



**National Taiwan University of Science and Technology**

**2019 Summer Program**

**ART 210 Art History and Visual Culture**

**Course Outline**

**Term: July 01-August 02,2019**

**Class Hours: TBA (Monday through Friday)**

**Course Code: ART 210**

**Instructor: Raymond Watkins**

**Home Institution: The Pennsylvania State University**

**Office Hours: TBA**

**Email: raymondwatkins@gmail.com**

**Credit: 4**

**Class Hours:** According to the regulations of Minister of Education, R.O.C, 18 class hours could be counted as 1 academic credit in all universities in Taiwan. This course will have 72 class hours, including 40 lecture hours, 10 lecturer office hours, 10-hour TA discussion sessions, 2-hour review sessions, 10-hour extra classes.

**Course Description:**

This course will examine the relationship between cinema, painting and the visual arts. The focus will be on the ways in which cinema borrows on much older, established traditions of painting, exploring the two through such concepts as *mise en scène*, color, lighting practices, framing, and Renaissance perspective. We will also touch on other visual art forms such as sculpture, photography, architecture, television, the comic book, and the video game.

**Course Format and Readings:**

This course will have two essay exams that test basic knowledge of course content. Each student will also spend a good deal of time developing a short critical analysis paper, which will include



developing a project idea, creating a thesis statement and outline, producing a draft, and then revising the final paper based on feedback. The textbook will be supplemented with a number on on-line readings discussing recent scholarship into the relationship between painting and cinema. We will also have film screenings in class, and I will ask you to watch a number of important films in the history of cinema outside of class.

### Goals of the Course

- Provide a foundation in cinema study through an introduction to the terms and approaches used in the field.
- View the visual arts through convergence theory, which examines the arts and technology in the way they borrow from one another.
- View cinema in its interrelationships with other forms of art, focusing on painting, but also turning to comic books and video games.
- Provide practice in constructing a well-developed and well-reasoned argument.
- Achieve heightened understanding of the interrelation and reciprocal influences between visual culture and other areas of culture and society.
- Enhance skills in critical reading, independent research, and the evaluation of arguments in the field of art history and cinema and media studies.
- Enhance skills in writing and the articulation of persuasive arguments based on evidence.
- Develop and refine skills of close observation, careful analysis, and precise articulation in the study and interpretation of visual forms, and textual arguments made about them.
- Enhance critical skills of visual literacy and reading. While all students receive training in verbal language, few receive significant education in the interpretation of visual language. This skill will prove crucial, however, in our media age, which relies increasingly on visual messages and on the interplay of text and image.

### Required Textbooks:

Angela Dalle Vacche, *Cinema and Painting: How Art is Used in Film* (University of Texas Press, 1996).

PDFs supplied on-line.

### Grading & Evaluation:

- *Class Participation* (10%): Regular attendance and participation.
- *Analytical Essay* (40% total): this project will have two parts:



- *Thesis Statement and Outline* (10%). You will submit a one to two sentence summary of your argument (the thesis), followed by a written outline in paragraph form of the texts used, method, argument, and conclusions. Remember to focus your thesis enough for a 6-page paper. At this stage, I am especially interested in the originality of the project, a well-developed and provable thesis statement, the extent of your research, and how well you have read and incorporated secondary materials into the project. The outline should be two pages, typed and double-spaced.
- *Final Analytical Essay* (30%) The final research paper will be a close analysis of one film not screened for class.
- *Midterm Quiz* (20%) an evaluation of your knowledge at mid-point in the semester. For the two exams you will be given multiple choice questions, matching, and essay writing. Identifications are meant to test your analytic knowledge. Multiple choice and matching will test your understanding of concepts and key terms discussed in class. Writing an essay will allow you to put key concepts together and discuss them at length. We will practice example exam questions in class.
- *Final Exam* (30%): Cumulative for the semester, with the same format as the midterm.

**Grading Scale:**

A	94-100	C	74-76
A-	90-93	C-	70-73
B+	87-89	D+	67-69
B	84-86	D	64-66
B-	80-83	D-	60-63
C+	77-79	F	0-59



**Course Schedule:**

**Week I: Cinema in Relation to the Other Arts**

- M Introduction
- T André Bazin, “The Ontology of the Photographic Image” (1945)
- W Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”  
Susan Felleman, “The Work of Art in the Space of its Material Dissolution,” *Real Objects in Unreal Situations: Modern Art in Fiction Film* (Intellect Press, 2014): 1-24.
- Th Jacques Aumont, “The Variable Eye, or the Mobilization of the Gaze” in *The Image in Dispute: Art and Cinema in the Age of Photography*
- F Screening: Hitchcock’s *Vertigo* (1958). Readings from Christine Sprengler, *Hitchcock and Contemporary Art* (Palgrave, 2014).

**Week 2: Painting’s Influence on Cinema**

- M Cinema and the Baroque: Peter Greenaway  
Excerpts from James Tweety, *Moving Pictures, Still Lives: Film, New Media, and the Late Twentieth Century* (2018).
- T Screening: Agnès Varda, *Cleo From 5 to 7*  
James Tweety, “Old Haunts: Commemoration and Mourning in Agnès Varda’s Landscapes,” 217-236.
- W Robert Bresson, *Lancelot du lac* (1978)  
Reading from Raymond Watkins Chapter four, “Bresson and Constructivism”
- Th Discussion of Paper Topics. Practice for Exam #1
- F Midterm Quiz

**Week 3: Painting and Cinema: *Mise en Scène*, Color, Framing Practices**

- M Angela Dalle Vacche, “Andrei Tarkovsky’s *Andrei Rublev*: Cinema as the Restoration of Icon Painting,” 135-160.
- T Angela Dalle Vacche, “Jean-Luc Godard’s *Pierrot le Fou*: Cinema as Collage Against Painting,” 107-134.
- W Angela Dalle Vacche, Michelangelo Antonioni’s *Red Desert*: Painting as Ventriloquism and Color as Movement,” 43-80.

**Thesis Statement and Outline Due**



Th Angela Dalle Vacche, “Vincent Minnelli’s *An American in Paris*: Painting as Psychic Upheaval,” 13-42.

Thesis Statement and Outline due

F Catch-Up Day

#### **Week 4: Cinema and the Comic Book**

M Ian Gordon, Mark Jancovich, and Matthew P. McAllister. “Introduction,” *Film and Comic Books* (University of Mississippi Press, and Pascal Lefèvre, “Incompatible Visual Ontologies? The Problematic Adaptation of Drawn Images,” 1-12.

T Screening: *Ghostworld* (2001): clips from *Persepolis* (2007).

W Michael Cohen, “Dick Tracy in Pursuit of a Comic Book Aesthetic,” 13-36.

Th Rough Draft of Paper Due

F Continue Peer Review Discussion

#### **Week 5: Cinema and the Video Game: Convergence Theory**

M Greg Smith, “What Difference Does a Medium Make?” in *What Media Classes Really Want to Discuss*, p. 117-134.

Henry Jenkins, “Introduction: ‘Worship at the Alter of Convergence’,” *Convergence Culture* (New York: New York University Press, 2006), p. 1-24.

Bolter, *Remediation: Understanding New Media*, 2-19, 64-87

T Screening: *Scott Pilgrim vs. the World* (2010)

W Screening: *The Matrix* (1999)

Article: Richard Hemery, “The Convergence of Videogames and Cinema”

<http://www.studiohem.com/richardhemery/essay-convergenceofvideogamesandcinema.htm>

Th Wrap-Up

Final Paper Due

F Final Exam