



Course Outline

ENGE3410 Ekphrasis: Encounters between Verbal and Visual Arts

Course Code: ENGE3410

Title in English: Ekphrasis: Encounters between Verbal and Visual Arts

Title in Chinese: 藝格敷詞：語言藝術與視覺藝術的對話

Course description

This course will study literature that represents visual arts or, ekphrasis. The term ‘ekphrasis’ can be broadly defined as verbal representation of visual arts. We will look at some most famous ekphrastic texts from the beginning of Western literature to this day, focusing on poems evoking either actual or imaginary artworks—painting, architecture, sculpture, and artefact—but branching out to reverse ekphrasis and ekphrasis in fiction and new media as well. In the process, we will reflect on the evolution of the term ‘ekphrasis’ from a rhetorical device to a site of rivalry and on to a mode of encounter between the verbal and visual medium. The course will explore interactions of multiple media while foregrounding characteristics of each medium. The course will emphasise close reading/viewing and encourage creative ekphrastic writing.

Learning outcomes

Upon completing the course, students are expected to:

- Engage with literary texts of ekphrasis with confidence and nuance;
- Have an awareness of the historical contexts of the studied ekphrastic texts;
- Critically analyse the respective features of verbal and visual mediums;
- Explore the interaction between the verbal and visual mediums;
- Engage with important ideas and concepts in ekphrastic studies;
- Experiment with a creative ekphrastic work of their own.

Course syllabus

Topic	Contents/ fundamental concepts
Ekphrasis	Ekphrasis: definition and history; Ekphrasis and genre (epic; drama; poetry; fiction; new media); Description, narration; Paragone, ut pictura poesis; Ekphrasis and transcendence, ekphrasis and memory; Ekphrasis and sculpture, ekphrasis and narrative; Iconophilia and iconoclasm; Iconophilia and ironic ekphrasis; Reverse ekphrasis; double work Ekphrasis and gender; Site and power of ekphrasis; Private and public museum; Digital reproduction.



Course components (Teaching modes and Learning activities)

Teaching Modes and Learning Activities	
On-site face-to-face	Percentage of time
Lectures	2 hours per week
Interactive tutorial	1 hour per week

Assessment type, percentage and rubrics

Assessment type	Percentage
Preparation, attendance, participation	10
Presentation + Q&A	15
In-class explication	25
Exam essay	40
Creative project OR revision of exam essay + reflection	10

Assessment rubrics (*refer to rubrics on Blackboard for each category of assessment)

Grade A / Excellent : Outstanding performance on ALL learning outcomes.

Demonstrates the ability to synthesize and apply the principles or skills learned in the course in a manner that would surpass the normal expectations at this level and typical of standards that may be common at higher levels of study. The 'A' grade should be reserved for truly excellent work that exceeds the level expected for the majority of students and are expected to be achieved only by a small minority

Grade A- / Very Good : Generally outstanding performance on ALMOST ALL learning outcomes.

Demonstrates the ability to synthesize and apply the principles or skills learned in the course in a manner that would fully fulfill the normal expectations at this level and occasionally reaches standards that may be common at higher levels of study.

Grade B+ / Good (Plus): HIGH performance on all learning outcomes, OR HIGH performance on some learning outcomes which compensates WELL for slightly less satisfactory performance on others, resulting in overall substantial performance.

Demonstrates the ability to apply WELL the principles or skills learned in the course in a comprehensive manner that would sufficiently fulfill the normal expectations at this level WELL.

Grade B / Good: SUBSTANTIAL performance on all learning outcomes, OR SUBSTANTIAL performance on some learning outcomes which compensates for slightly less satisfactory performance on others, resulting in overall substantial performance.

Demonstrates the ability to apply the principles or skills learned in the course in a MORE COMPREHENSIVE manner that would sufficiently fulfill the normal expectations at this level.

Grade B- / Good (Minus): GOOD performance on all learning outcomes, OR GOOD performance on some learning outcomes which compensates for slightly less satisfactory performance on others, resulting in overall substantial performance.

