Surveys or focuses on discrete period of queer literature and culture from c. 1850 to 1970. Works by such writers as Walt Whitman, Radclyffe Hall, Gertrude Stein, Virginia Woolf, Langston Hughes, Tennessee Williams, Henry Blake Fuller, and James Baldwin are some of the possible candidates of study.

This course examines a range of Asian American literary works by paying particular attention to their representations of “migration,” a category used in this course to evoke the following: a mode of diasporic imagination, a textual strategy for transgression, or an interpretative method. We will look at real as well as metaphorical movements across time and space, and explore how migration is defined through experiences with race, gender, or sexuality, or how it is evoked as a way of critiquing arbitrary power, modernity, or the nation. Lectures and discussions will focus on making sense of text in contexts, with an emphasis on how literary expressions are shaped by particular historical and cultural milieus. Students’ active participation in class discussion is expected.

Introductory survey of 20th-century African American literature from New Negro Movement of post-World War I period to 1960s, including oral materials (ballads, blues, speeches) and fiction, poetry, and essays by authors such as Jean Toomer, Claude McKay, Langston Hughes, Nella Larsen, Zora Neale Hurston, Richard Wright, Ann Petry, James Baldwin, Gwendolyn Brooks, and Ralph Ellison.

This class surveys some of the most popular genres of recent Chicana/o literature: the novel, short story, and poetry. These forms of expression examine the various meanings (social, sexual, racial, ethnic, cultural, political, economic) evoked by the terms "Chicano" and "Chicana." The class will examine literary texts as sites where the process of becoming Chicano/a is configured and critiqued as part of a broader trajectory in which identity gets generated out of a history of (Spanish and U.S.) imperial control. We will isolate and examine various themes and forms associated with Chicanx/o cultural production as both postcolonial and transnational phenomena. The emphasis will therefore fall less on a historical survey of Chicana/o literature and more on the thematic and formal concerns the literature manifests regarding such issues as political agency, oppositional consciousness, gender and sexual identification, class concerns, aesthetic production, and racial stratification.
English M105E  
**Latino USA: Movement and Movements**  
Prof. Sanchez Rivera

The purpose of this course is to give you a solid introduction to major US Latina/Latino writers and their depictions of the events that have shaped 20th-Century US American cultures. Our engagement with literary renderings of the Latina/o experience will be informed by a recurrent emphasis on representations of the domestic and issues of citizenship, terms that can be understood culturally, historically, linguistically, economically, racially, and geographically. As we shall see, writers seeking to reflect and inform the US immigrant experience have seized on the expressive and critical power of memoir, bildungsroman, historical fiction, and revolution narratives. Reading the literary output of twentieth century Latina/os of Caribbean, Central, and South American origin will help us to see how political upheaval and circular migration inform issues of ethnicity, gender, family, race, and class.

English M107A  
**Women's Words: Gender, Ethnicity, and History**  
Prof. Rowe

Gender and ethnicity construct women's lives in the Americas and, we might argue, the choices women face in their lives are often bounded by cultural preconceptions determined by one's gender, race, and class. But women's lives are shaped by history too, whether that history traces back to the legacies of slavery, miscegenation, and the civil rights movements, back to the Japanese immigration and World War II internment, back to nineteenth-century immigration, or more deeply into a continental history of European displacement of Indian tribes, Spanish colonization of indigenous Aztec and native populations in the southwest, and the continuing struggle to live in the borderlands between the United States, Mexico, and Latin America. How do women authors writing today create texts that capture this postcolonial and transnational complexity of women's lives, determined by their gender, ethnicity, and history? How do women negotiate the complexity of identities seemingly fractured, often ruptured irreparably by the triple claims? Where do women find in the reservoirs of ancient lineage, female networks, commitments to children, cultural traditions, spiritual beliefs, the sources of identity and connection that enable survival and creativity? How does history link to land and landscapes, nature and nations? What is my space, my nation, my region? How do women learn to live in "the father's house" yet to perpetuate and transmit the "mother" tongue, lineage and history?

