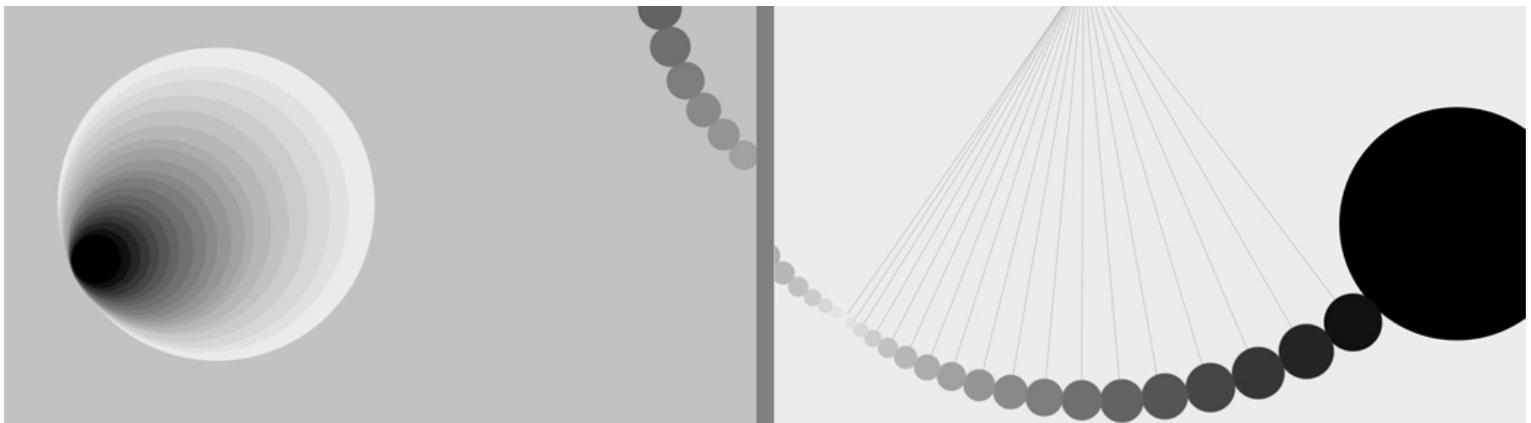




UNSW
SYDNEY

School of the Arts and Media

Faculty of Arts and Social Sciences



ARTS2126

Reviewing the Arts

Session 1, 2017

Course Outline

Staff Contact Details

Conveners

Name	Email	Availability	Location	Phone
Erin Brannigan	e.brannigan@unsw.edu.au	12-2pm Tuesdays	R.119 Webster Building	9385 7854

Lecturers

Name	Email	Availability	Location	Phone
Sacha Molitoritz				
John Attridge				

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

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 SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a valid attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; 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 matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Theatre and Performance Studies*

This course can also be studied in the following specialisation: *Media, Culture and Technology*

Reviewing the Arts explores a variety of writing modes in arts journalism, including interviews, previews and reviews. Through both critical and practice-based methods, you will become familiar with writing practices across many forms including theatre and performance, dance, music, visual arts and film. This is an industry-articulated course providing opportunities to engage with the arts industry through lecturers and case studies. It is team taught across disciplines and showcases the reviewing practices of key staff and guest lecturers. Reviewing the Arts will support you in preparing for freelance/portfolio careers as artists, journalists and administrators in the arts. This course is part of the Theatre and Performance Studies stream. It can also be studied as an elective in the Creative Writing stream.

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

1. Identify the mode, character and elements of an example of arts journalism in the context of 20th and 21st century practices of the same.
2. Apply writing skills in response to art works across a diversity of disciplines, demonstrating the elements of description, analysis/interpretation and evaluation.
3. Critically assess examples of arts journalism against examples of best practice and innovation.

Teaching Strategies

The teaching strategies include the delivery of critical and historical content via a lectures series, tutorials for practicing writing and examining written materials, and set tasks for engaging with case studies across a range of art forms. The lecture series content will cover writing on theatre, performance, film, music and the visual arts, critical approaches to the same, and specific modalities such as interviews, previews and reviews. Key figures from across the 20th and 21st century will provide case studies of important voices in arts reviewing and commentary. The tutorials, set homework and online blogs will create opportunities to practice writing modes (interviews, previews, reviews) and receive critical feedback from lecturers and peers. Other tutorial activities such as commentary on set readings, descriptive writing tasks, persuasive writing tasks, and analysis of a particular writer's style or piece of writing on an art work, will flesh out approaches to writing in the arts. The online component of the course will prepare students for the mediatised capacities and challenges for arts writing.

