



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
CHRISTOPHER REED	CGR11	Liberal Arts (LA)	Not Available

Academic Home: Liberal Arts (LA)

Type of Proposal: Add Change Drop

Message for Reviewers:

Course Designation

(ENGL 224N) Authors and Artists

Course Information

Cross-Listed Courses:

ARTH 224N(AA)

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Authors & Artists
Discipline: General Education
Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

- Writing/Speaking (GWS)
- Quantification (GQ)

Knowledge Domains

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

Additional Designations

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits: 3
Maximum Credits: 3
Repeatable: NO
Department with Curricular Responsibility: English (UPLA_ENGL)
Effective Semester: Upon Approval
Travel Component: NO

Course Outline

A brief outline or overview of the course content:

This course explores connections between modern art and literature, including fiction about artists, illustrations of fiction and poetry, efforts to write in the styles associated with modern art, and practices of ekphrasis (the evocation of visual art in language).

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

Topics may include, but are not limited to:

The historic rivalry of the arts (1 week)

Ekphrasis, from Homer to Concrete Poetry (1 week)

Romantic tales of the artist's studio, such as Balzac's The Unknown Masterpiece and Hawthorne's The Marble Faun (3 weeks)

Pre-Raphaelite art and poetry (1 week)

Post-Impressionism and Virginia Woolf (2 weeks)

Cubism and Gertrude Stein (2 weeks)

American modernist painting and poetry, such as Charles Demuth, Frank O'Hara, figures from the Harlem Renaissance (1 weeks)

Contemporary literature and art, such as Paul Auster and Sophie Calle (2 weeks)

Contemporary literature revisiting romances of the artist's studio, Stein or Woolf (2 weeks)

Course Description:

This course explores the many links between modern art and literature, including fiction about artists, illustrations of fiction and poetry, efforts to write in the styles associated with modern art, and practices of ekphrasis (the evocation of visual art in language).

These links between authors and artists have exerted a formative influence on the development of modern fiction and poetry as authors and artists in various avant-garde groupings collaborated and competed to generate modes of artistic expression appropriate to modernity. This course examines those interactions. Course objectives are to bring together for comparative examination:

- Formal or generic relationships between texts and images at particular historical moments; under this rubric we will consider issues such as ekphrasis.
- Creative collaboration and cross-pollination between writers and artists, which have been crucially important in the history of literature and poetry; examples include Pre-Raphaelite poetry and painting, Virginia Woolf and Post-Impressionism, Gertrude Stein and Cubism
- Conceptions of creativity as these have been expressed by writers using the figure of the artist; texts in this category range from Balzac's The Unknown Masterpiece, through Hawthorne's The Marble Faun, to Paul Auster's appropriation from the performance artist Sophie Calle

This course explores the ways knowledge of literature and skills in critical reading can be rewardingly brought to bear on the visual arts, and considers how visual art can illuminate the workings of literature both for individual readers and in the classroom.

The name(s) of the faculty member(s) responsible for the development of the course:

┆ Name: CHRISTOPHER REED (CGR11)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

This course is designed to enable students to make connections between two areas of study: modern literature and modern art. This is both a matter of historical knowledge of the long and ongoing links between these practices, and of recognizing the transferability of skills between textual and visual analysis. Our goals are both to overcome the artificial separation of authors and artists often imposed by academic categories of study, and to show students how their grounding in the study of art or literature offers points of access for the appreciation and understanding of the other genre. Students will learn:

- to make formal or generic relationships between texts and images at particular historical moments;
 - to recognize the creative collaboration and cross-pollination between writers and artists, which have been crucially important in the history of literature and poetry;
 - to understand how authors have used the figure of the artist to explore and express various conceptions of creativity
- Students will also develop their own skills as writers of persuasive analytical prose.

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed. The procedures for determining students' grades should be specifically identified.

In line with the objectives specified above, the course will stress active learning as demonstrated in three or four papers, together worth 70% of grade), an oral presentation (10%), an exercise in visual expression (10%), and participation in class discussion (10%). The papers will emphasize mastery of course material from the historical periods covered, development of independent critical analysis, and effective written exposition. The oral components of the evaluation will emphasize constructive interaction with the group to impart knowledge or collectively develop ideas.

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

This course is analogous to ENGL/ARTH 225N, which examines art and writings about art (that course has a focus on gender and sexuality). This course offers broader coverage on the generic relationships between literature and art.

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

This course contributes to the majors and minors in English and in Art History, and will fulfill the Humanities GH requirement and the GA requirement.

A description of any special facilities:

The course requires a classroom with the capability to project images.

