English 4562  
Literature and the Arts  
Connections Between Poetry and Painting  
in the Twentieth-Century  
Fall Semester, 2012

Class Number: 22326  
Meet: TTH 2:20-3:40/McPherson Lab 2019  
Office Hours: TTH 1:00-2:00  
4460418  
And By Appointment  
Prof. Jessica Prinz  
Office: 468 Denney Hall  
Voicemail: (614)

Course Description:  
We will consider various kinds of connections between the art and literature of the 20th Century. We will discuss some of the major art movements of the period (cubism, dadaism, futurism, surrealism, New York School) drawing different kinds of parallels between artists and writers and their works. We will ask the following questions: who influenced who and what are the relations between these artists, writers, and disciplines.

Required Texts:  
(In addition, please see Carmen Site for many of the works being read for this class)  
Nick Bantock, Griffin and Sabine (first in series of three volumes)  
Tracy Chevalier, The Girl with the Pearl Earring  
William Carlos Williams, Spring and All (reprint)  
Virginia Woolf, To the Lighthouse  
A.S. Byatt, The Matisse Stories  
Graff and Birkinstein, They Say/ I Say (2nd Edition)

You can find the following books about 20th Century art on reserve at the Science and Engineering Library. There are six books on reserve and they all belong to me (!). These are nice, big picture books -- you can glance through them at your leisure (and also read, following your own inclinations and interests). Grab a bite at the Café and browse through these tomes, all of which have beautiful color prints and lively prose.

Of course, if you’ve got the cash, one of these would be a great to have (as an early Holiday gift, perhaps?). Also, the Hughes is wonderful, but old now, so may be cheaper than the rest. And of course, there’s always used copies from Amazon…..

Course Requirements:
One Oral Report:
Approximately 20 minutes in length (but shorter or longer are fine). I am very flexible on this. You can discuss ANY connection between art and literature of the 20th Century (it may but doesn’t have to “fit” the topic of the day). Ideally you will adapt the methods of the course and apply them to different works of art and/or literature. Some authors you might consider: D.H. Lawrence, Marianne Moore, John Cage, Samuel Beckett, Ernest Hemingway, and the collection of poetry (and art) in the anthology, Against Expression, 2011, Northwestern Press, ed. Craig Dworkin and Kenneth Goldsmith. Whatever you decide, please check with me (prinz.1@osu.edu) at least three or four days ahead, so I can approve your topic and adjust class lectures/discussions accordingly.

One Short Essay (approx. 4-5 pages)
Select one poem or painting that you really love (or find compelling and captivating). Then “work it up,” finding out as much as you can about the piece. Is it the result of many versions and revisions? What role does it play in the artist’s (or poet’s) complete oeuvre (their works considered as a whole). Is the author/artist’s life important in our “reading” of this work? Are politics or history significant here? Does it express in important ways the values and styles of any specific movement? How so? Is it in dialogue with any particular forerunner(s)? What was or is the lasting value of the piece, and what is its role in art or literary history. Who and what has it inspired? Why (in short) do you cherish it?

One (longer) Term Paper (approx. 7-10 pages in length)
This paper can also be on any topic related to the subject of the course (20th Century comparisons of art and literature). It may be on the same topic as your oral report, and/or your short essay; but does not have to be. You can take any approach that you wish or discuss any works related to the class and its theme. You can apply the method(s) of the class to different works and authors (some are listed above). Or you can offer a more rigorous approach to works we discuss in class. You can describe figures and works on the syllabus but which we don’t get around to discussing. Since you will be reading a text about research and writing (They say/I say), this will also be a research paper, referring to at least 4 works of theory, art criticism, literary criticism, or scholarship concerning your subject(s).

For feedback from the professor, turn in a finished and edited copy by November 1. I will offer advice for revision along with preliminary grades (that do not count). Everyone will turn in either re-writes or final copies on the last day of class, December 3. These will be returned to you at the final exam. Creativity and independent thought will be greatly rewarded.

Below are “default” assignments. In case you can’t think of anything else,
consider one of the following:

1) Write an analysis of a few works of visual art or poems by the same artist or poet, discussing why they are important in art (or literary) history. Do they exemplify a specific art movement? A specific stage in the artist’s work?

2) Discuss one ekphrastic poem (a poem about a painting). With the professor’s approval, you can treat a work from the 19th Century. But I would prefer some discussion of works from the 20th Century (our class topic), even though the art which shapes and inspires the poetry may be from an earlier period.

3) Discuss ONE connection between art and literature of the 20th Century that we do not address in class (options listed above). You may also consider different works by the authors/artists on the syllabus.

In GENERAL, the grades will count as follows; these distributions are general guidelines, rather than strict categories.

- Short Essay: 10%
- Term Paper: Draft (It will be graded and marked, but will not “count”)
- Term Paper (including revisions and re-writes: 20% (two grades: a grade for research and a grade for writing -- argument and style)
- Oral Report: 20%
- Midterm: 10%
- Final: 20%
- Participation: 20%  (10% attendance; 10% discussion)

ATTENDANCE POLICY: Four unexcused absences will result in a lowered grade. Five unexcused absences will result in failure.

