

Textual and Visual Studies: Twentieth and Twenty-First Centuries (M.Phil.)

1. *Introduction:* This programme explores the complex relationship between textual and visual forms of apprehension and expression in the modern world and their impact on European culture post-1900. The focus of the two-semester core module will be on the graphic arts (poster, postage stamp, typography), photography, cinema, and contemporary digital-based media. Various theoretical approaches will be explored in relation to the word/image problematic as manifested in a number of European cultural traditions. Optional one-semester modules will focus on specific media (photography, cinema) or themes (the city, avant-gardes, national identity). The aim of the course will be to bring students to a high level of theoretical and practical awareness of the text-image relation in cultural expression, to equip them to analyse and evaluate the various forms text/image interaction takes, and to provide them with a training that will enrich their practice in other areas of study or professional engagement.

2. *Admission Requirements:* Open to students with a BA (II 1 grade or above) in any area of the arts and humanities. Applicants should normally have a reading knowledge of at least one language other than English from among those offered by the School of Languages, Literatures and Cultural Studies at Trinity College Dublin. A reading knowledge of French would be desirable.

3. *Duration:* The course is taken full-time in one calendar year, starting in September of each year. Teaching takes place over two semesters, followed by a five-month dissertation-writing period.

4. *Programme structure:* The programme consists of a two-semester core module taken by all students, together with four one-semester options (two per semester) from the range offered in a given year, and a dissertation of 15,000 to 20,000 words on a subject approved by the Programme Coordinator.

5. *Assessment:* Student performance in each module is assessed by coursework. All students are additionally assessed by dissertation. In order to pass at programme level, students must obtain an overall pass in the core module, an overall pass in their four options, and a pass in the dissertation. The pass mark for all elements is 40%. The core module carries 20% of the total mark, each option carries 10%, and the dissertation carries 40%.

6. *ECTS:* The total ECTS for the programme is 90:

1 core module at 20 ECTS	=	20 ECTS
4 optional modules at 10 ECTS each	=	40 ECTS
Dissertation at 30 ECTS	=	<u>30 ECTS</u>
Total	=	90 ECTS

7. *Course Coordinator:* Professor Johnnie Gratton

MPhil in Textual and Visual Studies

Programme Learning Outcomes

On successful completion of this programme, students should be able to...

- show a level of knowledge and comprehension of mixed-media cultural practices that is founded upon, exceeds and enhances that associated with the honours Bachelor's level
- display a critical awareness of current problems, fresh insights and new analytical tools informing the field of mixed-media investigation covered by Textual and Visual Studies
- apply their knowledge and comprehension, their critical awareness and problem solving abilities, within the context of research, to areas of cultural practice related to those covered by Textual and Visual Studies
- integrate knowledge, handle complexity, and formulate judgments with incomplete or limited information, either individually or in groups, which includes reflecting on social and ethical responsibilities linked to the application of their knowledge and judgments
- communicate their conclusions, and the knowledge, rationale and processes underpinning these, to specialist and non-specialist audiences
- show that they possess the learning skills to allow them to continue their studies in a manner that may be largely self-directed or autonomous.

TVS MODULES 2011-12

Modules will be offered as follows:

Michaelmas Term (= Semester 1)

1. Core Module part 1 (Theory of Text & Image in Graphics)
2. Figurations of the European City: Berlin
3. Figurations of European National Identities

(Students take all three modules)

Hilary Term (= Semester 2)

1. Core Module part 2 (Theory of Text & Image in photography, cinema and modern digital media)
2. The Photograph as Illustration
3. Representations of the Other Europe: Cinema in Communist and Post-Communist Central and Eastern Europe
4. The Russian Avant-garde

(Students take core module and choose TWO options from modules 2–4)

The remainder of this document constitutes a supplement to the information about TVS modules given in the SLLCS Postgraduate Handbook.

School of Languages, Literatures and Cultural Studies
MPhil in Textual & Visual Studies: 20th & 21st Centuries

Module Title: Introduction to Textual & Visual Studies (*core module taught over two semesters*)

Code: FR7091+FR7092

ECTS allocation: 20 credits (10 credits per semester; 22 contact hours per semester; student work load 240 hours per semester)

Module Coordinators: David Scott/Johnnie Gratton

Teaching Staff: David Scott, Cormac O Cuilleainain (Semester 1); Johnnie Gratton, Justin Doherty, Mads Haahr (Semester 2)

This core module overall explores the complex relationship between textual and visual forms of apprehension and expression in the modern world and their impact on European culture post-1900. The focus of Introduction I will be on the graphic arts (poster, postage stamp, typography) while Introduction II will examine photography, cinema and contemporary digital-based media. Various theoretical approaches will be explored in relation to the word/image problematic as manifested in a number of European cultural traditions. Accompanying optional modules (two per semester) will focus on specific media (photography, cinema) or themes (the city, avant-gardes, national identity).

