



UNSW
A U S T R A L I A

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

ARTS2126

Reviewing the Arts

Session 1, 2016

Staff contact details	
Course Convener/Lecturer	
Name	Dr. Erin Brannigan
Phone	9385 7854
Office	R.119, L1, Webster Building
Email address	e.brannigan@unsw.edu.au
Contact time and availability	By appointment
Guest Lecturers	Sacha Molitoritz (Media), Dr. John Attridge (English), Dr. Edward Scheer (Performance), Dr. John McCallum (Theatre)

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

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

TIMETABLE

Activity	Day	Time	Lecturer	Room
Lecture	Week 1-12	9-10.30	Brannigan, and guest lecturers	Webster 327
Seminars	Week 2-13	10.30-12 1-2.30	Brannigan	Webster 139

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.
- Timetable clash - If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the UNSW Arts & Social Sciences Permissible Timetable Clash Application form: <https://www.arts.unsw.edu.au/ttclash/index.php>
- Where practical, a student's attendance will be recorded. The procedure for recording attendance will be set out on the course Learning Management System (Moodle).
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.
- 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 For SAM Students

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:

Reviewing the Arts explores a variety of writing modes - interviews, previews and reviews - in arts journalism through both critical and practice-based methods. Through a lecture series and workshop/seminars, you will become familiar with writing practices across many forms of media and including the disciplines of theatre and performance, dance, music, visual arts and film. It is team taught across multiple disciplines in SAM and showcases the non-academic writing activities of key staff members and guest lecturers. This course is an industry articulated subject providing opportunities to engage with the arts industry through lecturers and case studies. Reviewing the Arts supports those of you who may find yourselves in arts administrative and freelance/portfolio careers where writing for and about the arts plays a central role.

Student learning outcomes:

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 & Rationale

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

Assessment & Weighting	Length	Due date
Research Paper (40%)	2000	Thu 4pm Week 11
Portfolio of Reviews (40%)	2500	Thu 4pm Week 13
Workshop Activities (20%)	3 X 3-500w	Weeks 4, 6 and 8

Assessment Items to Learning Outcomes

Portfolio of Reviews

- 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.

Research Paper

- 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.

Workshop Activities

- 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.

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Submission of Assessment Tasks

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

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be

reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who misses an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf-<https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

It is not permissible to buy essay/writing services from third parties as the use of such services constitutes plagiarism because it involves using the words or ideas of others and passing them off as your own. Further, it is not permissible to sell copies of lecture or tutorial notes as you do not own the rights to this intellectual property.

If you breach the *Student Code* with respect to academic integrity the University may take disciplinary action under the *Student Misconduct Procedure* (see above).

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example:

- 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

9 Course Schedule			
Topic	Lecture	Seminar	Readings
Week 1 1/3 Erin Brannigan	Introduction: Contexts and connoisseurship. Between description, interpretation/analysis and evaluation. Overview of assessments.	n/a	See Moodle
Week 2 8/3 Erin Brannigan	Approaching your subject; finding the language for works of art, music, performance, film and literature in the age of 'post-descriptive' criticism.	Descriptive writing tasks. Working into discipline/interest specific groups and set task for next seminar.	See Moodle
Week 3 15/3 Erin Brannigan	Finding the language Part 2 and the documentation function of reviewing. Case study: Dance.	State of play in your sector: Discipline specific problems in critical writing.	See Moodle
Week 4 22/3 Edward Scheer	A class debate on the role of the critic in the digital era.	Workshop assessment: 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 'why' one particular	See Moodle

		user habit is prevalent and 'what' its broadest effects are. Manage a group discussion about your presentation. You will be assessed as a group.	
Mid-Semester Break	n/a	n/a	
Week 5 5/4 Sacha Molitorisz	The two imperatives of reviewing: be substantial; be entertaining. Reviewing is a form of opinion writing, so what makes a good piece of opinion writing? A checklist of prescriptions for good opinion writing, with some examples.	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. Essay questions distributed and discussed.	See Moodle
Week 6 12/4 Sacha Molitorisz	Why opinion pieces and reviews are proliferating. How criticism has changed over time. A brief review of reviewing. ... with a focus on David Hume's true judges. Applying the prescriptions of lecture 1 via examples from Doug Anderson, Pauline Kael, Sebastian Smee and me.	Workshop assessment. 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. Then write a critique of each other's. We can share some examples with the class. Submit your reviews and your critique of your partner's writing for assessment at the end of the class.	See Moodle
Week 7 19/4 John Attridge	Aesthetic judgement, now and then.	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.	See Moodle
Week 8 26/4	Reviewing literary texts: from Woolf to Wood and	Workshop assessment.	See Moodle