In all of this quarter's readings, the heroines seek within the self and in history for answers to the question, "Who Am I," yet they also seek through memory and recollection to answer the question, "Where Have I Come From?" Whether in immigrant histories, border sagas, the narratives of slavery, the legends of Indian storytellers, the iconic figures (Afrekete, Llorona, Malinche, Coaticue, Fa Mu Lan, Warrior Women), women seek linkages with the past in order to transmit legacies of female wisdom, cultural knowledge, sexuality, and spirituality to their descendants. We are, in this sense, Walker's "mother's daughters" or "crazy saints," Silko's "storytellers," Kingston's "warrior women," Viramontes' curanderas--the women that Audre Lorde calls sisters/outiders. Readings will be selected from various genres (poetry, autobiography, non-fictional essay, short story, and novels) and from among the following authors/texts (we can't do them all!): Anzaldúa, Borderlands/La Frontera; Angelou, I Know Why the Caged Bird Sings; Cisneros, The House on Mango Street and/or stories from Woman Hollering Creek; Gilman's The Yellow Wallpaper; Hurston's Their Eyes Were Watching God; Kingston, The Woman Warrior; Lorde, "Poetry is Not a Luxury" from Sister/Outsider; Morrison's Beloved; Silko, Storyteller; Viramontes, "Cariboo Café" from The Moths or Under the Feet of Jesus; Yamamoto's "The Legend of Miss Sasagawara" from Seventeen Syllables.
English 130  Introduction to Postcolonial Literatures: Self, Nation, World  Prof. Shay

This course provides a critical introduction to postcolonial literatures produced after decolonization. We will draw upon postcolonial theory in order to investigate how novels, short stories, graphic narratives, theatre, contemporary world music and film engage with issues of identity, race, gender, trans/nationalism, diaspora and globalization in the 20th and 21st centuries. Our exploration will consider current debates within postcolonial theory and future directions within the field, while analyzing how colonialism, indigenous responses to imperialism, and postcolonialism shape conceptions of the self, the nation, and the world. Various geographies considered will include: Anglophone Africa, South Asia, Pacific Oceania, Caribbean and the British Isles.

English 132  Women Authors and the Postcolonial Americas  Culture and Imperialism  Prof. C. Smith

This course explores twentieth-century literature about the postcolonial Americas by women authors. We will analyze how these authors represent legacies and ongoing forms of colonialism in different parts of the Americas, broadly conceived, such as the United States, the Caribbean and Latin America. Our focus will be especially on issues of gender, feminism, racial identity and national belonging, as thematized and theorized in our selected literary works. Authors may include Jean Rhys, Toni Morrison, Louise Erdrich, Julia Alvarez, among others.

English 139  Henry James  Prof. Dimuro

From his earliest magazine stories published in the 1870s, to the appearance of his last, stylistically complex novels at the beginning of the 20th century, the extraordinary literary career of the American writer Henry James is unique in its productive scope, restless narrative experimentation, structural brilliance, unforgettable characters, and psychological depth. Along with the towering figures of Mark Twain and William Dean Howells, James was among the most important American novelists to emerge during the so-called “age of realism,” and the one whose influential works still exert a peculiar fascination (and sometimes frustration) upon contemporary readers. Although the course is focused on James’s achievements in prose fiction, he also wrote hundreds of book reviews, a number of plays, travel literature, literary criticism, a series of prefaces for his collected works, and several volumes of autobiography. Expatriate and consummate artist, social gadfly and disciplined observer, Henry James launched his career with the international popularity of Daisy Miller and his first full-length masterpiece, The Portrait of a Lady. We will also read his social satire on the feminist movement called The Bostonians, his classic ghost story The Turn of the Screw, his examination of greed and culture in The Spoils of Poynton, and a number of short stories including “The Pupil” and “The Beast in the Jungle.” As we make our way through James’s middle and late phases, we will read the innovative novel What Maisie Knew, and finally The Ambassadors, which was James’s own favorite among his works. Two papers, exercises, and a final examination.
Definitions of literary realism, the preeminent genre of 19th-century fiction, are many, varied, and often contradictory. The Victorian realist novel at its best purports to be a true representation of the lives of ordinary Britons, but who decides what that truth looks like, or what ordinary is? In this course, we will read three novels—Elizabeth Gaskell’s *North and South*, George Eliot’s *Middlemarch*, and Thomas Hardy’s *Jude the Obscure*—which engage in attempts to depict experiences of 19th-century British society across class, age, and gender lines in urban, provincial, and rural settings.