Aims:

The aim of the core module will be to bring students to a high level of theoretical and practical awareness of the text-image relation in cultural expression, to equip them to analyse and evaluate the various forms text/image interaction takes, and to provide them with a training that will enrich their practice in other areas of study or professional engagement.

Working Methods:

The core module will consist of weekly two-hour seminars, each to include a lecture component of not more than one hour. Each week students will be required to have completed a reading assignment (set text and any further critical/theoretical background reading set in advance). All students will also be required to present at least one seminar paper per semester.

Learning Outcomes:

On successful completion of this module students should be able to:

- outline the range and complexity of text-image interaction in modern cultural expression in Europe – in cinema, photography and digital media as well as in the graphic arts;
- discuss in both theoretical and practical terms the text-image relation in cultural expression;
- analyse and evaluate the various forms text/image interaction takes, and apply this ability to their practice in other areas of study or professional engagement.

Syllabus

Semester 1: Introduction I – Theory of Text & Image in Graphics

1. General Introduction to course
2. Word/Image relations 1: Word/image Theory/practice (DS)
3. Word/Image relations 2: Rhetoric of text/image (DS)
4. Word/Image relations 3: Word/image and Speed (DS)
5. Word/Image relations 4: Visual Metonymies (DS)
6. Word/Image relations: Typography 1 (COC)
7. STUDY WEEK
8. Word/Image relations: Typography 2 (COC)
9. Visual semiotics 1: Airline logos (DS)
10. Visual semiotics 2: Postage stamps as indexes (DS)
11. Visual semiotics 3: Postage stamps as icons (DS)
12. Review session (DS/COC)

Semester 2: Introduction II –Theory of Text & Image in photography, cinema and modern digital media

1. General Introduction to course
2. Word/Image in photography 1: Photographic Theory: Index/Icon (JG)
3. Word/Image in photography 2: Barthes: *La Chambre claire* (JG)
4. Word/Image in photography 3: Mitchell: Exchange and Resistance (JG)
5. Word/Image in photography 4: Rancière: Seeable/Sayable (JG)
6. Word & Image in cinema: 1 Eisenstein (JD)
7. STUDY WEEK
8. Word/Image in cinema: 2 Vertov (JD)
9. Word/Image in cinema: 3 Tarkovsky, *Mirror* (JD)
10. Word/Image in digital media 1 (MH)
11. Word/Image in digital media 2 (MH)
12. Review session (JG/JD/MH)

Assessment

In the final week of semester one, students will make a 20–25 minute oral presentation on an approved topic. In semester two, students will write an essay of 3,500–5,000 words on an approved topic relating to course content. It should be submitted within four weeks of the end of the semester. Marks for each assessment will be weighted equally in the calculation of the overall mark for the entire two-semester module.

General Bibliography

- Blanchard, Gérard, *Pour une sémiologie de la typographie*, Andenne (Belgique): R. Magermans, 1979
- Bryson, Norman, *Painting: The Logic of the Gaze*, London: Macmillan, 1983
- Butor, Michel, *Les Mots dans la peinture*, Geneva: Skira, 1969
- Chapon, François, *Le Peintre et le livre: l'âge d'or du livre illustré français, 1870-1970*, Paris: Flammarion, 1987
- Christin, Anne-Marie (ed.), *L'Espace et la lettre*, Cahiers Jussieu, 3, Université Paris 7, 10/18, Paris: Union générale d'éditions, 1977
- , (ed.), *Écritures I*, Paris: Le Sycomore, 1982
- , (ed.), *Écritures II*, Paris: Le Sycomore, 1985
- , *L'Image écrite: ou la déraison graphique*, Paris: Flammarion, 1995
- , (ed.) *Histoire de l'écriture: De l'idéogramme au multimedia*, Paris: Flammarion, 2000
- Dikovitskaya, Margarita, *Visual Culture: The Study of the Visual after the Cultural Turn*, Cambridge Mass.: MIT Press, 2005
- Drucker, Johanna, *The Visible Word: Experimental Typography and Modern Art, 1909-1923*, Chicago: University of Chicago Press, 1994
- Fawcett, Trevor & Clive Phillpot, *The Art Press: Two Centuries of Art Magazine*, London: Art Book Co., 1976
- Foucault, Michel, *Ceci n'est pas une pipe*, Montpellier: Fata Morgana, 1973
- Friday, Jonathan, *Aesthetics and Photography*, Aldershot: Ashgate, 2002
- Kapr, Albert, *The Art of Lettering* (translated by Ida Kimber), Munich/London: Saur, 1983
- Kress, Gunther and van Leeuwen, Theo, *Reading Images*, London: Routledge, 2nd ed., 2006
- Kris, Ernst & Otto Kurz, *Legend, Myth and Magic: A Semiotic Approach to Literature and Art* (translated by Alastair Lang), Oxford: Blackwell, 1980
- Kristeva, Julia, *Desire in Language: A Semiotic Approach to Literature and Art* (translated by Thomas Gora), Oxford: Blackwell, 1980
- Le Men, Ségolène, *Les Abécédaires français illustrés du XIXe siècle*, Paris: Promodis, 1984
- Lytard, Jean-François, *Discours, figure*, Paris: Klincksieck, 1971
- Marin, Louis, *Études sémiologiques: écritures, peintures*, Paris: Klincksieck, 1971
- , *Détruire la peinture*, Paris: Galilée, 1977
- Massin, *La Lettre et l'image*, Paris: Gallimard, 1970
- Melot, Michel, *L'Illustration: histoire d'un art*, Geneva: Skira, 1984
- , *Print*, Geneva: Skira, 1981
- Melville, Stephen and Readings, Bill (eds), *Vision and Textuality*, Basingstoke: Macmillan, 1995
- Mitchell, W.J.T., *Picture Theory* (Chicago: University of Chicago Press, 1994).
- , *Iconology: Image, Text, Ideology*, Chicago: University of Chicago Press, 1994