John Attridge	beyond.	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 9 3/5 Erin Brannigan	Criticism and major aesthetics shifts; Case Study: Michael Fried, Robert Morris and Minimalism. The artist as self-commentator.	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.	See Moodle
Week 10 10/5 Erin Brannigan	Philosophies of aesthetics; Case Study: Gilles Deleuze on Francis Bacon. On the catalogue essay.	Starting with a revolutionary, canonical work of art from your discipline, and working in your discipline groups, think through the fundamentals of that discipline and how the example handles/reimagines those fundamentals. This will revisit questions of connoisseurship, skills in descriptive writing, and a focus on composition.	See Moodle
Week 11 17/5 Erin Brannigan	On the interview/preview	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.	See Moodle
Week 12 24/5 John McCallum TBC	Portfolio advice and vocational framing; the realities of the job, contexts, responsibilities.	TBC	See Moodle
Week 13 31/5	n/a	One-on-One Portfolio consultations	

Assessment Detail

1. **Portfolio of Reviews Portfolio** 40% Week 13

Assessment Description: 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 equalling around 2500w in total, including pieces of varying lengths and modes. These will be submitted for assessment.

Our school is working on some industry partnerships to establish student blogging with public access (Biennale, Writer's Festival, Film Festival). This will provide real world conditions for your writing and value add to your portfolios to make them industry relevant.

Feedback will be ongoing and a final assessment will be provided marking the portfolio against a grid listing the assessment criteria.

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.

2. **Research Paper Essay** 40% week 11

Assessment Description: This paper will demonstrate the students' knowledge of the historical depth and disciplinary diversity of writing on the arts. The essay questions will be distributed Week 5 and will be based on the lecture series content. The essay questions will allow for focused research within the breadth of this content.

A final assessment will be provided marking the essay against a grid listing the assessment criteria.

Criteria for assessment:

mark	criteria
HD	<ul style="list-style-type: none"> • Demonstrates a highly sophisticated understanding of the modes, character and elements of various reviewing styles, and showcases the knowledges acquired during the course. Evidences strong ability to critically assess examples of arts journalism against examples of best practice and innovation. Demonstrates the use of appropriate research resources. Very well written and referenced.
D	<ul style="list-style-type: none"> • Demonstrates a sophisticated understanding of the modes, character and elements of various reviewing styles, and showcases the knowledges acquired during the course. Evidences the ability to critically assess examples of arts journalism against examples of best practice and innovation. Demonstrates the use of appropriate research resources. Well written and referenced.
C	<ul style="list-style-type: none"> • Demonstrates an understanding of the modes, character and elements of various reviewing styles, and showcases the knowledges acquired during the course. Evidences some ability to critically assess examples of arts journalism against examples of best practice and innovation. Demonstrates the use of appropriate research resources. Well written and referenced.
P	<ul style="list-style-type: none"> • Demonstrates some understanding of the modes, character and elements of various reviewing styles, and showcases the knowledges acquired during the course. Evidences some ability to critically assess examples of arts journalism against examples of best practice and innovation. Demonstrates the use of appropriate research resources.
F	<ul style="list-style-type: none"> • Demonstrates no understanding of the modes, character and elements of various reviewing styles, and draws on none of the knowledges acquired during the course. Evidences no ability to critically assess examples of arts journalism against examples of best practice and innovation.

3. **Workshop Activities** Tut Work 20% Weeks 4, 6 and 8

Assessment Description: 3 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.

mark	criteria
HD	Demonstrates an excellent understanding of the modes, character and elements of various reviewing styles, and the ability to identify the various elements and strategies in the same. Reflects a strong ability to undertake self-reflection and assessment. Excellent expression and originality in the framing of responses to the tasks.
D	Demonstrates a good understanding of the modes, character and elements of various reviewing styles, and the ability to identify the various elements and strategies in the same. Reflects an ability to undertake self-reflection and assessment. Very good expression and originality in the framing of responses to the tasks.
C	Demonstrates some understanding of the modes, character and elements of various reviewing styles, and the ability to identify the various elements and strategies in the same. Reflects some ability to undertake self-reflection and assessment. Good expression and originality in the framing of responses to the tasks.

P	Demonstrates some understanding of the modes, character and elements of various reviewing styles, and the ability to identify the various elements and strategies in the same. Reflects some ability to undertake self-reflection and assessment. Good expression.
F	Demonstrates no understanding of the modes, character and elements of various reviewing styles, and no ability to identify the various elements and strategies in the same.

Recommended Resources

Recommended resources for students

- Baker, G. et al. 'Round Table: The Present Conditions of Art Criticism.' *OCTOBER* 100, Spring 2002, pp. 200–228.
- 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.
- 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.
- Deleuze, G. *Francis Bacon: The Logic of Sensation*. Minneapolis: University of Minnesota Press, 2002.
- Foster, H. 'Post-Critical,' *OCTOBER* 139, Winter 2012, pp. 3–8
- Frye, N. *Anatomy of Criticism: 4 Essays*. Princeton: Princeton University Press, 1957.
- Gutierrez, M. 'The Perfect Dance Critic.' *Movement Research Journal* 25 (2002). Online: <http://www.miguelgutierrez.org/words/the-perfect-dance-critic/>
- 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.
- 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.
- McDonald, R. *The death of the critic*. London : Continuum, 2007
- 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.