Demonstrates the ability to apply the principles or skills learned in the course in a COMPREHENSIVE manner that would sufficiently fulfill the normal expectations at this level.

Grade C+ / Fair (Plus): VERY SATISFACTORY performance on the majority of learning outcomes.

Demonstrates the ability to apply the principles or skills learned in the course in a SOMEWHAT SUSTAINED manner that would meet the basic requirement at this level.

Grade C / Fair : SATISFACTORY performance on the majority of learning outcomes.

Demonstrates the ability to partially apply the principles or skills learned in the course in a manner that would meet the basic requirement at this level.

Grade C- / Fair (Minus): SOMEWHAT SATISFACTORY performance on A NUMBER OF learning outcomes.

Demonstrates the ability to SOMEWHAT apply the principles or skills learned in the course in a manner that



would meet the BARE basic requirement at this level.

Grade D / Pass : BARELY SATISFACTORY performance on a A FEW learning outcomes.

Addresses the task inadequately by meeting the basic requirement at this level only in some areas while responding minimally with possibly tangential content in others.

Grade D- / Pass (Minus): ALMOST BARELY satisfactory performance on VERY FEW learning outcomes.

Addresses the task inadequately by meeting the basic requirement at this level only in very few areas while responding very minimally with possibly tangential content in others.

Grade F / Failure : Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.

Fails to address the task and likely does not understand what the task requires. In other words, the work completely misses the point.

Required and recommended readings

Required readings:

Homer, *The Iliad*, Book 18: 478-613 ('The shield of Achilles')
William Shakespeare, *The Rape of Lucrece*, 1366-1568
William Wordsworth, 'Elegiac Stanzas: Suggested by a Picture of Peele Castle, in a Storm, Painted by Sir George Beaumont', 'Upon the Sight of a Beautiful Picture, Painted by Sir George Beaumont'
George Gordon, Lord Byron, *Childe Harold's Pilgrimage*, Canto 4:128-29, 140-45, 160-61 (the Coliseum; the dying gladiator; Laocoon; Apollo)
Percy Bysshe Shelley, 'Ozymandias', 'On the Medusa of Leonardo da Vinci'
Horace Smith, 'Ozymandias'
John Keats, 'On Seeing the Elgin Marbles', 'Ode on a Grecian Urn'
Charlotte Brontë, *Jane Eyre*, Chapter 13
Lord Tennyson, 'The Lady of Shalott'
Dante Gabriel Rossetti, 'Body's Beauty'
Robert Browning, 'My Last Duchess'
Elizabeth Barrett Browning, 'Hiram Powers' "Greek Slave"
W. H. Auden, 'Musée des Beaux Arts', 'The Shield of Achilles'
William Carlos Williams, 'Landscape with the Fall of Icarus'

Recommended readings:

Heffernan, James A. W. *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery*. University of Chicago Press, 1993.
Hollander, John. *The Gazer's Spirit: Poems Speaking to Silent Works of Art*. University of Chicago Press, 1995.
Kennedy, David. *The Ekphrastic Encounter in Contemporary British Poetry and Elsewhere*. Ashgate, 2012. https://julac-cuhk.primo.exlibrisgroup.com/permalink/852JULAC_CUHK/1d12t2q/alma991039971290203407.
Krieger, Murray, and Joan Krieger. *Ekphrasis: The Illusion of the Natural Sign*. Johns Hopkins University Press, 2019. https://julac-cuhk.primo.exlibrisgroup.com/permalink/852JULAC_CUHK/1d12t2q/alma991039725279103407.
Meek, Richard, and David Kennedy, eds. *Ekphrastic Encounters: New Interdisciplinary Essays on Literature and the Visual Arts*. Manchester University Press, 2019. <https://doi.org/10.7765/9781526125804>.
Rippl, Gabriele, ed. *Handbook of Intermediality: Literature - Image - Sound - Music*. De Gruyter, 2015. https://julac-cuhk.primo.exlibrisgroup.com/permalink/852JULAC_CUHK/1d12t2q/alma991040253766903407.

