Engl. 1260W.01 – Introduction to Literary and Cultural Analysis
Laura Birdsall
MWF – 2:10-3:00
Teenagers occupy a thorny space in the American imagination: In pop culture, teens are often celebrated as feral, unencumbered creatures whose poorly calibrated moral compasses confirm some sort of ineffable emotional realness and whose bodies are unmarked by trouble and age. They are dangerous and consumable. But IRL, being a teenager usually means being treated alternately as a hapless, sloppy adult or as a giant, destruction-prone baby. We love and hate teens; we certainly don’t trust them. Our idolatry of a mythic, sexy quasi-adulthood is complicated by both our actual lived teenage experiences, as well as our contempt for kids these days on their beep-boop devices, all sexting each other and throwing their lives away on YouTube k-holes. Teens also comprise a massive marketing demographic; they often have at least a margin of disposable income, coupled with few financial responsibilities and a tendency to purchase compulsively and obsessively. How do we reconcile all of these unruly narratives? Which do we deem authentic, even when they diverge so obviously from our own teen lives? This class will examine narratives of American teenage-hood, spanning the 20th and 21st centuries, but focusing especially on the 1980s to present. We will examine the way that the story of the American teenager is sold by adults to teens, by adults to other adults, and by teens to each other. We will look at ways in which marketing teen culture has evolved. The reading/viewing material for this class will include graphic novels, films, and long and short prose fiction, as well as teen magazines and advertisements. Analytical writing assignments will comprise the majority of the coursework, but there will also be one creative project.

Engl. 1260W.02 – Introduction to Literary and Cultural Analysis
“Planet Bollywood?: South Asian Literature and Film”
Akshya Saxena
MWF – 9:10-10:00
South Asia is almost a third of the world’s population, but what do we know about its literature and culture? This course offers an introduction to the literature and films of the 20th and 21st century South Asia. Bollywood from India and writings in English from India, Pakistan, and Bangladesh more broadly have received much global attention in recent times. We will study some of these texts along with literary and cinematic works translated and dubbed from other South Asian languages such as Hindi, Urdu, and Bangla. We will think about cultural difference in our fast globalizing world, and will critically reflect on the ways in which we have come to view, read, and know South Asia. As we do that, we will also learn to write critically about literature and film. (All texts and readings will be in English.)

Engl. 1260W.05 – Introduction to Literary and Cultural Analysis:
“Adaptation: Translating the Literary into Cinema”
Nancy Roche
MWF – 12:10-1:00
In this course we will focus on the relationship between literary texts and their cinematic counterparts. Through the study of plays, short fiction, novels, children’s literature, graphic novels, and foreign films, students will discern principles governing the process of cinematic adaptation. We will review narrative theory and structure, map changes in plotlines due to particular strategies of filmmakers, and observe cultural differences in foreign to domestic adaptations. Elements of film art such as cinematography, mise-en-scene, lighting, use of color, costuming, computer generated imagery, and editing will be closely examined.
Focusing on the postmodern era, we will examine adaptation in the form of traditional, mainstream Hollywood film and low-budget, Independent Cinema. In order to scrutinize methods of narrative construction, we will consider stories that are manipulated to fit the objectives, methodology, and means of cinematic production. An analysis of specific literary texts, along with close observation of the films they generate, will allow us to judge the efficacy and merit of their content. Possible works include: Much Ado About Nothing, Breakfast At Tiffany’s, Do Androids Dream of Electric Sheep (Blade Runner), Fight Club, The Virgin Suicides, and Coraline.
English 1260W – Introduction to Literary and Cultural Analysis

[Analysis of a range of texts in social, political, and aesthetic contexts. Interdisciplinary study of cultural forms as diverse as poetry, advertisement, and film. [3] (HCA)]

Engl. 1260W.06 – Introduction to Literary and Cultural Analysis
Andy Hines
TR – 8:10-9:25
Course description is forthcoming.