- *What do pictures want? The lives and loves of images*, Chicago: University of Chicago Press, 2005
- Mora, Joanna, and Smith Marquard, *Visual Culture*, 4 vols, London: Routledge, 2006
- Panofsky, Erwin, *Meaning in the Visual Arts*, Harmondsworth: Penguin, 1993
- Passeron, René, *L'Œuvre picturale et les fonctions de l'apparence*, Paris: Vrin, 1980
- Peignot, Jérôme, *De l'écriture à la typographie*, Paris: Gallimard, 1967
- Peirce, Charles Saunders, *Collected Papers*, Bristol: Thoemmes, 1998
- Rancière, Jacques, *The Future of the Image*, London: Verso, 2007
- *The Emancipated Spectator*, London: Verso, 2009
- Ripert, Aline & Claude Frère, *La Carte postale: son histoire, sa fonction sociale*, Paris: Editions du CNRS, 1983
- Scott, David, *European Stamp Design: A Semiotic Approach*, London: Academy Editions, 1995.
- (ed.) *Sémiologie et herméneutique du timbre-poste*, *Protée* 2002
- *Poetics of the Poster*, Liverpool University Press 2010
- Shapiro, Meyer, *Words and Pictures: On the Literal and the Symbolic in the Illustration of a Text*, The Hague/Paris: Mouton, 1973
- Spencer, Herbert, *The Visible Word*, London: Lund Humphries, for the Royal College of Art, 1969

Specialised material

Semiotics of the Poster

- Scott, David 'The Poetics of the Rebus: word, image and the dynamics of reading in the poster of the 1920s and 1930s' *Word & Image*, XIII (1997), 270-8
- Scott, David 'Air France's hippocampe and BOAC's Speedbird: the semiotic status of logos', *French Cultural Studies*, IV (1993), 109-27
- Scott, David 'Métaphore et métonymie visuelles: l'exemple de l'affiche de boxe', *Communication et langage* 109 (1996), 85-97

Semiotics of the Postage Stamp

- Hoek, Leo & Scott, David 'Une Révolution en miniature. Sémiotique du timbre-poste commémoratif du Bicentenaire de la Révolution Française' *Word & Image*, IX (1993), 97-113
- Scott, David *European Stamp Design: a semiotic approach to designing messages*, London: Academy Editions, 1995
- Scott, David *Sémiologie et herméneutique du timbre-poste*, special number of *Protée* 30 no. 2 (2002), 114 pp.
- Scott, David 'La sémiotique du timbre-poste', *Communication et langage* (1997), 81-93
- Scott, David 'Lieux de mémoire: the postage stamp as site of cultural memory', *Semiotica*, 142-1/4 (2002), 107-24

Photography

- Barthes, Roland, *La Chambre Claire: note sur la photographie*, Paris: Cahiers du cinéma/Gallimard/Seuil, 1980
- , *Camera Lucida: Reflections on Photography*, trans. R. Howard, London: Jonathan Cape, 1982
- Clarke, Graham, *The Photograph*, Oxford: OUP (Oxford History of Art), 1997
- Dubois, Philippe, *L'Acte photographique et autres essais*, Paris: Nathan (coll. Nathan-Université), 1990
- Edwards, Steven, *Photography: A Very Short Introduction*, Oxford, OUP, 2006
- Elkins, James, ed., *Photography Theory*, London: Routledge, 2007
- Essai collectif, *La Photographie et le livre*, Paris: Trans Photographic Press, 2003
- Gratton, Johnnie, and Sheringham, Michael, *The Art of the Project: Projects and Experiments in Modern French Culture*, Oxford: Berghahn, 2005
- Grojnowski, Daniel, *Photographie et langage*, Paris: José Corti, 2002
- Maynard, Patrick, *The Engine of Visualization: Thinking through Photography* (Ithaca: Cornell University Press, 1997)
- Ortel, Philippe, *La Littérature à l'ère de la photographie*, Nîmes: Jacqueline Chambon, 2002
- Rabaté, Jean-Michel, *Writing the Image after Roland Barthes* (Philadelphia: Univ. of Pennsylvania Press, 1997).
- Scott, Clive, *The Spoken Image: Photography and Language*, London: Reaktion Books, 1999
- Sontag, Susan, *On Photography*, London: Penguin, 2002

