# Course Specification

— (Bachelor)

**Course Title:** Introduction to Visual Culture: Art, Film, and Theatre

**Course Code:** ENG 2303

**Program:** BA in English Language/ English Language and Literature Track

**Department:** Department of English

**College:** College of Social Sciences

**Institution:** Umm Al-Qura University

**Version:** 2

**Last Revision Date:** 18 October, 2023

# Table of Contents

## A. General information about the course:

### 1. Course Identification

| 1. Credit hours: 4 |
| --- |

### 2. Course type

| A. | ☐University | ☐College | ☒ Department | ☐Track | ☐Others |
| --- | --- | --- | --- | --- | --- |
| B. | ☒ Required | | | ☐Elective | |

### 3. Level/year at which this course is offered: Level 6/ Year 2

### 4. Course general Description:

'As is painting, so is poetry', stated the Roman poet Horace in Ars Poetica, a statement commonly thought to have inspired the long and ongoing debate about the relationships (or interrelationships) between the arts. This course introduces visual culture in the context of this debate and seeks to explore some of its key questions: Is there such a thing as a pure artform? Are there any natural affinities between certain artforms as opposed to others? To what extent do they draw on similar/different resources for meaning making? How have significant cultural and philosophical movements influenced the arts across genres? These questions will be approached from the perspective of what has been variously called word-and-image studies, interart studies and – more recently – intermedial studies, with the particular purpose of highlighting the interrelations between literature and the visual arts.

The course will follow a genre-based approach providing students with sufficient opportunity to explore a variety of artistic visual media, including painting, theatre, film, and photography. Form, content and context in each of the arts will supply the framework for class discussions. In this sense, Introduction to Visual Culture continues the aims of two of the program's courses, Foundations of Literary Studies and Literary Criticism in Practice, in that (1) students practice the knowledge and skills acquired in the previous courses by applying them to the study of visual artforms (2) while also gaining a deeper understanding of literature through its interrelations with the other arts. The course also serves as preparation for a number of required and optional courses in the Literature and Cultural Studies Track, including Film and Text, Topics in Theatre and Performance, Cultural Studies, Graphic Literature, Children's Literature, and Topics in Film Studies.

### 5. Pre-requirements for this course (if any):

Foundations of Literary Studies

### 6. Co-requirements for this course (if any):

None

### 7. Course Main Objective(s):

This course aims to provide students with the basic conceptual skills and critical vocabulary needed to describe and discuss a range of visual artforms and their interrelationships with literature.

## 2. Teaching mode (mark all that apply)

| No | Mode of Instruction | Contact Hours | Percentage |
|----|---------------------|---------------|------------|
| 1 | Traditional classroom | 4 hours per week | 90% |
| 2 | E-learning | | 10% |
| 3 | Hybrid <br> • Traditional classroom <br> • E-learning | | |
| 4 | Distance learning | | |

## 3. Contact Hours (based on the academic semester)

| No | Activity | Contact Hours |
|----|----------|---------------|
| 1. | Lectures | 34 hours |
| 2. | Laboratory/Studio | |
| 3. | Field | |
| 4. | Tutorial | |
| 5. | Others: E-learning & Exams | 6 hours |
| **Total** | | 40 hours |

## B. Course Learning Outcomes (CLOs), Teaching Strategies and Assessment Methods

| Code | Course Learning Outcomes | Code of CLOs aligned with program | Teaching Strategies | Assessment Methods |
|------|--------------------------|-----------------------------------|---------------------|--------------------|
| **1.0** | **Knowledge and understanding** | | | |
| 1.1 | Critique some of the canonical works of visual art. | **Literature Track: K3** <br><br> **Linguistics Track: K4** | Traditional lecturing. Class discussion. Engaging with other art forms in class and online. Watching documentaries | Quizzes and exams. |
| 1.2 | Examine types of interrelationships between literature and different visual artforms with examples. | **Literature Track: K3** <br><br> **Linguistics Track: K4** | Traditional lecturing. Seminars. <br><br> Engaging with other art forms in class and online. | - Quizzes and exams. <br><br> - Class discussion. |

