

## JACOB SLOAN

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### SCHOLARLY INTERESTS

Marxist humanism and class struggle; the global proletarian novel; literary realism; Marxist feminism and social reproduction theory; the literature of Reconstruction; nineteenth- and twentieth-century African American literature; resistance writing

### EDUCATION

Ph.D. in English, University at Buffalo, SUNY (ABD)

- Dissertation: *Making It Known: Realism, Class Struggle, and the Global Proletarian Novel*.
  - Committee: James Holstun (Chair), William Solomon, and Carrie Bramen.
  - Tracking proletarian realist representations of capitalist unevenness and non-mechanistic class struggle in novels from the United States, Korea, South Africa, Palestine, and China, *Making It Known* insists on the importance of proletarian realism as both a narrative and theoretical intervention that pushes Marxism beyond stagist and non-agential conceptions of historical motion.

M.A. in English, University at Buffalo, SUNY, 2020

- Comprehensive exams (Passed on May 15, 2019):
  - African American and Labor Literature in the United States, 1845-1939 (Examiner: Bramen)
  - Marxism, Literary Realism, and the Global Proletarian Novel (Examiner: Holstun)
  - Proletarian Literature in the United States (Examiner: Solomon)

B.A., *summa cum laude*, in English, Indiana University of Pennsylvania, 2016

### PUBLICATIONS

- “[Country and City in the Proletarian Realist Novel: Kang Kyong-ae’s \*From Wonso Pond\* and Peter Abrahams’s \*Mine Boy\*](#),” *Mediations: Journal of the Marxist Literary Group* 33.1-2. (Fall 2019-Spring 2020) 31-68. [PDF](#)

### AWARDS

- Opler-Doubrava Dissertation Fellowship (\$5000), UB, 2020
- Dean’s Fellowship (\$3500), UB, 2016-2020

### EMPLOYMENT

Howard University—Lecturer, Department of English, Fall 2021-Current.

- Full instructor for three sections of ENGW 104: Writing, Literacy & Discourse, Spring 2024
- Full instructor for one section of HUMA 107: Women in Literature, Spring 2024

- Full instructor for four sections of ENGW 102: Expository Writing and Literacy Studies, Fall 2023
  - Subtitled “Reason in Revolt: Policing and Protest on a World Scale,” readings and assignments encouraged students to investigate the structural nature of policing in global capitalism, including the relationship between policing, racism, misogyny, and heteronormativity. Primary Texts: Ida B. Wells’ *Mob Rule in New Orleans* (US, 1900); selections from Richard Wright’s *Uncle Tom’s Children* (US, 1938/40); Sahar Khalifeh’s *Wild Thorns* (Palestine, 1976); Alex La Guma’s *In the Fog of the Season’s End* (South Africa, 1972); Leslie Feinberg’s *Stone Butch Blues* (US, 1993); Sembène Ousmane’s *God’s Bits of Wood* (Senegal, 1960); and M.E. O’Brien and Eman Abdelhadi’s *Everything for Everyone: An Oral History of the New York Commune 2052-2072* (US, 2022).
- Full instructor for two sections of ENGW 103: Persuasive Writing & Research, Spring 2023
  - Subtitled “Love Under Pressure,” readings investigated the interplay between socio-political forces and interpersonal relationships and included some of the following: The Combahee River Collective Statement (US, 1977); Connie Porter’s *All-Bright Court* (US, 1991); Feinberg’s *Stone Butch Blues*; and Sahar Khalifeh’s *My First and Only Love* (Palestine, 2010).
- Full instructor for two sections of ENGW 104: Writing, Literacy & Discourse, Spring 2023
  - In this expanded version of “Love Under Pressure,” we analyzed literary and cultural depictions of love—familial, erotic, comradely—and desire and the socio-historical pressures that contain, stifle, and condition these aspects of human life. Students produced work that attempted to answer the following questions: In a world struggling for breath under the co-constitutive pressures of global systematic racism, mass incarceration, gendered violence and oppression, anti-LGBTQ violence, and the everyday crisis that is capitalism, is love a possibility? Is it condemned to tragedy? Is it destined to cut us off from transformative possibilities, acting as a buffer to worldly engagement, or can it also provide and make visible revolutionary openings?
- Full instructor for five sections of ENGW 102: Expository Writing and Literacy Studies, Fall 2022.
  - Subtitled “The Economics of Oppression: Race and Gender in Global Capitalism,” this course encouraged students to investigate the relationship between global economic exploitation and racial and gender oppression. Students used narrative, theoretical, and historical writing to think through the relationship between struggles against race- and gender-based oppression and struggles against capitalism. By centering the process and rhetoric of (politicized) storytelling, this section of ENGW 102 also attempted to show students that, far from derailing more conceptual, objective, or theoretical examinations of these social forces, narrative can actually help us, by way of its focus on everyday life, human particularities, and the livedness of race, class, and gender, understand the relationship between them.
- Full instructor for four sections of ENGW 104: Writing, Literacy & Discourse, Spring 2022.
  - Subtitled “Narrating (and Understanding) the Economics of Race: Global

