

AH 200 001 Special Topics: The Artist in Film

Dr. Elliott King

COB 214

Mondays, 4:30-7:05pm

Outline

Artists with turbulent lives have often captured the popular imagination. Typically, novels, plays, and films about such artists perpetuate myths of tormented souls overcoming hardships, enduring romantic catastrophes, and struggling with their creative genius; usually, however, the reality is quite different, as an artist's path is one of developing talent, hard work and persistence. This class will explore the lives and works of several famous artists including Michelangelo, Vermeer, Van Gogh, Toulouse-Lautrec, Dalí, Pollock, Warhol, and others. We will evaluate the myths and the realities of their lives by comparing their art to films and documentaries that have been made about them.

Required:

Access to Netflix or a video distributor of your choice (*=streaming video available on Netflix)
Access to NT Account to access readings in inbox

Important Dates:

September 27: Quiz 1
September 27: Topics for film scenario due
October 4: No class
October 25: Initial bibliography due
November 1: Quiz 2
November 15: Film proposals and revised bibliographies due
November 29: Quiz 3
December 6: Scene scripts due

Week 1

8.23 – Introduction – The High Italian Renaissance: Michelangelo

Read for next week	Watch for next week	In-Class
Walker: 1-19; 48-57	* <i>The Agony and the Ecstasy</i> (1965)	

Week 2

8.30 –Northern Baroque: Johannes Vermeer & Rembrandt

Read for 9.13	Watch for 9.13	In-Class
	<i>Girl with a Pearl Earring</i> (2003)	<i>Caravaggio</i>

Week 3

9.6 – Labor Day (No class)

Week 4

9.13 – 18th Century: Francesco Goya

Read for next week	Watch for next week	In-Class
	<i>Goya's Ghosts</i> (2006)	

Week 5

9.20 – Post-Impressionism: Toulouse-Lautrec

Read for next week	Watch for next week	In-Class
Walker: 29-40	<i>Moulin Rouge</i> (1952)	
Quiz 1; Topics Due		

Week 6

9.27 –Post-Impressionism, continued: Vincent Van Gogh

Read for 10.11	Watch for 10.11	In-Class
Walker: 40-48	<i>Van Gogh</i> (1992)	
	<i>Vincent and Theo</i> (1990)	
	<i>Lust for Life</i> (1956)	
Quiz 1; Topics Due		

Week 7

10.4 – No class

Week 8

10.11 – Late 19th Century Sculpture and Painting

Read for next week	Watch for next week	In-Class
Walker: 78-89	<i>Camille Claudel</i> (1989)	
Quiz 1; Topics Due		

Week 9

10.18 – Symbolism

Read for next week	Watch for next week	In-Class
	* <i>Klimt</i> (2006)	
	<i>Bride of the Wind</i> (2001)	
Quiz 1; Topics Due		

Week 10

10.25 – 20th Century Art: Surrealism

Read for next week	Watch for next week	In-Class
Elliott King, "Art and Anti-Art", pp. 13-16; "Un Chien Andalou", pp. 17-27, in <i>Dalí, Surrealism and Cinema</i> (2007).	* <i>Little Ashes</i> (2008)	
	<i>Frida</i> (2003)	
Initial bibliography due		

Week 11

11.1 – Quiz; Abstract Expressionism

Read for next week	Watch for next week	In-Class
	*Pollock (2000)	
Quiz 2		

Week 12

11.8 – 20th Century Art After WWII: Picasso & Francis Bacon

Read for next week	Watch for next week	In-Class
	*Love is the Devil (1998)	Surviving Picasso in class (1997)

Week 13

11.15 – Pop Art: Andy Warhol

Read for next week	Watch for next week	In-Class
	I Shot Andy Warhol (1998)	
Film proposals and revised bibliographies due		

Week 14

11.22 –Pop Art: Andy Warhol

Read for next week	Watch for next week	In-Class
	Factory Girl (2006)	Superstar: The Life and Times of Andy Warhol

Week 15

11.29 – Art in the 1980s

Read for next week	Watch for next week	In-Class
	Basquiat (1997)	
Quiz 3		

Week 16

12.6 –Loose ends; screen scripts due

Screen Scripts Due

Week 17

N/A

Requirements

Required books:

There is no required textbook for this course. *However, you must arrange:*

Access to Netflix or a video distributor of your choice

Access to NT Account to access readings in inbox

Class Meetings:

The class meets Mondays, 4:30pm – 7:05pm in COB 214.

