



Australia's  
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University

# ARTS4201

Uses of Theory: Honours (Research)

Semester One // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Sean Pryor	s.pryor@unsw.edu.au	By appointment	Robert Webster 213	9385 7315

### School Contact Information

Room 312, level 3 Robert Webster Building

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

### Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

### Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## **Course Details**

**Credit Points 12**

### **Summary of the Course**

This Honours-level seminar course is designed to engage advanced students in the disciplines of English, Film, Media, Music, Theatre and Performance and Dance in a survey of contemporary cultural theory and in-depth discipline-based analysis. The course begins with an interdisciplinary focus on cultural theory in order to foster a field of conceptual commonalities across disciplinary boundaries. It then sees students break into disciplinary sub-groups to allow the debates within cultural theory to illuminate particular conceptual and analytical challenges internal to each discipline.

### **At the conclusion of this course the student will be able to**

1. contribute intelligently to critical discussions of themes and issues covered in class
2. research and deliver a formal class presentation on course material
3. research and write an extended critical analysis of course material
4. make meaningful and knowledgeable connections between theories and/or texts studied

### **Teaching Strategies**

The course will be taught firstly through a large seminar for the entire school cohort led by a single convenor, followed by smaller, more focused disciplinary groups, led by individual convenors from the different disciplines across SAM. The combination will provide for the development of interdisciplinary dialogue across cognate disciplines and networks together with tight discipline-based cohorts to facilitate the flow of general theoretical formulations into specialist disciplinary problematics.

The approach to teaching is informed by principles of interactivity, student agency and the pleasure of scholarly knowledge and learning. Our aim is to facilitate ways for students to access and foster a range of productive possibilities from the disciplinary bases of their study. This ability will be an ongoing resource in students' professional and personal lives, continuing beyond the immediate context of any one course or program.

## Assessment

**Referencing.** Students are free to choose whichever referencing system they prefer. However, in making this choice students should bear in mind the purpose of referencing: to guide the reader to sources, and when necessary to the relevant part of the source in question. An author-date system without page numbers is thus perfectly appropriate for scholarly writing dealing with short works delivering single ideas, but the same system is inappropriate when citing a novel, a poem, a substantial journal article, a scholarly monograph, or a work of any length and complexity. In those cases, page or line numbers are essential for the reference to do its intellectual work.

**Word Counts.** All quotations and references are included in word counts, while bibliographies are not. A margin of 10% above and below the stipulated word count will be accepted without penalty.

### Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Seminar preparation	10%	Not Applicable	1,4
Minor assignment	40%	19/04/2018 04:00 PM	3,4
Major essay	50%	31/05/2018 04:00 PM	3,4

### Assessment Details

#### Assessment 1: Seminar preparation

**Start date:**

**Details:** Students will submit a short 500 word summary of the readings each week. Students will receive a pass/fail grade.

**Additional details:**

1. Prepare a maximum of 500 words outlining your thinking in response to the readings set each week.

**Turnitin setting:** This is not a Turnitin assignment

#### Assessment 2: Minor assignment

**Start date:**

**Length:** 3,000 words

**Details:** 3,000 words. Students will receive written feedback and a numerical grade.

**Additional details:**

a) Test a theory (or theories) you have encountered in this module on some cultural object (not one related to your Honours thesis). Approval for the particular details of your topic is required in writing by 5 April.

OR

b) Discuss one of the following quotations with reference to at least one topic or reading covered in this module:

- “If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him” (John F. Kennedy).
- “Culture: the cry of men in face of their destiny” (Albert Camus).
- “Art at its most significant is a Distant Early Warning System that can always be relied on to tell the old culture what is beginning to happen to it” (Marshall McLuhan).
- “An army without culture is a dull-witted army, and a dull-witted army cannot defeat the enemy” (Mao Zedong).
- “Culture is perishing in overproduction, in an avalanche of words, in the madness of quantity” (Milan Kundera).
- “Culture is an instrument wielded by teachers to manufacture teachers, who, in their turn, will manufacture still more teachers” (Simone Weil).
- “Countries have lost their culture because what they wanted was money. Money became the running theme in every country and culture was sacrificed” (Yoko Ono).
- “Culture relates to objects and is a phenomenon of the world; entertainment relates to people and is a phenomenon of life” (Hannah Arendt).
- “Celebrity life and media culture are probably the most overbearing pop-cultural conditions that we as young people have to deal with, because it forces us to judge ourselves” (Lady Gaga).

