of midterm, begun in class (Offer a reading of Garcia using either Smith & Watson or Sinor as a guide)

Week 8. Midterm, cont. (Feb 23, 25)

T To be determined

R To be determined

Week 9. Spring Break—No Class (Feb 29-Mar 4)**Unit 4. Group Presentations (200 pts)****Week 10. (Mar 8, 10)**

(Students will be choosing memoirs from a list provided by the instructor; see pages 14-16 below for some possibilities.)

T Readings chosen by students

R 2 Presentations

Week 11. (Mar 15, 17)

T Readings chosen by students

R 2 Presentations

Unit 5. Final Project (400 pts)**Week 12. Students research on their own—no class meetings****Guides:**

Smith and Watson, *Reading Autobiography* (ARES)

Rampolla, *A Pocket Guide to Writing in History*, 8th edition (purchase!)

Booth, *The Craft of Research* (PDF)

Week 13. (Mar 29, 31)

T Prospectus (1 p) & Annotated Bibliography due Mar 29

R

Week 14. (Apr 5, 7)

T **First draft Due Apr 5 (1500-3000 words)**

R

Week 15. (Apr 12, 14)

T

R

Final draft due April 19 (3000-6000 words)

Memoirs that could become the basis of a Group Presentation and/or Final Project

- **Bechdel**, Alison. *Fun Home: A Family Tragicomic* (2006, Mariner, 2007). This autobiographical graphic novel has received much public acclaim and has just been made into a Broadway musical – reputedly one of the best of 2015. The novel promises to become a classic of U.S. contemporary literature and literary scholars are now busily writing critical analyses of Bechdel’s works. This autographic could benefit from a scholarly introduction, and students interested in this narrative could work with it for their final project. Price on Amazon: \$4.55+

Scholarship: **Watson**, Julia. “Autographic Disclosures and Genealogies of Desire in Alison Bechdel’s *Fun Home*” in *Graphic Subjects: Critical Essays on Autobiography and Graphic Novels*. Ed. Michael A. Chaney (University of Wisconsin Press, 2011), 123-156.

- **Betts**, R. Dwayne. *A Question of Freedom: A Memoir of Survival, Learning and Coming of Age in Prison* (New York: Avery, 2010).
- **Coates**, Ta-Nehisi. *The Beautiful Struggle: A Memoir* (New York: Spiegel & Grau, 2008). This is a coming-of-age autobiography of a young black man raised by his father in inner-city Baltimore during the 1990s, and it is written using the language of the street culture of Coates’ youth. Coates has also just published a second, impassioned memoir of his youth, using standard English, titled *Between the World and Me* (Spiegel & Grau, 2015), which has already garnered national acclaim. Either narrative would be suitable for a group presentation and/or final project.
- **Cooke**, Julia. *Other Side of Paradise: Life in the New Cuba* (Berkeley: Seal Press, 2014).
- **Crews**, Harry. *Childhood: A Biography of a Place*. (1st published 1976? Rpt. University of Georgia Press, 1995). Crews attended the University of Florida on the GI bill and later taught at UF for many years.
- **Crow Dog**. Mary (and Richard Erdoes). *Lakota Woman*. This memoir was first published in 1990 and has become a classic of Native American literature/autobiography because of its insights into the American Indian Movement’s protests of the 1970s. Although it is now widely available in a paperback edition published by HarperPerennial (1991), it has not been reissued with a scholarly

introduction. Students interested in this autobiography could work with it for their final project. Price on Amazon: \$4.50+

- **Eagle**, Adam Fortunate. *Pipestone: My Life in an Indian Boarding School*. Norman: Oklahoma University Press, 2010. Eagle recounts his and classmates' experiences at an Indian Boarding school in Minnesota between 1935 and 1945. Eagle subsequently became an important activist in the American Indian Movement of the 1970s and has written of AIM's occupation of Alcatraz.
 - **Eire**, Carlos. *Waiting for Snow in Havana: Confessions of a Cuban Boy* (Free Press, 2003) and *Learning to Die in Miami* (Free Press, 2011).
 - **French-Sheldon**, May. *Sultan to Sultan: Adventures Among the Masai and other Tribes of East Africa* (Boston: Arena, 1892). This memoir has been reprinted and edited, with an excellent introduction, by Tracey Jean Boisseau (Manchester and New York: Manchester University Press, 1999). There are also cheaper editions available from Trotamundas Press, 2008, but Boisseau's edition is much more useful and worth the extra cost. Price on Amazon: \$6.71+
 - **Garcia, Andrew**. *Tough Trip Through Paradise, 1878-1879*. Boston: Houghton Mifflin, 1967; republished Comstock Books, 1976. In 1948, Bennett H. Stein discovered Garcia's manuscript, editing and publishing it for the first time in 1967. Stein's very short introduction desperately needs to be revised and updated.
 - **Gaul**, Theresa Strouth, ed., *Cherokee Sister: The Collected Writings of Catherine Brown* (University of Nebraska Press, 2014.) Catharine Brown (1800-1823) is the first known American Indian Christian missionary.
 - **Grimes**, William (1784-1865). *Life of William Grimes, the Runaway Slave, Written by Himself* (first published 1825, then republished with an extension in 1855, both times with no editorial assistance.) The definitive scholarly edition of this memoir is the one edited by William L. Andrews and Regina Mason (Oxford University Press, 2008). Excerpt from this memoir, along with part of Andrews' critical introduction, will be placed on ARES.
- Scholarship: **Andrews**, William L. "Introduction," and Regina E. Mason, "Afterword", in *Life of William Grimes, the Runaway Slave*. (Oxford University press, 2008), 3-26, 119-138.
- **Jefferson**, Margo. *Negroland: A Memoir* (Pantheon, 2015).

- **La Flesche, Francis.** *The Middle Five: Indian Schoolboys of the Omaha Tribe* (Boston: Small, Maynard, 1900). A free electronic facsimile of this original edition is available online from Smathers, and an original hard copy of this book is housed in Smathers's Archives (Library East). The book has been republished several times, notably in 1978 by the University of Nebraska Press, with a foreword by David Baerreis. Because the book is in the public domain (i.e., no longer under copyright), anyone can republish it and several publishers have-- including Biblibazaar, 2009 and Scholar's Choice, 2015
 - **Pérez Firmat, Gustavo.** *Next Year in Cuba: A Cubano's Coming of Age in America* (1st edition, Anchor books, 1995; republished by Arte Publico Press, 2006).
 - **Rodriguez, Richard.** *Hunger of Memory* (1982); Literary critic Gustavo Pérez Firmat writes of this memoir that it is now "a fixture in course syllabi and ethnic anthologies" and that it "has been considered a paralyzing exercise in self-hatred as well as an eloquent meditation on the risks and rewards of assimilation."
- Scholarship: Gustavo Pérez Firmat, *Tongue Ties: Logo-Eroticism in Anglo-Hispanic Literature*, (Palgrave, 2003), 143-155.
- **Shulman, Alix Kates.** *Memoirs of an Ex-Prom Queen*, first published in 1972. On the 25th anniversary of its original publication, this autobiographical novel was reissued, with a brief introduction by Jennifer Baumgardner and a brief preface by Shulman (1997; reprinted by Farrar, Straus and Giroux, 2007). This anniversary edition remains the definitive edition of the work, although the novel could benefit from a more scholarly introduction.
 - **Williams, Kayla** (with Michael E. Staub). *Love my Rifle More Than You: Young and Female in the U.S. Army* (W.W. Norton, 2005).
 - **Wolff, Tobias.** *In Pharaoh's Army: Memories of the Lost War* (1994, Vintage Books, 1995).