Wells, Liz (ed.), *Photography: A Critical Introduction*, 2nd ed., London: Routledge, 2000

Russian Cinema

Bordwell, David, and Thompson, Kristin, *Film Art: An Introduction* (New York, London: McGraw-Hill, 2004)

Bordwell, David, *The Cinema of Eisenstein* (Cambridge, Mass: Harvard University Press, 1993)

Michelson, Annette (ed. and intr.), *Kino-Eye: The Writings of Dziga Vertov* (Berkeley: University of California Press, 1984)

Petric, Vlada, *Constructivism in Film: The Man with the Movie Camera – A Cinematic Analysis* (Cambridge, 1993)

Stam, Robert, and Miller, Toby (ed.), *Film and Theory: An Anthology* (Blackwell: Malden, Mass: 2000)

Tarkovsky, Andrei, *Sculpting In Time: Reflections On The Cinema*; translated from the Russian by Kitty Hunter-Blair (Austin: University of Texas Press, 2000)

Taylor, Richard (ed.), *The Eisenstein Reader* (London, 1998)

Relevant periodicals held in TCD Library

Communications (especially 1964, 1970) (PER 383)

Critical Inquiry (especially 1978, 1980) (PER 840)

Gazette des Beaux-Arts (PER 700)

Journal of Aesthetics and Art Criticism (PER 840)

New Literary History (PER 820)

Revue des Sciences humaines (1988), LXXXI, 210 (on photography) (PER 88-428)

Visible Language (formerly *Journal of Typographical Research*) (PER 840)

Word and Image (1985–2009) (PER 840)

Relevant periodicals published on the Web

Image and Narrative, www.imageandnarrative.be (each issue a special number, articles published in both French and English)

Image and Text, www.imageandtext.org.nz/ (focused on conceptual art)

ImageText, www.english.ufl.edu/imagetext/ (visual culture, illustrated books, comics)

School of Languages, Literatures and Cultural Studies
MPhil In Textual & Visual Studies: 20th & 21st centuries

Module Title: Figurations of the European City: Berlin

Code: FR7092

ECTS allocation: 10 credits (22 contact hours; student work load 240 hours)

Module Coordinators: Moray McGowan

Teaching Staff: Moray McGowan

All cities exist both as real places and imagined constructions, but Berlin has been one of the most imagined, represented, inscribed, contested cities in modernity and postmodernity. Berlin developed in tandem with Germany's explosive political and economic development in the late nineteenth century, and became a crucible of cultural experimentation in the twentieth. It has been an electoral, regal and imperial residence, a focus of left- and right-wing experiments in urban planning, divided and united, fulcrum of the Cold War, point of interchange between Eastern and Western Europe. In few cities can the contested meanings of that city's history be quite so manifest. Both as metonym and as palimpsest, it embodies and generates multiple meanings in its textual and visual figurations.

Aims

Taking examples from literary and essayistic writing, journalism and poetry, film, visual arts and architecture/planning, this course investigates how textual and visual forms engage with modern Berlin by creating, critiquing, recording and transforming it; the course will return repeatedly to the relationship between city and 'text' (understood as embracing all these forms).

Working methods

After a number of introductory sessions structured as informal lectures, the individual class meetings will mostly be student-led, based on presentations. All students will be required to give at least one presentation. Assessment will be by a submitted essay on an agreed topic. A reading knowledge of German is an advantage for this course but is not essential.

Learning outcomes

On successful completion of this module students should be able to:

- engage critically with the media and forms in which cities as ideas are constructed;
- analyse how these textual and visual ideas interrelate with the collective and individual, official and popular conceptions of cities;
- articulate their findings in a disciplined and scholarly manner.