Frequency of Offering and Enrollment:

Every other year with a maximum enrollment of 35

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals

should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

EFFECTIVE COMMUNICATION: This course engages students all three modes of communication -- oral, written, and visual -- through the study and discussion of the relationships between literature and art. Faculty work with students to hone skills in understanding and interpreting these forms of communication, and in expression their own reasoned assessments in ways that are informed, persuasive, and respectful of others' views.

KEY LITERACIES: Focused directly on the relationships between textual and visual expressions of modernism, this engages students in historical and aesthetic literacy, as well as in the skills of reading and interpretation across different media.

CRITICAL AND ANALYTICAL THINKING: The course begins with conceptualization of key ideas of verbal and visual expression, which are then applied through a number of case studies spanning 150 years. Critical and analytical thinking skills are the basis of all forms of participation in each class meeting and every assignment, as students assess often competitive claims for the expressive and communicative capabilities of particular media, and their applicability to the modern world.

INTEGRATIVE THINKING: The central issues of this course require the complex synthesis of visual and textual primary sources, as well as theoretical writings about their transferability at various points in the history of modernism.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

EFFECTIVE COMMUNICATION: Papers and oral presentations will be assessed for the degree to which they demonstrate accurate understanding of course materials and articulate an original perspective clearly, persuasively, and respectfully.

KEY LITERACIES: Papers and oral presentations will be assess for the degree to which they demonstrate a comparative understanding of visual and textual media, their claims for expressive and communicative efficacy, and the limitations of each.

CRITICAL AND ANALYTICAL THINKING: Papers and oral presentations will be assessed for the degree to which they use knowledge (examples) and logical reasoning to arrive at conclusions.

INTEGRATIVE THINKING: Papers and oral presentations will be assessed for the degree to which they synthesize data (e.g. visual analysis and historical knowledge) to support a clear, original thesis.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

This course specifically focused on the relationship of modern literature and modern art directly addresses complementary inquiry into these fields. It offers students knowledge of the rich history of reciprocal forms of communication, collaboration, and competition between artists and writers, art and literature. This course will:

EXPLAIN THE METHODS OF INQUIRY IN ARTS FIELDS AND DESCRIBE HOW THE CONTRIBUTIONS OF THESE FIELDS COMPLEMENT INQUIRY IN OTHER AREAS by bringing together art historical methods of analysis (including formal and stylistic analysis, historical investigation, theories of visual aesthetics and interpretation) with complementary literary forms of analysis (including close reading and stylistic abakysis, historical investigation, theories of literary aesthetics and textual interpretation)

DEMONSTRATE AN EXPANDED KNOWLEDGE AND COMPREHENSION OF THE ROLE THAT ARTS PLAY IN VARIOUS ASPECTS OF HUMAN ENDEAVOR by relating the visual arts to literature

DEMONSTRATE COMPETENCE IN ANALYSIS CRITICAL THINKING, AND INTERPRETIVE REASONING THROUGH THE EXPLORATION OF CREATIVE WORKS by working with the methods listed above to analyze and interpret works of visual art and literature

IDENTIFY AND EXPLAIN THE AESTHETIC, HISTORIC, SOCIAL, AND CULTURAL SIGNIFICANCE OF IMPORTANT WORKS OF ART AND CRITICALLY ASSESS CREATIVE WORKS THROUGH EVALUATIVE PROCESS OF ANALYSIS AND INTERPRETATION by comparing works of art and literature from related movements (such as Surrealism), cultural moments (such as the 1910s), and cultures (such as the Paris avant-garde), and deploying the critical/interpretive methods outlined above.

Throughout, attention to theoretical writings about the relationship between literature and art -- and the requirement that students write their own reasoned essays -- will develop skills in analysis, critical thinking, and interpretive reasoning. The course's engagement with a wide variety of much discussed works of art will familiarize students the historic, social, and cultural significance of these works of art, the interpretations of these works by writers, and their own experiences of analyzing and interpreting.

GH Criteria

Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses

Critically evaluate texts in the humanities-- whether verbal, visual, or digital-- and identify and explain moral or ethical dimensions within the disciplines of the humanities

Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range

Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

This course's focus on literatures engaged with visual art directly engages the ways humanistic forms of analysis and communication intersect with creating and seeing art. An emphasis on critical thinking and clear communication in responding to works of art is built into every assignment. This course is engaged with the major cultural current of modernism, with its emphasis on creative originality and self-expression, and exposes students to primary figures -- Virginia Woolf, Gertrude Stein, Pablo Picasso, Henri Matisse -- in that history, as well as with broad debates about the nature of the avant-garde and different dynamics of expatriation.

