| **Naked English**  
| English 3001  
| Prof. F. Cioffi  
| Winter session | This course will focus on English grammar—the form, variety, and extraordinary possibilities of the English sentence, from the simple to the advanced. This course will examine how sentences are put together, how they work, and how they carry power to persuade an audience and effect change. The course will discuss issues of correctness, grammaticality, common usage, and formal writing, and will help students generate correct, sophisticated, audience-appropriate prose.  
As you probably have guessed, this will be an intensive course, one that requires you to do quite a lot of work in the three weeks we meet. Our only text will be *One Day in the Life of the English Language: A Microcosmic Usage Handbook*, which I wrote specifically for this course at Baruch and which came out from Princeton University Press in 2015. This should be readily available in the college bookstore or in any Barnes and Noble store. I think you can get the book delivered to you the same day you order it, if you live anywhere in NYC. (I will return to you the $2 royalties I get from the sale of each book, provided you buy a new copy.) Also I may supplement the text with handouts of various kinds. |
Survey of English Literature I
English 3010
Prof. S. Swarbrick
Mon/Wed 5:50-7:05 PM

This course examines the major literary texts of the early English literary canon. We will read about monsters and mothers in *Beowulf*, errant knights in *Sir Gawain and the Green Knight*, boisterous and bawdy pilgrims in *The Canterbury Tales*, and mystical possession and sexual devotion in *The Book of Margery Kempe*. Working across literary genres (epic, romance, prose, and lyric), we will encounter talking trees and a murderous robot in Spenser’s *The Faerie Queene*, enchanted lovers and bestial bedfellows in Shakespeare’s *A Midsummer Night’s Dream*, as well as visions of utopia in Bacon’s *New Atlantis*. From there we will turn our focus to the metaphysical poets of the seventeenth-century. Through close readings of John Donne, George Herbert, Richard Crashaw, Aemilia Lanyer, Andrew Marvell, and others, we will endeavor to explore early modern debates about gender, subjectivity, politics, and religion. Lastly, we will read selections of John Milton’s monumentally important epic poem, *Paradise Lost*, as the capstone to our journey.

Survey of English Literature II
English 3015
Prof. M. McGlynn
Mon/Wed 12:50-2:05 PM

William Blake famously wrote that "the road of excess leads to the palace of wisdom." In making a survey of the last 300 years of British literature, this class will consider notions of excess and scarcity, both material and literary. We will pay particular attention to inequality and precarity, via attention to the representations of work and leisure and how wealth and deprivation are depicted. Our focus on form will center around textual minimalism and textual excess, questioning the interrelation of form and content. We will begin with Swift’s view on Irish mass poverty, read Blake’s short poems of the Chimney Sweep, consider the role of poverty in *Wuthering Heights*, and look at British privilege through the eyes of Oscar Wilde. Our examination of the 20th century will cover Joyce, Woolf, Ishiguro, Barker, and others who talk about how social class is constructed and maintained. Throughout the term, we will pay particular attention to constructions of urban and rural, of rich and poor, of artist and worker, with special focus on domestic workers, snobbery, and accents.

Survey of American Literature I
English 3020
Prof. R. Rodriguez
Mon/Wed 5:50-7:05 PM

The conquest of the Americas was a world-making event that ushered Europe out of the Middle Ages and into a new world by linking the Mediterranean and Caribbean Seas in a transatlantic system of wealth, power, and de-humanization of enormous proportions. We will come to terms with the impact of this global event on both sides of the Atlantic by surveying a wide range of texts by European and American writers struggling to develop a creole vocabulary to legitimate and contest the human consequences of conquest and colonization. Among the keywords of this vocabulary are *marvel, savage, colonization, captivity, slavery, race, sentiment, liberty, and expansion*. Each keyword will serve as a unit of study around which we’ll gather a set of texts for critical and historical analysis. We will start each unit by defining our keyword and proceed by tracking its meaning across time and place. At the end of the course we will have not a master narrative that explains
everything but a critical understanding of how words illuminate and shade the making of new worlds.