| Code | Course Learning Outcomes | Code of CLOs aligned with program | Teaching Strategies | Assessment Methods |
|------|--------------------------|-----------------------------------|---------------------|---------------------|
| 1.3 | Evaluate the influence of one or more of the significant cultural and philosophical movements (such as romanticism, realism, impressionism, etc.) on the arts across different genres. | **Literature Track: K3**<br><br>**Linguistics Track: K4** | - Traditional lecturing.<br><br>- Watching documentaries. | - Quizzes and exams.<br><br>- Class discussion. |
| **2.0** | **Skills** | | | |
| 2.1 | Interpret a range of visual artworks in relation to their formal features and the cultural and aesthetic contexts to which they belong. | **Literature Track: S2**<br><br>**Linguistics Track: S4** | Traditional lecturing. Class discussion. Online discussion. Reading analytical essays. Seminars. Interactive workshops. | - Open-book quizzes.<br>- Analytical exam questions.<br>- Analytical essay assignment.<br>Class discussion. |
| 2.2 | Analyze the relationship between a particular literary text and one or more visual artworks using specialist critical vocabulary. | **Literature Track: S2**<br><br>**Linguistics Track: S4** | Traditional lecturing. Reading analytical essays. Research seminars. Interactive workshops. | - Response Paper. |
| 2.3 | Build well-constructed responses (creative or academic) that reflect independent and personal understanding of the selected works. | **Literature Track: S3**<br><br>**Linguistics Track: S4** | Class discussion. Exposure to creative content online or in class. Reading creative content. Interactive workshop | - Response Paper.<br>- Analytical exam questions.<br>Group Project. |
| **3.0** | **Values, autonomy, and responsibility** | | | |
| 3.1 | Demonstrate ethical behavior in all professional, personal and academic contexts. | V1 | In-class workshop Class discussion | - Class discussion.<br>Group Project. |

| Code | Course Learning Outcomes | Code of CLOs aligned with program | Teaching Strategies | Assessment Methods |
|------|--------------------------|-----------------------------------|---------------------|--------------------|
| 3.2 | Work responsibly and autonomously when performing a task individually or within a team. | V2 | In-class workshop Class discussion | - Class discussion. Group Project. |

## C. Course Content

| No | List of Topics | Contact Hours |
|----|----------------|---------------|
| 1. | **Suggested topics for the introduction:**<br><br>What is visual culture?<br><br>• definition of the term in its broadest sense<br>• classical definition of the term in relation to the visual arts<br>Why study visual culture?<br><br>How do the arts relate to each other?<br><br>• A short overview of traditional and recent opinions about the relationships between the arts<br>   o interart Studies<br>   o word-and-image studies<br>   o intermedial studies<br>Examples of the types of interrelationships between the arts:<br><br>1. referencing<br>2. combination<br>3. adaptation or appropriation<br>4. (Examples of the interrelationships between the arts may be taken from chapters 14 and 15 of the assigned textbook).<br><br>**Note:** the introductory lecture may be designed in reference to the suggested sources in the "Essential Reference Materials" section below. | 4 |
| 2. | **Being a Critic of the Arts**<br><br>• Topics from chapter 3 of the assigned textbook<br>• Criticism an act of choice<br>• Participation and criticism<br>• Three kinds of criticism (with examples)<br>• The types of questions we can ask about an artwork<br>   o What is it? (a formal response)<br>   o How is it put together? (a technical response)<br>   o How does it appeal to the senses? (experiential response)<br>What does it mean? (a contextual and personal response) | 4 |
| 3. | **Painting**<br><br>• Topics from chapter 4 of the assigned textbook | 6 |