Assessment

All citations must include page references.

In-text referencing or footnotes are acceptable.

Full bibliography at the end of your research papers is required.

Unreliable webpage references are not acceptable.

Font size 12 please - my eyes are getting OLD.

COMMON PROBLEMS:

- Try not to repeat words in a short review
- Check use of commas
- Keep the language simple where possible
- Check assumptions regarding your audience
- Watch over-enthusiasm/uncriticality
- Have a clear voice and tone
- Don't speak for the audience – 'the audience was shocked' etc
- Provide key information up front – who, what, when, where

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Research Paper	40%	2000	Thursday 18th May 4pm (Week 11)	null
Portfolio of Reviews	40%	2500	Thursday June 1 4pm (Week 13)	null
Workshop Activities	20%	Indeterminate	In tutorials Weeks 3, 5 and 7	Your writing will be submitted immediately after the tutorial as hard copy, or emailed to e.brannigan@unsw.edu.au

Assessment Details

Assessment 1: Research Paper

Details: This paper will demonstrate the students knowledge of the historical depth and disciplinary diversity of writing on the arts. The essay questions will be based on the lecture series content. The essay questions will allow for focused research within the the breadth of this content. A final assessment will be provided marking the essay against a grid listing the assessment criteria.

Additional details:

The essay questions will be distributed Week 5 and will be based on the lecture series content.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Critically assess examples of arts journalism against examples of best practice and innovation.
- Identify the mode, character and elements of an example of arts journalism in the context of 20th and 21st century practices of the same.

Assessment 2: Portfolio of Reviews

Details: The students will create a portfolio of reviews and other associated writing tasks (interviews, previews) undertaken during the workshop/seminars and as set homework and online blogs. These will be workshopped in class time and feedback will be ongoing via both lecturers and peers. 2-4 sample reviews will be chosen by the students equaling around 2500w in total, including pieces of varying lengths and modes. These will be submitted for marking towards the end of the course. Feedback will be ongoing and a final assessment will be provided marking the portfolio against a grid listing the assessment criteria.

Additional details:

Please include primarily arts related writing with one other type eg. Unrelated opinion piece or creative writing. Do not include work already assessed, but you can use assessment tasks to write new reviews. Please see workshops week-by-week for in-class writing tasks.

Our school is working on some industry partnerships to provide opportunities for students to write reviews with public access online (Biennale of Sydney, Sydney Writer's Festival, Sydney Film Festival). This will provide real world conditions for your writing and value add to your portfolios to make them industry relevant.

mark	criteria
HD	<ul style="list-style-type: none"> • Demonstrates a highly sophisticated understanding of the modes, character and elements of various reviewing styles, demonstrates the elements of description, analysis/interpretation and evaluation, an ability to undertake self-reflection and assessment and the incorporation of feedback from mentors and peers. Evidences active participation with peers and lecturers and the use of appropriate research resources. Very well written.
D	<ul style="list-style-type: none"> • Demonstrates a sophisticated understanding of the modes, character and elements of various reviewing styles, demonstrates the elements of description, analysis/interpretation and evaluation, an ability to undertake self-reflection and assessment and the incorporation of feedback from mentors and peers. Evidences participation with peers and lecturers and the use of appropriate research resources. Demonstrates good writing.
C	<ul style="list-style-type: none"> • Demonstrates a good understanding of the modes, character and elements of various reviewing styles, demonstrates the elements of

	description, analysis/interpretation and evaluation, and an ability to undertake self-reflection and assessment. Evidences participation of peers and lecturers. Demonstrates good writing skills.
P	<ul style="list-style-type: none"> • Demonstrates some understanding of the modes, character and elements of various reviewing styles, demonstrates the elements of description, analysis/interpretation and evaluation, and some ability to undertake self-reflection and assessment. Demonstrates good writing and referencing skills.
F	<ul style="list-style-type: none"> • Demonstrates no understanding of the modes, character and elements of various reviewing styles, demonstrates none of the elements of description, analysis/interpretation and evaluation, and no ability to undertake self-reflection and assessment and the incorporation of feedback from mentors and peers.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Identify the mode, character and elements of an example of arts journalism in the context of 20th and 21st century practices of the same.
- Apply writing skills in response to art works across a diversity of disciplines, demonstrating the elements of description, analysis/interpretation and evaluation.

