

## SCRN40006 Film, Art and Exhibition

<b>Credit Points:</b>	12.5
<b>Level:</b>	4 (Undergraduate)
<b>Dates &amp; Locations:</b>	2015, Parkville This subject commences in the following study period/s: Semester 2, Parkville - Taught on campus.
<b>Time Commitment:</b>	Contact Hours: 4 Total Time Commitment: Total expected time commitment across the semester is 170 hours, including class time
<b>Prerequisites:</b>	Admission to the postgraduate diploma in screen studies or fourth year honours in Screen and Cultural Studies, Master of Arts and Cultural Management (Moving Image).
<b>Corequisites:</b>	None
<b>Recommended Background Knowledge:</b>	None
<b>Non Allowed Subjects:</b>	Students who have previously completed 107-440 Hitchcock, Film and Art are not eligible to enrol in this subject.
<b>Core Participation Requirements:</b>	For the purposes of considering request for Reasonable Adjustments under the disability Standards for Education (Cwth 2005), and Students Experiencing Academic Disadvantage Policy, academic requirements for this subject are articulated in the Subject Description, Subject Objectives, Generic Skills and Assessment Requirements of this entry. The University is dedicated to provide support to those with special requirements. Further details on the disability support scheme can be found at the Disability Liaison Unit website: <a href="http://www.services.unimelb.edu.au/disability/">http://www.services.unimelb.edu.au/disability/</a>
<b>Coordinator:</b>	Dr Wendy Haslem
<b>Contact:</b>	Wendy Haslem <a href="mailto:whaslem@unimelb.edu.au">whaslem@unimelb.edu.au</a> ( <a href="mailto:whaslem@unimelb.edu.au">mailto:whaslem@unimelb.edu.au</a> )
<b>Subject Overview:</b>	This subject explores the connections between the evolution of exhibition practices of still and moving images, focusing on the work of Alfred Hitchcock as a case study. Hitchcock's films have been influenced by artists such as Sickert, Klee, Margritte, de Chirico and Dali and have also exerted a powerful influence on contemporary artists and filmmakers such as Stan Douglas, Douglas Gordon, Cindy Sherman and Chris Marker. Recently, a number of international exhibitions have documented the receptiveness of Hitchcock's films to the literary and visual arts of his time - from Pre-Raphaelite and Symbolist paintings to the writings of Edgar Allen Poe, German expressionism, surrealism and modernism. This subject seeks to establish Hitchcock's place in art history as well as within the film canon and to contextualise the Hitchcockian oeuvre both historically and aesthetically. It also explores the roles of film and art in the history of modernity. It interrogates the practice of exhibition - from silent film, through to developments with 3D and wide screen technologies (Vista Vision), to the remediation of Hitchcock's images in new media and popular culture.
<b>Learning Outcomes:</b>	Students who complete this subject will: <ul style="list-style-type: none"> <li># develop a detailed understanding of visual cultures and the way in which a popular art form such as film can encompass, and inspire, other artistic movements and art forms such as literature, painting, photography and video installations;</li> <li># create an understanding of the development of exhibition for still and moving images and an appreciation of the aesthetic elements of the Hitchcockian oeuvre;</li> <li># explore and critically evaluate the part played by the cinema in history of modernity and the former's receptiveness to the visual arts of the time; and</li> </ul>

	# explore the way in which issues of gender, ethnicity and sexuality have shaped Hitchcock's oeuvre.
<b>Assessment:</b>	A class presentation and hardcopy submitted one week after the presentation totalling 1500 words 30% (due during semester), and a research essay of 3500 words 70% (due in the examination period). Students are required to attend a minimum of 80% (or 10 out of 12) classes in order to qualify to have their written work assessed. Any student who fails to meet this hurdle without valid reason will not be eligible to pass the subject. All required written work must be submitted in order to pass the subject. Essays submitted after the due date without an extension will be penalised 2% per day. Essays submitted after two weeks of the assessment due date without a formally approved application for special consideration or an extension will only be marked on a pass/fail basis if accepted.
<b>Prescribed Texts:</b>	A subject reader will be available.
<b>Breadth Options:</b>	This subject is not available as a breadth subject.
<b>Fees Information:</b>	Subject EFTSL, Level, Discipline & Census Date, <a href="http://enrolment.unimelb.edu.au/fees">http://enrolment.unimelb.edu.au/fees</a>
<b>Generic Skills:</b>	Students who successfully complete this subject will: <ul style="list-style-type: none"> <li># be skilled in research;</li> <li># possess advanced skills of critical thinking and analysis;</li> <li># possess an ability to communicate knowledge intelligibly, economically and effectively; and</li> <li># have an understanding of social, ethical and cultural context.</li> </ul>
<b>Related Majors/Minors/Specialisations:</b>	100 Point Master of Art Curatorship 150 Point Master of Art Curatorship 150 Point Moving Image 200 Point Master of Art Curatorship 200 Point Moving Image Screen Studies Screen Studies Screen Studies Screen Studies Screen Studies Screen and Cultural Studies