Working-Class Writing and Anti-Racist Political Economy,” this course introduced students to practices of academic writing, research, and academic debate (both written and spoken) by using these practices to analyze the long tradition of anti-racist political economy and the long tradition of working-class fiction that narratively foregrounds and analyzes the global relationship between economic exploitation and systematic racism by way of storytelling. In this course, students used writing to analyze, argue about, and think through the relationship between anti-racist and anticapitalist struggle. They also examined the ways in which storytelling, far from derailing more conceptual, objective, or theoretical examinations of these social forces, can actually help us, by way of its focus on everyday life, human particularities, and the livedness of race and economic exploitation, understand the relationship between them. Primary texts: David Walker’s *Appeal* (US, 1829); Harriet E. Wilson’s *Our Nig* (US, 1859); Wells’ *Mob Rule in New Orleans*; Wright’s *Uncle Tom’s Children*; Peter Abrahams’s *Mine Boy* (South Africa, 1946); Sembène’s *God’s Bits of Wood*; and Khalifeh’s *Wild Thorns*.

- Full instructor for four sections of ENGW 102: Expository Writing and Literacy Studies, Fall 2021. (Via Zoom)
  - Subtitled “The Economics of Racism,” this course familiarized students with the rudiments of academic, and, more generally, expository, writing by using writing to think through and interact with both the long tradition of anti-racist political economy—from David Walker’s 1829 *Appeal* to T. Thomas Fortune’s post-Reconstruction essays on land monopoly, dispossession, and market dependence in the US to the more contemporary antiracist socialist feminism of the Combahee River Collective and Keeanga-Yamahtta Taylor—and the long tradition of working-class fiction and autobiography that narratively foregrounds and analyzes the relationship between economic exploitation and systematic racism by way of storytelling. Readings included proletarian novels, sociological and historical texts, pieces of journalism, and economic studies. Primary texts: Walker’s *Appeal*; Wilson’s *Our Nig*; Wells’s *Mob Rule in New Orleans*; Wright’s *Uncle Tom’s Children*; and Ann Petry’s *The Street* (1946).
    - Certified in the use of Blackboard learning management system (11/29/21).
    - Completed practicum: Best Practices in Distance Learning (12/8/21).

University at Buffalo—Teaching Assistant, Fall 2016-Summer 2021.

- Full instructor for ENG 205: Writing for Change: The Economics of Race and Gender, Summer 2021. (Via Zoom)
  - Readings included proletarian novels, sociological and historical texts, pieces of journalism, and economic studies that attempt to represent and investigate the relationship between capitalist exploitation and gender and racial oppression the world over. Primary texts: Peter Abrahams’s *Mine Boy*; Richard Wright’s *Uncle Tom’s Children*; Sembène Ousmane’s *God’s Bits of Wood*; Agnes Smedley’s *Daughter of Earth*; Hosea Hudson’s *Black Worker in the Deep South*; Leslie Feinberg’s *Stone Butch Blues*; and Sahar Khalifeh’s *Wild Thorns*
- Full instructor for ENG 221: Workers of the World: Global Working-Class Writing, Fall 2020. (Via Zoom)