Assessment 3: Workshop Activities

Details: 2-4 workshop activities will be designated as assessment tasks and will be modelled in class before assessment. Feedback will be provided marking the task against a grid listing the assessment criteria.

Turnitin setting: This is not a Turnitin assignment

Learning outcomes:

- Identify the mode, character and elements of an example of arts journalism in the context of 20th and 21st century practices of the same.
- Critically assess examples of arts journalism against examples of best practice and innovation.

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. 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 in SAM there will no longer be any hard-copy submission; assessments 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 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 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. 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.

Course Schedule

Timetable

Date	Type	Content
Week 1: 27 February - 5 March	Lecture	Lecturer: Erin Brannigan Introduction: Contexts and connoisseurship Between description, interpretation/analysis and evaluation. Overview of assessments.
Week 2: 6 - 12 March	Lecture	Lecturer: Erin Brannigan Approaching your subject; finding the language for works of art, music, performance, film and literature in the age of 'post-descriptive' criticism.
	Seminar	Descriptive writing tasks.
Week 3: 13 - 19 March	Lecture	Lecturer: Erin Brannigan Finding the language Part 2 and the documentation function of reviewing. Case study: Dance.
	Seminar	State of play in your sector: Discipline specific problems in critical writing. Workshop assessment #1 What are your habits regarding accessing and using reviews to make decisions about what you see and do? Working in groups, present a rationale for: <ul style="list-style-type: none"> • 'why' one particular user habit is prevalent • and 'what' its broadest effects are. • Manage a group discussion about your presentation. You will be assessed as a group.

Date	Type	Content
Week 4: 20 - 26 March	Lecture	<p>Lecturer: Sacha Molitoritsz</p> <p>The two imperatives of reviewing: be substantial; be entertaining.</p> <p>Reviewing is a form of opinion writing, so what makes a good piece of opinion writing?</p> <p>A checklist of prescriptions for good opinion writing, with some examples.</p>
	Seminar	<p>Applying the prescriptions for good opinion writing. Write a short (150 word) opinion pieces on an arts issue. eg, why lockout laws are crap/great. Then break into groups of two/three and compare each other's work. Discuss as a class.</p>
Week 5: 27 March - 2 April	Lecture	<p>Lecturer: Sacha Molitoritsz</p> <p>Why opinion pieces and reviews are proliferating.</p> <p>How criticism has changed over time. A brief review of reviewing with a focus on David Hume's true judges.</p> <p>Applying the prescriptions from last week via examples from Doug Anderson, Pauline Kael, Sebastian Smee and me.</p>
	Seminar	<p>Workshop assessment #2.</p> <p>Working in pairs on the same example, write a crap review and a good review of a contemporary work of art in your media (music, dance, theatre, art) that can be accessed online. Submit your good review for assessment at the end of the class.</p> <p>Essay questions will be distributed and discussed.</p>
Week 6: 3 - 9 April	Lecture	Lecturer: John Attridge

Date	Type	Content
	Seminar	Reading analysis: What are the claims of the piece of writing, implicitly or explicitly? What strategies and techniques does it use to do this? Workshop for next week's assessment.
Week 7: 10 - 16 April	Lecture	Lecturer: John Attridge Reviewing literary texts: from Woolf to Wood and beyond.
	Seminar	Workshop assessment #3. Reading analysis: What are the claims of the piece of writing, implicitly or explicitly? What strategies and techniques does it use to do this?
Week 8: 24 - 30 April		
Week 9: 1 - 7 May	Lecture	Lecturer: Erin Brannigan A class debate on the role of the critic in the digital era.
	Seminar	Post-Descriptive criticism exercise in pairs.
Week 10: 8 - 14 May	Lecture	Lecturer: Erin Brannigan
	Seminar	Critical communities: writing for peers. What are the major cultural and aesthetic shifts occurring in your field? What is the role of the 'commentator' or critic in this instance? Revision for essay writing and portfolio.
Week 11: 15 - 21 May	Lecture	Lecturer: Philosophies of aesthetics; Case Study: Gilles Deleuze on Francis Bacon. On the catalogue essay.
	Seminar	Starting with a revolutionary, canonical work of art from your discipline, and working in your discipline groups, think through the fundamentals of that discipline

Date	Type	Content
		and how the example handles/reimagines those fundamentals. This will revisit questions of connoisseurship, skills in descriptive writing, and a focus on composition.
Week 12: 22 - 28 May	Lecture	Lecturer: Erin Brannigan On the interview/preview
	Seminar	Choosing an upcoming performance/release, and working in pairs, undertake research to support an interview/preview piece on the artist and the chosen work. Present in point form to the class.
Week 13: 29 May - 4 June	Seminar	One-on-One Portfolio consultations

Resources

Prescribed Resources

See Moodle

Recommended Resources

Barthes, R. 'Cy Twombly: Works on Paper.' In *The Responsibility of Forms: Critical Essays on Music, Art and Representation*. New York: Hill and Wang, 1985), 157-176.

