

Department of Literature and Languages
English 3332.794
Literature and Art



Fall 2020

Instructor: Professor Sophia Andres



John Everett Millais, *Spring or Apple Blossoms*

Lady Lever Gallery, Port Sunlight, Liverpool

Basic Information

Instructor: Professor Sophia Andres

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This course is a Web Course and is conducted within Canvas at <http://utpb.instructure.com>

Course Catalogue Description

The study of art within the context of British Literature, American Literature or Comparative Literature with special emphasis on gender constructs.

Course Content Description

This course explores the interrelationship of literature and the visual arts represented in Victorian and modern novels and teaches you new ways of seeing rather than merely reading literature. Simultaneously it trains you to appreciate the enchantment of visual arts through the ages. We study the works of notable literary artists who interwove literature and art in such graceful and enchanting ways as to make readers aware that quite often one art could not be fully understood or appreciated without the other.

In this course you will discover the means through which, in the process of seeking narrative reconfigurations of paintings in literary works, you are drawn into the literary artist's magic circle of creation and contribute to the construction of literary texts. Such reconfigurations, however, do not merely involve aesthetic principles but are often based on historical and theoretical grounds. This course teaches you the complexity of such grounds and shows you the means by which you can appreciate the technical and ideological aspects of notable paintings by Jan Vermeer, Michelangelo, Edouard Manet, Claude Monet, Pierre-Auguste Renoir, Berthe Morisot, and notable Pre-Raphaelite painters, such as Dante Gabriel Rossetti, William Holman Hunt, John Everett Millais, Marie Stillman, Edward Burne-Jones, John Waterhouse.

Measurable Learning Outcomes:

By completing this course, students will be able to demonstrate the following:

1. Write interdisciplinary assignments showing the connections between literature and art.
2. Identify narrative reconfigurations of major Pre-Raphaelite and impressionistic paintings in fiction.
3. Identify characteristics of Pre-Raphaelite and impressionistic art.
4. Recognize the impact of the visual arts on our own perspectives on gender.

Course Credit: This is a 3 credits course that fulfills the 2000 requirement of a course in British literature for the English major or minor, the literature requirement or elective option for any major.

Course Prerequisites:

English 1301 and 1302

Materials

Required Materials:

Mary Elizabeth Braddon	<i>Lady Audley's Secret</i>	(Oxford UP, 1998)
A. S. Byatt	<i>Angels and Insects</i> ("Morpho Eugenia")	(Penguin 1995)
Tracy Chevalier	<i>Girl with a Pearl Earring</i>	(Plume, 1999)
Susan Vreeland	<i>Life Studies</i>	(Penguin, 2005)

Recommended Materials:

Elizabeth Prettejohn, *The Art of the Pre-Raphaelites* (Princeton UP, 2000)

Sophia Andres, *The Pre-Raphaelite Art of the Victorian Novel* (Ohio State UP, 2005)

Note: There are movie productions of the following: *Lady Audley's Secret*, *Morpho Eugenia* and *Girl with a Pearl Earring*. You may buy the DVDs, rent them from Netflix or access them any other way. I suggest that you read the novels before watching the movie productions since the movie productions have changed major or minor parts of the plot of the novels.

Important Academic Dates

UTPB [Academic Calendar](#)

Course Overview, Schedule of Assignments

Week 1	Mary Elizabeth Braddon, <i>Lady Audley's Secret</i>	
	Discussion board on the Sensation Novel	100
	Discussion board on the sensation novel and <i>Lady Audley's Secret</i>	100
Week 2	Discussion board on a study question on <i>Lady Audley's</i>	100

	<i>Secret</i>	
	Discussion board on the Pre-Raphaelites and <i>Lady Audley's Secret</i>	100
Week 3	Test on <i>Lady Audley's Secret</i>	220
	A. S. Byatt "Morpho Eugenia" in <i>Angels and Insects</i>	
Week 4	"Morpho Eugenia"	
	Discussion board on a Pre-Raphaelite Painting	100
	Discussion board on a study question	100
Week 5	Test on "Morpho Eugenia"	220
	Discussion board on Tracy Chevalier's, <i>Girl with a Pearl Earring</i>	100
Week 6		
	Discussion board on <i>Girl with a Pearl Earring</i>	100
	Discussion board on a Vermeer Painting	100

