CONTENTS

Acknowledgments ix

Preface 1

PART ONE: MATERIALS
John Lowe

Editions and Anthologies 7

Courses and Contexts 7

The Instructor's Library 8

PART TWO: APPROACHES

Introduction 15
John Lowe

Their Eyes Were Watching God

Teaching *Their Eyes Were Watching God* and the Process of Canon Formation 21
Genevieve West

False Gods and "Caucasian Characteristics for All": Hurston's Radical Vision in *Their Eyes Were Watching God* 27
Gay Wilentz

History, Mythology, and the Proletarian in *Their Eyes Were Watching God* 37
Carla Cappetti

Laughin' Up a World: Humor and Identity in *Their Eyes Were Watching God* 54
John Lowe

Celebrating Bigamy and Other Outlaw Behaviors: Hurston, Reputation, and the Problems Inherent in Labeling Janie a Feminist 67
Trudier Harris

Vehicles for Their Talents: Hurston and Wright in Conflict in the Undergraduate Literature Classroom 81
James C. Hall

The Seams Must Show: *Their Eyes Were Watching God* as an Introduction to Deconstruction 89
Dana A. Williams

Other Works by Hurston

Modes of Black Masculinity in *Jonah's Gourd Vine* 93
John Lowe

Freedom and Identity in Hurston's *Moses, Man of the Mountain* 105
Carolyn M. Jones

Politics of Self: Individualist Perspectives in *Seraph on the Suwanee* 120
Deborah G. Plant

Polyvocality and Performance in *Mules and Men* 131
Kimberly J. Banks and Cheryl A. Wall

Between Mimesis and Mimicry: Teaching Hurston's *Tell My Horse* 147
Annette Trefzer

Telling Tales in *Dust Tracks on a Road*: Hurston's Portrait of an Artist 157
Kimberly D. Blockett and Nellie Y. McKay

From Gilded Garden to Golden Anniversary: Teaching Hurston's "The Gilded Six-Bits" 164
Margaret D. Bauer

Africanisms in Hurston's *The First One*, *Color Struck*, and *Mule Bone* 171
Elizabeth Brown-Guillory

Notes on Contributors 183

Survey Participants 187

Works Cited 189

Index 205