

English 335: Post-1945 Literatures



UDM, Fall 2003
Professor Rosemary Weatherston
M/W/F 1:00-1:50

Office hours: M 9:00-9:50, W/F 12:00-12:50

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Course Objectives:

This course is intended to be an introduction to U.S. and British literatures after WWII--an extraordinarily rich, exciting, and troubling period in both literary and world history. Our reading will be organized thematically, which will enable us to examine and compare the subjects and ideas that have fascinated writers on both sides of the Atlantic. In particular we will be focusing on those new voices, sensibilities, and genres that came to the fore during this time period. Many of our texts will be short in length, to ensure exposure to as many of the important authors of this period as is possible. Please be aware that this is a reading-intensive course; assignments and course requirements are designed to support such a reading schedule.

Required Texts (in the order in which they will be read):

Death of A Salesman, Arthur Miller
1984, George Orwell
Waiting for Godot, Samuel Beckett
The Prime of Miss Jean Brody, Muriel Spark
Cloud Nine, Caryl Churchill
The Bluest Eye, Toni Morrison
M. Butterfly, David Henry Huang
Wide Sargasso Sea, Jean Rhys
A Small Place, Jamaica Kincaid
Rosencrantz and Guildenstern Are Dead, Tom Stoppard
Time's Arrow, Martin Amis
The Laramie Project, Moises Kaufman
Maus I: A Survivor's Tale: My Father Bleeds History, Art Spiegelman
Maus I and II: A Survivor's Tale: My Father Bleeds History & Here My Troubles Began (boxed set) Art Spiegelman.

Patchwork Girl by Mary Shelley and herself, Shelly Jackson (hypertext, for Windows/pc).
Eastgate Systems, Inc.
(<http://www.eastgate.com/catalog/Patchwork.html>)
Handouts

Schedule of Readings

All reading assigned for a particular day is to be completed before the beginning of that day's class period.

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Week 1: Introductions | Backgrounds

9/3 Course Introduction

9/5 Sign up for presentations

"American Poetry and Prose Since 1945" (handout)

"British Literature, the Twentieth Century: WWII and Its Aftermath" (handout)

Week 2: The Aftermath of WWII

9/8 Presentation 1: US 1950s (10 extra credit points for going first)

Death of A Salesman, Act I

9/10 *Death of A Salesman*, Acts II and III

9/12 "Howl," "A Supermarket in California," Allen Ginsberg (available online at <http://www.rooknet.com/beatpage/writers/ginsberg.html>)

Excerpt from *On the Road* (1957) Jack Kerouac (handout)

Week 3: The Aftermath of WWII

9/15 Presentation 2: Brit 1950s

1984, Section One, chs. I-IV (pp. 5-55 in Signet Classic edition)

9/17 *1984*, Finish Section One, Section Two, chs. I-II (pp. 55-105 in Signet Classic edition)

9/19 *1984*, Section Two, chs. III-VII (pp.105-148 in Signet Classic edition)

Week 4: The Aftermath of WWII

9/22 *1984*, Finish Section Two, Section Three, chs. I-II (pp.148-214 in Signet Classic edition)

9/24 *1984*, Read to end, including Appendix and Afterword

9/26 "The Loneliness of the Long Distance Runner" (1959) Alan Sillitoe (handout)

Week 5: The Aftermath of WWII | New Voices: Feminist Focus

9/29 *Waiting for Godot*
10/1 Presentation 3: Brit 1960s
 The Prime of Miss Jean Brodie
10/3 *The Prime of Miss Jean Brodie*

Week 6: New Voices: Feminist Focus | Multicultural Focus

10/6 *Cloud Nine*
10/8 Presentation 4: US 1960s
 "Where Are You Going, Where Have You Been?" (1966) Joyce Carol Oates (available online
at <http://storm.usfca.edu/~southern/wgoing.html>)
10/10 Sylvia Plath, Anne Sexton, Audre Lorde, Sonia Sanchez poetry (handout)

Week 7: New Voices: Multicultural Focus

10/13 Excerpt from *Invisible Man* (1952), "Battle Royal," Ralph Ellison (handout)
10/15 Presentation 5: US 1970s
 The Bluest Eye, Intro pages and "Autumn"
10/17 *The Bluest Eye*, "Winter"