Syllabus

Topics: (mapping approximately onto teaching weeks)

1. How cities are envisioned and told: a comparative overview; cities in texts (as sites; bodies; psychoscapes; protagonists); cities in visual images
2. Prussian and Wilhelmine Berlin: visual and textual engagements with the emergence of Germany into modernity
3. Expressionism and 'New Sobriety': Berlin in the art and literature of the 1920s
4. The city as utopia: Berlin as microcosm of urban social experiment; socialist housing (pre- and post-fascist); Nazi plans for 'Germania'
5. *Symphonie einer Großstadt*: Berlin in film
6. *Germany Year Zero*: Berlin in ruins: 'rubble literature', *film noir* and its post-unification revival
7. STUDY WEEK
8. Cold War Berlin in text and image
9. The Berlin Wall (and its demise) in textual and visual terms
10. Berlin as contested palimpsest: the role of graffiti and selective reconstruction
11. 'Little Anatolia on the Spree': Figurations of multicultural Berlin
12. Conclusions/Review Session

Assessment

Students will write an essay of 3,500–5,000 words. It should be submitted within four weeks of the end of the semester in which the course is taught. In addition, as well as fulfilling the reading and other

requirements, students will be expected to make oral presentations in class, individually or in small groups.

Preliminary Bibliography

Baker, Frederick: 'The Berlin Wall: Production, Preservation and Conservation of a Twentieth-Century Monument', *Antiquity* 67 (1993), 709-33.

Balfour, Alan: *Berlin. The Politics of Order 1737-1989*, New York: Rizzoli 1989

Caws, Mary Ann (ed.): *City Images. Perspectives from Literature, Philosophy and Film*, New York and London: Gordon and Breach, 1991.

Gottdiener, M. and Alexandros Lagopoulos (eds.): *The City and the Sign: An Introduction to Urban Semiotics*, New York: Columbia University Press, 1986

Harding, Desmond: *Writing the City: Urban Visions and Literary Modernism*, New York: Routledge, 2002

Jenkins, David (ed.): *The Reichstag Graffiti*, Berlin: Jovis Verlag 2002

Ladd, Brian: *The Ghosts of Berlin. Confronting German History in the Urban Landscape*, University of Chicago Press 1997

Pike, Burton: *The Image of the City in Modern Literature* (Princeton: Princeton University Press, 1981

Schürer, Ernst, Manfred Keune and Philip Jenkins (eds.): *The Berlin Wall: Representations and Perspectives*, Frankfurt: Peter Lang, 1996

Webber, Andrew: *Berlin in the Twentieth Century: A Cultural Topography*, Cambridge University Press 2008

Willett, John: *Art and Politics in the Weimar Period: The New Sobriety 1917-1933*, New York: Pantheon 1978

School of Languages, Literatures and Cultural Studies
MPhil In Textual & Visual Studies: 20th & 21st centuries

Module Title: The Russian Avant-Garde

Code: FR7093

ECTS allocation: 10 credits (22 contact hours; student work load 240 hours)

Module Coordinator: Justin Doherty

Teaching Staff: Justin Doherty

Aims

The aim of this course is to acquaint students with the history of the Russian avant-garde of the early 20th century, to examine the textual and visual practices of leading participants in the movement, and to study the theoretical basis for major strands of this movement.

Working methods

The course will follow a standard lecture-seminar format. Each week students will be required to familiarize themselves with a set topic or body of work, as well as to complete reading assignments; students will be required to present their own work individually in the form of seminar papers, to be delivered in the second (seminar) hour on a weekly basis. Knowledge of Russian is not a formal requirement for this course, but will be an advantage; for students who do not know Russian, familiarity with the Cyrillic alphabet will be essential.

Learning outcomes

On successful completion of this module students should be able to:

- evaluate and analyse critically literary works and artwork produced by leading members of the Russian avant-garde;
- discuss in detail the theoretical writings underpinning Russian avant-garde practices;
- evaluate the international impact of the Russian avant-garde and its enduring importance in Russian culture.

Syllabus

Lecture/Seminar Topics:

1. Introduction to the Russian avant-garde: history, ideas and ideologies, practices
2. Primitivism (1): the Russian and European roots of avant-garde art
3. Primitivism (2): the art of Larionov, Goncharova and early Malevich
4. Literary futurism: origins and influences; early Khlebnikov and Kruchenykh
5. *Zaum* poetry: the theory and practice of an alternative poetic language
6. Futurist texts: book production, graphic design and artist-poet collaborations
7. STUDY WEEK
8. Beyond futurism: Suprematism and Constructivism
9. Constructivism in literature: Mayakovsky; art, literature and the Revolution
10. Revolutionary art (1): Constructivist poster and book design
11. Revolutionary art (2): architectural and industrial design
12. Review session

Assessment

Students will write an essay of 3,500–5,000 words on an approved topic relating to the course content. It should be submitted within four weeks of the end of the semester in which the course is taught.