Policies:

Readings:

Please complete all required readings for each day prior to class. You are responsible for viewing the week's film(s) and coming to class prepared.

Attendance and make-up work:

Punctual attendance of class is mandatory, and repeated tardiness will affect your final grade. You *must* have a valid excuse to miss class (a valid excuse includes documented illness or personal emergency). If you must miss class, *you are responsible for informing me beforehand*. Excused absences for matters other than illness need to be cleared with me – in person, by phone, or by e-mail – two days before the date in-question. In the event of illness, a doctor's note may be required for the absence to be excused.

Unexcused absences occur when you do not notify me that you must miss class. Unexcused absences will result in penalization of your grade.

If you have an unexcused absence on a quiz day, you cannot make up that quiz. If you have a special circumstance or illness that requires you to miss a quiz, please see me as soon as possible to make special arrangements; if you miss a quiz for health reasons, a doctor's note or other documentation may be required. In most circumstances quizzes cannot be made up (except in

extraordinary circumstances at my discretion), however *I will drop the lowest of your four quiz grades.*

Academic Integrity:

Upholding academic integrity is a very serious issue. You are expected to be familiar with the Honor Code, to follow it, and to work to achieve the community of trust and the atmosphere of intellectual integrity that it aims to create. Using sources without documentation – including borrowing work and ideas from fellow students without citation – is intellectual theft. Not only is this a violation of the UCCS Academic Honor Code, but, more globally, intellectual theft encourages a distrustful academic environment that readily impairs the progression of the intellectual discourse.

You must always cite information that is not considered common knowledge, regardless of whether you quote directly from a source or paraphrase. Although this is most directly applicable to research papers, it is important to credit your sources on all assignments. Plagiarized work receives a grade of "0".

ADA Questions:

If you have a disability and require accommodations for this course, please speak with me as soon as possible so that your learning needs will be appropriately met. Students with disabilities should turn in their disability verification letters within the first two weeks of class. For further information, contact Disability Services, Main Hall 105, 255-3354. For more information, see the [Disability Services page: http://www.uccs.edu/~dservice/](http://www.uccs.edu/~dservice/)

Military:

If you are a military student with the potential of being called to military service and/or training during the course of the semester, you are encouraged to contact me no later than the first week of class to discuss the class attendance policy. Please see the Military Students website for more information: <http://www.uccs.edu/~military/>.

Grading:

You will receive one grade for the course based on the following criteria: Weekly film analyses (30%); quizzes (25%); film proposal & revised bibliography (20%); scene script (25%)

Each of these is assessed on the following criteria:

Weekly Film Analyses (30%)

Each week, you are required to type a one-page paper investigating the veracity of an element of your choice taken from that week's film selection. In the event that more than one film has been assigned that week, you are required only to concentrate on one issue or question from one of the films.

Quizzes (25%)

Quizzes will consist of image identifications, factual questions, and/or short answer questions based on material from lectures and pertinent films. For image identifications, you should be able to identify a work's artist, title, and year of execution in addition to any other pertinent information. Images will be viewable as a Powerpoint located in my NT outbox.

Please note that quizzes cannot be made up except in extraordinary circumstances (at my discretion). However, *I will drop the lowest of your four quiz grades*. If you are satisfied with your first three quiz grades, you are not required to sit for a fourth quiz. There is no cumulative final for this class.

Film Proposal & Revised Bibliography (20%) and Scene Script (25%)

Students will research an artist of their choice. Based on your research, you will envision a film about your artist, write a film proposal (4-6 pages), and a scene for your film (10-12 pages). Students will work closely with the professor to gather appropriate reading material for the research and design of these two related papers. Details of these assignments will be discussed further in class.

NOTE: Give yourself twice as much time as you think you need for research and writing.

Class participation

Class participation is based on individual performance in class discussions and other contributions, including arranging auxiliary meetings with me outside class, if applicable. Although there is no set participation grade, I will take participation, effort and improvement into account during final grading, especially for those whose final letter grade is on the "borderline".

Grading standard:

A range: Excellent. "A" work is exceptional. It achieves a very high degree of originality and insight and shows intellectual sophistication and mastery of the course material. "A" papers take into account required readings and may include additional materials as well. They are technically perfect and written with elegance and style.

Lower "A" range work demonstrates that the student is capable of independent, creative, and critical thought, can synthesize their knowledge well, and can produce a finely wrought product. This level of work contains significant insights and ideas deriving from the student's own research and understanding of the course materials. In addition to the "B" qualities listed below, an "A-" paper is also very well written.