Week 8: New Voices: Multicultural Focus | Postcolonial Focus

10/20 *The Bluest Eye*, "Spring," "Summer"
10/22 *M. Butterfly*, Introduction, Act 1 (Read the Afterword first)
10/24 **PROSPECTUS DUE AT THE BEGINNING OF CLASS**
 M. Butterfly, Acts 2 and 3

Week 9: New Voices: Postcolonial Focus

10/27 *Wide Sargasso Sea*
10/29 Presentation 6: Brit 1970s
 Wide Sargasso Sea
10/31 *A Small Place*

Week 10: New Voices: Postmodernism CONFERENCES THIS WEEK

11/3 Presentation 7: US 1980s
 Postmodernism Discussion **MAKE SURE YOU HAVE**
11/5 Presentation 8: Brit 1980s **ORDERED PATCHWORK**
 Rosencrantz and Guildenstern are Dead **GIRL BY NOW**
11/7 *Time's Arrow*, pp. 1-63

Week 11: Postmodernism

11/10 **ESSAY DUE AT THE BEGINNING OF CLASS**
 Time's Arrow, pp. 64-113
11/12 *Time's Arrow*, pp. 115-end
11/14 *Ghosts* (1986) Paul Auster (handout)

Week 12: Postmodernism | New Moons Rising

11/17 Excerpt from *White Noise* (1985) Don DeLillo (handout)
11/29 Presentation 7: US 1990s to now
The Laramie Project, Introduction/beginning materials, Act I
11/21 Presentation 8: Brit 1990s to now
The Laramie Project, Acts II and III (end)

Week 13: New Moons Rising

11/24 *Maus* I
11/26 *Maus* II
11/28 **Class canceled-Have a good Thanksgiving holiday**

Week 14: New Moons Rising

12/1 *Patchwork Girl* (we will be meeting in a computer lab for this class period)
12/3 *Patchwork Girl* (meet in our normal classroom)
12/5 Distribute and discuss final exam
Conclusions

Week 15:

12/10 Final due IN MY MAILBOX IN LIBERAL ARTS OFFICE BY WEDNESDAY, 12/10 11:00 a.m. You may, of course, turn your exam in earlier. No late exams will be accepted.

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Assignments

Requirements for this course include in-class participation, weekly contributions to an online discussion thread, one short presentation, one 6 to 8-page essay, and a take home final exam.

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A. In-class Participation (200 points / 20% of grade)

This course is designed to be discussion and student-driven; it is not strictly a lecture course. Therefore, your individual participation in the class is directly linked to the value you will get out of the class. Baseline ("C" level) participation requirements include coming on time to each class session having completed the day's reading. Contributing interesting and thoughtful comments during most classes will raise your participation grade to a "B." Consistent contribution of interesting and thoughtful comments and providing leadership in class discussions will raise your participation grade to an "A." After 6 unexcused or excused absences you will be asked to drop the class.

Because I expect a great deal of participation from you as a student, you may expect a great deal of participation from me as a teacher. This includes holding regularly scheduled office hours and being available outside those office hours for additional appointments, providing extended office

hours for discussion of your papers, and access to me via email. I very much welcome the opportunity to get to know and to work with you on an individual basis.

B. Weekly Online Discussion (200 points / 20% of grade, approximately 250 words each week)

Once a week, starting the **second week** of class, you are required to submit your own comments and observations to the online discussion section of this class. You also are responsible for reading your classmates' contributions each week. While I will read your dialogues weekly, and may occasionally add my own comments, this virtual discussion section is intended to provide you with opportunities to interact with one another, and to make sure each student has an opportunity to respond to the issues and topics raised in the week's reading. The online discussion board can be found at Blackboard (<http://knowledge.udmercy.edu>). If you do not yet have a Blackboard account you will need to create one before you can enroll. Once you have an account, search the "Course Catalog" for "ENL335-01" (no spaces). You may enroll yourself in the course, using the password found on your syllabus. A little hint, once you enroll, when your master/welcome page pops up, click on the 335 course link under "My Courses," (on the right) not the link under "My Announcements" (on the left). **Your contributions should be submitted no later than midnight, Sunday, of any given week (for example, your first discussion entry should be made by midnight, 9/14).**