| | | |
|---|---|---|
| | Discussion of examples of the interrelationships between literature and this visual artform | |
| 4. | **Theatre**<br><br>• Topics from chapter 8 of the assigned textbook<br>• Discussion of examples of the interrelationships between literature and this visual artform<br>Quiz | 8 |
| 5. | **Photography**<br><br>• Topics from chapter 11 of the assigned textbook<br>Discussion of examples of the interrelationships between literature and this visual artform | 4 |
| 6. | **Cinema**<br><br>• Topics from chapter 12 of the assigned textbook<br>• Discussion of examples of the interrelationships between literature and this visual artform<br>Quiz | 8 |
| 7. | **Television and video art**<br><br>• Topics from chapter 13 of the assigned textbook<br>Discussion of examples of the interrelationships between literature and this visual artform | 6 |
| 8. | **Writing Workshop:**<br><br>• The purpose of this workshop is to continue the aims of the practical component of the program's first foundational courses in literature. In Foundations of Literary Studies (ENG 2301) and Literary Criticism in Practice (ENG 2302), students will have practiced the "Five Common Writing Tasks in Literature Courses" that are defined by the *Norton* series. In this course, the students receive further practice in the first two types of writing tasks ("Personal Annotations and Reflections" and a "Response Paper").<br>• A "Response Paper" is an expanded version of the "Annotations". In its format, it uses a less formal organization and style than the formal essay and is not necessarily thesis driven. This is the main difference between a Response Paper and Literature Essay, the latter of which must be controlled by a thesis. The length of the Response Paper can be anywhere between two to five paragraphs.<br>• The instructor can obtain a copy of the PowerPoint slides defining the "Five Common Writing Tasks in Literature Courses" from the department's curricula committee.<br>• For the Workshop to be effective, it is preferable that the assigned visual artwork be one that is <u>unfamiliar to the students</u> so that they can spontaneously respond to it in class without resorting to critical readings from external sources. In the process of developing the annotations, students should critically attempt to answer the recurrent questions that the textbook encourages them to ask in relation to a particular artform. | 3 |

- The goal of this activity is to assign a writing task that is less demanding than an essay but one that will, nonetheless, allow students to further practice critical analysis in a spontaneous setting.

**In addition to the works discussed in the textbook, below is a list of suggested topics which instructors may choose from as they see fit. The list presents examples for the interrelationships between literature and other arts:**

9.

- *Ekphrasis*
  - *Sight and Song* (1892) by Michael Field
  - "Ozymandias" by Shelley
  - "An Arundel Tomb" by Philip Larkin
  - "In an Artist's Studio" by Christina Rosetti
  - "Byzantium" and "Sailing to Byzantium" by William Butler Yeats
  - "My Last Duchess" by Robert Browning
  - *The Picture of Dorian Gray* by Oscar Wilde
- **Illustration**
  - Illustrated dustjackets
  - Venessa Bell's illustrated book covers for Virginia Woolf's works.
  - The case of the book cover of *The Great Gatsby* by F. Scott Fitzgerald
  - *The Moxon Illustrated Edition of Tennyson's Poems*
  - William Dyce's fresco illustrations of the Arthurian legend (based on Thomas Malory's *Le Morte d'Arthur*) in the Palace of Westminster and the Houses of Parliament
  - Children's books
  - The Pre-Raphaelite poets and painters
  - William Blake's *Songs of Innocence and Experience*
  - T. S. Eliot's illustrations for *Old Possum's Book of Practical Cats*
  - C. S. Lewis's visual novels
- **Combinations**
  - William Blake's *Songs of Innocence and Experience*
  - T. S. Eliot's illustrations for *Old Possum's Book of Practical Cats*
- **Artworks between Genres**
  - Visual poetry (aka concrete or figure poetry): examples include George Herbert's *Eater Wings* and the visual poems of C. S. Lewis's *Alice in Wonderland*
- **Adaptation and Appropriation**
  - The musical *Cats,* based on T. S. Eliot's *Old Possum's Book of Practical Cats*
  - Film adaptations/appropriations of novels
  - Film adaptations of plays
  - Film appropriations of plays
    - *The Lion King* as an appropriation of *Hamlet*
    - Jane Smiley's novel *A Thousand Acres* (1991) is an appropriation of Shakespeare's *King Lear*. The novel