Week 7		
	Test on <i>Girl with a Pearl Earring</i>	220
	Discussion board on Susan Vreeland's "Mimi with a Watering Can"	100
	Discussion board on Vreeland's "Cradle Song"	100
Week 8	Discussion board on Vreeland's "Olympia's Look"	100
	Discussion board on Vreeland's "A Flower for Ginette"	100
	Paper	940
	Final	1100
	TOTAL POINTS	4000

Final Paper

You will write one paper only, which is due in the last week of the course. The following are a few suggested topics; if, however, you wish to write about a different topic, you may do so, provided it is related to the issues covered in this course and you discuss it with me in advance. Your essay should be an interdisciplinary study of one of the novels or short stories we have studied in this course. I WOULD BE WILLING TO GO OVER AN INTERMEDIATE DRAFT OF YOUR PAPER AND GIVE YOU SUGGESTIONS FOR REVISIONS, IF YOU SUBMIT IT A WEEK OR TWO BEFORE IT IS DUE. IF YOU CHOOSE TO DO SO, SUBMIT YOUR PAPER AS AN ATTACHMENT VIA THE CLASS MESSAGES.

If you choose to write your paper about reconfigurations of Pre-Raphaelite paintings in one of the novels we have studied (*Lady Audley's Secret* or *Morpho Eugenia*), you may find it useful to read the first 2 chapters of my book, *The Pre-Raphaelite Art of the Victorian Novel*. You may use some of the sources I have used. Do not merely borrow quotations but go to the sources and

read them fully. Focus on paintings devoted to representations of gender and discuss the possible reasons for the writer's re-drawings of these paintings. When composing your essay, some of the possible questions you should address are the following:

1. What cultural beliefs do the representations of men or women in paintings reveal?
2. What details in the passage prompt us to see a literary image as a transformation of a painting? Align details in the narrative with those in the paintings. Do not make connections based merely on themes. (See my chapter on *Ruth* for examples).
3. How does the writer re-draw the painting? For what purpose?
4. What painterly techniques does the novelist change into narrative strategies?

If you choose to write about more than one Pre-Raphaelite or impressionist artist, you should establish an overall theme that connects all the paintings you have chosen. Concentrate on an in-depth study of three to four paintings rather than a superficial study of several paintings. Do not reiterate information we have discussed in class. This is your choice of paintings and your interpretations, supported by art historians. Once again, as a courtesy to your classmates, if you consult books in the UTPB library; do not check them out. Your paper should have at least 5 sources (in addition to the novel or story your paper is about). No online sources unless they are scholarly articles you find through such search engines as JSTOR or Project Muse or Smarthistory website.

Your research should involve art historians' interpretations of the paintings you have chosen. A writer who publishes an article or a book on art is an art historian. When quoting art historians, quote interpretations of the paintings rather than mere descriptions. Those of you who choose to write on one of the impressionist painters, you may consult some of the books in the bibliography at the end of Vreeland's *Life Studies*.

The length of the paper should be 6-8 pages (Times Roman, font 12) and should follow the MLA format. If you are not familiar with it, look it up online. You may also find it under OWL at the UTPB website. You may also submit a draft or your paper for editorial assistance but you must write it in advance to give them enough time for their feedback. Or you may make an appointment in the Success Center to have someone go over your draft of your paper.

Suggested Topics

1. Reconfigurations of Pre-Raphaelite paintings in *Lady Audley's Secret*.
2. Reconfigurations of Pre-Raphaelite paintings in "Morpho Eugenia."
3. Vermeer's painterly techniques used as narrative strategies in *Girl with a Pearl Earring*. This paper should not be just descriptions of paintings in the novel. You should demonstrate how Chevalier borrows some of Vermeer's painterly techniques in her narrative.
4. Reconfigurations of male figures in Pre-Raphaelite paintings in *Lady Audley's Secret* or "Morpho Eugenia."