Your responses can be in the first person ("I") and do not require the use of outside sources, however, they must be thoughtful and well-written. They should not be a collection of random thoughts you had while reading (if you think of them as one-page essays, you will be on the right track). Possible topics for discussion include but are not limited to:

- * passages, themes, or events in the novel that struck you as particularly interesting or significant
- * the way in which the narrator/s of the text function
- * questions about the week's reading
- * the author's prose style
- * the relation between the text and the historical period in which it was written
- * comparisons between different texts and/or authors
- * questions of audience
- * contributions this text makes to our larger understanding of post-1945 literatures
- * a response to a point raised by another classmate
- * a discussion of the ways in which the text resonates with or contradicts your own life experiences

Your online discussion grade is based on the frequency of your entries (at least once a week), their length (at least 250 words), and their quality. Each discussion entry is worth 20 points. Weekly entries turned in after 9:00 p.m. on Sunday but before 9:00 p.m. on Saturday of the following week receive no more than 10 points. After one week has passed, you cannot make up a missed entry. **A word of warning: Do not fall behind on the Discussion Board. This part of your grade is an easy "A" if you keep up, and an easy "D" or "F" if you do not. It can often make or break your final grade.**

C. One 6 to 8-page essay (250 points / 25% of grade)

Topics to be announced. In the week before the essay due you must email/turn in to me a prospectus of the essay (see below for the definition of a prospectus). Your essay should use MLA guidelines when quoting and paraphrasing from primary and secondary sources and must, must have the minimum number of required words (1550-2000) in order to pass. Longer essays are fine, but they should not exceed 10-pages. Each student will meet with me for a paper conference.

Prospectus

A prospectus is simply a brief description of your forth coming essay. Your prospectus should include the following information:

1. Works to be included. What works will you be analyzing? What (if any) critical sources will you be using? Other materials?
2. Subject. What theme or subject will your paper address? Will you discuss characters? plots? themes? settings?
3. Thesis. What argument are you making in this paper? Remember, a thesis must be: a) limited to a single subject, b) make an argument and not just an observation of fact or opinion, and 3) able to be developed fully in the number of pages required.
4. A brief outline of the order in which you want to discuss your ideas

D. Presentation (50 points / 5% of grade)

At the beginning of the semester, each student will sign up to do a 10-minute, informal-yet-informative presentation. In this presentation you will be providing the class with information on one decade of U.S. or British social and literary history. You should provide all members of the class with an outline of your information on the day you make your presentation. The ideal presentation will analyze and discuss larger social and literary themes and trends of the decade: what was happening in U.S. or British society at that time? What significant events occurred? What was happening in the country's poetry, drama, and fiction? What new trends emerged? You will want to avoid reading a list of unanalyzed dates and events to your classmates--it's incredibly boring. While you may touch on the decade's popular culture (if you think it is significant to or evocative of the larger social and literary themes), please do not give us a rundown of the top ten songs of the 70s.

E. Final Exam (300 points / 30% of grade)

Take home, short answer. **Due in my mailbox in the Liberal Arts office by Wednesday, 12/10, 11:00 a.m.**

F. Extra Credit:

Students may submit annotated online resource links about which they feel it would be useful for the class to know. Each link accepted (not just submitted) and added to our class site is worth one extra point, up to 20 extra credit points total. ("Annotated" means "with notes." An annotated link includes a one or two sentence description of the site).

G. Late Papers Policy:

Papers drop one grade step (e.g., B to B-) for every day they are late. If you are having difficulty with an assignment, please contact me BEFORE the due date to receive assistance.

H. Plagiarism Policy:

Plagiarism is the unacknowledged and inappropriate use of the ideas or wording of another writer. Acts of plagiarism include: 1) The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near verbatim form; and 2) The improper acknowledgment of sources used in essays or papers. Any student caught plagiarizing material in this class will receive an automatic "F" for the course and his or her case will be referred to the appropriate dean. If you have any questions about what constitutes the proper or improper use of outside sources, please see me for clarification.

