

## **Museum Studies 255-2: Museums in Film, January Term**

Professor Doug Kendall

Monday, Tuesday, Thursday, Friday, 1:00-3:30, Yager Museum Classroom (YAG 115)

### **Student Support Hours**

Yager Museum Offices

Tuesday & Thursday: 10-11 am; Wednesday 1:00-2:00; and By Appointment

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Link to academic deadlines: <https://www.hartwick.edu/academics/student-resources/academic-deadlines-important-dates-2024-2025/>

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**Course Description:** Museums have featured on film - comedies, dramas and documentaries - in both starring roles and bit parts, from the dawn of cinema to the present. In this course, we will explore the way filmmakers have presented museums and the ways in which films both reflect and help define the place of museums in societies around the world.

**What is *Museums in Film* about?** After completing this course, you will be able to recognize the ways in which museums, museum visitors, and museum staff are portrayed in cinema, and how films both shape and reflect popular conceptions about museums.

### **Learning Outcomes:**

1. Understand the role of museums in society as portrayed in films. (GEO2, GEO 4)
2. Be able to analyze visual and written presentations of museums in popular culture: identifying common themes, varied narratives, political and cultural issues raised in movies involving museums. (GEO2, GEO 4)
3. Be able to analyze and synthesize primary and secondary source evidence.
4. Communicate effectively in written and spoken English.

### **Outcome Assessment:**

1. Quizzes will be used to assess students' understanding of film portrayals of museums and the socio-cultural issues raised in these films.
2. Essays, class discussion, and response papers will be used to assess students' abilities to analyze primary and secondary source material covered in the course, as well as students' communication abilities.

## **Texts and Other Instructional Materials:**

Most readings for the course will be posted on the course D2L page, as will written assignments and quizzes.

**Attendance** in this class is mandatory, since classroom discussion is part of the course grade (see above). Students are responsible for regular class attendance. Accepted absences are documented illnesses or a death in the family. If you must miss a class and it does not fall into one of these categories, please try to notify the instructors **prior** to missing the class. Students who have missed a class for any reason will be expected to find out what has been missed and are responsible for all work missed. While even one unexcused absence can affect your grade, three or more unexcused absences will seriously endanger your successful completion of the class.

**Grading Evaluation:** Success in this class will depend on full, informed participation—that is, **attendance and discussion will be evaluated with the same consideration as given to written work**. You must complete the assigned reading for each date prior to class. To encourage thoughtful responses to film, I will be collecting response journals via D2L.

Attendance:	5%
Discussion and professionalism:	10%
Reading Responses:	10%
Quizzes (Short Answer or Multiple-Choice, on D2L):	25%
Movie Reviews:	25%
Final Paper:	25%

**Academic Accommodations:** Hartwick College is committed to the creation of an inclusive and safe learning environment for all students, and welcomes students with disabilities into all the College's educational programs. The AccessAbility Services Office is responsible for the determination of appropriate modifications for students who encounter barriers due to a disability. If a student with a disability wishes to request academic accommodations, they should contact Lara Sanford, Director of AccessAbility Services and Academic Inclusivity.

To serve you best, requests should be made as early as possible. Please let me know if you have questions or need assistance. **I am committed to creating a course that is inclusive in its design**. If you encounter barriers, please let me know immediately so that we can determine if there is a design adjustment that can be made or if an accommodation might be needed to overcome the limitations of the design. I am always happy to consider creative solutions provided they do not compromise the intent of the assessment or learning activity.

**Inclement Weather Plans:** Should a regular class meeting not be possible due to inclement weather, class may be held virtually using Zoom. I will let you know as early as possible if we will be holding class via Zoom and will provide you with a Zoom link at that time.

### **College Policies to Know**

Follow the links below to be sure you are familiar with policies that all of us at Hartwick should know and abide by:

- **Academic Honesty:** <https://www.hartwick.edu/academics/student-services/academic-affairs/academic-policies/>
- **Title IX/Sexual Misconduct:** <https://www.hartwick.edu/about-us/employment/human-resources/title-ix/>
- **Counseling:** <https://www.hartwick.edu/campus-life/health-wellness/counseling-center/>

# Sample Schedule

Thursday: Introduction to the Course

**Lecture/Discussion:** An Overview of Museums in Films & Television

Friday: **Lecture/Discussion:**

- Natural History Museums/Working in Museums
- Controversies at the American Museum of Natural History
  - **Read:** George A. Dorsey, "The Anthropological Exhibits at the "American Museum of Natural History" (1907) in Museum Origins, pp. 225-230;
  - Jasmine Liu, "[American Museum of Natural History Workers Vote to Unionize](#)," *Hyperallergic*, 25 May 2022;
  - Hakim Bishara, "[140+ Artists and Scholars Call on NYC to Reverse Relocation of Roosevelt Statue to North Dakota](#)," *Hyperallergic*, 22 Feb 2022;
  - Dereck Stafford Mangus, "[Can an Exhibition Selected by Museum Guards Address Inequality at Museums?](#)," *Hyperallergic*, 1 Feb 2022.