5. Reconfigurations of Renoir paintings and techniques in “Mimi with a Watering Can.”
6. Reconfigurations of Berthe Morisot paintings and techniques in “Cradle Song.”
7. Reconfigurations of Manet paintings and techniques in “Olympia’s Look.”
8. Reconfigurations of Monet paintings and techniques in “A Flower for Ginette.”

Grading Criteria

A—an “A” essay is not merely engaging—it is convincing. The “A” essay is also marked by stylistic finesse: the title and opening paragraph are engaging; the transitions are artful; the phrasing is tight, fresh, and highly specific; the sentence structure is varied; the tone enhances the purposes of the paper. Finally, the “A” essay, because of its careful organization and development, imparts a feeling of wholeness and unusual clarity.

B—a “B” essay delivers substantial information-- that is, substantial in both quantity and interest value. Its specific points are logically ordered, well-developed, and unified around a clear organizing principle that is apparent early in the paper. The opening paragraph draws the reader in; the closing paragraph is both conclusive and thematically related to the opening. The transitions between paragraphs are for the most part smooth, the sentence structures pleasingly varied. The mark of “B” writing is that it engages and entertains its reader.

C—a “C” essay is an average essay. It serves to convey an idea to the reader; it demonstrates knowledge of the subject it treats; mechanical errors are few and do not jeopardize the sense of the essay. However, the reader will be aware of improvements that could have been made. For instance, several paragraphs may not be fully developed; the opening paragraph may not draw the reader in; the concluding paragraph may offer only a perfunctory wrap-up; the organization may not be well suited to the topic; the sentences may follow a few predictable patterns; the diction may not always be precise and effective. Thus, while “C” writing will serve its writer in most academic and life situations, there is room for improvement. A “C” in our writing courses is our way of expressing confidence that the writer who earns it is able to function at the college level.

D—a “D” essay is appropriate to the assignment but does not successfully fill one or more of the next level of expectations regarding student writing. It does not communicate an idea, treat a subject or demonstrate mastery of written language and conventions well enough to be considered adequate. It may in some manner be incoherent, so that the reader must guess at the meanings of sentences or whole paragraphs; the reader may be unable to see how the thoughts of the writer are connected from paragraph to paragraph. Language may be used incorrectly, grammar

may be so consistently poor that it detracts from a reader’s attention to the material the essay covers; the whole idea may be improperly or hastily examined and poorly conveyed. Nevertheless, the reader will find that his/her struggle to understand the essay is in some measure rewarded by the exposition of a subject that the writer has earnestly engaged. No essay that shows a lack of mastery over the mechanical rules of written English can earn more than a “D”

F—we require that all work be done by the person asking to receive credit for it, that the work done suits the assignment given, and that the writing be an act of communication. Any failure in regards to the first or second requirement, no matter how good in other respects, must be graded “F.” An essay that does not manage to communicate the thinking of its author, does not treat a subject adequately or does not demonstrate command of standard written English will also earn an “F.”

Grade Scale:

Assignments	Points
Discussion boards (13)	1300 points
Tests (3)	660
Final (1)	1100
Paper	940
Total	4000

A	90 - 100%
B	80 - 89%
C	70 - 79%
D	60 - 69%

Communication, Grading & Feedback:

My preferred method of contact is through course messages. I respond to student messages within 48 hours M-F. I grade assignments within 48-72 hours after they have been posted. And I provide individual feedback with my grades.

Time Management:

Please keep in mind that in 8 weeks we cover material usually covered in a semester, 16 weeks, that is. Depending on your reading and studying habits, you must allow 5-7 hours a week to work on this course.