Engl. 1260W.07 – Introduction to Literary and Cultural Analysis:
“Adaptation: Translating the Literary into Cinema”
Nancy Roche
MWF – 1:10-2:00
In this course we will focus on the relationship between literary texts and their cinematic counterparts. Through the study of plays, short fiction, novels, children’s literature, graphic novels, and foreign films, students will discern principles governing the process of cinematic adaptation. We will review narrative theory and structure, map changes in plotlines due to particular strategies of filmmakers, and observe cultural differences in foreign to domestic adaptations. Elements of film art such as cinematography, mise-en-scene, lighting, use of color, costuming, computer generated imagery, and editing will be closely examined.
Focusing on the postmodern era, we will examine adaptation in the form of traditional, mainstream Hollywood film and low-budget, Independent Cinema. In order to scrutinize methods of narrative construction, we will consider stories that are manipulated to fit the objectives, methodology, and means of cinematic production. An analysis of specific literary texts, along with close observation of the films they generate, will allow us to judge the efficacy and merit of their content. Possible works include: Much Ado About Nothing, Breakfast At Tiffany’s, Do Androids Dream of Electric Sheep (Blade Runner), Fight Club, The Virgin Suicides, and Coraline.

Engl. 1260W.08 – Introduction to Literary and Cultural Analysis
“Border Crossings”
Alex Dubilet
TR – 2:35-3:50
Images and stories of people fleeing their homelands to escape catastrophe saturate the contemporary political and social media landscape. They generate visceral emotional responses and call for immediate political solutions. Perhaps nothing marks the contemporary movement as much as the global refugee crises. But the refugee is not a simple empirical figure. As Hannah Arendt, herself a Jewish intellectual fleeing Nazi Germany, memorably wrote: “we don’t like to be called ‘refugees.’ We ourselves call each other ‘newcomers’ or ‘immigrants’.” This class will interrogate historically and conceptually the stakes of such differences: What makes someone a refugee rather than an immigrant, an exile, or a migrant? What are the histories and ramifications—affective, ethical, and political—of such categorizations? How can aesthetic production by and about displaced people complicate our understanding and allow us to think critically about the nature of the nation, of the state, and of the home? To explore these questions, this class will examine a broad range of texts including fiction, poetry, creative non-fiction, memoirs, film, as well as shorter theoretical texts from a variety of perspectives, including philosophical, political, and sociological. Authors may include, among others, Homer, Ovid, Joseph Brodsky, Czeslaw Milosz, Derek Walcott, E.M. Cioran, W.G. Sebald, Mahmoud Darwish, Dionne Brand, Edward Said, Saidiya Harman, Stuart Hall, Paul Gilroy, Theodore Adorno, Hannah Arendt, Benedict Anderson, Jacques Derrida, among others.
Requirements will include three papers (plus revisions), one class presentation, short response papers and homework assignments, and participation in class discussions.
English 1260W – Introduction to Literary and Cultural Analysis

[Analysis of a range of texts in social, political, and aesthetic contexts. Interdisciplinary study of cultural forms as diverse as poetry, advertisement, and film. [3] (HCA)]

Engl. 1260W.09 – Introduction to Literary and Cultural Analysis

“Chicago, I Love You”
R.J. Boutelle
TR – 9:35-10:50

The Second City. The Windy City. Da Bears. Chicago has a long, storied history—from a destructive fire to organized crime to the World’s Fair to a goat to the GOAT (Jordan). Beginning with the industrial revolution in the postbellum period, which transformed the city from a Midwestern outpost to the railroad capital of North America, and carrying through to the present day, this course examines a wide array of efforts to represent, romance, and reimagine Chicago. We will discuss crime, immigration, race, sports, labor, violence, gender, nationalism, music, and much more. Possible texts might include Erik Larsen’s Devil in the White City (2003), Upton Sinclair’s The Jungle (1906), Theodore Dreiser’s Sister Carrie (1900), Sandra Cisneros’ The House on Mango Street (1984), Richard Wright’s Black Boy (1945), Lorraine Hansberry’s A Raisin in the Sun (1959), David Mamet’s Glengarry Glen Ross (1984), and the poetry of Nelson Algren, Carl Sandburg, Gwendolyn Brooks, and Common. This class will also include at least two mandatory film screenings that will take place outside of the class. Possible films include The Blues Brothers (1980), Ferris Bueller’s Day Off (1986), The Untouchables (1987), Dick Tracy (1990), Catching Hell (2011), and of course, Chicago (2002).

