

VISUAL NARRATIVES: NARRATING THE INEXPRESSIBLE?

Literature and Visuality, BMNAN1390000A (Literature MA Modul 2)

Instructor: Reuss Gabriella PhD, office hour: Monday 9-10 am, BME Z

Time & Venue: Thursdays, BME Z 221

Goal of the course: The course is designed for 1st year EngLit MA students to *experience* how the sister branches of art (theatre, opera, film, exhibition, performance, photography, puppetry etc) relate to literature; to familiarize secondary materials on visual narration in order to 1) find out students' long-term research interest (and perhaps thesis topic) and 2) enter into contemporary cultural discourse via publications.

Absence: you may skip any 3 occasions - however, you are allowed to skip *neither* the theatre visit *nor* the field trip! You must come to class prepared, even if you skipped the previous one.

Field trip - group task, collaboration: Morning walk in the Budapest ghetto, produce a ppt with your photos (in one of the cafés there, and send it to me) practising L Muntean's 'plaster archeology'.

Theatre night: one class will be cancelled in exchange. Tickets will cost about 3000 Ft (with student discount). Planned: *The Tempest / A vihar* (dir. Rémusz Szikszai, 2018, Budapest Puppet Theatre/Budapest Bábszínház)

In-class tasks: prepare regularly for classes and read each week's assignment to be able to participate in class discussions. Readings are available at the links in the course description or downloadable from my site (registration needed): <https://sites.google.com/site/reussgabriellaphd/home/literature-and-visibility-ma>

Presentation + moderation task: sum up your reading of the assigned secondary source(s) + invite and moderate group discussion in class (use visual and textual input to prompt/inspire opinions). *Make a list of key statements, dates & concepts of your secondary source and share it with the group.*

Written assignment: Elaborate on the class discussion, your primary and secondary sources in a blogpost / vlog / video essay /wiki article /etc - create something *publishable* (either in EdZine or some other public site)! Due: 5 **December** via email.

In-class test (kahoot?): key statements, dates & concepts (from your shared lists)

Enjoy the term!

TENTATIVE SCHEDULE:

Week	Class discussion	Assignment for the following class
1	<p>12 Sep <u>Introduction</u> to the course. Key concepts of storytelling, moderation etc.</p> <p>Ut pictura poesis - storytelling in Medieval & Renaissance pictures, key concepts</p>	<p>bring in:</p> <p>a selection of family photos (albums)! It is compulsory to bring along 5-7 pictures.</p> <p>read:</p> <ul style="list-style-type: none"> ➤ Susan Sontag: "On Photography" (essay) http://writing.upenn.edu/library/Sontag-Susan-Photography.pdf ➤ Walter Benjamin, <i>The Work of Art in the Age of Mechanical Reproduction</i>, http://www.udel.edu/History/suisman/611_S05_w_ebpage/benjamin-work-of-art.pdf
2	<p>19 Sep <u>Narration in Photography</u>: the family story/ies.</p> <p>The Gaze and the Medium</p> <p>The Problem of Reproduction</p>	<p>read:</p> <ul style="list-style-type: none"> ➤ Helen Fulton, „Film Narrative and Visual Cohesion”, in <i>Narrative and Media</i>, eds Fulton et al., CUP, 2005, pp. 108-122
3	<p>26 Sep <u>Polyphonic narration in film</u></p> <p><i>Stories we tell</i> (dir. Sarah Polley, 2012, 108 mins)</p>	<p>read:</p> <ul style="list-style-type: none"> ➤ Karl Lang and Jerald Hughes, 'Transmutability: Digital Decontextualization, Manipulation, and Recontextualization...' in HICSS 2006, https://www.computer.org/csdl/proceedings-article/hicss/2006/250780165a/12OmNrJRPgq
4	<p>03 Oct <u>Storytelling in mashup</u> ?</p> <p><i>Final Cut</i> (dir. György Pálfi, 2012, 84 mins)</p> <p>Discussion: the subculture of mashups, http://mashup-film-festival.com/en/</p>	<p>read:</p> <ul style="list-style-type: none"> ➤ László Munteán, "Under the Urban Skin" in <i>Confrontations and interactions. Essays on Cultural Memory</i>, eds. Gárdos, Péter, Pikli, Vince, L'Harmattan, 2011, 43-57. ➤ Pierre Nora, <i>Representations</i>, No. 26, Special Issue: Memory and Counter-Memory. (Spring, 1989), pp. 7-24. http://links.jstor.org/sici?sici=0734-6018%28198921%290%3A26%3C7%3ABMAHLL%3E2.0.CO%3B2-N <p>present:</p> <p>places/buildings of memory and ways of communal remembering (from your hometown or elsewhere you liked) - a few photos and oral contribution</p>
5	<p>10 Oct <u>Narration in Architecture & Communal Memory</u> - Lieux de mémoires: Memory and History - how to remember..?</p>	-