Chave, A. "Minimalism and Biography," *The Art Bulletin* 82:1 (2000): 149-163

Berger, M. Ed. *The Crisis of Criticism*. New York: New Press, 1998.

Butt, G. *After Criticism: New Responses to Art and Performance*. Malden, MA: Blackwell Publishing, 2005.

Cheeke, S. *Writing for art: the aesthetics of ekphrasis*. Manchester: Manchester University Press, 2008.

De Man, P. 'The Crisis of Contemporary Criticism,' *Arion: A Journal of Humanities and the Classics* 6:1 (1967): 38-57.

Deleuze, G. *Francis Bacon: The Logic of Sensation*. Minneapolis: University of Minnesota Press, 2002.

Ferry, L. *Homo Aestheticus: The Invention of Taste in the Democratic Age*, trans. Robert de Loiza. Chicago: Chicago University Press, 1993.

Foster, H. 'Post-Critical,' *OCTOBER* 139, Winter 2012, pp. 3–8

Frye, N. *Anatomy of Criticism: 4 Essays*. Princeton: Princeton University Press, 1957.

[Garner, D. 'A Critic's Case for Critics who are Actually Critical,' The New York Times August 15, 2012.](#)

Gutierrez, M. 'The Perfect Dance Critic.' *Movement Research Journal* 25 (2002).
Online: <http://www.miguelgutierrez.org/words/the-perfect-dance-critic/>

Hadju, D. 'Condition Critical. Can arts critics survive the poison pill of consumerism?' *Columbia Journalism Review*. Online: www.cjr.org/index.php/

Harris, G. 'Sarah Chung + Bruch = Barry White.' *San Diego Reader*. Nov 9, 2015.
Online: <http://www.sandiegoreader.com/news/2015/nov/09/classical-sarah-chang-bruch-barry-white/#>

Hopper, J. *The First Collection of Criticism by a Living Female Rock Critic*. Featherproof Books, 2015.s

[Horwitz, Andy, 'Re-Framing the Critic for the 21st Century: Dramaturgy, Advocacy and Engagement,' Culturbot September 5, 2012.](#)

James, H. "Preface to *The Portrait of a Lady* (1908)" in *Henry James: Literary Criticism* (The Library of America)

Kaplan, C and W. Anderson. *Criticism: Major Statements*. Bedford/St. Martins: 1999.

Langer, S. 'Chapter 21: the works and its public.' In *Feeling and Form*. (NY: Charles Scribner's Sons, 1953), 392-410.

Latour, B. 'Why has Critique run out of Steam? From Matters of Fact to Matters of Concern.' *Critical Inquiry* 30:2 (2004): 225-248.

Lyotard, Jean-François and Thomas Repensek, 'Preliminary Notes on the Pragmatic of Works: Daniel Buren' October, Vol. 10 (Autumn, 1979), pp. 59-67.

McDonald, R. *The death of the critic*. London : Continuum,

2007

[Mendelsohn, 'A Critic's Manifesto,' The New Yorker August 28, 2012.](#)

Said, E. *The world, the text, and the critic.* London : Vintage, 1991.

Theodores, D. *First We Take Manhattan: Four American Women and the New York School of Dance Criticism.* Amsterdam: Harwood Academic Publishers, 1996.

Wilde, O. *The artist as critic: critical writings of Oscar Wilde.* Chicago : University of Chicago Press, 1982.

Journals/Online publications

Writings on Dance

RealTime

The New Yorker

The Conversation

Mojo

SMH

The Australian

Wired

The Monthly

Pitchfork

The Village Voice

Course Evaluation and Development

This course will be reviewed across what will be a multi-disciplinary cohort using CATEI and a customised Course Experience Questionnaire. We will also have the benefit of a team of lecturers to contribute to the review.

Image Credit

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