Engl. 1260W.10 – Introduction to Literary and Cultural Analysis

“Whiteness in USAmerican Culture”
R.J. Boutelle
TR – 11:00-12:15

What does it mean to be white in the USA? Are whiteness, white people, and white culture coherent, meaningful categories? If so, what defines them? How inextricably is whiteness tethered to concept like supremacy, white privilege, and white nationalism? In this course, we’ll discuss literary, historical, anthropological, and sociological texts that describe how whiteness has come to occupy such a significant place in our culture. We’ll track whiteness through discussions of race, class, gender, patriotism, social uplift, affirmative action, and popular culture. Readings may include Edgar Allen Poe, Harriet Beecher Stowe, William Wells Brown, Harriet Wilson, Charles Chestnutt, Pauline Hopkins, Kate Chopin, F. Scott Fitzgerald, George Schuyler, Harper Lee, William Faulkner, James Baldwin, and Claudia Rankine, as well as historical, theoretical, and cultural texts, including the comedy of Dave Chappelle and Louis CK. This class will also include at least two mandatory film screenings that will take place outside of class. Possible films include The Birth of a Nation, The Blind Side, Pleasantville, Safe, and Dear White People.

Engl. 1260W.12 – Introduction to Literary and Cultural Analysis

“Border Crossings”
Alex Dubilet
TR – 1:10-2:25

Images and stories of people fleeing their homelands to escape catastrophe saturate the contemporary political and social media landscape. They generate visceral emotional responses and call for immediate political solutions. Perhaps nothing marks the contemporary movement as much as the global refugee crises. But the refugee is not a simple empirical figure. As Hannah Arendt, herself a Jewish intellectual fleeing Nazi Germany, memorably wrote: “we don’t like to be called ‘refugees.’ We ourselves call each other ‘newcomers’ or ‘immigrants’.” This class will interrogate historically and conceptually the stakes of such differences: What makes someone a refugee rather than an immigrant, an exile, or a migrant? What are the histories and ramifications—affective, ethical, and political—of such categorizations? How can aesthetic production by and about displaced people complicate our understanding and allow us to think critically about the nature of the nation, of the state, and of the home? To explore these questions, this class will examine a broad range of texts including fiction, poetry, creative non-fiction, memoirs, film, as well as shorter theoretical texts from a variety of perspectives, including philosophical, political, and sociological. Authors may include, among others, Homer, Ovid, Joseph Brodsky, Czeslaw Milosz, Derek Walcott, E.M.
English 1260W – Introduction to Literary and Cultural Analysis

[Analysis of a range of texts in social, political, and aesthetic contexts. Interdisciplinary study of cultural forms as diverse as poetry, advertisement, and film. [3] (HCA)]


Requirements will include three papers (plus revisions), one class presentation, short response papers and homework assignments, and participation in class discussions.

Engl. 1260W.13 – Introduction to Literary and Cultural Analysis

Andy Hines
TR – 4:00-5:15
Course description is forthcoming.

Engl. 1260W.14 – Introduction to Literary and Cultural Analysis:
“Shadow Histories: Narratives of Slavery in Law and Literature”

Faith Barter
MWF – 10:10-11:00

Slaves are not born but made—created in language and law through implausible definitions, discriminatory customs, and the oppressive weight of racist regimes. In this course, we will use literary and legal texts to examine the history of slavery, primarily in the United States, from the 18th century to the present. In so doing, we will consider representations of African enslavement, as well as its broader implications: sexual violence/rape, mass incarceration, and the right to one’s own labor. Paying particular attention to questions of both race and gender, this course will introduce you to literary representations of slavery's history, as well as legal materials that created or authorized the conditions of slavery. We will also take seriously contemporary artifacts from pop culture, including film and television.

Texts may include: Notes on the State of Virginia (Thomas Jefferson), The History of Mary Prince (Mary Prince), Passing (Nella Larsen), The Bluest Eye (Toni Morrison), Venus (Suzan-Lori Parks), The New Jim Crow (Michelle Alexander), Plessy v. Ferguson, Buck v. Bell, and Do the Right Thing (film).

