
WORD & IMAGE: LIT. & THE VISUAL ARTS in Spring 2021 (CL3002)

Course Code	CL3002	Professor(s)	Adrian Harding
Prerequisites	None	Office Number	G-108
Class Schedule	F: 09:00-10:20 in G-L21 T: 13:45-15:05 in G-L21	Office Hours	Tuesdays & Fridays 11h30-12h00, or by appointment
Credits	4	Email	aharding@aup.edu
Semester	Spring 2021	Office Tel. Ext.	675

Course Description

COURSE DESCRIPTION: The scenes in which we think the relations between literature and the visual arts are extraordinarily various: in the creative mind apprehending and performing visual and verbal modes of thought and feeling that may or may not be “art”; in hearing words shift in patterns of meaning and feeling as we watch actors fashion space and time in drama, as we feel Shakespeare in *The Wire*; in reading (seeing?) “images” in a text, or subtitles, or a painting that “tells a story”; in watching “the film of the book” or a film that feels like a book, or one that absolutely doesn’t, “written with a camera”; in the museum, reading an explanatory note on the wall before looking at and over a painting, or refusing to read before seeing, or fit programme notes to our imminent entry into a performance space, or an installation; in an illustrated book from the nineteenth century, possibly intended for children, moving in the wonderland between parallel arts; in a novel about a painter, or in a poet’s critical writing about painting; before a huge canvas in a contemporary art museum daubed with words or graffiti in bright acrylic; in a Parisian theatre watching a Chekhov play performed in Russian sign language for the deaf, watching the actors’ expressions and gestures while intermittently following the translation of the fabulous text in the titles above the stage. To study these things we necessarily shift from one critical scene to another, driven by the underlying critical question, what is at stake?

Given that “the verbal” doesn’t refer to a **sense** in the way that “the visual” does, how useful or true is it, to consider verbal and visual arts in the same terms? Is “action”, for example, what is mimetically represented (the dramatic gestures that fill the Louvre) or can it only be said of the movement of body and voice, of the performance of words? What of description, “writing down what you see”? Homer’s description of the shield of Achilles in *The Iliad* was long considered the high point of the poet’s art, in the brilliance of *ekphrasis*. Writing and painting have often been used as metaphors of each other, as the ancient Greek poet Simonides of Ceos is said to have called poetry “painting that speaks” and painting “mute poetry”. Leonardo da Vinci, affirming the power of painting over “the poetic”, claimed on the contrary that poetry was “blind painting”. Classical authors wondered whether the power of these arts lies in recreating the vivid presence of things from a common world, of “bringing to life” in vivid representation, or rather in the work becoming a living thing, a “presence” in the world in its own right. Yet what

do we

mean by the “presence” of representation? And how do these things embody our ordinary experience of space and time, our ways of seeing and being? Historically we categorize the ways in which visual and verbal art forms represent (feelings, selves, worlds, bodies, ideas) in aesthetic periods, the Classical, the Baroque, the Postmodern, but to what extent do “Romantic” painters and writers present the same “Romantic” world? “What do pictures want?” the critic W.J.T. Mitchell asked, in a book of the same name. When we use words and images, what and how do we want?

Within a wider cultural history (Western and non-Western) of the integration of verbal and visual signs, and parallels in music, painting, cinema and theatre, our course will focus, though absolutely not exclusively, on relations between language and visual form from the late 19th-century onwards, at a time when technological advances enabled the proliferation of images to saturate Western culture. We will study creative innovation as expression of utopian imagination, read historically from late Romanticism through the productive, open dislocations of European modernism to contemporary investigations of relationships between literary language and visual form. Readings include works by Balzac, Gogol, Baudelaire, Poe, James, Mallarmé, Pound, Joyce, Bely, Woolf, Apollinaire, Lewis, Potter (Beatrix not Harry), Proust, W.C. Williams, Benjamin, Pasolini, Barthes, Johnson, Ashbery. We shall also watch extracts of films by Kozintsev, Pasolini, Bergman and Godard; and we may, Covid willing, visit in person certain museums in Paris, while availing ourselves of the opportunities to be, virtually, in museums anywhere.

Course Learning Outcomes

To develop a deeper understanding and appreciation for the art of prose writing through practice and analysis.

To develop skills in editing and writing strategy.

To explore the defining characteristics of the short story, novella and novel and where the borders between them blur.

General Education

[PLEASE REMOVE THIS SECTION IF THE COURSE DOES NOT FULFILL ANY GLACC REQUIREMENT]

GLACC

The Global Liberal Arts Core Curriculum (GLACC) degree requirements include the following categories of courses:

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- Integrative Inquiry (coded CCI)
 - Experiential learning (coded CCX)
 - Research, Interpretation, and Writing (coded CCE)
 - Digital Literacy and Communication (coded CCD)
 - Disciplinary Research Methods and Writing (coded CCR)
 - Quantitative Reasoning (coded CCM)
 - Experimental Reasoning Course with Lab (coded CCS)
 - Expression Française (coded FR)
 - AUP Capstone (coded CCC)

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

Course Outline

Course schedule (tentative)

January

Week I - 18th – 22nd

Tuesday 19th - Session I

TOPICS Preliminaries

READINGS John Keats “Ode on a Grecian Urn”

Auerbach, “Figura” from *Scenes from the Drama of European Literature*

WJT Mitchell “What Is An Image?” (given)

Friday 22nd - Session II

TOPICS Time and Space, Word and Image

READINGS Kant on Time and Space (extract from the *Critique of Pure Reason*)

Wendy Steiner, “Thoughts That Fit Like Air”, from *The Colors of Rhetoric* 1

January 24th – last day to drop/add courses online

Week II – 25th – 29th

Tuesday 23rd- Session I

TOPICS Time and Space, Word and Image

READINGS Virgil *Eclogue* 4, Plato *Republic* 7 (514a-521b): “The Allegory of the Cave”, Horace *Odes* 3.30: “Exegi monumentum”