This course will survey the history of American poetry from the Puritan era to the turn of the twentieth century. We will read the poetry of major authors like Anne Bradstreet, Edward Taylor, Walt Whitman, Emily Dickinson, Herman Melville, Edgar Allan Poe and others; we will also read the poetry of major events and movements, like the poetry of antislavery and the poetry of the Civil War. Finally, we will survey the “popular” poetry of the era, looking at execution elegies, popular ballads, slave spirituals, political songs and satires, and sentimental verse.

Examination of American fiction, including novels and short stories, from its origins to the end of the nineteenth century. Particular focus on issues of gender, race, and region.

This class introduces students to developments in British and Irish poetry from 1850 to 1900. Besides studying shifts and changes in prosody, this lecture series focuses attention on the emergence of Pre-Raphaelitism in the late 1840s and 1850s, the rise of aestheticism in the 1860s and 1870s, and the move toward writings that commentators classed as “decadent” in the 1890. Moreover, the lectures include discussions of other types of poetry, especially the dramatic monologue, in relation to feminist thought and imperial ideology.

The course is an intensive survey of major currents in British and Irish drama in the period 1945 to the present. While the reading list is selective, it contains plays that are representative of dominant trends on the contemporary stage. Among the theater themes and movements represented in the course are family drama, working class realism, Theater of the Absurd, Theater of Cruelty, tragicomedy, feminist drama, and colonial conflict. The playwrights we read are
LITERATURES IN ENGLISH 1850-PRESENT

Samuel Beckett, John Osborne, Shelagh Delaney, Harold Pinter, Tom Stoppard, Caryl Churchill, Conor McPherson, Athol Fugard, and Martin McDonagh. There are fourteen plays on the syllabus. Emphasis in the course is placed on the material as theater and towards this end there will be dramatic reading from the texts and viewing of scenes on video during lecture. In preparing my classroom presentations, I assume that each student has attentively read the assignment, in its entirety, by the first date it is scheduled on the syllabus. In class, the material will be handled through a combination of lecture and discussion. My lectures are designed to develop interpretations of the readings, not to provide summaries or secondary information. Except for e-texts of the plays, computers are not welcome in my classroom.

The course requirements consist of attendance, participation, two take-home essay assignments, and in-class midterm and final examinations. The weight of the requirements toward the course grade is as follows: attendance and participation 10%, midterm and first essay 40%, final and second essay 50%.

English 173A             American Poetry, 1900-1945             Prof. Post

This course will focus on the major poets responsible for creating what we now think of as American—and in some cases British—modernism: T. S. Eliot, Ezra Pound, Wallace Stevens, Robert Frost, William Carlos Williams, W. H. Auden, Marianne Moore, and others. Primary attention will be given to close readings of individual poems and to the major intellectual, social, and political movements associated with modernism.
Requirements: 2 quizzes; 1 shorter, 1 longer paper.

English 177             The American Political Novel             Prof. Yarborough
                         Interdisciplinary Studies of American Culture

This course will focus on the diverse ways in which American fiction writers have engaged pressing political issues in their work. Our readings will range from the nineteenth century through the 1970s and we will treat such topics as slavery and its aftermath, the status of women, the rise of the radical Left in the 1930s, violence as a response to oppression, the Red Scare of the 1950s, economic inequality, and the antiwar movement in the 1960s. We will pay particular attention to the various rhetorical strategies employed by the writers in their attempts to shape the attitudes of readers even as, in some cases, they themselves remain conflicted and wary of simple answers to complex questions. Authors to be covered include Charles W. Chesnutt, Charlotte Perkins Gilman, Thomas Dixon, Alice Walker, and E. L. Doctorow.

Requirements: midterm examination, term paper, final examination