6	17 Oct <u>Field trip</u> . Meet at 8.30 am @ the Synagogue, Dohány Street - summarize in a ppts what and how you explored	read: <i>Maus I</i> by Art Spiegelman (graphic novel) Katalin Orbán, „Trauma and Visuality: Art Spiegelman’s <i>Maus I</i> and <i>In the Shadow of No Towers</i> ”, <i>Representations</i> 57/1, Winter 2007, pp.57-89. http://orbankati.net/ok/irasok/orban_trauma_and_visuality.pdf Scott McCloud, <i>Understanding Comics, Making Comics</i>
7	24 Oct <u>Narration in Comics</u> . <i>My Father Bleeds History</i> . <i>Maus I</i> (1986) by Art Spiegelman TED talk Scott McCloud: http://www.ted.com/talks/scott_mcccloud_on_comics.html	-
8	31 Oct Autumn break	read: <i>Austerlitz</i> (2001) by Sebald Mark O’Connell (Dec 2011), ‘Why you should read W.G.Sebald?’ http://www.newyorker.com/books/page-turner/why-you-should-read-w-g-sebald Catalina Botez, Exploring the Edge of Trauma in W. G. Sebald’s Novel <i>Austerlitz</i> https://d-nb.info/1088796214/34 , also in <i>The Edges of Trauma: Explorations in Visual Art and Literature</i> , ed. Tamás Bényei, Alexandra Stara, Cambridge Scholars Publishing, 2014 (on googlebooks, or here)
9	07 Nov <u>Narrating Communal / Individual memory</u> . Pseudo-documentary. <i>Austerlitz</i> (2001) by W. G. Sebald Jan Assman,	
10	14 Nov <u>Cancelled</u>	read: ➤ https://babszinhaz.blog.hu/2018/05/31/igy_keszul_a_vihar ➤ Margaret Williams, “The Death of ‘The Puppet?’” in <i>Routledge Companion to Puppetry and Material Performance</i> eds. Posner, Orenstein, Bell, 2014, pp.18-29
11	21 Nov <u>Narration with Puppets</u> Discussion of theatre night Object Theatre Experiment	read: ➤ Linda and Michael Hutcheon, <i>Opera. The Art of Dying</i> , Harvard UP 2004. Introduction. ➤ Laurel E. Zeiss, „The Dramaturgy of the Opera”, in the <i>Cambridge Companion to Opera Studies</i> , ed. Nicholas Till, 2012, pp. 179-201

12	28 Nov <u>Musical/Operatic Narration</u> Sweeney Todd (dir. Tim Burton,)	Submit home assignment by 5 Dec via email
13	05 Dec <u>Cancelled</u> in exchange of your theatre night	Revise key statements, dates & concepts (share your lists!) Prepare for the in-class test/kahoot
14	12 Dec <u>Conclusion:</u> <u>Revision of basic concepts:</u> <u>In-class test/Kahoot</u> Mutual feedback, publishing the works/results	