Survey of American Literature II
English 3025
Prof. A. El-Annan
Mon/Wed 9:05-10:20 AM

Columbus started a global revolution that led to a new world of recorded encounters. The Puritans waged a Protestant revolution in word and deed. American revolutionaries fought a discursive rebellion against Kings, aristocrats, and patriarchal authority. Indigenous peoples rebelled though the written word, and through actions against colonial injustices. American Romantics participated in a revolution against the conventional literary forms and Puritan restrictions. Slaves rebelled against their masters and racial stereotypes that kept them in literary and metaphorical chains. Literature witnesses a revolution in narrative styles. This course surveys the makings of American literature through the lens of revolution. From its beginnings in the literature of European encounters with the new world peoples, we will explore the revolutionary potential of American Literature. We will read: Mark Twain, *The Adventures of Huckleberry Finn*, Willa Cather, *My Antonia*, James Baldwin, *Giovanni’s Room* among others.

A Survey of African American Literature
English 3034
Prof. S. Eversley
Tue/Thu 10:45-12:00 PM

African American literature has always engaged in conversations about what it means to be human, that in fact, black lives matter as much as any other. Poetry, fiction, novels, plays, and essays by African Americans reveal these longstanding engagements even though the assumption of black personhood, of an equal value among humans, should seem obvious. They also explore important questions about gender, sexual, and class identities to complicate the easy binaries that limit creative and critical thinking—thinking that can restrict human possibility. In this class, we will study some of the best writers in American literary history. Together, we will think about how African American literature—and the issues they raise—are central to the American Project. Everyone is welcome.

Literature And Globalization
English 3215
Prof. M. Eatough
Mon/Wed 2:30-3:45 PM

It’s common to say that we now live in a “globalized” world, one that is increasingly bound together by advanced telecommunications technologies, rapid travel, and ever-tighter connections between nations, economies, and cultures. But globalization has not simply reshaped the world that we live in and the way that we experience it: it has also revolutionized the way we think about the world, the stories we tell about it, and the ways we tell those stories. This course will examine several forms of narrative media that have emerged alongside globalization, including novels, video games, and graphic novels. Possible texts include Amitav Ghosh, *The Calcutta Chromosome*; David Mitchell, *Cloud Atlas*; Alain Mabanckou, *African Psycho*; the video games *Bioshock, Braid*, and *Super Mario*; and the graphic novels *Watchmen, The Incal, Yellow Negroes and Other Imaginary Creatures*, and a manga TBD.
Science fiction film and literature have conventionally explored the theme of what makes a human, human. The cyborg (a cybernetic organism, part human, part technology) builds and bends such conventions by denoting ambiguities between the human and science. Much cyborg culture asks a basic question: where does a human body end? This course will examine key films and literature in order to explore this question as a challenge to our imagination. The cyborg is the tale told by technology about progress and human self-consciousness that has often instead given us visions of our own demise as a species. In the brave new world of the twenty-first century we can usefully take stock of the science fiction realities of the ‘borg and body. The cyborg is a complex representation of how identities are made and made up and therefore it shares something of the technology of film narrative itself (the cyborg identity is always a “special” effect). What are the components of a cyborg story? Is it an allegory of our nervous and/or world system? Has Hal won after all?

The course will begin with several definitions of the cyborg which we will consider alongside significant early representations (Shelley’s Frankenstein, Lang’s Metropolis, and a few salient clips from Bride of Frankenstein). Next, we will analyze the components of early Cold War Cyborgania (Forbidden Planet, The Day the Earth Stood Still) and its relationship to the cyborg of the nuclear apocalypse (Terminator and its myriad “progenies”). The third topic, the cyborg and capital, could easily be a course in itself, but we will restrict ourselves to the alien and alienation in the Alien series (including Prometheus and the trenchant dystopia of muties and replicants in Blade Runner—and its contrast with Dick’s Do Androids Dream of Electric Sheep? and Gibson’s Neuromancer). These readings will connect to the no less important problem of engendering the cyborg—a space, in particular, where feminist theory and fiction have been a good deal more radical than most high-profile film narratives (we will read a feminist sci-fi novel, Russ’s The Female Man or Piercy’s He, She, and It for instance). A fifth case study on cyborg stories will feature memory and the fate of history (the memory chip/clip as the memorial to the death of Time in Total Recall—why was it remade?—but also the time/space reversals of cyborgania in The Matrix). Finally, we will consider whether AI stands for artificial imagination and whether this sense of artifice might ground rather than universalize cinema in the digital age of manga and anime (Ghost in the Shell) or network novels (Patchwork Girl).
The Craft of Poetry: Form and Revision  
English 3645  
Prof. G. Schulman  
Tue/Thu 5:50-7:05 PM