B range: Very good. "B" work indicates the student demonstrates sound knowledge of all the facts and information given concerning the object or issue in question. "B" projects will show the student thinking clearly and with rigor about issues and ideas. The student also has the ability to articulate his or her knowledge in the form of a clearly written essay.

Upper and lower ends of this range will indicate, for the former, a higher degree of performance, or, for the latter, a corresponding loss of clarity, insight, sophistication, and/or writing ability.

C range: Adequate. "C" work demonstrates the student's basic understanding of the material, with some mistakes or gaps in knowledge of relatively minor import. There may be flaws in written ability or expression (e.g. lack of coherence and organization, spelling and word choice issues, and inability to clearly express ideas or opinions) which detract from the student's ability to demonstrate his or her knowledge.

D range: Poor. "D" work displays meager comprehension of the basic course material and major gaps and flaws in the amount and quality of the student's knowledge. "D" papers and exams have serious flaws in factual information or written expression.

F: Failure. Failing work shows no knowledge or that the student cannot pull together the few things he or she does know into any synthetic understanding of the material of the class. "F" work will have serious flaws in writing, grammar, spelling, and structure.

How you can reach me:

In addition to office hours (TBA), I am usually available directly before or after class. If you feel lost or have any questions at all about the course, please email me at XXX; I check my email obsessively and will respond as quickly as possible. You may also contact me on my personal mobile phone: XXX.XXX.XXXX.

Remember that I am here to help you, and as I am available by phone and email, there is no good reason not to be able to get in touch with me. *Please ask for help anytime!* **The only truly bad question is the one you don't ask!**

VIDEOS and DVDs (selection):

Michelangelo

Agony and the Ecstasy (Carol Reed, director) 1965

Michelangelo: Artist and Man 1994 (A&E)

Caravaggio

Caravaggio (Derek Jarman, director) 1987

Rembrandt

Rembrandt (Alexander Korda, director) 1936,

Incognito (John Badham, Director), 1998

Rembrandt's J'Accuse (Peter Greenaway, director), 2008

Johannes Vermeer

Girl with a Pearl Earring (Peter Webber, director), 2003

Artemisia Gentileschi

Artemisia (an Agnès Merlet film), 1997

Francisco Goya

Goya in Bordeaux (Carlos Suara, director), 2000

Goya's Ghosts (Milos Forman, director), 2006

Vincent Van Gogh

Lust for Life (Vincente Minnelli, director) 1956

Vincent and Theo (Robert Altman, director), 1998

Vincent: Life and Death (Paul Cox, director), 1990

Paul Gauguin

Wolf at the Door (Henning Carlsen, director), 1987

Henri de Toulouse-Lautrec

Moulin Rouge (John Huston, director), 1954

An American in Paris (Vincente Minnelli, director), 1951

Moulin Rouge! with Nicole Kidman and Ewan McGregor (Baz Luhrmann, director), 2001

Alma Mahler, Gustav Klimt, Walter Gropius and Oskar Kokoschka

Bride of the Wind (Bruce Beresford, director), 2001

Klimt, (Raúl Ruiz, director), with John Malkovich, 2006

Camille Claudel

Camille Claudel (Bruno Nuytten, director), 1989

Pablo Picasso

Surviving Picasso (Merchant Ivory/Wolper production), 1997

Guernica, (DOM Multimedia) 1998

Mystère Picasso (Henri-Georges Cluzout)

Picasso: The Man and his Work, parts 1 & 2, (written by Edward Quinn), 1986

The Sculptor, (Roland Penrose, director), 1968

Salvador Dalí

Little Ashes (Paul Morrison), 2008

Frida Kahlo

Frida, (Paul Leduc, director), 1984

Frida, Salma Hayek (Julie Taymor, director), 2003

Jackson Pollock

Pollock (Ed Harris, director), 2000

Francis Bacon

Love is the Devil (John Maybury, director), 1998

Andy Warhol

Superstar: The Life and Times of Andy Warhol

I Shot Andy Warhol, (Mary Harron, director), 1998

Factory Girl (George Hickenlooper, director), 2006

Diane Arbus

Fur: An Imaginary Portrait of Diane Arbus (Steven Shainberg, director), 2006

Jean-Michel Basquiat

Basquiat, (Julian Schnabel, director), 1997