Engl. 1260W.15 – Introduction to Literary and Cultural Analysis:
“Adaptation: Translating the Literary into Cinema”

Nancy Roche
MWF – 9:10-10:00

In this course we will focus on the relationship between literary texts and their cinematic counterparts. Through the study of plays, short fiction, novels, children’s literature, graphic novels, and foreign films, students will discern principles governing the process of cinematic adaptation. We will review narrative theory and structure, map changes in plotlines due to particular strategies of filmmakers, and observe cultural differences in foreign to domestic adaptations. Elements of film art such as cinematography, mise-en-scene, lighting, use of color, costuming, computer generated imagery, and editing will be closely examined.

Focusing on the postmodern era, we will examine adaptation in the form of traditional, mainstream Hollywood film and low-budget, Independent Cinema. In order to scrutinize methods of narrative construction, we will consider stories that are manipulated to fit the objectives, methodology, and means of cinematic production. An analysis of specific literary texts, along with close observation of the films they generate, will allow us to judge the efficacy and merit of their content. Possible works include: Much Ado About Nothing, Breakfast At Tiffany’s, Do Androids Dream of Electric Sheep (Blade Runner), Fight Club, The Virgin Suicides, and Coraline.
English 1260W – Introduction to Literary and Cultural Analysis

[Analysis of a range of texts in social, political, and aesthetic contexts. Interdisciplinary study of cultural forms as diverse as poetry, advertisement, and film. [3] (HCA)]

Engl. 1260W.16 – Introduction to Literary and Cultural Analysis

Robbie Spivey
MWF – 2:10-3:00
Course description is forthcoming.

Engl. 1260W.17 – Introduction to Literary and Cultural Analysis

“Shadow Histories: Narratives of Slavery in Law and Literature”

Faith Barter
MWF – 3:10-4:00
Slaves are not born but made—created in language and law through implausible definitions, discriminatory customs, and the oppressive weight of racist regimes. In this course, we will use literary and legal texts to examine the history of slavery, primarily in the United States, from the 18th century to the present. In so doing, we will consider representations of African enslavement, as well as its broader implications: sexual violence/rape, mass incarceration, and the right to one’s own labor. Paying particular attention to questions of both race and gender, this course will introduce you to literary representations of slavery’s history, as well as legal materials that created or authorized the conditions of slavery. We will also take seriously contemporary artifacts from pop culture, including film and television.

Texts may include: Notes on the State of Virginia (Thomas Jefferson), The History of Mary Prince (Mary Prince), Passing (Nella Larsen), The Bluest Eye (Toni Morrison), Venus (Suzan-Lori Parks), The New Jim Crow (Michelle Alexander), Plessy v. Ferguson, Buck v. Bell, and Do the Right Thing (film).

Engl. 1260W.18 – Introduction to Literary and Cultural Analysis

“Whiteness in USAmerican Culture”

R.J. Boutelle
TR – 1:10-2:25
What does it mean to be white in the USA? Are whiteness, white people, and white culture coherent, meaningful categories? If so, what defines them? How inextricably is whiteness tethered to concept like supremacy, white privilege, and white nationalism? In this course, we’ll discuss literary, historical, anthropological, and sociological texts that describe how whiteness has come to occupy such a significant place in our culture. We’ll track whiteness through discussions of race, class, gender, patriotism, social uplift, affirmative action, and popular culture. Readings may include Edgar Allen Poe, Harriet Beecher Stowe, William Wells Brown, Harriet Wilson, Charles Chestnutt, Pauline Hopkins, Kate Chopin, F. Scott Fitzgerald, George Schuyler, Harper Lee, William Faulkner, James Baldwin, and Claudia Rankine, as well as historical, theoretical, and cultural texts, including the comedy of Dave Chappelle and Louis CK. This class will also include at least two mandatory film screenings that will take place outside of class. Possible films include The Birth of a Nation, The Blind Side, Pleasantville, Safe, and Dear White People.