Although this is the second of two poetry courses offered here, you may enroll in it without having had the other. Here you will be learning about form in poetry -- from the line to the stanza and beyond. You will be writing in freer forms and in set forms such as sonnets, villanelles, haiku. You will be learning how major poets, from William Shakespeare to Elizabeth Bishop to Yusef Komunyakaa, and from Robert Frost to Gwendolyn Brooks, write in such a way as to convey their thoughts and loves and passions. If you love good books, if you enjoy reading Shakespeare or Dickinson or Langston Hughes, if you have ever been moved or disturbed or frightened by the sounds of the language, if you have wanted to write but can’t get started, this course is all yours.

You will be practicing revision, which is at the heart of writing poetry. You will be sharing your poems with the class in a workshop, and soon you will be sharing your feelings in ways you never thought possible. You will be learning to use language in ways that will convey your wishes, fears, and dreams.

Your instructor, Grace Schulman, Distinguished Professor at Baruch, is a nationally known award-winning poet. Her latest of seven books of poems is Without a Claim (Houghton Mifflin) and her recent prose collection is First Loves and Other Adventures.

If you have passed English 2150 or 2800/2850, you are eligible to enroll in this course. Poetry 3640 is not required.

Women In Literature  
English 3720  
Prof. L. Silberman  
Mon/Wed 10:45-12:00 PM

We will be reading works from earlier times—the 18th century and before—by and about women. Reading will include a selection of the following: Sappho’s poetry and works by male poets Ovid and John Donne, who compete to imitate the famous woman poet; Lais—chivalric fantasies—by the 12th-century Marie de France; selections from Decameron of Giovanni Boccaccio and Heptameron of Marguerite de Navarre—collections of ironic, comic and romantic tales; Psalm translations by Sir Philip Sidney and his sister Mary Sidney; Elizabeth Cary’s closet drama Mariam; Fair Queen of Jewry; John Webster’s Duchess of Malfi; Aphra Behn’s Oroonoko—a prose romance about a enslaved African prince written by the first English woman to support herself as a writer and Thomas Southerne’s play Oroonoko based on Behn’s romance; country house poems by Aemilia Lanyer and Ben Jonson; bawdy comedies of the English Restoration by male and female playwrights such as William Wycherley and Aphra Behn. Written work will consist of two short, critical papers, a midterm and a final.
The Structure and the History of
English
English 3750
Prof. G. Dalgish
Mon/Wed 12:50-2:05 PM

What is misleading about advertising like "Campbell soup has one-third less salt"? How about "This car is engineered like no other car in the world"? What are characteristics of female speech that distinguish it from those typical of men's speech? How do we form new words in English, and where do they come from? How does a word get in the dictionary? Are the "p" sounds in the words "pot," "spot" and "sop" really the same? Why can we say "whiten," "blacken," "redden," but not "*bluen?" Why does "New Yorker" (= a person from New York) sound correct, while "*Denverer" (= a person from Denver) does not? How many verb tenses are there in English: 3, 12, more, fewer? Which should we say: "between you and I" or "between you and me"? How about: "She dated the man whom you ditched," or "She dated the man who you ditched"? Is there a rule in English not to end a sentence with a preposition? Or is that a rule up with which we should not put? English spelling seems different from Spanish, French, Italian, Russian, Swahili, etc. For instance, in those languages, "a" is almost always pronounced the same way. Yet in English "a" is pronounced differently in each of these words: lame, pad, father, tall, many, above. Why are those languages so regular and English irregular? English once borrowed thousands of words from French. Did English therefore become a Romance language? There are many different dialects in English, some describable in terms of geography, some in terms of social class, some in terms of gender. Which dialects are "better"? Why do we say "That shelf is five feet tall," and not "*That shelf is five feet short"? Which linguistic features help to make poetry effective? What does it mean when a person says "I know English"?

Contemporary Drama: The New
Theatre
English 3780
Prof. H. Brent
Mon/Wed 10:45-12:00 PM

In this course we will be reading short stories written by U.S. authors, starting as far back as Washington Irving and going to the present day. One or possibly two stories a day will be assigned. I have not yet chosen a text, but we will likely read stories by Irving, Hawthorne, Poe, James, Twain, Cather, Wharton, Fitzgerald, Hemingway, Faulkner, Chopin, Aiken, Glaspell, Wright, Hughes, Jewett, Oates, Ozick, and LeGuin, among others.