Policies

1. **Discussion Board:** Discussion Board is primarily for discussing course related topics and issues.
Best practices are:
 - a. Read all message postings in online discussion.
 - b. Respond to the question directly
 - c. Reply to minimum of two other student posts.
 - d. Use a person's name in the body of your message when you reply to their message.
 - e. Avoid postings that are limited to 'I agree' or 'great idea', etc.
 - f. Ensure responses to questions are meaningful, reflective.
 - g. Support statements with concepts from course readings, refer to personal experience, examples.
 - h. Follow **Rules of Behavior**.
2. **Rules of Behavior:** Discussion areas are public to every student in this class (including your instructor) who will see what you write. Please pay attention to the language you use and adhere to the following guidelines:
 - Do not post anything too personal.
 - Do not use language that is inappropriate for a classroom setting or prejudicial in regard to gender, race, or ethnicity.
 - Do not use all caps in the message box unless you are emphasizing (it is considered shouting).
 - Be courteous and respectful to other people on the list

- Do not overuse acronyms like you would use in text messaging. Some of the list participants may not be familiar with acronyms.
- Use line breaks and paragraphs in long responses.
- Write your full name at the end of the posting.
- Be careful with sarcasm and subtle humor; one person's joke is another person's insult.

3. **Make-Up/Late Submission Policy:**

All course activities must be submitted before or on set due dates and times. If the student is unable to abide by the due dates and times, it is her/his responsibility to contact the instructor immediately.

4. **Academic Dishonesty/Plagiarism/Cheating:** The academic community regards academic dishonesty as an extremely serious matter, with serious consequences. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. Any suspicion of academic dishonesty will be reported and investigated. A student who engages in scholastic dishonesty that includes, but is not limited to cheating, plagiarism, and collusion will receive an “F” for the course.

All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. For complete information on UTPB student conduct and discipline procedures consult the [University's Handbook:Scholastic Dishonesty](#).

Academic dishonesty includes, but is not limited to cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor, or the attempt to commit such acts.

Plagiarism includes, but is not limited to the appropriation of, buying, receiving as a gift, or obtaining by any means material that is attributable in whole or in part to another source, including words, ideas, illustrations, structure, computer code, other expression and media, and presenting that material as one's own academic work being offered for credit.

5. **Attendance and Class Participation:** Regular and active participation is an essential, unmistakably important aspect of this online course. Students will log on a minimum of three times every seven days. All students are expected to do the work assigned, notify the instructor when emergencies arise.
6. **Tracking:** The learning management system has a tracking feature. Statistics are collected that quantifies how often and when students are active in the course and provides information if the student has accessed different pages of the course.

7. **Absenteeism:** All the course activities have set dates to be completed and submitted. After the due dates the activities will not be available for the students. Not logging into an online course is considered absenteeism. Contact instructor immediately in case of emergency medical situation.

8. **Course Incomplete/Withdrawal/Grade Appeal:**

All students are required to complete the course within the semester they are signed up. Incomplete grades for the course are rarely given, will only be granted if the student provides a valid, documented excuse for not being able to complete the course on time, and has contacted the instructor prior to the scheduled last class to request an extension. In addition the student must have completed at least 80% of the work in the course to qualify for an incomplete. The student signs a contract that includes the incomplete course activities and the new due dates.

Find information and dates regarding drops and withdrawals consult the University Handbook: [Drops and Withdrawals](#) and [Appeal Process](#).

NOTE: The due dates and times for the activities will adhere to the Central Time Zone.

9. **Accommodation for Students with Disabilities: Accommodation for Students with Disabilities:** The University of Texas of the Permian Basin in compliance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act provides “reasonable accommodations” to students with disabilities. Any student with a disability who is requesting an accommodation for this course must provide the instructor with official documentation in the form of a letter from the ADA Officer for Students. Only those students who have officially documented a need for an accommodation will have their request honored. **Adapted from UTSA ADA syllabus statement.**

ADA Officer for Students: Mr. Paul Leverington
Address: Mesa Building 4243 /4901 E. University, Odessa, TX 79762
Voice Telephone: 432-552-4696
Email: ada@utpb.edu

For the accessibility and privacy statements of external tools used within courses, go to [Accessibility and Privacy Statements](#).