Reference:

Google Art and Culture (the world's art and culture online): <https://artsandculture.google.com>

Feedback for evaluation

Students are encouraged to make use of the Early Feedback Collection System to share their feedback in the middle of the semester and the Course Teaching Evaluation at the end of the semester. Students are welcome to communicate with the course instructor by email or conversation at any time during the semester.



Course schedule

Week	Topic	Reading	Concepts/issues
1	Introduction	Brown, 'The Last of England'	The term 'ekphrasis'; History of 'ekphrasis'
2	Classical ekphrasis	Homer, <i>The Iliad</i> , Book 18:478-613 (The shield of Achilles) <u>Tutorial</u> : 18:577-93	Description and narration; Ekphrasis and epic
3	Renaissance ekphrasis	Shakespeare, <i>The Rape of Lucrece</i> , 1366-1568 <u>Tutorial</u> : 1366-1442	Paragone; Ekphrasis and drama
4	Romantic ekphrasis	Wordsworth, 'Elegiac Stanzas: Suggested by a Picture of Peele Castle, in a Storm, Painted by Sir George Beaumont' <u>Tutorial</u> : Wordsworth, 'Upon the Sight of a Beautiful Picture, Painted by Sir George Beaumont'	Ekphrasis and transcendence; Ekphrasis and memory
5	Romantic ekphrasis	Byron, <i>Childe Harold's Pilgrimage</i> , Canto 4: sts.128-29 (the Coliseum), sts.140-45 (the dying gladiator) <u>Tutorial</u> : Canto 4: sts.160-61 (Laocoon, Apollo)	Sculptural ekphrasis; Architectural ekphrasis
6	Romantic ekphrasis	Shelley, 'Ozymandias', 'On the Medusa of Leonardo da Vinci' <u>Tutorial</u> : Horace Smith, 'Ozymandias'	Iconophilia and iconoclasm
7	Romantic ekphrasis	Keats, 'On Seeing the Elgin Marbles', 'Ode on a Grecian Urn' <u>Tutorial</u> : 'On Seeing the Elgin Marbles'	Iconophilia and ironic ekphrasis
8	Reading week		
9	In-class explication		
10	Victorian ekphrasis	Charlotte Brontë, <i>Jane Eyre</i> , Ch.13 <u>Tutorial</u> : <i>Jane Eyre</i> (dir. Susanna White, 2006, 30:20-34:40) OR <i>Jane Eyre</i> (dir. Cary Fukugana, 2011, YouTube clip 1:16-4:58)	Ekphrasis and fiction; Ekphrasis and gender; Reverse ekphrasis on screen
11	Victorian ekphrasis	Lord Tennyson, 'The Lady of Shalott', reverse ekphrasis by the Pre-Raphaelites; Dante Gabriel Rossetti's double work, 'Body's Beauty' <u>Tutorial</u> : Waterhouse, <i>The Lady of Shalott</i>	Reverse ekphrasis; Ekphrasis by artist, double work
12	Victorian ekphrasis	Robert Browning, 'My Last Duchess' <u>Tutorial</u> : Elizabeth Barrett Browning, 'Hiram Powers' "Greek Slave"	Site and power of ekphrasis; Private and public museum
13	Modern ekphrasis	W. H. Auden, 'Musée des Beaux Arts', 'The Shield of Achilles' <u>Tutorial</u> : William Carlos Williams, 'Landscape with the Fall of Icarus'	Site and power of ekphrasis; Public museum; Ekphrastic instability
14	Conclusion: contemporary ekphrasis; creative ekphrasis		Ekphrasis and new media; Ekphrasis here and now

**Contact details for teacher(s) or TA(s)**

Professor/Instructor:	
Name:	Li Ou
Office Location:	303 Fung King Hey Building
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Teaching Venue:	
Website:	
Other information:	

Teaching Assistant:	
Name:	
Office Location:	
Telephone:	
Email:	
Teaching Venue:	
Other information:	

Details of course website**Blackboard:**

Lecture ppts, assignments, students' reflections/questions, and other learning resources will be posted to Blackboard. Students can access Blackboard at <https://blackboard.cuhk.edu.hk> with their CUHK computing ID and CWEM password.