- Readings included novels, short stories, and poems from Japan, Korea, South Africa, Senegal, and Palestine that portray working-class life and struggle. Primary texts: Takiji Kobayashi's *Crab Cannery Ship* and *Yasuko*; Kang Kang Kyōng-ae's *From Wōnso Pond* and "Salt"; Abrahams's *Mine Boy*; Sembène's *God's Bits of Wood*, Ghassan Kanafani's *Returning to Haifa*; and Khalifeh's *Wild Thorns*. Films: *Harlan County, USA* and *The Battle of Algiers*.
- Grader for Ken Dauber's ENG 110: Great Books, Spring 2020.
  - Texts: Homer's *Odyssey*, Plato's *Republic*, Shakespeare's *Hamlet*, Melville's *Moby Dick*, Austen's *Pride and Prejudice*, and selections from the Bible.
- Full instructor for ENG 105: Writing and Rhetoric, Fall 2016, Spring 2017, Fall 2017, Fall 2018, Spring 2019, Fall 2019, Spring 2021.
  - Themed around the issues of global labor exploitation, working-class self-activity (including working-class writing) and resistance, the relationship between capitalism and environmental degradation, the rhetoric of the Black freedom struggle, and the relationship between capitalist exploitation and racial oppression. Readings have included proletarian novels, short stories, and poems from around the world and scholarly essays on economic history, ecology, feminism and social reproduction, radical anti-racism, and political activism. Assignments have included personal labor histories and research essays on the relationship between for-profit production and socio-political issues.
    - 3-credit Teaching Practicum.
    - Extensive use of Blackboard.
- Graduate Assistant and writing tutor for Academic and Professional Writing Program, Spring 2018.

### **CONFERENCE PRESENTATIONS:**

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- "'Secular' Crisis: Literary Realism, Proletarian Narrative, and Capital's Everyday Violence," Historical Materialism Conference, SOAS University of London, November 2023.
  - Panel: "Marxism/Feminism and Violence"
- "The Centrality of Anti-Racist, Anti-Imperialist, and Anti-Oppression Struggles in the Proletarian Realist Novel," Historical Materialism Conference, SOAS University of London, November 2022.
  - Panel: "Race and Capitalism, Part II"
- "Frances Harper's 'Moses: A Story of the Nile': Exodus as the Great Strike, the Great Strike as Future Possibility," The Great Strike: Slavery During the American Civil War, Virginia Center for Civil War Studies, Virginia Tech. April 2022. (Co-presentation with Ariana Nash.)
  - Panel: "Slavery in Print"
- "Lutie Johnson, Racist Naturalist? Ann Petry, Realist Novelist: Rereading *The Street*," Marxist Literary Group Summer Institute on Culture and Society, June 2022.
  - Panel: "Shifting Black Red Radical Horizons: Charting Transitions on the Mid-20th Century African American Literary Left"
- "'This Is Our Earth. Or—It Must One Day Be': History and Revolutionary Subjectivity in the Proletarian Realist Works of Agnes Smedley and Ding Ling," Marxist Literary Group Summer Institute on Culture and Society, University of Pennsylvania, June 2021.
  - Panel: "The 1930s"

### **INVITED PRESENTATIONS:**

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- Guest speaker for Ariana Nadia Nash's CMLT/WGSS 275: World Literature by Women, University of Maryland, College Park, September 2023. Lecture on Kang Kyong-ae's *From Wonso Pond* (Korea, 1934).
- Guest teacher for Jim Holstun's ENG 372: Feminism, Socialism, and Literature, University at Buffalo, SUNY, April 2019. Lecture on 's *From Wonso Pond*.
- Guest teacher for Jim Holstun's ENG 221: World Literature, UB, September 2018. Lecture on Peter Abrahams's *Mine Boy* (South Africa, 1946).
- "Controversial Topics: Reading/Writing Labor in ENG 105, or Writing Through Leslie Feinberg's *Stone Butch Blues* (US, 1934)," Academic and Professional Writing Program, UB, March 2018.
- Guest teacher for Sean Pears's ENG 105: Writing and Rhetoric, April 24, 2017. Lecture on Sahar Khalifeh's *Wild Thorns* (Palestine, 1976).

## UNIVERSITY SERVICE

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- Voting Member, English Graduate Student Organization, SUNY Buffalo, Fall 2019-Fall 2021.
- Graduate Review Committee, SUNY Buffalo, Spring 2017