Monday: **Film:** Night at the Museum, Dir. Shawn Levy (2006)

Tuesday: **Discussion:** Levy, Night at the Museum \_\_\_\_\_

- **Lecture:** Museums as Spaces for Social Interaction
  - **Read:** Linda Wasmer Andrews, "[Museums as Healing Places](#)," *Psychology Today*, 22 Dec 2010;
  - Tim Deakin, "[How The Metropolitan Museum of Art Used Conversation to Reduce Social Isolation](#)," *MuseumNext.com*, 31 Aug 2022;
  - Rebecca Carlson, "[Are Museums Good for Your Mental Health?](#)" *MuseumNext.com*, 4 Aug 2022;
  - Tim Deakin, "[Wellbeing with Vincent](#)," *MuseumNext.com*, 2 Sep 2022;
  - Nina Simon, *The Participatory Museum* (2010), Chapter 3: "[From Me to We](#)."

Thursday: **Film:** Museum Hours, Dir. Jem Cohen (2012)  
*Review of Night at the Museum due*

Friday: **Discussion:** Cohen, Museum Hours

- **Lecture:** Museums and the Holocaust
  - **Watch (in class):** Excerpts from The Rape of Europa & The Monuments Men
  - **Read:** Karen D. Daly, "Restitution of Portrait of Jean D'Albon: Conclusion of a 60-Year Search," in Vitalizing Memory, pp. 67-73;

- Lynn H. Nicholas, The Rape of Europa, Chapters I, V, and VIII (pp. 3-25, 115-151, 203-227)

Monday: Film: The Woman in Gold, Dir. Simon Curtis (2015)

*Quiz 1 due.*

Tuesday: **Discussion:** Curtis, The Woman in Gold

- **Lecture:** Museum Audiences – Then and Now
- **Read:** Erwin H. Barbour, “Museums and the People” (1912) in Museum Origins, pp. 69-71
- Emily Dawson, “[Museums and the Reproduction of Disadvantage](#),” The Inluseum, 16 March 2015;
- Mark Dunton, “[The amazing story behind ‘The Duke’](#),” National Archives blog, 21 Apr 2022.

*Reading Response 1 due.*

Thursday: Film: The Duke, Dir. Roger Michell (2020)

*Review of The Woman in Gold due.*

Friday: Discussion: Michell, The Duke \_\_\_\_\_

- **Lecture:** Museum Benefactors, Civic Purposes, and Ethics
- **Read:** Jared Keller, “The Controversy Over Moving the World’s Best Art Collection You’ve Never Heard Of,” The Atlantic, 8 June 2010
- James Panero, “Outsmarting Albert Barnes,” Philanthropy Magazine, Summer 2011

Monday: Film: The Art of the Steal, Dir. Don Argott (2009)

*Review of The Duke due.*

Tuesday: Discussion: Argott, The Art of the Steal

**Lecture:** Museums, Horror, and the Bizarre

**Read:** H.P. Lovecraft (ghostwritten for Hazel Heald), “[The Horror in the Museum](#)” (1932-33); [Mutter Museum website](#); [Wax Museum](#) (Wikipedia entry).

**Lecture:** Cartoon Curators

**Read:** Sarah Anne Carter, “Scooby Doo in the Museum,” Avidly: a channel of the Los Angeles Review of Books, 27 March 2018

*Quiz 2 due.*

Thursday: Film and Discussion: The Mystery of the Wax Museum,

Dir. Michael Curtiz (1933)

Film: "What a Night for a Knight," *Scooby Doo Where are You?* (S01E01), Dirs. Joseph Barbera & William Hanna (1969)

Friday: Film: *The Thomas Crown Affair* (1999)

Read: "So You Want to Be an Art Thief," in John Barelli, Stealing the Show: a History of Art and Crime in Six Thefts, pp. 75-99.

Final Paper Due.