

IMPERIAL, TRANSNATIONAL, AND POSTCOLONIAL STUDIES

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,

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 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 166B

American Literature, 1776-1832

Prof. Colacurcio

After a glance at some of the famous writings generated by the Revolution, a concentrated examination of the various attempts to create an original and authentic "American" literature. How do American writers understand their relation to the august tradition of letters in Great Britain? Are there any significant attempts to break the grip of the established British genres? What materials do they imagine are both important and distinct enough to warrant national representation? What if anything distinguishes the writings of Poe and Hawthorne from the efforts of their nativist precursors? from their British counterparts? Or is it all just Brit Lit written in America?