ÇANKAYA UNIVERSITY

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

FALL 2017-2018

ELL550 Dr. Özlem Uzundemir

Literature and the Visual Arts Office Hours: Tue. 09:20–11:10

Thu. 09:20–10:10

Course Description

Designed to discuss *paragones* or encounters between the so-called sister arts, literature and visual arts, this course will survey relevant critical writings of Plato, Horace, da Vinci, Sidney, G. E. Lessing and the Romantics, and then move on to a discussion on definitions of the concept of ekphrasis in the 20th century, with reference to the work of Mitchell, Krieger, Heffernan, and others. In particular, the discussion of critical texts on ekphrasis will provide a foundation for students to analyze poetic and fictional works by major English and American poets, and fiction writers.

Apart from ekphrastic texts, another focus of the course will be on the ways in which visuality is incorporated in literature, through the analysis of visual poetry by poets such as Herbert, e. e. cummings, and Ferlinghetti; and the reverse, where the visual arts make use of words, as in Cubist and Dada collages and the paintings of Magritte.

Course Requirements and Means of Evaluation

100% attendance is recommended at all classes.Attendance and contribution to classes and discussions are vital for success in this class. Students’ contributions to class work and discussions will be taken into consideration in assigning their final grades. Final grades will include:

1. 10% presentation on 19th-century poetry
2. 10% presentation on 20th-century poetry
3. 10% presentation on fiction
4. 35% midterm examination (November 22)
5. 35% final examination

**WEEKLY PROGRAM FOR ELL 550**

FALL 2017-2018

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| **Week 1:** | Introduction |
| **Week 2:** | A Paragone between the Visual and Verbal Arts:  Da Vinci, *Leonardo on Painting,* 20-24; 26-34  Lessing, *Laocoon*, 16-19; 20-23; 42-49; 101-103; 136-139  Foucault, *This Is not a Pipe*, “The Unraveled Calligram” |
| **Week 3:** | Discussion on Ekphrasis:  Krieger, *Ekphrasis: The Illusion of the Natural Sign,* Chapter 1  Heffernan, W. *Museum of Words*, Introduction  Mitchell, *Iconology,* 107-111  **Mitchell, W. J. T. *Picture Theory*, “Ekphrasis and the Other”, 151-181** |
| **Week 4:** | **Romantic Poetry:**  Wordsworth, “Elegiac Stanzas Suggested by a Picture of Peele Castle, in a Storm, Painted by Sir George Beaumont”; “Lines Suggested by a Portrait from the Pencil of F. Stone”  Keats, “Ode on a Grecian Urn”  **P. B. Shelley, “Ozymandias”; “On the Medusa of Leonardo Da Vinci”** |
| **Week 5:** | **Victorian Poetry:**  Browning, “My Last Duchess,” “The Statue and the Bust”  Dante Gabriel Rossetti, “The Portrait”; “The Blessed Damozel”  Christina Rossetti, “In an Artist’s Studio” |
| **Week 6:** | **Twentieth-Century Poetry:**  Yeats, “Sailing to Byzantium”; “The Municipal Gallery Revisited”  Auden, “[Musée des Beaux Arts](http://www.people.virginia.edu/~djr4r/auden.html)”  Williams, “[Landscape with the Fall of Icarus](http://www.people.virginia.edu/~djr4r/wcw1.html)”  Lewis, “The Album”  Larkin, “Lines on a Young Lady’s Photograph Album” |
| **Week 7:** | Morrison, “Teeth”  Yacobi “Ekphrastic Double Exposure”  Ferlinghetti, “In Goya’s Greatest Scenes We Seem to See”  O’Hara “Why I Am Not a Painter” |
| **Week 8:** | Duffy, “Standing Female Nude”; “Woman Seated in the Underground, 1941”  Nicols, “Weeping Woman” |
| **Week 9:** | **MIDTERM (November 22)** |
| **Week 10:** | Poe, “Oval Portrait”  Wilde, *The Picture of Dorian Gray*, Chapters: 1-8 |
| **Week 11:** | Wilde, The Picture of Dorian Gray, Chapters: 9- |
| **Week 12:** | Chevalier, *Girl with a Pearl Earring,* Chapters: 1-122 |
| **Week 13:** | Chevalier, *Girl with a Pearl Earring,* Chapters: 122- |
| **Week 14:** | Review |

**I WISH US ALL A SUCCESSFUL TERM**