was subsequently adapted as a movie directed by Jocelyn Moorhouse (1997).
  o Theatrical adaptations of novels
    ▪ *1984*
  o Animated or film adaptations of manga and comic books
    ▪ The case of *Ghost in the Shell:* its adaptation into an anime and later into a Hollywood film starring a white actress
    ▪ DC Comics and their film adaptations, such as *The Joker*
  o Videogames and adaptations:
    ▪ The adaptation of the videogame *Prince of Persia* into film, and how both are rife with stereotypes of the Middle East
    ▪ The adaptation of the videogame *Silent Hill* into film and art
    ▪ The adaptation of the videogame *Last of Us* into a TV series
    ▪ The adaptation of the videogame *Uncharted* into film

| Total | 40 |
|-------|----|

## D. Students Assessment Activities

| No | Assessment Activities * | Assessment timing (in week no) | Percentage of Total Assessment Score |
|----|------------------------|-------------------------------|--------------------------------------|
| 1. | **Midterms and/or Quizzes:** <br><br> The exam should contain at least 5% subjective questions dedicated to measuring the students' ability to analyze and think critically. <br><br> Students should be held responsible for language mistakes. A "reasonable" percentage of the grade should be allocated to language and punctuation problems. | 6 | 30% |
| 2. | **Assignment 1: "Annotations and Response Paper"** <br><br> • Writing "Personal Annotations and Reflections" on a work of visual art and expanding the annotations into a "Response Paper" | 7 | 10% |

| No | Assessment Activities * | Assessment timing (in week no) | Percentage of Total Assessment Score |
|---|---|---|---|
| | • **Note:** In Foundations of Literary Studies (ENG 2301) and Literary Criticism in Practice (ENG 2302), students practiced the "Five Common Writing Tasks in Literature Courses" that are defined by the *Norton* series. In this course, students should continue to practice writing critical "Annotations" and developing them into a "Response Paper". <br> • A Response Paper is one that uses a less formal organization and style than the formal essay and is not necessarily thesis driven. Students will have practiced how to write a Response Paper in Foundations of Literary Studies & Literary Criticism in Practice based on the specifications of *The Norton Introduction to Literature.* The length of the paper should be two paragraphs or more. <br> • The instructor can obtain a copy of the PowerPoint slides defining the "Five Common Writing Tasks in Literature Courses" from the department's curricula committee. <br> • For the Workshop to be effective, it is preferable that the assigned work of visual art be one that is <u>unfamiliar to the students</u> so that they can spontaneously respond to it in class. <br> • The paper should critically attempt to answer the recurrent questions that the textbook encourages students to ask in relation to a particular artform. <br> • The goal of this activity is to assign a writing task that is less demanding than an essay but one that will, nonetheless, allow students to further practice critical analysis in a spontaneous setting. <br><br> Topics, guidelines and deadlines should be specified at the beginning of the course. <br><br> Assignments should be marked for structure, punctuation, content and proper citation of sources. <br><br> A clear rubric should be followed. | | |

| No | Assessment Activities * | Assessment timing (in week no) | Percentage of Total Assessment Score |
|---|---|---|---|
| **3.** | Discussion in class and online | weekly | 10% |
| **4.** | Group Presentation (or any activity that allows the students to work together as a group). <br> o   Alternative activity: a quiz | 9 | 10% |
| **5.** | **Final:** <br><br> The exam should contain at least 10% subjective questions dedicated to measuring the students' ability to analyze and think critically. <br><br> Students should be held responsible for language mistakes. A "reasonable" percentage of the grade should be allocated to language and punctuation problems. | 13 | 40% |

*Assessment Activities (i.e., Written test, oral test, oral presentation, group project, essay, etc.).

