

## F/W 2021-2022

<b>AP/EN 4070 6.0A (Y)</b>	Literature and Other Arts
<b>Course Director:</b>	Professor Diana Cooper-Clark <a href="mailto:dcclark@yorku.ca">dcclark@yorku.ca</a>
<b>Time:</b>	N/A
<b>Delivery Format:</b>	<b>ONLINE</b> – (asynchronous delivery) – There is no set course meeting time. Students may engage with course content/materials 24/7.
<b>Description:</b>	<p>EN4070 explores the synthesis of the arts that informs and expands the literary context. The course investigates synesthesia, an ordering and dis-ordering of aesthetic and critical perceptions about the interrelationship of the senses and the arts as well as the social and aesthetic ideas that inform them. What transformations occur when one cultural reproduction influences other mediums? The course looks at the ways in which painting, music, film, and videos are embodied and altered in the structure and content of literature and/or provides an additional language for poetry, theatre and the novel. How is Ralph Ellison’s <i>Invisible Man</i> a ‘blues’ novel? What is the synergy between Oscar Wilde’s play, <i>Salome</i>, and the re-creation of the play in Aubrey Beardsley’s artwork, and Richard Straus’s opera, <i>Salome</i>? How do Mozart and jazz take form and shape in Hermann Hesse’s novel, <i>Steppenwolf</i>? How does Stephen Daldry’s film, <i>The Hours</i>, reflect and change Michael Cunningham’s novel of the same name? How important is bebop, blues and jazz to Jack Kerouac’s ‘beat’ novel, <i>On the Road</i> or calypso to Earl Lovelace’s novel, <i>The Dragon Can’t Dance</i>? What is the interplay between D.G. Rossetti’s poems and paintings and that of the poetry of Paul Verlaine and Stéphane Mallarmé with the music of Debussy and the impressionist painters? In addition, the course looks at the questions raised by synesthesia concerning genres, blended genres, and hierarchy in the arts among other issues. Is music the most “perfect” of all the art forms, as Walter Pater said, in its ability to meld form and content? Does the act of integrating art forms violate or expand the possibilities of each?</p>
<b>Category:</b>	A
<b>Historical Requirement:</b>	N/A
<b>Requirements:</b>	<p>One 1500-word paper (25%)</p> <p>One 1700-word paper (30%)</p> <p>One class presentation (20%)</p>

	<p>One take-home test (10%)</p> <p>Class Participation (15%)</p>
<b>Reading List:</b>	<p><b>Additional readings may be recommended during the course.</b></p> <p>The following books and course kit are readings for the course.</p> <p>Oscar Wilde, <i>Salome</i> (Dover Art Book) ISBN 978-0-486-21830-4</p> <p>Hermann Hesse, <i>Steppenwolf</i> (Picador/Henry Holt &amp; Co.) ISBN 978-0-312-27867-0</p> <p>E. Doctorow, <i>Ragtime</i> (A Plume Book) ISBN 978-0-8129-7818-6</p> <p>André Breton, <i>Nadja</i> (Grove Press) ISBN 978-0-8021-5026-4</p> <p>Ralph Ellison, <i>Invisible Man</i> (Vintage) ISBN 978-0-679-73276-1</p> <p>Jack Kerouac, <i>On the Road</i> (Penguin Books) ISBN 978-0-14-004259-7</p> <p>Michael Cunningham, <i>The Hours</i> (Picador/Farrar, Straus &amp; Giroux) ISBN 0-312-24302-2</p> <p>Earl Lovelace, <i>The Dragon Can't Dance</i> (Longman) ISBN 978-0-571-19317-2</p> <p>J.R.R. Tolkien, <i>The Lord of the Ring: The Fellowship of the Ring</i> (HarperCollins) ISBN 978-0-261-10235-4</p> <p><b>Course Kit:</b> Some works of William Wordsworth, Dante Gabriel Rossetti, William Morris, Stéphane Mallarmé, Paul Verlaine, Allen Ginsberg.</p>
<b>Open To:</b>	Year 4 - Honours