

From Point of View to Perspective

Professor Elisabeth Camp

Office: 106 Somerset, Room 514

Office Hours: Mondays 1-2:30

Email: elisabeth.camp@rutgers.edu

Course Description

In everyday life and in theoretical discussions, we often talk about perspectives as open-ended modes of interpretation. In art specifically, we are often interested in how artworks express perspectives. But the relevant notion of 'perspective' must be highly abstract if it is to cover the sorts of uses we put it to, including diverse perspectives on topics like war, modernity, female bodies, and the nature of truth.

In this course we'll attempt to get a firmer grip on what a perspective is, how perspectives are expressed and embodied in art, and how they are put to aesthetic use through style. We'll begin with literal spatio-temporal point of view in photographs, work through pictures to literary fiction, and then explore some multi-modal media: dance, film, games, comics and music. Readings will be drawn from analytic aesthetics, art history, and literary and film theory.

Readings

All readings will be posted on Sakai, except for Scott McLeod's *Understanding Comics*, which you should buy. Items in *italics* are supplementary and optional. (I can't guarantee I will have read all of them, though I hope to.) The listed readings are very much subject to revision – send me your suggestions, and stay tuned for updates.

Course Requirements

- Weekly readings; attendance; and active, sustained participation – even for auditors.
- Weekly *brief* blog posts – even for auditors.
- For non-research option: a 'squib', 2,500-4,000 words plus c. 3-sentence abstract, focusing on ONE claim from an assigned reading; identifying, explaining and critically evaluating the primary argument for that claim.
- For research option: a substantive paper, 6,000-10,000 words plus abstract. Registered students will present short talks of their papers at an end-of-semester mini-conference.

All squibs and papers should be submitted to me electronically, in .pdf format, via email.

Everyone, including auditors, should make a brief (*max* 1 para) contribution to the week's forum on Sakai by **Sunday at noon**. This can be an exegetical or a substantive question, or a comment on someone else's comments. I will post something on Friday to get things started.

We will be covering a lot of diverse material here, and no one can be expert in all of it. For this course in particular, the readings should be considered resources for inciting a productive interdisciplinary conversation in class. To have that conversation, it is imperative that you do the reading, actively and in advance; that you engage respectfully and reflectively with each others' questions and ideas; and that you use electronic devices in class only for class purposes.

One important aspect of professional conduct is crediting others for their ideas and assistance. You should know and abide by RU's policy on academic integrity: academicintegrity.rutgers.edu/

Another aspect of becoming a professional academic is learning to balance your professional obligations with your responsibility to take care of yourself as a person. It is not always obvious or easy how to do this; some campus resources are CAPS (rhscaps.rutgers.edu) and Scarlet Listeners (scarletlisteners.com). If you need accommodations for the class because of a learning disability or another reason, please have the Office of Disability Services (ods.rutgers.edu) get in touch with me.

Schedule of Topics and Readings

- M 9/9** **Varieties of Meaning: Semantics and Pragmatics; Iconic and Discursive Representation**
Paul Grice: "Meaning," "Logic and Conversation"
John Haugeland, "Representational Genera"
- M 9/16** **Expression and Perspective**
 Jenifer Robinson: "Expression and Expressiveness"
 Elisabeth Camp: "Perspectival Aptness, Agency and Amelioration" (draft)
Louis Mink: "History and Fiction as Modes of Comprehension"
Peter Strawson: "Imagination and Perception"
Elisabeth Camp: "Perspectives and Frames in Pursuit of Ultimate Understanding"
"Imaginative Frames in Scientific Inquiry"
Richard Wollheim: "Correspondence, Projective Properties and Expression in the Arts"
Paul Noordhof: "Expressive Perception as Projective Imagining"
Mitchell Green: "Expressing, Showing and Representing"
- M 9/23** **Photography**
 Errol Morris: "Which Came First, the Chicken or the Egg?"
 Dominic McIver Lopes: "The Aesthetics of Photographic Transparency"
Kendall Walton: "Transparent Pictures: On the Nature of Photographic Realism"
Zeynep Devrim Gürsel: "A Picture of Health: The Search for a Genre to Visualize Care in Late Ottoman Istanbul"
Susan Sontag: "The Heroism of Vision"
- M 9/30** **Pictures**
 Gabriel Greenberg: "The Geometry of Pictorial Representation," esp. §§1-4
 Joel Snyder: "Picturing Vision"
John Willats: "Projection Systems"
Margaret Hagen: "Station Point Options"
David Wooton: "The Mathematization of the World", esp. §§1-4
E. J. Green and Susanna Schellenberg: "Spatial Perception: The Perspectival Aspect of Perception"
Ernst Gombrich: "Illusion and Art"
Gregory Currie: "Pictures and Their Surfaces"
Dominic McIver Lopes: "Pictures, Styles, and Purposes"
- M 10/7** **Portraits and Portrayal**
 Michel Foucault: "Las Meninas"
 Anne Hollander: "Mirrors"
Michael Baxendall: "The Period Eye"
Svetlana Alpers: The Art of Describing, ch. 2 & 3
Kendall Walton: "Points of View in Narrative and Depictive Representation"
Bence Nanay: "Narrative Pictures"
Catharine Abell: "Pictorial Implicature"
- M 10/14** **Pictorial Metaphor**
 Charles Forceville: "Pictorial metaphor in advertisements and billboards"
 Richard Wollheim: "Painting, Metaphor, and the Body"