Use of Generative Artificial Intelligence (AI) Tools in Teaching, Learning and Assessment**All use of AI tools is prohibited except for the revision of exam essay:**

In any kind of learning activity or assessment that will be counted towards the final course grades (or used for evaluating attainment of the desired learning outcomes), students are not allowed to submit work which is produced with the collaboration of or supported by the use of any AI tools (e.g. ChatGPT).

Improper/unauthorized use of AI tools in learning activities and assessments will constitute acts of academic dishonesty and will be handled according to the University's *Procedures for Handling Cases of Academic Dishonesty*.

In case of queries, students should seek advice from the course teacher.

Only applicable to the revision of exam essay:**Use of AI tools is allowed with explicit acknowledgement and proper citation:**

Students may use some AI tools in some learning activities and/or assessments on the condition that they make explicit acknowledgement and proper citations of the input from AI tools.

Acknowledging support from AI tools



Students are required to acknowledge all functional uses of an AI tool and cite it when they paraphrase, quote, or incorporate into their own work any content (whether it is text, image, data, or other format) that was created by it.

i. An example of acknowledgement

I acknowledge the use of (name of AI tool – e.g. ChatGPT (<https://chat.openai.com/>) to (specify the support, e.g. plan my essay, generate some ideas for the content, ask for examples of data collection instruments, get the dates of historical events, etc.).

ii. An example of citation

OpenAI. (2023). *ChatGPT* (Mar 20 version). <https://chat.openai.com/chat>

(Students are reminded that due to the rapid developments of AI tools, some citation formats may be updated regularly.)

iii. An example of including texts generated by an AI tool in their work

"The following text was generated by an AI tool/language model (ChatGPT):"

[Insert the text generated by ChatGPT here.]

iv. An example of including texts generated by an AI tool and the prompts that were used to elicit the text from the AI tool

"[The prompt], as generated by an AI language model (ChatGPT):"

[Insert the text generated by ChatGPT in response to the prompt.]

Students are reminded to learn and use the AI tools responsibly and ethically and be aware of the limitations.

Improper/unauthorized use of AI tools in learning activities and assessments will constitute acts of academic dishonesty which will be handled in accordance with the University's *Procedures for Handling Cases of Academic Dishonesty*.

Students are reminded to clarify with the course teacher and obtain permission if necessary when in doubt.

Academic honesty and plagiarism

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, students will be required to submit a signed **declaration** that they are aware of these policies, regulations, guidelines and procedures.

- For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment.
- Students are fully aware that their work may be investigated by AI content detection software to determine originality.
- Students are fully aware of the AI approach(es) adopted in the course. In the case where some AI tools are allowed, students have made proper acknowledgment and citations as suggested by the course teacher.

Assignments without a properly signed declaration will not be graded by teachers.

Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submissions. It is common and acceptable to reuse a turn of phrase or a sentence or two from



one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.

The copyright of the teaching materials, including lecture notes, assignments and examination questions, etc., produced by staff members/ teachers of The Chinese University of Hong Kong (CUHK) belongs to CUHK. Students may download the teaching materials produced by the staff members/ teachers from the Learning Management Systems, e.g. Blackboard, adopted by CUHK for their own educational use, but shall not distribute/ share/ copy the materials to a third-party without seeking prior permission from the staff members/ teachers concerned.

Guideline on sharing lecture recordings

Attention is drawn to the following:

- The copyright of any lecture recordings shared in the course, whether they are produced by teachers, students, or peer note-takers, belongs to the University.
- Students should not share these recordings with others without obtaining prior written consent from the teacher(s).