Plagiarism is the representation of another’s works or ideas as one’s own: it includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate or unacknowledged use of another’s ideas. All cases of suspected plagiarism will be reported to the Committee on Academic Misconduct.

The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Please contact the ODS and see me.

The OSU Writing Center: You can make appointments online or by phone (6884291). They have offices (with varying hours of service) in Mendenhall and Thompson Library. They do not proofread, but will help with grammar issues and modes of argumentation (including formulating a thesis and essay organization). You must make an appointment online or by phone.

SCHEDULE:

Readings are to be completed for the first day of discussion (unless otherwise noted).

I’ve tried to organize the readings so that the bulk will be over the weekends. Since modifications of the schedule may become necessary as the course progresses, students are also responsible for any additions or changes made in class and/or on the Carmen Site
(especially since we’re on the new semester schedule). Carmen also includes many required readings for the class (indicated below).

August 23: “The Sister Arts” An Introduction

August 28: “The Sister Arts”: An Example
  Read Hemingway’s story, “A Clean Well-Lighted Place” (Carmen)
  The poem “Nighthawks” by Joyce Carol Oates (handout, in class)
  Read They Say/I Say (Part 1, 7-42)

August 30: Topic: Cezanne and Cubism
  Read Carmen files titled, “The Cubist Epoch” (Douglas Cooper: “True Cubism” and “Late Cubism”)  
  Read: They Say/I Say (Part 2, 53-92)

September 4: Movie about Cubism
  Read the Carmen File by Robert Hughes, titled, “Cezanne and Cubism”
  Read: They Say/I Say (Part 3: 105-129)

September 6: Conclusion of Movie about Cubism
  Read: They Say/I Say (Part 4, 139-175) and Templates (221-35)
  If time is available, we’ll discuss writing and our text, They Say/I Say

September 11: Topic: Dada, especially Duchamp and Tzara
  Please read Carmen file by Robert Hughes titled, “The Mechanical Paradise”

September 13: Topic: Futurism and Vorticism, and Russian Avant-garde
  No Readings for today – spend some time looking at our “picture books” on Reserve in the Science and Engineering Library

September 18: Topic: Surrealism
  Read in Carmen: file by Haftmann: Titled, “Two Types of Surrealism”

September 20: Topic: German Expressionism
  Read Kafka, “The Metamorphosis” (Carmen file)

September 25: In-Class Film, “The Importance of Being Ernest” (93 minutes!)
  We will start ten minutes early or stay 10 minutes late

September 27: Read: Stoppard’s play, “Travesties” (Be sure to consult the “Travesties Crib Sheet,” a Carmen file, before you read the play)

October 2: Topic: Post-Impressionism and To the Lighthouse
  Read the First Chapter, titled “The Window”

October 4: To the Lighthouse (continued: middle and last chapter)

October 9: To the Lighthouse
  If you have time, re-read the first chapter
  Begin working on your writing projects for the class
October 11: **MIDTERM**

October 16: Read: William Carlos Williams, *Spring and All* (reprint of 1923 book)
October 18: Read Wallace Stevens (4 files in Carmen Site)

**FIRST ESSAY DUE: 4-5 PAGES (SEE ABOVE)**

October 23: Topic: Gertrude Stein and Cezanne/Matisse/Picasso
Read 7 files in Carmen by G. Stein

October 25: Contemporary Poets:
- W.H. Auden, “Musee des Beaux Arts” (Carmen)
- Adrienne Rich, “Aunt Jennifer’s Tigers” (Handout)
- Allen Ginsberg: “Cezanne’s Ports” (Handout)
- Robert Lowell, “For the Union Dead” (Carmen)
- Ann Sexton, “Starry, Starry Night” (Carmen)

November 1: Byatt, *The Matisse Stories* (Continued)

**FIRST DRAFT OF TERM PAPER DUE (IF YOU WANT FEEDBACK)**

November 6: Topic: The New York School
Read: John Ashbery (Carmen:”Self-Portrait in a Convex Mirror”)
and Frank O’Hara (Carmen; 6 files)
November 8: Read: Raymond Carver, “Cathedral” (Carmen) and see Discussion
Questions (Carmen)
Read Nick Hornby’s story, “NippleJesus” (Carmen)

November 13: Read: *Girl with the Pearl Earring*
November 15: *Girl with the Pearl Earring* (continued)

November 20: Thanksgiving
November 22: Thanksgiving

November 27: Read: Spielgelman, *Maus* (Part One)
Discuss handouts about *A Humument* by Tom Phillips

December 3: Last Day (!)

**TERM PAPER DUE** (and will be returned at the Final)
Assessment, Evaluations, and Party (to be arranged)

**FINAL: MONDAY DEC.10 2:00-3:45**