Introductory Bibliography

Markov, Vladimir

Russian Futurism: A History (Berkeley, 1968), LECKY 891.71 K9

Janecek, Gerald

Zaum: The Transrational Poetry of Russian Futurism (San Diego, 1996)
STACKS: PL-280-102

Khlebnikov, Velimir

The King of Time: Selected Writings of the Russian Futurist, Velimir Khlebnikov, transl. Paul Schmidt
(London, 1985) SANTRY PL-162- 63

Camilla Gray

The Russian Experiment in Art, 1863-1922 (London, 1971)
LEN 709.47 K2*1

John E Bowlt

Russian Art of the Avant-Garde: Theory and Criticism (New York, 1976)
Stacks PL-142-153

Margit Rowell, Deborah Wye (eds) *The Russian avant-garde book, 1910-1934* (New York, 2002)

Ussher, Lending LEN 891.709 P21

School of Languages, Literatures and Cultural Studies
MPhil In Textual & Visual Studies: 20th & 21st centuries

Module Title: The Photograph as Illustration

Code: FR7094

ECTS allocation: 10 credits (22 contact hours; student workload 240 hours)

Module Coordinator: Johnnie Gratton

Teaching Staff: Johnnie Gratton

Aims

The course exposes students to a variety of narrative prose works incorporating photographs. It aims thereby to examine the problems of a theoretical nature that arise when photographs that accompany texts in books are assumed or argued to be 'illustrations'. Various theories of illustration will be adduced and examined, as will some alternative theories of the values and functions of photographs in relation to text, notably those that take up the conception of the photograph as visual document. Among the recurrent contexts in which these issues will be shown to arise, the course aims to highlight two in particular, not least because of their interconnections: (a) experimental documentarism (where photo-textual intermediality is a key — if not the sole — dimension of the experiment); and (b) modes of figuration of the European city (Bruges, Paris, Venice, London).

Working methods

The course will consist of weekly two-hour seminars, each to include a lecture component of not more than one hour. Each week students will be required to have completed a reading assignment (set text and any further critical/theoretical background reading set in advance). All students will also be required to present at least one seminar paper. Knowledge of French will be an advantage but is not a formal requirement, as all set texts not written in English will be available in English translation.

Learning Outcomes

On successful completion of this module students should be able to:

- critically appraise the set texts;
- discuss in detail the problems arising from the assumption that photographs accompanying texts are 'illustrations';
- analyse the complex nature of the relationship between text and photograph in so-called illustrated books;
- critically reflect on text/photo relations in a wide variety of contexts;
- discuss in an informed way the fundamentals of photographic theory.

Syllabus

Lecture/Seminar Topics:

1. Introduction 1: From manigraphic to photographic illustration
2. Introduction 2: Towards a new semantic prototype of 'illustration'
3. Found, not made: photographic illustration in Rodenbach's *Bruges-la-Morte*
4. Breton's *Nadja*: text and image as co-problematic documents
5. *Let Us Now Praise Famous Men* (Agee & Evans): a documentary experiment
6. Quasi-documentarism in Sebald's *The Emigrants*
7. STUDY WEEK
8. Critical approaches to photography in Sebald's *The Emigrants*
9. Calle's *Suite vénitienne*: the photo-textual project
10. Calle's *True Stories*: the photo-textual diptych
11. *Liquid City* (Atkins & Sinclair): alternative mappings in text and image
12. Review session

Assessment

Students will write an essay of 3,500–5,000 words on an approved topic relating to course content and covering at least two of the course texts or course authors (or one course text and one other). It should be submitted within four weeks of the end of the semester in which the course is taught.

Course Texts

Rodenbach, Georges, *Bruges-la-morte* (1892), Paris, GF Flammarion p/b, 1998; English translation from Dedalus Books (2005; reprinted 2007)

Breton, André, *Nadja* (1928; revised version 1964), Paris, Folio Plus, no. 37; English translation from Penguin (Twentieth-Century Classics), 1999

Agee, James and Evans, Walker, *Let Us Now Praise Famous Men* (1941), Penguin (Twentieth-Century Classics), 2006

Sebald, W.G., *The Emigrants* (1993), p/b version available from Harvill Books (for readers of German, *Die Ausgewanderten*)

Calle, Sophie, *Suite vénitienne* (1983), in *A suivre...*, vol. 4 of *Doubles-Jeux*, Arles, Actes Sud, 1998 (pp. 37–109) (English translations of texts to be made available)

Calle, Sophie, *Des histoires vraies* (1994–2006), Arles, Actes Sud, 2006 (English translation = *True Stories*, London: Steidl, 2010)

Atkins, Marc, and Sinclair, Iain, *Liquid City*, London: Reaktion Books ('Topographics' series), 1999

(Students are strongly advised to acquire these books well before the start of the course, using web resources such as amazon (UK/USA) or fnac (France))

Introductory Bibliography

Armstrong, Nancy, *Fiction in the Age of Photography: The Legacy of British Realism*, Cambridge MA: Harvard University Press, 1999

Barber, Stephen, *Fragments of the European City*, London: Reaktion Books, 1995

Grojnowski, Daniel, *Photographie et langage*, Paris: José Corti, 2002

Hunter, Jefferson, *Image and Word: The Interaction of Twentieth-Century Photographs and Texts*, Harvard UP, 1987

