Poetry & Visual Culture

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Overview

The teaching and learning of poetry involve a quest for the comprehension of the communicative techniques used in the production of the poem. In a sense, the consumption of the poem is an unpacking process, a dismantling of the architecture of the poem and recreating it mentally. In this reconstruction, the reality of the poem as a signifying practice emerges clearly. Learners need to be made familiar with the various semiotic possibilities built into the poem – whether suggested by the linguistic text or used in complementing it. The semiotic forms may be associated with sounds, sight, smell, touch, and taste. This workshop is concerned with the semiotics of sight, as well as its intersections with sound (the sight of sound) in poetry, especially as experienced in the context of Information Technology.

The conservative teaching of the poem as a mere frozen linguistic text does not enhance the comprehension of how the concept of poetry itself has been changing in the context experimentations with image and action in the age of Information Technology. Visual culture in a computerized world brings with it a different kind of knowledge, different kind of philosophy of teaching, and articulation of the world, even as a poem.

Students and their teachers need to be familiar with the ways that Information Technology has brought about changes in the ontology of visual poetry. Indeed, the implications of the ancient Chinese saying, "A picture is worth a thousand words," are manifest in the visual construction of poems and various manipulations of the image with software. As poets engage with computer literacy and cyberacy skills, learners and teachers, too, are invited to a new context of the learning and analysis of the poem, making the teaching and learning of the art form linked clearly to changes in its communication media.

Dates	October 12-16, 2017. **Number of participants for the course will be limited to fifty.**
Modules	**A: Conceptual Issues: Poetry, Poetic Text, Visuality, Visual Culture, Visual Rhetoric, Style, Technologized Visual Culture, Animation, Narration, Adaptation.** **B: Forms of Visual Poetry – Still-life (photographic, drawing/painting, installations, etc); Mimes, dance/choreographic texts (e.g. Josef Biro's visual poetic texts), Animated visual poetry (with & without sound), Visualized linguistic text (word art & games)** *Tutorial* **1: A discussion on the necessity of the visual in the poem and the changing modes of visuality in poetic communication. Examples from Indian poetry.** **C : Visuality, Iconicity, and the Reading of the Poetic: A perspective from Semiotics.** **D: The Sight of Sound: Interfaces of Visuality and Sound in Poetry** *Tutorial* **2: A discussion of samples of poems with sounds that suggest visual states and processes. Samples from Alan Sondheim's productions.**

	E : Visual Poetry in the age of IT (A): Animations and video poems, and adaptations. F: Visual Poetry in the Age of IT (B): Dance, Painting, and Digital Images as Poems *Tutorial* 3: Detailed discussion of examples from various traditions, practices, and orientations in animated/video poetry, dance poetry (poetry of the dancing body), etc. G: Style in Visual Poetry: the contextual variables H: Style in Visual Poetry: Explorations of the manipulations of codes *Tutorial* 4: Detailed discussion of linguistic, sound, and visual elements used in Chuma Nwokolo's "Sudan, Sudan" I : Visual Poetry and Changing Skills in the Production & Consumption of Poetry J: The Teaching of Visuality in Poetry: Challenges & Imperatives *Tutorial 5*: A discussion of pedagogical issues that arise in visual poetry education, especially in teaching poems from the foreign context. K: The Production of Various Forms of Still-life Visual Poems L: The Production of Video Poems *Tutorial* 6: Practical session on the production of various forms of visual poems.
You Should Attend If…	• **You are a Literature student, in need of insights on the intersection of poetry and visual communication, especially in the context of the New Media;** • **You teach literature and would like to enhance your teaching strategies in handling the multimodal dimensions in contemporary poetry, particularly the visual;** • **You are a practising poet wishing to be abreast with emerging practices in engaging the visual;** • **You are a culture worker, challenged by your profession to explain or promote knowledge in poetic representation;** • **You are a curriculum designer and wish to understand further how visual poetic material could be handled in the teaching of poetry;** • **You are a computer scientist looking for richer understanding of the poetic genre, particular those involving visual data and looking for inspiration on how to handle them in your analysis; or** • **You are just a literary critic, skeptical about the handling of poetic visuality in literary analysis.**
Fees	The participation fees for taking the course is as follows: ➢ Participants from abroad : US $200 ➢ Students(UG/PG): Rs.1500 ➢ Research scholars(M Phil/DPhil/PhD): Rs.2500 ➢ Faculty/others (Academic Institutions): 3500 ➢ Participants from Industry: Rs.4000 The above fee is towards participation in the course, all instructional materials, lunch, tea and snacks etc. Accommodation and the travel expenses should be paid by the participants. Accommodation in the guest house may be provided on a space available basis with early reservation. Mode of payment: Please contact the Course Co-ordinator.

The Faculty

Obododimma Oha is a Professor of Stylistics and Cultural Semiotics in the Department of English, University of Ibadan, Nigeria. He has taught in universities in Namibia and Senegal, apart from Nigeria, where he currently teaches Stylistics, Semiotics, and Literature and the New Media in the Dept. of English. He also teaches Disaster Semiotics in the Institute for Peace & Strategic Studies, University of Ibadan. Oha is a poet with strong interest in IT and a regular blogger on culture and signification.

Dr. Shri Krishan Rai is an Assistant Professor at Department of Humanities and Social Sciences of National Institute of Technology Durgapur, WB, India. He has got three books and a score of research papers to his credit to date. His current interests include cinema, religion, and contemporary theories.

Course Co-ordinator

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