Visual Intermediality in E.T.A. Hoffmann (SMLM228)

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<th>MODULE CODE</th>
<th>SMLM228</th>
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<tr>
<th>MODULE TITLE</th>
<th>Visual Intermediality in E.T.A. Hoffmann</th>
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<tr>
<th>LECTURER(S)</th>
<th>Prof. Ricarda Schmidt</th>
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<tr>
<th>CREDIT VALUE</th>
<th>30</th>
<th>ECTS VALUE</th>
<th>15</th>
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<tr>
<th>PRE-REQUISITES</th>
<th>None</th>
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<th>CO-REQUISITES</th>
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<th>DURATION OF MODULE</th>
<th>11 weeks</th>
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<th>TOTAL STUDENT STUDY TIME</th>
<th>300 hours (including 8-20 hours of seminars, depending on the number of students, and the remainder of hours as private study)</th>
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AIMS

Explore a range of different types of visual intermediality in Hoffmann's prose: references to historical paintings from different periods functioning as ‘clues' to the symbolic significance of fictional characters, historical paintings as the basis for fictionalised ekphrasis, historical and imaginary painters as fictional figures, and 'painterly' techniques in literature. Discuss the historical specificity of forms of intermediality used by Hoffmann, including the periods he drew on and the discourses which mediated his perception of diverse historical periods in painting. Consider how an understanding of intermediality contributes to situating Hoffmann within literary history. Theorise the properties of the different media separately as well as the possibilities of expanding them through different forms of interrelation. Discuss the merits of different theories of intermediality.

INTENDED LEARNING OUTCOMES (ILO's)

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

1. Module Specific Skills:
   a) understand characteristic features of different periods in literature as well as in visual arts;
   b) recognise and critically evaluate the properties of different forms of intermediality;
   c) evaluate theoretical approaches to the concept of intermediality in the light of examples of intermedial constellations.

2. Discipline Specific Skills:
a) orientate him/herself quickly within cultures with which he or she is initially unfamiliar;

b) engage critically with a broad range of cultural phenomena, including texts, visual media, material artefacts, institutions and public discourses;

c) analyse texts and film dialogue in the language(s) in which s/he is competent and otherwise in English translation;

d) understand the assumptions on which his or her own approaches to cultural analysis are based;

e) argue at length and in detail about aspects of the cultures studied, supporting the argument with textual evidence and with opinions from secondary literature;

f) access, and use critically, printed and, where appropriate, electronic learning resources identified as useful by the course tutors; find independently and evaluate critically other relevant resources;

g) using recommended bibliographical tools, present a critical bibliography giving a balanced overview of an aspect of the subject.

3. Personal and Key Skills:

a) manage own learning time and learning activities, where appropriate with guidance from course tutors; undertake independent researches on the basis of a taught course;

b) negotiate individual assessment tasks and/or topics with course tutor(s), identifying own areas of strength and interest;

c) present information and arguments on a designated or negotiated topic to a group of listeners and respond to questions and responses from the group;

d) adopt a critical approach to the selection and organisation of a large body of material in order to produce, to a deadline, a written or oral argument of some complexity;

e) demonstrate ability to combine a variety of IT skills in researching and reporting on a topic.

LEARNING/TEACHING METHODS

The module is taught primarily through seminars. Students benefit from varied teaching styles and methods, but in all cases a high degree of preparation and participation is expected. Students are required to give presentations. Students are given an opportunity to discuss essays individually with the relevant tutor at the planning stage, and detailed feedback is given once marking is complete.

ASSIGNMENTS & ASSESSMENTS

<table>
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<tr>
<th>Formative or % Contribution:</th>
<th>Form of Assessment:</th>
<th>Size of the assessment e.g. duration/length</th>
<th>ILO’s assessed by this assessment:</th>
<th>Feedback method:</th>
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<tr>
<td>Formative</td>
<td>two seminar presentations</td>
<td>15 to 20 minutes</td>
<td>1a-c; 2a-g; 3a-e</td>
<td>Oral feedback after presentation</td>
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<tr>
<td>100 %</td>
<td>Essay</td>
<td>7,500 words</td>
<td>1a-c; 2a-g; 3a-e</td>
<td>Written feedback on coversheet</td>
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### SYLLABUS PLAN

The seminars on offer will vary slightly from year to year depending on the size of the group taught (8 hours for one student, 12 for two students, 16 for three students, 20 for four or more students), student interests and other factors.

Topics to be covered normally include:

Introductory overview, theories and approaches.

17th-century paintings as pointers to the symbolic meaning of characters in ‘Die Abenteuer der Sylvester-Nacht’;

Ekphrasis: 1. ‘Doge und Dogaresse’ and K.W. Kolbe's painting;

Ekphrasis: 2. The conflation and transformation of the *commedia dell'arte* and Jacques Callot's etchings in Hoffmann's *Prinzessin Brambilla*;

Salvator Rosa as a fictional character in ‘Signor Formica’;

‘Painterly' writing in *Lebens-Ansichten des Katers Murr*.

### INDICATIVE LEARNING RESOURCES

*Indicative basic reading list:*


- *Doge und Dogaresse* (Stuttgart: Reclam, 1986). UB 464


- *Prinzessin Brambilla* (Stuttgart: Reclam, 1986). UB 7953


*Other resources:*


**DATE OF LAST REVISION** 02/06/09