Kress, Gunther, and van Leeuwen, Theo, *Reading Images*, London: Routledge, 2nd ed., 2006

Miller, J. Hillis, *Illustration*, London: Reaktion Books, 1992

Mitchell, W.J.T., *Picture Theory*, Chicago: University of Chicago Press, 1994

Roberts, John, *The Art of Interruption Realism, Photography and the Everyday*, Manchester: MUP, 1998

Rugg, Linda Haverty, *Picturing Ourselves: Photography and Autobiography*, Chicago: University of Chicago Press, 1997

Shapiro, Meyer, *Words and Pictures: On the Literal and the Symbolic in the Illustration of a Text*, The Hague/Paris: Mouton, 1973

Walker, Ian, *City Gorged with Dreams: Surrealism and Documentary Photography in Interwar Paris*, Manchester: MUP, 2002

(All in TCD Library)

School of Languages, Literatures and Cultural Studies
MPhil In Textual & Visual Studies: 20th & 21st centuries

Module Title: Figurations of European National Identities

Code: FR7095

ECTS allocation: 10 credits (22 contact hours; student work load 240 hours)

Module Coordinators: Edward Arnold and David Scott

Teaching Staff Edward Arnold and David Scott

Aims

The aim of the course, in enabling students to engage with a wide variety of textual and visual media, is to explore ways in which the identity of European countries finds expression in terms of national icons as represented in pamphlets, posters, stamps and other primary textual/visual sources. The relationship between iconography and history and history and politics will be a central theme, with semiology playing a leading role as a theoretical and analytical device.

Working methods

The course will follow a standard lecture-seminar format. Each week students will be presented with a corpus of material for analysis and discussion. Individual or small-group presentations will be made by the students during the semester. Their work will be assessed at the end of the course option by a submitted essay on an agreed topic.

Learning outcomes

On successful completion of this module students should be able to:

- identify and elucidate the function of icons in expressing cultural or ideological meanings;
- apply sign analysis according to the terminology and methods of both Saussurian semiology and Peircian semiotics;
- appreciate the relationship between iconography and history and history and politics, and articulate their findings in a disciplined and scholarly manner.

Syllabus

Topics:

Week 1	General methods and approaches (EA, DS)
Week 2	Historical perspectives 1 (EA)
Week 3	Historical perspectives 2 (EA)
Week 4	Political dimensions 1 (EA)
Week 5	Political dimensions 2 (EA)
Week 6	Semiological analysis & Media types (DS)
Week 7	STUDY WEEK

Case studies

Week 8	Britain, Ireland: Britannia, John Bull, British Lion; Hibernia, harp (DS)
Week 9	France (1) Political posters & ideology of stamps: Marianne, le coq gaulois (EA, DS)
Week 10	France (2) <i>Lieux de mémoire</i> : cultural identity and the postage stamp (DS)
Week 11	Switzerland, Germany: Helvetia, William Tell, Matterhorn, Germania (DS)
Week 12	Review session (DS/EA)

Assessment

Students will write an essay of 3,500-5,000 words, relating to course content. It should be submitted within four weeks of the end of the semester in which the course is taught. In addition, as well as fulfilling the reading and other requirements, students will be expected to make oral presentations in class, individually or in small groups.

Preliminary Bibliography

Maurice Agulhon	<i>Marianne au combat</i> Paris: Flammarion, 1979 (944.05 3 M1) <i>Marianne au pouvoir</i> Paris: Flammarion, 1989 (944.053 M9) <i>Les Métamorphoses de Marianne</i> Paris: Flammarion, 2001 (LEN 944.053 P1)
Fernard Braudel	<i>L'Identité de la France</i> vol. 1 Paris: Flammarion, 1986 (French ; PB-164-557; English: PB-98-318; Arts 309.144 NO3;1-3)
Gérard Deledalle	<i>Théorie et pratique du signe</i> Paris: Payot, 1979 (French : PL-265-982; English: 191.9 PEI9 PO1)

Pierre Nora *Lieux de mémoire* vol 1 *La République*, Paris: Gallimard, 1984 (PL 330-770.1)
Michel Pastoureau *Les Emblèmes de la France* Paris: Bonneton, 1998 (PB-190-573)
David Scott *European Stamp Design Academy* 1995 (PX-113-104) (PX-166-413)

School of Languages, Literatures and Cultural Studies
MPhil In Textual & Visual Studies: 20th & 21st centuries

Module Title: Representations of the Other Europe: Cinema in Communist and Post-Communist Central and Eastern Europe

Code: EU7005

ECTS allocation: 10 credits (22 contact hours; student work load 240 hours)

Module Coordinators: Balázs Apor and Justin Doherty

Teaching Staff: Balázs Apor, Ewelina Debaene, Justin Doherty, Jana Fischerová, Clemens Ruthner

Aims

The aim of the course is to explore the experience of Communism and its aftermath in a number of East and Central European countries, as expressed through the medium of film.