Friday 29th - Session II

TOPICS Time and Space, Word and Image

READINGS Auerbach, “Figura” from *Scenes from the Drama of European Literature*

February

Week III - 1st – 5th

Tuesday 2nd - Session I

TOPICS The Biblical Prohibition on Images

READINGS John of Damascus, *On Divine Images* (excerpts)

Friday 5th - Session II

TOPICS Modern tensions in the relation of literature and painting

READINGS Woolf *To the Lighthouse*

February

Week IV - 8th - 12th

Tuesday 9th – Session I

No classes

Friday 12th - Session II

TOPICS

READINGS Woolf *To the Lighthouse*

Week V - 15th - 19th

Tuesday 16th - Session I

TOPICS

READINGS Woolf *To the Lighthouse*

Friday 19th - Session II

TOPICS

READINGS Woolf *To the Lighthouse*

Week VI – 22nd – 26th

Tuesday 23rd - Session I

TOPICS Poets on painting

READINGS Baudelaire *Writings on Art* (extracts)

Friday 26th - Session II

No classes

March

Week VII – 1st – 5th

Tuesday 2nd - Session I

TOPICS Poets on painting

READINGS Baudelaire *Writings on Art* (extracts)

Friday 5th - Session II

TOPICS The Visible and the Invisible

READINGS Poe "The Oval Portrait", James "The Madonna of the Future"; Balzac "The Unknown Masterpiece"

Week VIII - 8th – 12th

Tuesday 9th - Session I

TOPICS

READINGS Wilde, *The Picture of Dorian Gray*

Friday 12th - Session II

TOPICS Time and mortality

READINGS Wilde, *The Picture of Dorian Gray*

Week IX – 15th -19th

Tuesday 16th - Session I

TOPICS Cratylism: on Motivated Language

READINGS Plato *Cratylus* (excerpts)

Friday 19th - Session II

TOPICS Poem as painting, hieroglyph

READINGS Williams *Pictures from Brueghel* ; Steiner on Williams

Apollinaire *Calligrammes*

March 19th Mid-semester grades due

Week X –22nd – 26th

Tuesday 23rd - Session I – no classes

TOPICS Image-narratives

READINGS Beatrix Potter, *The Tailor of Gloucester*, *The Tale of Jemima Puddleduck*

Friday 26th - Session II

TOPICS Perspective

READINGS Panofsky *Perspective as Symbolic Form* (excerpts)

March/April

Week XI – 29th – 2nd

Tuesday 30th - Session I

TOPICS

READINGS T.S. Eliot “Burnt Norton” from *Four Quartets*, John Ashbery, *Self-Portrait in a Convex Mirror*

April 2nd Last day to withdraw or choose credit/no credit option

Friday 2nd - Session II

TOPICS Prose Poems

READINGS Gertrude Stein *Tender Buttons*, Baudelaire “Le Thyrses”

Week XII – 5th – 9th

Tuesday 6th - Session I

No class – faculty retreat

Friday 9th - Session II

TOPICS

READINGS Gertrude Stein *Tender Buttons*

Week XIII – 12th – 16th

Tuesday 13th - Session I

TOPICS

READINGS Gertrude Stein *Tender Buttons*

Friday 16th - Session II

TOPICS

READINGS Joyce Cary *The Horse's Mouth*

Week XIV – 19th – 23rd

Tuesday 20th – Session I

TOPICS

READINGS Joyce Cary *The Horse's Mouth*

Friday 23rd – Session II

TOPICS

READINGS B.S. Johnson *Albert Angelo*

Week XV – 26th – 30th

Tuesday 27th – Session I

TOPICS

READINGS B.S. Johnson *Albert Angelo*

April 28th, last day of classes,

April 29th – May 2nd, Reading Days

May 3rd - 12th, Final Exams

Textbooks

Title	Author	Publisher	ISBN	Required
Selected Writings on Art and Literature	Charles Baudelaire	Penguin	9780140446067	Yes
To the Lighthouse	Virginia Woolf	Penguin	9780141183411	Yes
The Picture of Dorian Gray	Oscar Wilde	Penguin	9780141439570	Yes
The Tailor of Gloucester	Beatrix Potter	Frederick Warne	9780723247722	Yes
The Tale of Jemima Puddleduck	Beatrix Potter	Frederick Warne	9780723247784	Yes
Tender Buttons -	Gertrude Stein	City Lights	9780872866355	Yes

Corrected

Centenary Edition

Albert Angelo	B S Johnson	Picador	9781447200376	Yes
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Self-Portrait in a	John Ashbery	Carcenet	9781857549065	Yes
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Convex Mirror

The Horse's Mouth	Joyce Cary	Thistle Publishing	-9781910670224	Yes
		Not at the		
		Bookstore		

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

The topic for the **Research Paper** may be drawn from material on the course, or may draw on

different texts and themes. All research paper topics must be approved by the professor. Students are encouraged to seek a research topic in their native cultures, to which they will apply the critical methodologies learned in class. The basic required framework of secondary reading consists of four book and two periodical sources; these numbers may vary according to the topic. The reference book and style guide for all CL classes is *The MLA Handbook*.

Students must present an **outline** in time for modifications to be incorporated. In addition, early **drafts** must be presented to the professor according to a calendar that will be fixed at mid-term. This is to ensure that students work with an appropriate methodology to develop their own research. Students are also required to present a 12-15 line **abstract** of their research paper.

The Research Paper is due on Friday April 16th.

The **Final Exam** consists of two essay questions, dealing with any two of the works on the course. There will be no choice of question. No books or notes may be used.

Other