There will be a number of short papers (7-8) but no tests. Quizzes will be used on a regular basis.

In terms of the literature, we will be looking at a few central questions throughout, though we will adjust them differently for each selection:

1. What is the work about? What is its area of concern, its theme?
2. What is it saying about this theme?
3. What larger message does the work convey? Is the story politically motivated in any way? What epigrammatic insights, if any, does it offer?
4. What can we make of the style of the piece, the language it uses, the subgenre it might be an example of (or might not)?
5. What’s so special about it, finally, that it’s still being reprinted and read?
6. How does the author depict the interiority of his or her characters? To what extent are we being given psychological insights that have some validity, value, or creativity?
7. In his 1928 novel *Nadja*, Andre Breton once wrote, “Beauty will be convulsive or will not be at all,” and certainly a lot of the works we look at here have a certain level of “convulsiveness.” Is this a positive value, though? What is it that we look for in a piece of writing?
8. How might we simply describe these works? Is it “formulaic”? Description of course implies an interpretation, but can we offer a description that is interpretation-free?
9. What can we say about national literatures? What is, for example, especially American about American literature? (This same question could be applied to other literatures as well.)
10. And last but certainly not of minor importance, how do the authors we study engage a twenty-first-century reality? How, to be specific, do they deal with the pressing issues of class, race, and gender?
This course will acquaint students with contemporary international literature written in languages other than English. Three percent is the estimated average percentage of books sold in the U.S. that are only works in translation (as opposed to the 30% – 60% in Europe or Latin America). This course is for students interested in finding out about less-known and/or emerging authors whose literary production illustrates the interdependence of world literatures and cultures in today’s globalized world, while focusing on issues related to colonization, empire, war, immigration, gender, economic inequality, book publishing, English as a global language and translation politics.

We will be reading some of the winning titles and shortlisted authors of the International Booker Prize—an award that complements the high-profile Man Booker Prize with a book in English translation each year. We’ll read translations of works written originally in Korean, Tamil, Hebrew, Arabic, Polish, Spanish, French and other languages of interest to the students registered in the class, and meet and interact with some of the translators and editors of these works. Students will engage in original research, oral presentations and translation exercises in order to explore these subjects.

We might associate Jane Austen with tea parties and ballrooms, romance plots and comfort reading. That impression isn’t exactly wrong, but this course will focus on a rather different Jane Austen. We’ll read a selection of Austen’s published and manuscript writings alongside a variety of historical and modern texts that coax us into Austen’s dark side: her fascination with the Gothic, her contempt for legal injustice, her understanding of—and complicity in—trans-Atlantic slavery. What can Romantic aesthetic theory tell us about the macabre underpinnings of Austen’s fiction? Why are Austen’s novels so focused on the intricacies of marriage and inheritance law? How can the story of a mixed-race Jamaican girl enrich our understanding of the nineteenth-century marriage plot? We’ll dive into literary theory (from Susan Sontag to Edward Said) while also drawing on popular culture (from *Pride and Prejudice and Zombies* to Jordan Peele’s *Get Out*).
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<th>Course Title</th>
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<tr>
<td><strong>Global Crime And Narrative From Above And Below</strong></td>
<td>This class will focus on representations of crime and the criminal justice system in contemporary nonfiction, novels, cinema, and radio. Crime stories, both factual and fictional, reflect society's notions of myriad social, economic, and philosophical issues and, in turn, shape the way we think about these issues. This course will examine how the past four decades of crime storytelling have represented, distorted, and filtered issues specifically related to crime and justice.</td>
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<td><strong>Israeli Film And Literature</strong></td>
<td>In this course we will explore Israeli culture, society and politics through a wide selection of films and literary texts. Stepping away from divisive debates, we will focus on the complexity of Israeli society, including relations between Jews and Arabs, among Jewish immigrant groups and religious and secular communities. We will also practice analyzing and writing about film and literature. Works may include fiction by Amos Oz, Etgar Keret, Savyon Librecht, and Sayed Kashua, and films such as Late Summer Blues, Waltz with Bashir, and The Band’s Visit.</td>
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<td><strong>Globalization Of English</strong></td>
<td>&quot;In this course, we will investigate the state of English in the world today - how the English language aids globalization, and how globalization changes English as it becomes central in diverse speech communities. English today is part of new modes of literacy and discourse practices, and has dynamic relationships with other languages and cultures. These changes call for us to re-examine our understandings of language standards, speech communities, linguistic identities, and best practices for English language teaching. We will begin by studying the historical and geopolitical bases for the rise of English as a global language. We then explore the implications of decolonization, diaspora communities, and digital technology for diversifying the structure, norms, and usage of the English language. We will discuss the controversial history, changing attitudes, new competencies, and competing ideologies associated with English both globally and locally.&quot;</td>
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Knights, merchants, rogues, and self-proclaimed saints share fascinating stories of their travels and travails in Geoffrey Chaucer’s *Canterbury Tales*. Written at the end of the fourteenth century, Chaucer’s masterpiece contains a series of stories, ranging from the serious and pious to the unabashedly earthy and outrageously funny. The tales are told by a cast of memorable pilgrims, whose diversity spans the spectrum of late medieval society: a dashing knight and a manly monk, a drunken miller and a bookish young scholar, a dainty nun and a conniving pardoner, and a smart and domineering wife, who compete with one another, trading insults as well as tales.

