

GENDER, RACE, ETHNICITY, DISABILITY, AND SEXUALITY STUDIES

English M101B **Pre-Stonewall LGBT/Queer Literature since 1855** Prof. Little

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.

English 102B **Asian American Literature and the Politics of Migration** Prof. Ling

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.

English M104B **African American Literature
from Harlem Renaissance to 1960s** Prof. Streeter

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.

English M105C **Chicana/o Literature since el Movimiento
(1970s to present)** Prof. Perez-Torres

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 Chicano/a 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

Studies in Women's Writing

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, Coatlicue, 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/outside. 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 119.1

Literary London: Tales of Two Cities
Literary Cities

Prof. Makdisi

For much of the eighteenth and nineteenth centuries, London was a city with a split identity: broad fashionable boulevards and well-lit squares on the one hand, dark and teeming slums on the other; gentlemen and ladies claiming to be of the highest moral order on the one hand, and, on the other, an underworld of rogues, vagabonds, costermongers, prostitutes, pornographers, revolutionaries, conspirators, petty scribblers, ballad singers and outright criminals. This course will explore literary accounts of London's dual identity in this period, as well as the literary expressions of the gradual attempt to discover, map out, bring to order and settle the turbulent world of London: to tame and civilize the many resorts of vagabonds, thieves, and outcasts in what would later be counted among the capital's most elegant and fashionable quarters. Readings will draw on a wide variety of sources, from canonical fiction, poetry and the visual arts to first-hand portraits of London streetlife, thieves' memoirs, detective stories, and both celebrations and contestations of the attempt to bring order and civilization to unruly London. We will draw on the work of John Gay, Daniel Defoe, Henry Fielding, William Blake, Hannah More, Robert Southey, Mary Robinson, William Hazlitt, Pierce Egan, Charles Dickens, Arthur Conan Doyle and others.

English M126

Feminist and Queer Theory

Prof. Lee

This course investigates key concepts and debates in the study of gender, sexuality, and kinship, focusing on their interrelated significance for the making of culture. Our interdisciplinary readings cover key frameworks (e.g., materialist feminism, standpoint, psychoanalysis, discourses of sexuality, intersectionality, agency and ethics, embedded embodiment and body technologies). In class discussion, we will pay attention to the debates addressed as well as generated by these theories. In addition, the readings will introduce students to the alternative rubrics, of gender, sexuality, race, and class, that challenge "feminism," and of knowledge, epistemology, and criticism, that challenge "theory."

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.

This lecture course will analyze the six novels of Jane Austen from a variety of critical perspectives: biographical, feminist, formalistic, generic, new historical, and post-colonial. We will place Austen's six novels in the context of the development of her narrative technique as well as the major political and social events of her day (the French Revolution, the women's rights campaigns and the discourses of female subjectivity, the anti-slavery campaigns, the construction of the "public sphere," and the emerging Regency culture of consumption). To illuminate her interventions in these events, we will read contemporary examples of the discourse on women's rights (Mary Wollstonecraft's *The Rights of Woman*), sensibility (poems by Helen Maria Williams and Hannah More), the Gothic novel (Wollstonecraft's *Maria*), and abolitionist poetry and prose (Maria Edgeworth's *The Grateful Negro*).

Required Reading

Jane Austen, *Catherine, and other Writings* (Oxford, ISBN 978-0-19-953842-3)
, *Northanger Abbey*, (Norton Critical Edition, ISBN 0-393-97850-8)
, *Sense and Sensibility* (Norton, ISBN 0-393-97751-X)
, *Pride and Prejudice* (Norton, ISBN 0-393-97604-1)
, *Emma* (Norton, ISBN 0-393-92764-1)
, *Mansfield Park* (Norton, ISBN 0-393-96791-3)
, *Persuasion* (Norton, ISBN 978-0-393-91153-4)

Mary Wollstonecraft, *The Rights of Woman and The Wrongs of Woman, or Maria*
(Longman, ISBN 0-321-18273-1)

All page references in class will be to these editions.

Course Requirements

Regular attendance at lectures and participation in discussion sections are mandatory.

Each student will write two papers:

- (1) a short paper of 1250-1500 words analyzing *Sense and Sensibility* or *Northanger Abbey* by Austen in relation to the writings of Mary Wollstonecraft
- (2) a longer paper of 2500-3000 words comparing two novels by Austen (but not the novel discussed in the first paper)
- (3) There will be a final exam, as scheduled.

English 145

**Bandits, Vagrants, Virgins and Matrons: “Dissencioun”
in Word and Deed in Late Medieval Literature**
Medieval Literatures of Devotion and Dissent

Prof. Thomas

This course will introduce you to a range of literary texts in which dissent or “dissencioun” is conveyed not only as difference of opinion but also, in light of its medieval usage, as physical division or strife. We will explore this two-fold sense of dissent across medieval genres that include the legend, romance, saint’s life, treatise, sermon, story, and meditation. We will investigate the verbal and physical forms of expression “dissencion” takes, the institutions against which it is directed, and its end(s). Throughout the course, our focus will be on the interplay between dissent as verbal (written/spoken) articulation and dissent as physical action. Our primary texts include the legends of Robin Hood, *The Romance of Eustace the Monk*, *The Life of Christina of Markyate*, *The Mirror of Simple Souls*, *The Book of Margery Kempe*, Lollard sermons, Chaucer’s *Wife of Bath’s Tale*, and excerpts from *Piers Plowman*. We will also look at trial records and other relevant legal documents within which dissent was framed.

English 166C

American Literature, 1832-1865

Prof. Hyde

This class offers a historical survey of the literature published in and about the Americas from the Jacksonian era to the conclusion of the Civil War. Readings will be drawn from a range of genres—tales, novels, poetry, and speeches—and will orient students in the contentious geo-political landscape of the period. In addition to questions of literary nationalism and manifest destiny, the class will examine the circum-Atlantic histories of slavery and insurrection, Native American sovereignty, regionalism, and Confederate secession.

English 177

The American Political Novel
Interdisciplinary Studies of American Culture

Prof. Yarborough

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