Master of Arts in Interdisciplinary Cultural Studies

2019-2020

**Course Title** : Literature and Visual Culture

**Course Code**  : ENG 510

**Number of Credits**  : 3

**Duration in Weeks**  : 14

**Contact Hours per Week** : Lecture (2 hours)

 : Tutorial (1 hour)

**Prepared by** : Dr Stephen Weninger

**Course Description:**

Literature has had an ambivalent relationship to the visual arts. This course explores how the verbal arts and the visual arts inform one another and challenge the reading/viewing experience. Students are introduced to some key theoretical debates about visual culture and literary writing, and have the opportunity to engage a diverse range of texts drawn from many genres (poetry, fiction, essays, painting, photography, comic books, and to a lesser extent, film). Topics covered include ekphrasis, textual illustration, the case of poet-painters, literary pictorialism or “word painting,” and the cinematic adaptation of literary texts. Special emphasis is placed on the resurgent and fluid genre of comic books (or graphic novels), texts traditionally regarded as juvenile or lowbrow. Students are thus encouraged to reflect on the ways such texts go beyond youthful subcultures and handle topical matters such as personal development, ethnic identity, social power, or trauma.

**Course Outcomes, Teaching Activities and Assessment**

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| **Course Intended Learning Outcomes (ILOs)** |
| Upon completion of this course students should be able to: |
| **ILO1** | comprehend and analyze images and illustrations as well as narratives that accompany them  |
| **ILO2** | possess a familiarity with diverse literary texts that engage the visual arts, and images that engage the verbal arts  |
| **ILO3** | demonstrate an awareness of the historical, social and aesthetic contexts of the texts examined in the course |
| **ILO4** | display an advanced knowledge of the key role of visual culture in the study of narrative |
| **ILO5** | employ relevant theoretical terminology in the interpretation of narratives and images |
| **ILO6** | design and deliver effective oral presentations on the juxtaposition of verbal and visual arts  |
| **ILO7** | research and compose written work that displays critical thought, creativity and intellectual independence |

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| **Teaching and Learning Activities (TLAs)** |
| **TLA1** | critical reading and analysis of narrative and visual texts  |
| **TLA2** | explanation of theoretical and aesthetic issues |
| **TLA3** | seminar discussion |
| **TLA4** | oral presentations on the assigned texts |
| **TLA5** | projection of images and screening of videos and film |
| **TLA6** | seminar paper |
| **TLA7** | term paper |
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| **Assessment Tasks (ATs)** |
| **AT1** | Participation and Discussion |  10% |
| **AT2** | Seminar Presentation / Paper |  30% |
| **AT3** | Annotated Bibliography on Term Paper Topic |  10% |
| **AT4** | Term Paper |  50% |
|  | TOTAL |  100% |

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| **Alignment of Course Intended Learning Outcomes, Teaching and Learning Activities and Assessment Tasks**  |
| **Course Intended Learning Outcomes** | **Teaching and Learning Activities** | **Assessment Tasks** |
| **ILO1** | **TLA1,2,3,5** | **AT1,2,3,4** |
| **ILO2** | **TLA1,2,3,6,7** | **AT1,2,3,4** |
| **ILO3** | **TLA1,2,3** | **AT1,2,3,4** |
| **ILO4** | **TLA1,2,3** | **AT2,3,4** |
| **ILO5** | **TLA1,2,3** | **AT2,3,4** |
| **ILO6** | **TLA4** | **AT1,2** |
| **ILO7** | **TLA1,2,6,7** | **AT3,4** |

**Course Outline:**

Week 1 Theorizing Visual Culture and Interart

Course overview; what is literature? what is (visual) culture?

Walker, John and Sarah Chaplin. “Visual Literacy and Visual Poetics.”

In *Visual Culture. An Introduction*. Manchester: Manchester UP, 1997: 111-127

 *Ut picture poesis*: a brief history

Week 2 Textualizing the Visual: Ekphrasis

Auden, W. H. “In the **Musée** des Beaux Arts” and Pieter Breughel’s

“Landscape with the Fall of Icarus”

 Jarrell, Randall. “The Old and New Masters”

Larkin, Philip. “An Arundal Tomb”

Irwin, Mark. “Robert Mapplethorpe’s Photograph of Apollo”

Fyodor Dostoevsky’s *The Idiot* and Hans Holbein’s “The Body of the

Dead Christ in the Tomb” (excerpts)

Cheeke, Stephen. “Ekphrasis”. In *Writing for Art. The Aesthetics of*

*Ekphrasis.* Manchester: Manchester UP, 2011: 11-41.

Week 3 Textualizing the Visual: The Sister Arts & Literary Pictorialism

Théophile Gautier and Walter Pater on the Mona Lisa (excerpts)

John Ruskin on George Turner’s “Apollo and Python” and “The Slave

Ship” (excerpts)

Landow, George. “Ruskin’s Allegorical Interpretations of Turner” 10

March 2012 <[http://www.victorianweb.org/authors/ ruskin/atheories/5.6.html#python](http://www.victorianweb.org/authors/%20ruskin/atheories/5.6.html#python)>

 Textual Illustration (text to be announced)

 Poet-painters (William Blake; Dante Rossetti) (texts to be announced)

Week 4 Literature and Photography

Tournier, Michel. “Veronica’s Shrouds.” In *The Fetishist and Other*

*Stories*. Trans. Barbara Wright. London: Minerva, 1992. 94-108.

Updike, John. “All in the Family.” In Ed. Jane M. Rabb. *The Short Story*

*and Photography. 1880’s—1980’s. A Critical Anthology*. Albuquerque: U of New Mexico P, 1998. 436-440.