I. Substitution Policy:

The readings in this course were selected to engage with current debates and issues in the academic disciplines of Literary and Cultural Studies. If for personal, political, or religious reasons you do not wish to read a particular text, we will work together to find an appropriate substitution. Please note, however, that substitutions must be made at least one week in advance of the day in which the class starts the original text. We will also need to determine assignments and a schedule of personal tutorials with me to make up for your absences during the days the class discusses the original text. Substitutions may not be made without advanced discussion with me. I am available at any time during the semester to discuss upcoming texts (content, issues addressed, reasons the text was selected), class procedures, and any questions or concerns you might have. I encourage students with questions or concerns of any kind about the class to arrange a meeting with me at the beginning of the semester to discuss the best way to proceed so you will get the most benefit out of the course.

J. Writing Center:

The McNichols campus Writing Center is located in Briggs 225. It is open Monday to Friday 11am-5pm. Writing Center tutors can provide students with free assistance in generating ideas, organizing a paper, developing support, writing clearly, and a host of other useful activities. To schedule a session with the WC tutors, visit the web site <http://ids.udmercy.edu/twc/>.

K. Grading Standards:**

In order to explain both the strengths of your papers as well as what you may do to improve your writing, it is helpful for us to have a concise set of analytical or descriptive terms that can be used to discuss important dimensions of a text. These terms describe important characteristics of all university-level writing.

COGENCY (The insight and vitality of the paper's argument or analysis)

Strong: Paper's argument or analysis is insightful, vigorous, and potentially compelling.
Acceptable: Paper's argument or analysis is plausible, clear, and consistent.
Weak: Paper's argument or analysis is implausible, unclear, incomplete, or inconsistent.

SUPPORT (The extent to which the paper's assertions are supported with examples, evidence, or reasoning which are appropriate for an academic audience)

Strong: The paper's argument or analysis receives full and convincing support.
Acceptable: The argument or analysis receives credible support.
Weak: The argument or analysis receives inadequate, unconvincing, or irrelevant support.

CONTROL (The organizational quality of the paper, both in terms of its overall structure and of its individual paragraphs)

Strong: The paper is well-structured; its form at all levels contributes to its purpose.
Acceptable: The paper is generally well-structured, with few flaws in its overall organization or its paragraphing
Weak: The paper is poorly structured; organizational flaws undermine its effectiveness.

ADDRESSING THE ISSUE(S) (The extent to which the paper explores the issue(s) set forth in the assignment and addresses all aspects of the writing task)

Strong: The paper addresses the assignment in depth, thoroughly exploring the complexities of the issue(s).
Acceptable: The paper addresses the assignment and recognizes the complexities of the issue(s).
Weak: The paper treats the assignment in a superficial, simplistic, or disjointed manner.

STYLE (The effectiveness of the paper's sentence-structure, word-choice, fluency, and tone in terms of its purpose and intended audience)

Strong: The sentence-structure, word-choice, fluency, and tone of the paper enhance its effectiveness and reinforce its purpose.
Acceptable: The sentence-structure, word-choice, fluency, and tone of the paper contribute to its effectiveness and adequately support its purpose.
Weak: The sentence-structure, word-choice, fluency, and tone of the paper detract from its effectiveness or are inappropriate to its purpose.

GRAMMAR & MECHANICS (The quality of the paper at the surface-level: syntax, grammar, spelling, punctuation, and format)

Strong: The paper is nearly impeccable in its syntax, grammar, spelling, punctuation, and format.
Acceptable: Sentence-level errors do not seriously detract from the paper's effectiveness.
Weak: Sentence-level errors are so frequent and disruptive as to detract from the paper's effectiveness.

"A" WRITING:

The author responds to the assigned topic in a consistently forceful manner that is not only thoughtful but original and thought-provoking. The author addresses the issue(s) raised in the assignment in a provocative, controlled manner. The author fully responds to the writing task, demonstrating a mature knowledge about the subject and a astute sense of its impact on the reader. The argument receives full (and fully convincing) support. When the author employs outside sources, he or she is critical and confident concerning their use, and employs them to further his or her own authority and point of view. All sources are documented properly. He or she employs a style that reinforces the paper's effectiveness and advances its purpose within the context of the academic discourse community. Surface errors do not exist; the reader is left free to enjoy the author's ideas and the intellectual force of the writing.

