

Subject name/code:	Literature and Visual Culture / BDI-DK-0080A
Subject coordinator:	Head of the Doctoral School
Lecturer(s) of the subject:	Dr. habil. Kinga Földvary, associate professor, Dr. habil. Ildiko Limpar, associate professor, Dr. habil. Gabriella Reuss, senior lecturer, Dr. Veronika Schandl, associate professor
Credits:	5
Lesson type:	lecture
Brief subject description:	The course focuses on the encounters between literature and visual culture, with a particular emphasis on the relationship between drama and theatre, the exploration of the tension between verbal and visual elements of texts, and an examination of visual adaptations of literary works. Relying partly on the findings of book history and cultural studies, the course may also discuss visual elements of literary works, together with the theoretical and practical questions of the analysis of media and genres that also use non-verbal elements (e.g. codex, emblem book, graphic novel, children’s book and illustrated book, etc). Following an introduction to the theories of visual culture, students can get acquainted with the typical verbal and visual forms of various periods in literary history (e.g. from classical ekhphrasis to modern image poems), with the specific features of performative genres, and investigating the theoretical background of interpreting various media and genres, they can become familiar with the methodology of the various forms of literary visuality.
Theoretical knowledge to be acquired:	<ul style="list-style-type: none"> <li>• relevant theories of visual culture, including theories of visuality, the gaze, representation and the foundations of semiotics</li> <li>• theories of visual technology and modernity, focusing on the way technologies of representation (traditional visual media, digital media, photography, screens, etc) define contemporary ways of seeing</li> <li>• adaptation theories, with a broad sense of the development of adaptation research over the last century</li> <li>• theories of intertextuality, intermediality and transmediality</li> </ul>
Practical knowledge to be acquired:	<ul style="list-style-type: none"> <li>• an ability to analyze theatrical productions, films and other visual media</li> <li>• a visual literacy that enables students to read visual products with the same confidence and scholarly rigour as they approach literature</li> <li>• an ability to identify and decode the semiotic elements of visual culture, and the way composition, lighting, and color communicate meaning e.g. in photography, film, and advertisements</li> <li>• media fluency that enables students to assess how visual content influences public perception and personal identity, particularly in the era of Generative AI and social media</li> <li>• an ability to perform cross-media analysis, understanding how narratives adapt across form</li> <li>• an ability to discuss visual cultural products in a scholarly way in oral or written form, with the appropriate academic</li> </ul>

	terminology and analytical skills, e.g. in conference papers or publications in scholarly journals	
List of the most important required literature (2–4 pieces) with bibliographical details (author, title, edition or specific pages, ISBN)	<p>Neil Murphy, W. Michelle Wang, Cheryl Julia Lee (eds.), <i>Routledge Companion to Literature and Art</i>, Taylor and Francis, 2023. ISBN 9781032226156</p> <p>A. Joan Saab, Aubrey Anable, Catherine Zuromskis (eds.), <i>A Concise Companion to Visual Culture</i>, Wiley-Blackwell, 2020. ISBN:9781119415404</p> <p>Isekenmeier, Guido and Bodola, Ronja. <i>Literary Visualities: Visual Descriptions, Readerly Visualisations, Textual Visibilities</i>, edited by Ronja Bodola and Guido Isekenmeier, Berlin, Boston: De Gruyter, 2017, ISBN 9783110377941</p> <p>Nicholas Mirzoeff, <i>An Introduction to Visual Culture</i>, 3rd edition, Routledge, 2023, ISBN 9780367235345</p>	
List of the most important recommended literature (2–4 pieces) with bibliographical details (author, title, edition or specific pages, ISBN)	<p>Deborah Cartmell (ed.), <i>A Companion to Literature, Film, and Adaptation</i>, Wiley-Blackwell, 2012. ISBN 9781444334975</p> <p>Nicholas Mirzoeff (ed.), <i>The Visual Culture Reader</i>, Routledge, 2013 (3<sup>rd</sup> edition). ISBN 9780415782623</p> <p>Matthias Smalbrugge, <i>On images, visual culture, memory and the play without a script</i>. New York: T&amp;T Clark, 2021. ISBN 9781501358845</p> <p>Leitch, Thomas (ed.), <i>The Oxford Handbook of Adaptation Studies</i>, Oxford University Press, 2017, ISBN</p>	
Theory to practice ratio:	Number of theoretical contact hours: 26	Number of practical contact hours: 0
Applied teaching methods:	<p>Beside the traditional frontal lecture format, which can be employed to introduce new theoretical concepts and their historical development, the smaller group size of the doctoral training allows more interactive methods as well, including student presentations with peer observation and critical response in the form of class discussions.</p> <p>Presentation of specific works of art, representing literary or visual genres, media, technologies, and examples of adapted, transmediated, or cross-media work (graphic novels, picture poems, etc) are also presented and discussed, allowing students to acquire analytical skills in relation to a variety of visual media, e.g. theatrical and cinematic performances, paintings, digital images, etc.</p>	
Method of assessment:	<p>The primary method of assessment is an oral examination (three-level grade) based on the theoretical questions discussed during the semester. In specific cases, this can be complemented (or substituted) by written essays with analytical case studies, where the student can apply their theoretical and practical knowledge in the field of their own doctoral research.</p>	
Assessment criteria:	<p>Participation: TVSz § 33 (9) Attendance at lectures is compulsory [...]. § 14 (1) According to § 33 (10)-(11) of the Study and Examination Regulations, the maximum rate of absence from lectures and practical sessions shall be 25% of the class time.</p> <p>Oral examination and participation in class discussions: In order to achieve the grade of excellent (5), the student is expected to follow take active part in all discussions, displaying an ability to use the relevant terminology and theoretical</p>	

	<p>approaches in analytical tasks. For a pass grade (3), a sufficient knowledge of the relevant theory and terminology is required, together with participation in class work and discussions. If a student fails to attend the required number of classes, or does not take an active part in class discussions, or does not acquire the necessary theoretical knowledge, the relevant terminology and analytical skills, they will be granted a fail (1) grade.</p>
<p>How the subject contributes to the achievement of the learning outcomes at level 8 of the MKKR, as identified as learning outcomes in the doctoral school's training programme?</p> <p>Elaborate on the way in which competence elements specified in the Training and Outcome Requirements are/may be achieved <i>(Note: do not simply copy the competence elements from the Training and Outcome Requirements)</i></p>	<p>The course most strongly contributes to advanced disciplinary knowledge and theoretical understanding in literary and visual studies, equipping students with research-level familiarity with key concepts, methodologies, and historical forms related to intermediality, adaptation, and visual culture. It develops the ability to apply and critically evaluate research methods, analyse complex verbal–visual interactions, and synthesise new perspectives across media and genres. The course particularly strengthens creative and critical thinking, independent research competence, and the capacity to construct and communicate innovative connections within the field. At the same time, it fosters professional autonomy, intellectual curiosity, and the ability to engage as an equal partner in scholarly discourse while reflecting responsibly on theoretical and practical issues.</p>