Sontag, Susan. *On Photography*. New York: Farrar, Strauss & Giroux,

1973. (excerpts)

Barthes, Roland. *Camera Lucida. Reflections on Photography.* Trans.

Richard Howard. New York: Hill and Wang, 1980. (excerpts)

Week 5 The Graphic Novel

social critique and apocalyptic fiction: Lob, Jacques and Jean-Marc

Rochette. *Snowpiercer*. London: Titan Comics, 2013.

Week 6 Literature, Film and Adaptation

*Snowpiercer*. Dir. Bong Joon-Ho. Perf. Chris Evans, Song Kong-ho, Tilda

Swinton. C J Entertainment. 2013.

Ray, Robert. “The Field of ‘Literature and Film’” in *Film Adaptation*. Ed.

James Naremore. New Brunswick: Rutgers UP, 2000: 38-53.

Week 7 The Graphic Novel

postmodern heroism: Moore, Alan and Dave Gibbons. *Watchmen*.

New York: DC Comics, 1986.

Week 8 The Graphic Novel

 *Watchmen* (continued)

Week 9 The Graphic Novel

politics, identity, ideology: Moore, Alan and David Lloyd. *V for*

*Vendetta*. New York: Vertigo, 2008.

Week 10 The Graphic Novel

aesthetics, temporality, meta-textuality: McCloud, Scott. *The Sculptor*.

New York: First Second Books: 2015.

Week 11 Modernism: The Visual Novel, The Collage Novel & Concrete Poetry

Ward, Lynd. *Prelude to a Million Years, Song Without Words* and *Vertigo*.

Ed. Art Spiegelman. New York: Library of America, 2010. (excerpts)

Ernst, Max. *Une Semaine de Bonté. A Surrealist Novel in Collage*.

New York: Dover: 1976. (excerpts) weblink

Week 12 Visual Art as the Subject of Literature

 (readings to be announced)

Term paper consultations; presentation of topics/thesis statements

Week 13 Recapitulation and Review

**Academic Honesty**

You are expected to do your own work. Dishonesty in fulfilling any assignment undermines the learning process and the integrity of your college degree. Engaging in dishonest or unethical behavior is forbidden and will result in disciplinary action, specifically a failing grade on the assignment with no opportunity for resubmission. A second infraction will result in an F for the course and a report to College officials. Examples of prohibited behavior are:

* Cheating – an act of deception by which a student misleadingly demonstrates that s/he has mastered information on an academic exercise.

Examples include:

* Copying or allowing another to copy a test, quiz, paper, or project
* Submitting a paper or major portions of a paper that has been previously submitted for another class without permission of the current instructor
* Turning in written assignments that are not your own work (including homework)
* Plagiarism – the act of representing the work of another as one’s own without giving credit.
* Failing to give credit for ideas and material taken from others
* Representing another’s artistic or scholarly work as one’s own
* Fabrication – the intentional use of invented information or the falsification of research or other findings with the intent to deceive

**All assigned papers must be submitted to VeriGuide, as well as in hard copy..**

**Teaching Approach**

Required reading materials should be read before the lecture.

Specific guidelines for the term paper, response papers and seminar presentation will be provided.

**Assessment**

Participation & Discussion 10%

Seminar Presentation / Paper 30%

Literature Review / Annotated Bibliography 10%

Term Paper 50%

 100%

**Required Texts**

Lob, Jacques and Jean-Marc Rochette. *Snowpiercer*. London: Titan Comics, 2013.

McCloud, Scott. *The Sculptor*. New York: First Second Books, 2015.

Moore, Alan and Dave Gibbons. *Watchmen.* New York: DC Comics, 1986.

Moore, Alan and David Lloyd. *V for Vendetta*. New York: Vertigo, 2008.

**Reference**

Barthes, Roland. *Camera Lucida. Reflections on Photography.* Trans.

Richard Howard. New York: Hill and Wang, 1980.

Cartmell, Deborah and Imelda Whelehan. *Screen Adaptation. Impure Cinema*. New

York: Palgrave, 2010.

---, et al. eds. *Classics in Film and Fiction*. London: Pluto, 2000.

Derrida, Jacques. *Truth in Painting*. Trans. Geoffrey Bennington. Chicago: U of

Chicago P, 1987.

Duncan, Randy and Matthew J. Smith. *The Power of Comics: History, Form and*

*Culture*. New York: Continuum, 2009.

Eisner, Will. *Comics and Sequential Art.* New York: W. W. Norton, 19

Flaxman, Rhoda. *Victorian Word Painting and Narrative. Toward the Blending of*

*Genre*. Ann Arbor: U of Michigan P, 1987.

Howells, Richard and Joaquim Negreiros. *Visual Culture*. Cambridge: Polity, 2012.

Levy, Ellen. *Criminal Ingenuity. Moore, Cornell, Ashbery, and the Struggle Between*

*the Arts*. New York: Oxford UP, 2011)

Louie, Kam. *Hong Kong Culture. Word and Image*. Hong Kong: Hong Kong UP,

2010.

Miller, Hillis M. *Illustration. Essays in Art and Culture*. Cambridge, MA: Harvard UP

 1994.

Mirzoeff, Nicholas. ed. *An Introduction to Visual Culture*. New York: Routledge,

2009.

---, ed. *The Visual Culture Reader*. New York: Routledge, 2012.

Mitchell, W. J. T. *Picture Theory. Essays on Verbal and Visual Representation*.

Chicago: U of Chicago P, 1995.

Rabb, Jane M. ed. *Literature and Photography. Interactions 1840-1990*. Albuquerque: U of New Mexico Press, 1995.

Sontag, Susan. *On Photography*. New York: Farrar, Strauss & Giroux,

1973.