

SU 2025

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| AP/EN 1002 3.00 A (SU) | Intertextualities |
| Course Director: | Name: Peter Paolucci Office: TBA Ext. TBA e-mail: paolucci@yorku.ca Other information: TBA |
| Time: | Asynchronous – This course will be offered through online delivery. There is no specified meeting times. |
| Delivery Format: | ✓ ONLINE (Asynchronous) |
| Description: | <p>The Latin word inter translates as "among" or "between." Intertextuality challenges us to read literary texts not as self-contained (standalone) works but rather as "a permutation of [other] texts" in which "utterances, taken from [these] texts, intersect" with each other (J. Kristeva). Meaning, therefore, comes from many places-- "a network of textual relations" (G. Allen). Every text is in conversation with other texts and will borrow, repurpose, and reuse certain elements ("appropriate" and "transformation") for their own purposes. There are many possible elements to consider, including genre, form/style, language, plot, symbolism, imagery, character, register, tenor of discourse, slang, setting, and so on. Discerning, mapping, itemizing and analyzing these intersection points will be the business of this course.</p> <p>Memes may help you grasp the concept of Intertextuality; each meme is connected to others by the conventions of the genre; yet, with each new iteration, some parts remain predictable, but new modifications are also made through the rejection or addition of elements or emphases such as parody, language (quotations), allusions, paraphrases, summaries, and prequels, sequels and so on.</p> <p>Intertextuality extends beyond the printed words of our time and place and can extend across time, space, and media; it can extend to cinema, art, dance, sculpture, Internet memes, music, videos, photography, or any other media form. A novel like Bram Stoker's <i>Dracula</i> (1897) has Intertextual connections with precedents and antecedents. Precedents include Transylvanian folklore and more than 25 other books, including Sabine Baring-Gould's <i>Book of Were-Wolves</i> (1865), Thomas Browne's <i>Pseudodoxia Epidemica</i> (1672), and W. Spottiswode's <i>A Tarantasse Journey through Eastern Russia in the Autumn of 1856</i>. The antecedents, too, are vast and include film, theatre, ballet, art, sculpture, comic books, toys, clothing, Halloween costumes, cereal box posters, and so on.</p> <p>The course will help students understand some of the theories of Intertextuality while also providing them with opportunities to practice their analytical skills using those theories. We'll explore relationships between text, subtext, context, and Intertextuality (what a text is literally saying, what a text is implying, the cultural, historical, and biographical</p> |

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| | <p>contexts in which a text was produced, and the text's relationship to other texts, both in print and other media). Each week, we will alternate between studying theory and practicing the application of intertextual analysis. Students will have opportunities to work in non-print media as well.</p> <p>Last, but not least, we will spend some time investigating ways in which the power of AI can be harnessed to create, detect, and critique Intertextualities.</p> | | | |
| Category: | N/A | | | |
| Historical Requirement: | N/A | | | |
| Requirements: | <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center; padding: 10px;"> 3 Short mini-papers 4-5 pages each (15% each) 45% </td> <td style="text-align: center; padding: 10px;"> Research Paper 25% </td> <td style="text-align: center; padding: 10px;"> Participation A variety of regular online activities 30% </td> </tr> </table> | 3 Short mini-papers 4-5 pages each (15% each) 45% | Research Paper 25% | Participation A variety of regular online activities 30% |
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| Reading List: | <ol style="list-style-type: none"> 1. Selections of poetry (especially sonnets), prose readings, music, cinema, and short excerpts from theorists like Graham Allen, Julia Kristeva, Roland Barthes, Ferdinand de Saussure, Mikhail Bakhtin, Genette, and various other "texts" in different formats and media. These will be made available through eClass and York's library reserve system. 2. Required purchase: <i>Dracula, A Norton Critical Edition</i>. By Bram Stoker. Second Norton Critical Edition. Edited by David J. Skal, 2022. This edition is the <i>only one</i> permitted. ISBN-10: 0393679209 ISBN-13: 978-0393679205 Cost: \$33.80 There are no restrictions on students using a second-hand copy of this book. | | | |
| Open To: | Open to students in Years 1, 2, 3, and 4. | | | |