Noël Carroll: *"Visual metaphor"*
 Gregory Currie: *"The Irony in Pictures"*

M 10/21

Narrative in Fiction

Elisabeth Camp: *"Perspectives in Imaginative Engagement with Fiction"*
 Gregory Currie: *"Narration, Imitation and Point of View"*

Peter Goldie: *"Narrative, Emotion, and Perspective"*
 Shen-yi Liao: *"Imaginative Resistance, Narrative Engagement, Genre"*
 Gregory Currie: *Narratives and Narrators, chs. 5 & 7*
 Richard Moran: *"The Expression of Feeling in Imagination"*
 Martha Nussbaum: *"'Finely Aware and Richly Responsible': Literature and the Moral Imagination"*
 David Velleman: *"Narrative Explanation"*

M 10/28

Poetic Style

Jenefer Robinson: *"Style and Personality in the Literary Work"*
 Cleanth Brooks: *"The Heresy of Paraphrase"*

Richard Wollheim: *"Pictorial Style: Two Views"*
 Nick Riggle: *"Personal Style and Artistic Style"*
 Peter Lamarque: *"Poetry and Abstract Thought"*
 Nevin Mayer: *"The Evocation of Perspective Diagrams in Wallace Stevens's 'To an Old Philosopher in Rome'"*
 Wallace Stevens: *"To an Old Philosopher in Rome," "The Snow Man," "13 Ways of Looking at a Blackbird," "The Man at the Dump"*

M 11/4

Dance

Henrietta Bannerman: *"Visible Symbols: Dance and Its Modes of Representation"*
 Einav Katan-Schmid: *"Dancing Metaphors"*

Richard Shusterman: *"Somatic Style"*
 Aili Bresnahan: *"Perceiving Live Improvisation in the Performing Arts"*
 Noël Carroll: *"Expression, Music and Dance"*
 Michele Merritt: *"Thinking-Is-Moving: Dance, Agency, and a Radically Enactive Mind"*
 David Carr: *"Meaning in Dance"*

Optional: Lunch with Sondra Horton Fraleigh, **1 PM**

M 11/11

Documentary Film (guest participant: Zeynep Devrim Gürsel)

Bill Nichols: *"The Voice of Documentary"*
 Gregory Currie: *"Visible traces: Documentary and the Content of Photographs"*

Patricia Aufderheide: *Documentary Film: A Very Short Introduction*
 Murray Smith: *"Double Trouble: On Film, Fiction, and Narrative"*
 NYT Op-Docs: *Errol Morris: "El Wingador," "The Umbrella Man"*

M 11/18

Fiction Film

Murray Smith: *"Experience and Explanation in the Cinema"*
 Robert Hopkins: *"Sculpting in Time: Temporally Inflected Experience in Cinema"*
 Tim Smith et al: *"A Window on Reality: Perceiving Edited Moving Images"*
 Gregory Currie: *"Visually Attending to Fictional Things"*
 Robert Hopkins: *"Moving because Pictures? Illusion and the Emotional Power of Film"*

- M 11/25** **Games** (guest virtual participant: Thi Nguyen)
 Thi Nguyen: *Games: Agency as Art*, chs. 1 & 4
Grant Tavinor: "On Virtual Transparency"
Craig Bourne And Emily Caddick Bourne: "Players, Characters, and the Gamer's Dilemma"
- M 12/2** **Comics**
 Scott McCleod: *Understanding Comics*, chs. 2-5
 Greg Smith: "Comics in the Intersecting Histories of the Window, the Frame, and the Panel"
Will Eisner: Comics and Sequential Art, ch. 4
Roy Cook: "Why Comics are Not Films"
Karin Kukkonen: "Space, Time, and Causality in Graphic Narratives: An Embodied Approach"
Neil Cohn: "Visual Narrative Structure"; "In Defense of a 'Grammar' in the Visual Language of Comics"
- M 12/9** **Music** (guest participant: Dmitri Tymoczko)
 Jenefer Robinson and Gregory Karl: "Shostakovich's Tenth Symphony and the Musical Expression of Cognitively Complex Emotions"
 Kathleen Higgins: "The Cognitive And Appreciative Import Of Musical Universals"

Jenefer Robinson: "Can Music Function as a Metaphor of Emotional Life?"
Jerrold Levinson: "Sound, Gesture, Spatial Imagination and the Expression of Emotion in Music," "Music as Narrative and Music as Drama"
Jay Miller: "What Makes Heavy Metal Heavy?"
Zed Adams: "Surface Noise"
Derek Matravers: "The Experience of Emotion in Music"
Mark DeBellis: "The Representational Content of Musical Experience"
Philip Alperson: "Music as Time and Music as the Art of Time"
Philippe Schlenker: "Prolegomena to Music Semantics"
- Th 12/11** **Mini-Conference**
- Th 1/16** **Long paper due**