This course will:

EXPLAIN THE METHODS OF INQUIRY IN HUMANITIES FIELDS AND DESCRIBE HOW THE CONTRIBUTIONS OF THESE FIELDS COMPLEMENT INQUIRY IN OTHER AREAS by bringing together literary forms of analysis (including close reading and stylistic analysis, historical investigation, theories of literary aesthetics and textual interpretation) with complementary art historical methods of analysis (including formal and stylistic analysis, historical investigation, theories of visual aesthetics and interpretation)

DEMONSTRATE COMPETENCE IN CRITICAL THINKING ABOUT TOPICS AND TEXTS IN THE HUMANITIES THROUGH CLEAR AND WELL-REASONED RESPONSES by analyzing works of literature, philosophies of aesthetics, and critical and historical secondary sources

DEMONSTRATE KNOWLEDGE OF MAJOR CULTURAL CURRENTS, ISSUES, AND DEVELOPMENTS THROUGH TIME, INCLUDING EVIDENCE OF EXPOSURE TO UNFAMILIAR MATERIAL THAT CHALLENGES STUDENTS' CURIOSITY AND STRETCHES THEIR INTELLECTUAL RANGE by exposing students to modernist art and literature across a wide time period

BECOME FAMILIAR WITH GROUPS, INDIVIDUALS, IDEAS, OR EVENTS THAT HAVE INFLUENCED THE EXPERIENCES AND VALUES OF DIFFERENT COMMUNITIES by exploring the relationship of avant-garde and literature to particular identities and subcultures, including sexual and racial minorities.

Integrative Studies

Explain how the intellectual frameworks and methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

Expressly conceived to bring together the study of literature and visual art, this course clearly integrates Knowledge Domains associated with the Arts and with the Humanities. Every class meeting will engage students in the history and critical response to works of art, as they hone their own skills in synthesizing visual and verbal understanding and expression.

Demonstrate that each of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

Every entry in the outline of course topics above provides a case study in the comparison of modern literature and modern art. Written and oral assignments will, likewise, be focused on this comparative dynamic, in which, of necessity both domains are engaged at once. For example, comparisons of Dante Gabriel Rossetti's poetry and his paintings, or of Gertrude Stein's writing and Picasso's Cubist paintings engage both domains simultaneously.

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

This course was developed by a faculty member in English who holds a PhD in Art History. Because of the historically close relationship between modern literature (including poetry) and modern art, other faculty specializing in modernism on many of our campuses will also have the expertise to offer this course.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

Written work and oral presentations for this course, of necessity, integrate analysis of literature and visual art. Class discussion,

oral presentations, daily short writing assignments, and longer formal papers will allow students to demonstrate their abilities to integrate these domains.

Campuses That Have Offered () Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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Potential Impact

Pre-Requisites

is *listed as a pre-requisite or concurrent course* for the following courses:

Note: Not all courses may be listed here, due to lionpath requirement incompleteness.

No pre-requisites or concurrent courses found

Course Abbreviation and Number: ARTH/ENGL 224N

Credits: 3

Prerequisites/Co-requisites/Concurrent Requirements/Recommended Preparation:
None.

Course Attributes/Designations: GenEd interdomain GA GH

General Education Learning Objectives: EFFECTIVE COMMUNICATION, KEY LITERACIES, CRITICAL AND ANALYTICAL THINKING, INTEGRATIVE THINKING

Course Description: This course explores the many links between modern art and literature, including fiction about artists, illustrations of fiction and poetry, efforts to write in the styles associated with modern art, and practices of ekphrasis (the evocation of visual art in language). These links between authors and artists have exerted a formative influence on the development of modern fiction and poetry as authors and artists in various avant-garde groupings collaborated and competed to generate modes of artistic expression appropriate to modernity. This course examines those interactions. Course objectives are to bring together for comparative examination:

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- Conceptions of creativity as these have been expressed by writers using the figure of the artist.

SAMPLE SCHEDULE:

Unit 1. Places of art (mid-19th century): the studio, the book.

Balzac, *The Unknown Masterpiece* (1831)

ASSIGNMENT: Look at Picasso's illustrations for *The Unknown Masterpiece* (on Canvas) Picasso's illustrations seem to tell a different story than Balzac told. Write a paragraph describing Picasso's version, noting similarities and differences. This is a purely visual assignment, but I will also use this as a writing diagnosis (that is to diagnose issues you will work on your writing this semester) so take care with how you write. Proofread to fix grammar errors and streamline your prose for clarity and concision. Submit this as a double-spaced Word document to me by email (not through Canvas) Do this assignment before completing the assigned secondary reading, which we will discuss in class:

Picasso and the Allure of Language, 104-111 A [note that pdf has pages you can skip]

Dore Ashton, from "Picasso and Frenhofer," *A Fable of Modern Art*, 89-95 C

Nathaniel Hawthorne, *The Marble Faun* (1860)

Henry James, "The Madonna of the Future" (1873)

ASSIGNMENT: Develop an original, interesting thesis comparing the way Balzac, Hawthorne, and James used art in their fiction. Write a 4-5 page paper to convince a reader of your thesis making sure to analyze quotations from all three authors.

