

107-240 World Screen: Aesthetics and Politics

Credit Points:	12.500
Level:	Undergraduate
Dates & Locations:	This subject is not offered in 2008.
Time Commitment:	Contact Hours: A 2 hour screening per week, 1 hour lecture per week and 1 hour tutorial per week Total Time Commitment: Not available
Prerequisites:	50 points of first year level study.
Corequisites:	None
Recommended Background Knowledge:	None
Non Allowed Subjects:	None
Core Participation Requirements:	<p><p>For the purposes of considering request for Reasonable Adjustments under the Disability Standards for Education (Cwth 2005), and Student Support and Engagement Policy, academic requirements for this subject are articulated in the Subject Overview, Learning Outcomes, Assessment and Generic Skills sections of this entry.</p> <p><p>It is University policy to take all reasonable steps to minimise the impact of disability upon academic study, and reasonable adjustments will be made to enhance a student's participation in the University's programs. Students who feel their disability may impact on meeting the requirements of this subject are encouraged to discuss this matter with a Faculty Student Adviser and Student Equity and Disability Support: http://services.unimelb.edu.au/disability</p></p> </p>
Coordinator:	Dr Felicity Colman
Subject Overview:	<p>This subject explores contemporary screen aesthetics and politics. Students are given key conceptual tools with which to learn to utilise, and articulate the range of positions of communication of aesthetic and political movements of world cinemas of the 21st century. This subject introduces students to the aesthetic positions of specific screen productions and theories including examples from South-Central Asian Critical Aesthetics, Asian-Pacific, Contemporary Japanese, Western European, Scandinavian, South and North American industries. Specific directors works might include Jim Jarmusch and Gus Van Sant. Students will engage with the contemporary critical cinematographic concepts including those of Theodor Adorno, Giorgio Agamben, Alain Badiou, Homi Bhabha, Stanley Cavell, Gilles Deleuze, Jacques Derrida, Michel Foucault, Sarah Kofman, Julia Kristeva, Emmanuel Lavinias, Jean-Francois Lyotard, Maurice Merleau-Ponty, Jean-Luc Nancy, Jacques Ranciere, Gayatri Chakravorty Spivak, Paul Virilio, Slavoj Zizek. On completion of the subject students should be able to articulate a range of aesthetic connections and positions, and have a focused knowledge of a specific set of cinematic and cultural theory with which to negotiate world screen conditions.</p>
Assessment:	4000 words total, comprising of a 1000 word case study and presentation 25% (commencing at the beginning of the semester and due at the end of semester), and a 3000 word research essay 75% (due at the end of semester). Assessment submitted late without an approved formal extension will be penalised at 2% per day. Students who fail to submit up to 2-weeks after the final due date without a formal extension and/or special consideration will receive a fail grade for the piece of assessment.
Prescribed Texts:	Prescribed Texts:A subject reader will be available from the Bookroom at the beginning of semester
Breadth Options:	This subject is not available as a breadth subject.
Fees Information:	Subject EFTSL, Level, Discipline & Census Date, http://enrolment.unimelb.edu.au/fees
Generic Skills:	# Students who complete this subject should be able to recognize and explain a range of critical cinematographic theory.

	# This subject demonstrates to students the uses of critical theory in relation to world cinemas.
Related Course(s):	Bachelor of Arts Bachelor of Arts(Media and Communications) Diploma in Arts (Cinema Studies) Diploma in Arts (Cultural Studies) Graduate Certificate in Arts (Cinema Studies) Graduate Diploma in Arts (Cinema Studies)