"B" WRITING:

The author responds to the assigned topic in a thoughtful and direct manner; the paper demonstrates a strong and consistent point of view. The paper fully responds to the writing task and explores the complexities of the issue(s) raised. The author demonstrates reliable knowledge about the subject and good sense about its impact on the reader. The argument or analysis receives relevant support; the author includes enough well-chosen materials or details to convincingly support what he or she is trying to do. If sources are used, the author incorporates them to further his or her own authority and point of view. All sources are documented properly. The author demonstrates a good sense of organizational control: the paper's form directly contributes to its purpose; transitions are purposeful. The author directs the reader's attention through the unfolding work. He or she employs a style that is appropriate and furthers the purpose of the paper. Surface errors are infrequent and inconsequential: the reader is left free to consider global matters, hardly ever distracted by surface matters. The author's meaning is always clear.

"C" WRITING:

Offers a competent if occasionally limited argument/analysis in a direct response to the assignment topic. The argument or analysis is plausible, clear, and generally consistent. The paper responds to the writing task and recognizes the complexities of the issue(s) raised in the assignment. The author does not just go through the motions, but cares about his or her subject and its impact on the reader. The argument or analysis receives credible support; the author includes enough material or detail to support what he or she is trying to do. When used, sources are reasonably well-subordinated to the author's purpose and usually documented properly. The author displays competence in overall organization, paragraph development, and logical transition, even if it occasionally exhibits organizational or argumentative/analytical weaknesses. The author demonstrates structural control (the readers know where they're being taken and why). The language used supports the author's purpose and is appropriate within the academic community. Occasional surface errors don't seriously detract from the paper's purpose or significantly interfere with the reader's comprehension of the essay.

"D" (No PASS) WRITING

Will offer a limited argument/analysis in response to the assignment, marked by several of the following weaknesses: The paper lacks the cogency and purpose necessary for competent college-

level writing; it has an implausible, unclear, incomplete, or inconsistent argument or analysis and fails to exhibit careful thinking. The paper treats the issue(s) simplistically; the argument/analysis generally overlooks the complexity of the issue(s) raised. The author doesn't care enough about the subject or the reader's expectations, and may fail to respond to all aspects of the writing task. The paper has inadequate, unconvincing, irrelevant, or derivative support--it accumulates (often paragraph by paragraph) derivative and/or anecdotal examples without integrating them into a focused argument/analysis. The author relies on inappropriate or weak examples or reasoning to support the overall discussion. The author pieces together writing from secondary sources without using it in the service of his or her own argument or point of view. Alternatively, the author may not include enough material or detail to support the purpose of the paper. The paper lacks structural fluency: organizational flaws cause a lack of overall coherence, undermining the paper's purpose. The reader is often puzzled by the course the paper takes, or the paper relies too exclusively on formulaic organization, thereby becoming stilted and predictable. The essay exhibits an inappropriate style or tone that detract from the purpose and are inappropriate in terms of the academic discourse community. Mechanical errors detract from the paper's purpose or interfere with the reader's comprehension. Significant problems in wording or syntax make the writing unclear or confusing.

"F" WRITING:

Compounds the weaknesses of D writing, to the point that the paper seems beyond the scope of the normal revision process: an author who has otherwise demonstrated some capability would do well to reconsider the whole enterprise from scratch. Specifically, F writing will: Fail to recognize or adequately respond to the writing task; be far too general or present a careless, simplistic discussion of the issue/s; rely on remarkably weak or inappropriate examples; have little controlling organization or logical coherence; and have serious and extensive flaws in syntax, grammar, or usage.

**Adapted from the University of Southern California Writing Program's grading rubric

Post 1945 Literatures & Cultures

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[General Literary Links](#)

[Post-1945 U.S. Literatures Links](#)

[Post-1945 British Literatures Links](#)

[Post 1945 U.S. History Links](#)

[Post-1945 British History Links](#)

General Literature Links

[The English Server Fiction Collection](#) full text versions of several English and U.S. works of fiction

[Literary Genres and Modes](#) succinctly defined by Professor Paul Landau of Brown University (addresses Victorian literature but much of the page is relevant to our discussions)

The College of New Rochelle's Professor Barbara F. McManus's [Tools for Analyzing Prose Fiction, Characteristics of a Feminist Approach to Literature, Notes on Psychoanalytic Approaches to Literature, Notes on Reader-Response Criticism, Notes on New Historicism, Notes on Structuralist Approaches to Literature, Notes on Post Structuralist Approaches to Literature.](#)

[Discussions of Attributes of Post-Modernist Literature, Structuralist Theory, Ideology, and Post-Structural Assumptions](#) by Professor John Lye of Brock University

[Norton's Postmodern Fiction Time line](#)

[Links to Postmodern Authors](#) compiled by Prof. T.V. Reed (reedtv@wsu.edu), Washington State University

[Postmodernism Is Fiction: A Site Devoted to Contemporary Writers](#)

[Mark/Space Postmodern Library](#) Alphabetical bibliography of many postmodern authors.