**Turnitin setting:** This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

### **Assessment 3: Major essay**

**Start date:**

**Length:** 5,000 words

**Details:** 5,000 words. This is the final assessment task for attendance purposes. Students will receive written feedback and a numerical grade.

**Additional details:**

Topics will be distributed in class.

**Turnitin setting:** This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

## Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

## Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

## Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

## Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- \* Prevent you from completing a course requirement,
- \* Keep you from attending an assessable activity,
- \* Stop you submitting assessable work for a course,

\* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>

## Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

**Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

**Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

**Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Seminar	Introduction
Week 2: 5 March - 11 March	Seminar	<p><b>What is "Culture"?</b></p> <p>Matthew Arnold, selections from <i>Culture and Anarchy</i></p> <p>Raymond Williams, "Culture"</p>
Week 3: 12 March - 18 March	Seminar	<p><b>Reproduction and Affirmation</b></p> <p>Theodor Adorno and Max Horkheimer, "Culture Industry"</p> <p>Herbert Marcuse, "Affirmative Culture"</p>
Week 4: 19 March - 25 March	Seminar	<p><b>Sexuality and Gender</b></p> <p>Judith Butler, "Bodily Inscriptions, Performative Subversions"</p> <p>Eve Kosofsky Sedgwick, "Introduction: Axiomatic"</p>
Week 5: 26 March - 1 April	Seminar	<p><b>Critique</b></p> <p>Immanuel Kant, "An Answer to the Question: 'What is Enlightenment?'"</p> <p>Michel Foucault, "What is Critique?"</p> <p>Bruno Latour, "Why Has Critique Run Out of Steam? From Matters of Fact to Matters of Concern"</p>
Week 6: 9 April - 15 April	Seminar	<p><b>Culture Now</b></p> <p>Selections from Terry Eagleton, <i>Culture</i></p> <p>City of Sydney, <i>Creative City: Cultural Policy and Action Plan 2014-2024</i></p> <p>City of Sydney, <i>City Art: Public Art Strategy</i></p>

## Resources

### Prescribed Resources

Theodor Adorno and Max Horkheimer, "Culture Industry", in *The Dialectic of Enlightenment*, trans. Edmund Jephcott (Stanford University Press), pp. 94-136.

Matthew Arnold, *Culture and Anarchy*, ed. Stefan Collini (Cambridge University Press, 1993), pp. 53-125.

Judith Butler, "Bodily Inscriptions, Performative Subversions", in *Gender Trouble* (New York: Routledge, 1999), pp. 163-180.

City of Sydney, *City Art: Public Art Strategy*.

City of Sydney, *Creative City: Cultural Policy and Action Plan 2014-2024*.

Terry Eagleton, *Culture* (New Haven: Yale University Press, 2016), pp. 1-48.

Michel Foucault, "What is Critique?", trans. Kevin Paul Geiman, in James Schmidt, ed., *What is Enlightenment? Eighteenth-Century Answers and Twentieth-Century Questions* (Berkeley: University of California Press, 1996), pp. 382-98.

Immanuel Kant, "An Answer to the Question: 'What is Enlightenment?'" in *Political Writings*, ed. H. S. Reiss, 2nd edn (Cambridge: Cambridge University Press, 1991), pp. 54-60.

Bruno Latour, "Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern", *Critical Inquiry* 30 (Winter 2004): 225-48.

Herbert Marcuse, "The Affirmative Character of Culture", in *Art and Liberation*, ed. Douglas Kellner (London: Routledge, 2007), pp. 82-112.

Eve Kosofsky Sedgwick, "Introduction: Axiomatic", in *Epistemology of the Closet* (Berkeley: University of California Press, 1990) pp.1-66.

Raymond Williams, "Culture", in *Keywords* (New York: Oxford University Press, 1985), pp. 87-93.

*Readings for the discipline modules will be provided early in the semester.*

### Recommended Resources

### Course Evaluation and Development

Feedback on courses is gathered using, among other means, student surveys. Students' feedback is important and is taken seriously, and continual improvements are made to the course based in part on such feedback.

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## **CRICOS**

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