In this class, we will explore the ways in which Chaucer experiments with late medieval literary genres—from chivalric romance and bawdy fabliau to from saints’ lives and etiological myths—frustrating and playing upon the expectations of his audience. Against this diverse literary background, we will consider the dramatic context of the pilgrimage itself, asking questions about how the character of an individual pilgrim, or the interaction between pilgrims, further shapes our perceptions and expectations of the tales. The study of the pilgrims’ quests (amorous, heroic and religious) will allow us to consider medieval individual’s relationship to God, society and the foreign, and engage in comparative and interdisciplinary analysis. In piecing together Chaucer’s portrait of late medieval society, we will discover how Chaucer illuminates and distorts social realities, rendering a colorful portrait of life that is strangely familiar to the modern reader.

To fully appreciate the influences that allowed medieval literary culture to evolve through exploration and adaptation, we will additionally have the opportunity to examine medieval manuscripts in digitized form and delve more meaningfully into the material culture of the late Middle Ages through a possible visit to The Cloisters or the Metropolitan Museum of Art where various other artifacts such as relics, tapestries, mosaics, and ivories are on display.
Oceans, shipwrecks, islands, storms: Shakespeare’s plays abound in watery environments and events. This class tracks Shakespeare’s engagement with bodies of water—and the dramas that unfold within and alongside them—across the course of his career, from his early shipwreck play *The Comedy of Errors* to his late ocean-going *Pericles*. In between, we will visit Cleopatra on the Nile and analyze Hamlet’s desire to “melt... into a dew” in terms of that play’s crashing waves and flower-strewn streams. Throughout the semester, we will consider how Shakespeare’s watery environments operate at times as reflecting pools for the human events of each play, and at others as reminders of a broader, non-human world.

In response to the twin shocks of the industrial and democratic revolutions (America and France), there occurred the tremendous burst of creativity we call the Romantic Movement (1789-1830). As the original counter-culture, Romanticism both expressed the new values of individualism on which our society was founded and offered critiques which anticipate modern feminist, ecological, psychoanalytic and new age ideas. We will look at its view of childhood and personality, imagination and nature, its utopian vision, sexual radicalism, and its fascination with the outlaw and the rebel and with altered states of consciousness. We will read the poetry of the visionary, lower class, poet-painter, William Blake, and the first superstar, Lord Byron, as well as Wordsworth, Coleridge, and Keats and Shelley’s shocking drama, *The Cenci*. We will also read Jane Austen, Mary Wollstonecraft, and Mary Shelley’s *Frankenstein*.