[Postmodern Literary Genres](#)

Post-1945 U.S. Literatures Links

[U.S. Bestsellers Lists for the 50s, 60s, 70s, 80s, 90s](#)

[U.S. Books critics loved in the 80s](#)

[The American Short Story: A Selective Chronology](#)

[The Free University Project's Introduction to American Literature](#)

[International Information Program's Key Sites on American Literature](#)

[Heath Guide to American Literature Since 1865 Web Sites](#)

[General Index of 20c U.S. Authors](#)

[Paul P. Reuben's PAL: Perspectives in American Literature: A Research and Reference Guide on the 20th Century](#)

[UC Berkeley's Post WWII American Literature and Culture Database Home page](#)

[Heath Guide to U.S. Authors from 1945 to the Present](#)

[The Literature & Culture of the American 1950s](#)

Voices From the Gaps: Women Writers of Color biographical and bibliographical information (a great website overall for information on women of color writers)

Voice of the Shuttle's Guide to Online Resources for African American Literature - one of the best and most extensive collections up on the net

Voice of the Shuttle's Guide to Links on Authors, Works, and Projects of Contemporary American Fiction

UC Berkeley's Database of Multicultural Literatures, Politics, and Cultures

Multicultural U.S. Fiction Web: Concepts, Definitions, History, Reading Narrative, Web sites
Professor Richard Pierce's introduction to the concept, history, documents, and fiction of multiculturalism; includes links and study guides

"Orchestrating Reception: The Hierarchy of Readers in Post-modern American Fiction" by John Unsworth

Contemporary American Literature This web page contains links to web sites for the time period encompassing the late twentieth century in American Literature. The page is divided into two sections: General Resources and Authors and their Works. Within the category of authors and their works, you will find an alphabetical listing of the authors; listed under the authors' names you will find web pages devoted to the individual authors (author pages), online texts, and criticism and reviews when available.

The Fiction of Postmodern America: Multicultural & Intercultural Perspectives This site is associated with "English/American Studies 514: Seminar in American Literature" at Washington State University, taught by professor T.V. Reed (reedtv@wsu.edu)

Post-1945 British Literatures Links

British Literary Prizes

Literary Resources -- Twentieth-Century British and Irish: includes resources on many of our British authors

Contemporary Postcolonial & Postimperial Literature in English (George P. Landow, Brown U.)
An amazingly extensive and useful site

Voice of the Shuttle's links on Contemporary British Authors, Works, Projects

Twentieth Century British Novelists

Twentieth Century British Poets

British and Irish Authors on the Web

The London Review of Books Online

The British Literature Index

[British Council's Contemporary Writers in the UK](#) searchable database contains up-to-date profiles of some of the UK and Commonwealth's most important living writers - biographies, bibliographies, critical reviews, prizes and photographs

[Chronology of 20th c. British History and Literature](#)

Post-1945 U.S. History Links

[A Chronology of US Historical Documents](#) ranges from a letter from Christopher Columbus to the Queen of Spain, to the Declaration of Independence, to President Clinton's 1997 and 1998 State of the Union Addresses

[Internet Modern History Sourcebook](#)

[The American Century](#)

[American History Timeline](#) brief but informative accounts of each decade of the 20c.

[1940-1949](#)

[1950-1959](#)

[1960-1969](#)

[1970-1979](#)

[1980-1989](#)

[1990-1999](#)

[Kingwood College Library's American Cultural History: The Twentieth Century](#)--More extensive web guides on the individual decades of the 20c.