Working methods

The course will follow a standard lecture-seminar format. Each week students will be required to familiarize themselves with a set film work or body of work, as well as to complete reading assignments; students will have the opportunity to present their own work individually in the form of seminar papers, to be delivered in the second (seminar) hour on a weekly basis. Knowledge of the relevant languages is not a requirement for this course.

Learning outcomes

On successful completion of this module students should be able to:

- evaluate and analyse critically cinematic works from a range of East and Central European cultures;
- critically appraise the experience of living in Communist societies;
- evaluate the problems and challenges faced by post-Communist societies.

Syllabus

Hungary (BA):

1. Peter Bacso: A tanu (The witness) 1969
2. Marta Meszaros: Temetetlen halott (The unburied dead), 2004

Russia (JD):

3. Andrei Tarkovsky, Zerkalo (Mirror), 1974
4. Nikita Mikhalkov, Utomlennye solntsem (Burnt by the Sun), 1994

Poland (ED):

5. Krzysztof Zanussi, Camouflage (1977)
6. Krzysztof Kieslowski, Dekalog (Decalogue) 1988
- (7. STUDY WEEK)

Czech Republic (Jana Fisherová, UCD)

8. Jirí Menzel, Ostre sledované vlaky (Closely Observed Trains) 1966
9. Jan Sverák, Kolja (Kolya), 1996

Former Yugoslavia/Balkans (CR)

10. Theo Angelópoulos, Le Regard d'Ulysse, 1995
11. Emir Kusturica, Underground, 1995
- (12. Review Session)

Assessment

Students will write an essay of 3,500–5,000 words on an approved topic relating to the content of the course. It should be submitted within four weeks of the end of the semester in which the course is taught.

Preliminary Bibliography:

Anikó, Imre, *East European Cinemas*. New York: Routledge, 2005

Apor, Péter and Sarkisova, Oksana (eds), *Past for the Eyes : East European representations of communism in cinema and museums after 1989*. Budapest: Central European University Press, 2008

Goulding, Daniel J. (ed.), *Post New Wave Cinema in the Soviet Union and Eastern Europe*. Bloomington: Indiana University Press, 1989

Hill, John and Pamela Church Gibson (eds), *The Oxford Guide to Film Studies*. Oxford: Oxford University Press, 1998

- Iordanova, Dina, *Cinema of the Other Europe: The Industry and Artistry of East Central European Film*. London: Wallflower, 2003
- Liehm, Mira and Antonín J. Liehm, *The Most Important Art: Eastern European Film after 1945*. Berkeley: University of California Press, 1977
- Kvoreck, Josef, *All the Bright Young Men and Women: A Personal History of the Czech Cinema*. Toronto: Peter Martin, 1971
- Taylor, Richard et al, *The BFI Companion to Eastern European and Russian Cinema*. London: British Film Institute, 2000

School of Languages, Literatures and Cultural Studies
MPhil in Textual & Visual Studies: 20th & 21st Centuries

Module Title: Dissertation

Code: FR7099

ECTS allocation: 30 credits (12 contact hours; student workload of 730 hours)

Module Coordinator: Johnnie Gratton

Teaching Staff: Supervisors assigned

Aims:

The aim of the dissertation is to enable students to devise, develop and complete an original research project, in a defined time-frame and drawing on the insights, skills and knowledge acquired during their study on the M.Phil. programme. The dissertation process serves both developmental and scholarly purposes, and the completed work will be assessed in terms of both its intellectual content and its presentational accuracy and clarity.

Working methods:

Students will be invited to develop and refine proposals by the beginning of Hilary Term (Semester 2). They should consult with members of staff for assistance. They will be assigned supervisors from within the TVS teaching team, or, if circumstances warrant, from the School of Languages, Literatures and Cultural Studies, according to available expertise. Supervisors will provide guidance both on subject matter and on the process of completing a research project in a timely and scholarly manner appropriate to the discipline.

Learning outcomes:

On successful completion of this module, students should be able to:

- devise, develop and complete a substantial, intellectually challenging research project related to their field of study, within a set timeframe, and with limited guidance from a supervisor;
- assimilate and selectively apply concepts, theories, methods and subject-specific terminology used in their field of study;
- sustain a coherent argument that draws on an engagement with and critical appraisal of existing knowledge relevant to their research project;
- relate their specific research topic to wider issues, debates and concerns in the general field of Textual and Visual Studies;
- reflect on and self-critically manage their own learning in the context of limited access to constructive feedback.

Assessment:

The length of the dissertation should be 15,000–20,000 words. It should be submitted by the last day of August in the year the course is completed. It will be marked by two internal examiners and may also be submitted for the attention of the external examiner. A passing grade will be 40%.