• **Computer Skills, Technical & Software Requirements**

Students will need to be able to create word processing documents, save files and submit files.

Students can use cloud version of Word, PowerPoint and other Microsoft products through use of their UTPB Outlook 365 and UTPB email address. For more information refer to [UTPB Office 365 Page](#).

Computer Technical Requirements: Information at [Technical Requirements](#)

• **Online Student Authentication**

UTPB requires that each student who registers for an online course is the same student who participates in, completes, and receives credit for the course. UTPB's Distance Education Policy requires faculty members to employ at least two methods of verification to ensure student identities. To access online courses students must login to the UTPB learning management system using their unique personal identifying username and secure password. UTPB's Distance Education Policy requires at least one additional student identification method within the course that has been determined and approved by the faculty or academic program. This course satisfies student authentication by submission to an authentication assignment.

Acceptable forms of picture ID:

Student ID
Driver's License
Passport

Please provide through the assignment drop box:

A clear image of yourself

In color

1. Well lit, and no shadows on your face or your ID that can obscure your image
2. Must be taken on the day you submit the photo to reflect your current appearance
3. Taken in full-face view directly facing the camera
4. With a neutral facial expression and both eyes open
5. Then a picture of your ID with only your name and picture showing (Picture ID card in which the ID number has been covered (tape over any numbers).

I just need to see you, then the image of you on the card with your name. Make sure to attach both image files in either JPEG or PNG format to the assignment BEFORE you submit it.

• **Preparation for Emergencies**

Computer Crash: Not having a working computer or a crashed computer during the semester will NOT be considered as an acceptable reason for not completing course activities at a scheduled time. NOTE: Identify a second computer before the semester begins, that you can use when/if your personal computer crashes.

Complete Loss of Contact: If you lose contact with course connectivity completely (i.e. you cannot contact me via Canvas or email), you need to call instructor, and leave message regarding connectivity loss and contact information.

Lost/Corrupt/Missing Files: You must keep/save a copy of every project/assignment on an external drive, UTPB Outlook 365 OneDrive, or personal computer. In the event of any kind of failure (e.g. virus infection, student's own computer crashes, loss of files in cyberspace, etc) or any contradictions/problems, you may be required to resubmit the files.

• **End-of-Course Evaluation & Instructor Evaluation**

Every student is encouraged to complete an end of course evaluation survey provided by UTPB. During the last two weeks of class, there will be an announcement in Canvas, an email, and a button in your course navigation that will take you to any available surveys.

The survey is anonymous and your responses are confidential. Your feedback is critical to us and to your instructor as we strive to improve our offerings, and our support of you, the students.

• **Student Support Services**

SERVICE	CONTACT
ADA Accommodation/Support	Testing Services & Academic Accommodations Department (432) 552-4696
Advising	(432) 552-2661 UTPB Academic Advising Center
Bookstore	UTPB Campus Bookstore (432) 552-0220
Email, Office 365, my.utpb.edu	Information Technology
Financial Aid and Scholarship	UTPB Financial Aid (432) 552-2620
Library	The J. Conrad Dunagan Library Online at (432) 552-2370
Registrar	UTPB Registrar (432) 552-2635
Student Services	Student Services (432) 552-2600
Technical Support	Canvas 1-866-437-0867
Tutoring & Learning Resources	If you are taking courses through UTPB the following links provide services: Smarthinking Online Tutoring (provides tutoring services), SmarterMeasure (measures learner readiness for online course). Student Success Center

- **Disclaimer & Rights**

Information contained in this syllabus was to the best knowledge of the instructor considered correct and complete when distributed for use in the beginning of the semester. However, the instructor reserves the right, acting within the policies and procedures of UTPB to make changes in the course content or instructional techniques without notice or obligation. The students will be informed about the changes, if any.

- **Copyright Statement**

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Sample Syllabus