“Romance” in the Nineteenth-Century English Novel
As a genre, romance may involve idealized, obsessive love (of a person or an idea), mystery, adventure, chivalry and/or spiritual quest involving bravery and other values. In this course we will examine romance in the nineteenth-century English novel, and this examination will include romance of British Empire.
“The truth,” Oscar Wilde once quipped, “is rarely pure and never simple.” This witticism aptly describes both Wilde’s own life—he was a husband and father who was eventually imprisoned for “gross indecency with other male persons”—and his life’s work: essays, poems, plays, and fiction that have made him one of the most widely read and translated authors in the English language. In this course, we consider the life and literature of Oscar Wilde within the context of late-Victorian England, renowned as much for its scandalous challenges to the status quo as for its excessive concern for propriety. Wilde’s own challenges came in the form of such works as the comic masterpieces *The Importance of Being Earnest* and *An Ideal Husband*, his essay on literature “The Decay of Lying,” and his only novel, published to outrage and protest in 1890, *The Picture of Dorian Gray*. In addition to reading these works, we investigate the Aesthetic and Decadent movements in late-century arts and culture, the public scandal surrounding Wilde’s infamous court trials, and Wilde’s enduring legacy, including popular contemporary works such as Moisés Kaufman’s off-Broadway hit *Gross Indecency*, Neil Bartlett’s homage *Who Was That Man?*, and the acclaimed 1997 Hollywood film *Wilde*.

Adventurers, criminals, addicts, schizophrenics, social climbers, misfits, and dreamers in the past two centuries have all found an unlikely home in America and in the genre best suited to capture its chaotic, ever-changing social landscape: the novel. In this course we will confront some of these outlandish characters, while examining a series of texts that seek to explore, question, and rethink both what defines America and what defines the novel. We will look at examples of regionalism, naturalism, realism, and modernism with an eye toward understanding how formal innovations respond to historical developments. Herman Melville, Henry James, Nella Larsen, Willa Cather, Richard Wright, and Louise Edrich will be among the writers we consider.
Lesbian And Gay Themes In Twentieth-Century Literature: Readings in Queer Literature, Media, and Theory
English 4525
Prof. R. Walker
Tue/Thu 4:10-5:25 PM

What unites the many groups that comprise the sprawling acronym LGBTQ? It is the fact that they all desire in ways out of keeping with prevailing norms governing gender, whether it be that they are attracted to people of the same sex or that their perception of their gender does not correspond with their sex (to name only a couple of the many possibilities). Ranging from the nineteenth century to the present, this course focuses on the rich literature that has put the experiences of this multifarious group front and center. In studying literature written about LGBTQ people—some of it written before any subgroup in this acronym even had a name—students will have the opportunity to weigh the costs and benefits of visibility and categorization for this diverse demographic (such as it is). To what extent do categories help or harm gender-nonconforming people? What are the costs and benefits of being “out” or “in,” and does the answer to this question hinge on other factors of a person’s identity? These and other pressing questions will propel this capstone seminar, whose readings include work from well-known authors—such as Walt Whitman, Radclyffe Hall, and recent Pulitzer winner Andrew Sean Greer—and from several lesser-known but important artists and LGBTQ theorists.

Medieval Romance: A Comparative Study
English 4710
Prof. W. McClellan
Mon/Wed 5:50-7:05 PM

"To know your desire is to know who you are," was a truth imagined by Medieval poets when they wrote their romances and invented romantic love. We will read some of the famous romances associated with King Arthur's Court, such as Chretien de Troyes' Lancelot, Knight of the Cart, Gawain and the Green Knight, Gottfried von Strassburg’s Tristan, and Thomas Malory's Le Morte D’arthur. In our reading we focus on how these romances show the way desire constructs the inner self and leads to self-knowledge. Yet while desire gives the lover an identity, love can also be dangerous, frequently threatening to disrupt the lover’s social position and status, sometimes leading to madness or death. We will examine how these romances reveal the impossibilities of desire and the conflicting forces that impel individuals to overcome the obstacles to their desire. We will also read these romances with an eye to the literary relationships that exist between these texts which were written from a common body of traditional material. In addition to the primary texts listed, we will read several essays that will help us contextualize the reading of the romances in late medieval culture and society and provide us with a modern psychoanalytic concept of desire.