[1940-1949](#)

[1950-1959](#)

[1960-1969](#)

[1970-1979](#)

[1980-1989](#)

[1990-1999](#)

[An Abridged History of the United States](#)

[20th Century USA Historical Text Archive](#)

[United States History Chronology](#)

[The 20th Century Expansion of Legal Rights](#)

[Internet Women's History Sourcebook](#)

[People with a History](#) an Online Guide to Lesbian, Gay, Bisexual and Trans History

[Cold War International History Project](#) an extensive site with an online library

[THE AGE OF MCCARTHYISM: A BRIEF HISTORY WITH DOCUMENTS](#) by Ellen Schrecker

[A Pop-History of the 1950s](#) A year by year, slightly irreverent look at the Fifties

[1950s timeline](#)

[The Korean War](#)

[Brown v. Board of Education, 1954, excerpts](#)

[Sixties Net](#)

[American History of the 1960s](#)

[1960s timeline](#)

[The Sixties Project](#)

[The University of Virginia's](#) guide to the literary traditions and social change of the 1960s (this is a really extensive, really great site)

[1966 National Organization of Women: Statement of Purpose](#)

James Baldwin: [A Letter to my Nephew on the One Hundredth Anniversary of the Emancipation, 1963](#) [At Northpark]

[Martin Luther King Project](#)

Martin Luther King, Jr. (1929-1968): [The Negro is Your Brother, Letter from a Birmingham Jail, The Atlantic Monthly, August 1963, \[At The Atlantic\]](#)

Martin Luther King Jr.: "[I have a dream](#)" speech - August 28, 1963

George Wallace: [The Civil Rights Movement: Fraud Sham and Hoax, July 5, 1964](#)

Robert F. Kennedy: [Speech on the Death of Martin Luther King, April 4, 1968](#)

The Black Panthers: [Party Platform, 1966](#) [At Hanover]

History Out Loud: [Recorded Addresses of Lyndon B. Johnson](#)

History Out Loud: [Recorded Addresses of John F. Kennedy](#)

[JFK Declassified Documents \(II\)](#)

[1970s timeline](#)

[Inthe70s.com](#)

[The Vietnam War Historical Text Archive](#)

[Vietnam War Bibliography](#)

[1980s timeline](#)

[Inthe80s.com](#)

[1990s Timeline](#)

[History Out Loud: Recorded Addresses of Bill Clinton](#)

[Inthe90s.com](#)

[Resources on 9/11 and the War on Afghanistan](#)

[9/11 and world crisis events: Links to news sources and archived documents](#)

[University of Michigan Document Center's Resources on The World Trade Center/Pentagon Terrorism and the Aftermath](#)

[George W. Bush Speeches](#)

Post-1945 British History Links

[British History Web Site](#)

[Chronology of 20th/21st c. British History and Literature](#)

[Journal of Twentieth Century British History](#)

[Academic Info: British History: 20th Century](#)

[Useful dates in British history](#)

[British Empire Links](#)

[British Empire](#)

[British Empire](#) An overview of the first and second British Empires as well as Britain's changes from an empire to a commonwealth.

[The British Empire Today](#)

[An Overview of the Historical Contexts of Postcolonial Literature in English](#)

[England and WWII](#)

[Britain since 1945](#)

[Labour in power 1945 - 51](#)

[Foreign and defence policy from 1945](#)

[Post World War Two: 1945 onwards](#)

[India and Pakistan gain independence 1947](#)

[Conservatives in power 1951 - 64](#)

[Queen Elizabeth and the role of the monarchy from 1952](#)

[The Suez crisis 1956](#)

[European Union from 1957](#)

[Harold Wilson and Labour 1964 - 70](#)

[Civil Rights campaign in Northern Ireland 1968](#)

[The 'British Disease' 1970 - 79](#)

[Thatcherism 1979 - 90](#)

[The Falklands conflict 1982](#)

[John Major and the Conservative Party 1990 - 97](#)

[The Gulf War 1991](#)

[Tony Blair and New Labour 1997 onwards](#)

[Archive of Prime Minister Tony Blair's Speeches](#)

[Peace negotiations in Northern Ireland 1998 onwards](#)

[The conflict over Kosovo 1999](#)

[The Troubles - Northern Ireland](#) A comprehensive look at the history of the Northern Ireland conflict with articles, video footage, audio clips and photographs.

[The Black Presence in Britain - Black British History](#)

[9/11 and world crisis events: Links to news sources and archived documents](#)