Unit 2. Ut pictura poesis?

Getty Museum, handout on "ekphrasis"

Stephen Cheeke, "Ekphrasis," *Writing for Art* 11-41

Read as background the Wikipedia article on "Shield of Achilles"

John Keats, "Ode on a Grecian Urn" (1820)

W.T.J. Mitchell, "Ekphrasis and the Other," *Picture Theory*, 151-81

Frank O'Hara, "In Memory of My Feelings" (1956)

Brian Glavey, *The Wallflower Avant-Garde*, 103-30

ASSIGNMENT: Seems like the relationship between visual art and literature as media has a lot to do with sex. Return to the topic of your first paper, and revise it in light of what you've learned about ekphrasis. You can keep the same thesis, strengthening it with

reference to ekphrasis, or craft a new thesis. But work your editing skills to be more concise and clear. This paper is also 4-5 pages.

Unit 3. Movements in art and literature, part 1 (late 19th century).

Impressionism.

Henry James “The Impressionists” (1876), “On Art-Criticism and Whistler” (1879),
The Painter’s Eye, 114-115, 175-77

Oscar Wilde, “Impression du Matin,” “Symphony in Yellow,” from *Poems* (1881)

Henry James “John Singer Sargent” (1893)

Henry James, “The Real Thing” (1892) C

Henry James, “New England, An Autumn Impression,” (1905), *The American Scene*,
1-12

Charles Battell Loomis, “An Attempt to Translate Henry James,” *The Bookman* v. 21
(1905) 464-66

The Pre-Raphaelites

D. G. Rossetti, “Jenny” (1847-1869)

Linda Nochlin, “*Lost and Found: Once More the Fallen Woman*” C

The Arts and Crafts Movement. Clive Wilmer, “Introduction,” *News from Nowhere
and other writings*, ix-xxiv

William Morris, “A Note by William Morris on his Aims in Founding the Kelmscott
Press” (1896), *News from Nowhere and other writings*, 387-90

William Morris, “The Lesser Arts” (1877) in *News from Nowhere and other writings*,
233-54

William Morris, *News from Nowhere* (1890-91)

The Aesthetes.

Oscar Wilde, *The Picture of Dorian Gray* (1891 [published earlier serially])

Oscar Wilde, “The Happy Prince,” from *The Happy Prince and other Tales*, (1888)

MIDTERM PAPER

Unit 4. Movements in Art and Literature, part 2 (early 20th century).

Post-Impressionism in England.

Roger Fry, Post-Impressionism (1911)

Roger Fry, “Modern French Art at the Mansard Gallery” *Athenaeum* 8 August 1919,
723-24

Virginia Woolf, “A Haunted House” and “Blue and Green,” in *Monday or Tuesday*
(1921)

Virginia Woolf, *To the Lighthouse* (1927)

Americans in Paris.

Carl Van Vechten, "A Stein Song" (1946), in *Selected Writings*, xviii-xxv
Gertrude Stein, "Gertrude Stein in Paris, 1903-1907" and "1907-1914" from
The Autobiography of Alice B. Toklas, in *Selected Writings*, 27-64, 81-134
Gertrude Stein "Three Portraits of Painters: Cézanne, Picasso and Matisse" (1912),
in *Selected Writings*, 329-35
Gertrude Stein, "If I Told Him: A Completed Portrait of Picasso" (1923) [listen to
audio file at http://writing.upenn.edu/library/Stein-Gertrude_If-I-Told-Him_1923.html]
Ulla Heselstein, "Learning from Cézanne: Steins Working with and Through
Picturing" in *Picturing*, 150-72
Gertrude Stein, "Objects" from *Tender Buttons*, in *Selected Writings*, 461-76
Wanda Corn and Tirza True Latimer, *Seeing Gertrude Stein*, 302-18, 326-33

Unit 5. Contemporary collaborations – imaginary and otherwise

Monique Truong, *The Book of Salt*
John Berger, "Uses of Photography" and "Means to Live," *Understanding a
Photograph*, 46-54, 108-11 (1991) C [image-google Nick Waplington
Living Room to see the photographs this short essay discusses]
John Berger and Jean Mohr, *Another Way of Telling*, 58- 71, 131-45 [these are the
first 13 images in a series of 150], 278-86
John Berger, excerpt from "Jean Mohr: A Sketch for a Portrait," *Understanding a
Photograph*, 127-28
Jean Mohr, Forward, *Essays in Celebration of John Berger*, xv-xviii
Paul Auster, *Leviathan*, 68-74
Anna Khimasia, "Authorial Turns: Sophie Calle, Paul Auster, and the Quest for
Identity," *Image [&] Narrative* 19 (2007)

FINAL PAPER