## E. Learning Resources and Facilities

### 1. References and Learning Resources

| | |
|---|---|
| **Essential References** | Jacobus, Lee and F. David Martin, eds., *The Humanities through the Arts*, 11th edn., (New York: McGraw Hill, 2022) <br><br> **Note:** The book is available online through McGraw Hill's CREATE platform, which is a service that allows instructors/departments to choose the desired textbook and edit its content according to the needs of the course and finally produce it as an e-book (or as a published book with its own ISBN number). Any content that is deemed culturally inappropriate for Saudi students will be eliminated from the e-book version that will be prepared for this course. <br><br> McGraw Hill also offers a service that links the e-book and other material to Blackboard where it can be uploaded for the student. |
| **Supportive References** | **This list is for the teachers who wish to teach this course. Depending on the choice of texts, teachers can choose which sources to share with their students.** <br><br> Bruhn, Jorgen and Beate Schirrmacher, eds. *Intermedial Studies: An Introduction to Meaning Across Media.* (London: Routledge, 2022). <br><br> Cluver, Claud. "Intermediality and Interart Studies" in *Changing Borders: Contemporary Positions in Intermediality*, ed. By Jens Arvidson et. al. (Lund: Intermedial Studies Press, 2007) pp. 19-37. |

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Concilio, Carmen and Maria Festa, eds. *Word and Image in Literature and the Visual Arts.* (Milano: Mimesis International, 2016)

Eilitta, Leena, Liliane Louvel and Sabine Kim, eds. *Intermedial Arts: Disrupting, Remembering and Transforming Media.* (Newcaste upon Tyne: Cambridge, 2012)

Glaser, Stephanie A., ed. *Media inter Media.* (Amsterdam: Rodopi, 2009)

González-Moreno, Beatriz and Fernando González-Moreno, eds. Painting Words: *Aesthetics and the Relationship between Image and Text.* (London: Routledge, 2020).

Howells, Richard and Joaquim Negreiros. *Visual Culture,* 3rd edn. (Cambridge: Wiley, 2019)

Juez, Brigitte, Nina Shiel and Mark Wallace, eds. *(Re)Writing Without Borders: Contemporary Intermedial Perspectives on Literature and the Visual Arts.* (Champaign: Common Grounds, 2018)

Kennedy, David and Richard Meek, eds. *Ekphrastic Encounters: New Interdisciplinary Essays on Literature and the Visual Arts.* (Manchester: Manchester University Press, 2019)

Matthew Rampley. *Exploring Visual Culture: Definitions, Concepts, Contexts.* (Edinburgh: Edinburgh University Press, 2005)

Mirzoeff, Nicholas. *An Introduction to Visual Culture,* 2nd edn. (London: Routledge, 2009)

Silverman, Jonathan and Dean Rader. *The World is a Text: Writing About Visual and Popular Culture*, updated compact edn. (Peterborough: Broadview Press, 2018)

Sporre, Dennis J.. *Perceiving the Arts: An Introduction to the Humanities*, 11th edn. (Boston: Pearson, 2015)

Sturken, Marita and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture.* (Oxford: Oxford University Press, 2018)

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|---|---|
| **Electronic Materials** | The book is equipped with an electronic platform and e-learning tools. |
| **Other Learning Materials** | |

## 2. Required Facilities and equipment

| Items | Resources |
|---|---|
| Facilities (Classrooms, laboratories, exhibition rooms, simulation rooms, etc.) | Classrooms |
| Technology equipment (projector, smart board, software) | Data show and Projectors |
| Other equipment (depending on the nature of the specialty) | ---------- |

## F. Assessment of Course Quality

| Assessment Areas/Issues | Assessor | Assessment Methods |
|---|---|---|
| Effectiveness of teaching | Students | Survey (Indirect) |
| Effectiveness of Students assessment | Peer Reviewer | Sample of exam papers and Peer review form (Indirect) |
| Quality of learning resources | Students | Survey (Indirect) |
| The extent to which CLOs have been achieved | Course Instructor | Exams and Assignments (Direct) |
| Other | | |

Assessors (Students, Faculty, Program Leaders, Peer Reviewer, Others (specify)
Assessment Methods (Direct, Indirect)

## G. Specification Approval

| COUNCIL /COMMITTEE | DEPARTMENT COUNCIL |
|---|---|
| REFERENCE NO. | 424040414453 / 132022 |
| DATE | 2023 - 1445 |