Gothic Mysteries
English 4740
Prof. C. Jordan
Mon/Wed 4:10-5:25 PM

Against a background of haunted castles, demonic predators, and victims who unconsciously collaborate in their own ruin, Gothic literature takes us on a journey into the dark recesses of the human psyche that fascinated Freud, and examines its insatiable appetite for danger and forbidden pleasure. Through psychoanalytical and feminist lens, we will explore Gothic stories by both men and women. We will see how Victorian medical attitudes towards the body forced the female writer of the Gothic novel to create
erotically coded texts which psychologists are still unraveling today. If you like exotic settings, you will revel in Jean Rhys’s Caribbean Gothic novel, *Wide Sargasso Sea*, about fatal passion, voodoo priestesses, sexual addiction, and mad Creole heiresses set in the lush islands of Jamaica and Dominica. You will love Bram Stoker’s nineteenth century masterpiece of voluptuous terror, *Dracula*, which changed the way we view vampires forever. Stoker transformed the traditional emaciated vampire into a tantalizingly dangerous predator who provides his victims with a taste of ecstasy before luring them into the world of the damned. Readings will include Mary Shelley’s masterpiece of monstrous creation, *Frankenstein*, Charlotte Bronte’s multi-layered erotically coded novel, *Jane Eyre*, and Nikolai Gogol’s stories of shape-changing goddesses set in the exquisite haunting landscape of Russia. The otherworldly beauty of these goddesses functions as an irresistible drug for the vulnerable men they lure into their glittering net.

Gwendolyn Brooks in her prolific corpus of poetry chronicling black social life in 1940s and 1950s honors the objects that surround black people from cans of beans to “receipts and dolls and cloths.” In *TopDog/Underdog* (2001), playwright Suzan-Lori Parks offers a nuanced depiction of fraternal intimacy and competition between two brothers as they strive to fashion a home out of abandoned and stolen items. These are but two examples of writers who have resisted the ways in which trash and discarded items have often been used to criminalize and stereotype black people and their communities. In this course, we will consider a number of inquiries about trash and blackness as represented in literature and culture. Questions that will drive the seminar include but are not limited to the following: What ideas about the discarded do we take for granted? What ideologies structure our concerns about trash and what tools do we need to make these structures salient? What kinds of landscapes do we consider “the environment”? How can we re-read material objects and people? And with these tools, what narratives of conflict, struggle, survival, even thriving may we recognize and imagine? Co-taught by an anthropologist and a literary scholar, this course will explore a range of literary and cultural genres including nonfiction essays, ethnography, plays, poetry, music videos and film, bringing issues of style and aesthetics to bear upon our inquiries as well. Texts we may consider will include: short stories and poetry from Jean Toomer’s *Cane* (1928), Toni Morrison’s novel *The Bluest Eye* (1970), the 2012 film *Beasts of the Southern Wild*, and Sidney Mintz’s ethnography *Sweetness and Power* (1985). Specific themes will include soil, blood, food and nurturance, squatting, salvaging, repurposing, recycling, and resistance.
As mass migration and nativist backlash continue to roil the nation and the world, the experience of Italian immigrants to the United States has become increasingly relevant to understanding contemporary issues of immigration, identity, and assimilation. Witness, for example, the recent local controversies over Columbus, Mother Cabrini, “Freddo” as an ethnic slur, and other forms of bigotry faced by or dished out by Italian/Americans. This course will explore these and other themes of race, class, religion, ethnicity, and gender via the literary output of Italian-Americans from the mid-20th century to the present. We will read fiction and nonfiction, prose and poetry. Since this course is team-taught by professors in English and in History, we will be looking at both the literary value of the works as well as their historical context.

Readings will be chosen from among the following:

**Fiction**
Tony Ardizzone, Helen Barolini, Dorothy Bryant, Rita Ciresi, Don DeLillo, Tina De Rosa, Pietro di Donato, Juliet Grames, Mario Puzo, Gilbert Sorrentino, Lisa Taddeo

**Poetry**
Mary Jo Bona, John Ciardi, Anna Citrino, Gregorou Corso, Diane Di Prima, Lawrence Ferlinghetti, Mary Gordon, "Zi Marietta," Diane Raptosh; and Felix Steffanile

**Memoir**
Emilio De Grazia, Diane Di Prima, Louise Di Salvo, Kym Ragusa, Gay Talese, and Marianna De Marco Torgovnick

**Nonfiction**
Rosa Cavalleri, Fred Gadarphe, Sandra (Mortola) Gilbert, Maria Mazziotti Gillan, Frank Lentricchia, Camille Paglia, and Anthony Tamburri.

We are hoping to have visits from some of these authors who live and work in the New York City area.