



Faculty of Arts and Social  
Sciences

School of the Arts and Media

# ARTS4201

## Uses of Theory: Honours (Research)

Session 1, 2016

## Staff contact details

| Position         | Name          | Email                                                        | Availability   | Location           | Phone     |
|------------------|---------------|--------------------------------------------------------------|----------------|--------------------|-----------|
| Course authority | Dr Sean Pryor | <a href="mailto:s.pryor@unsw.edu.au">s.pryor@unsw.edu.au</a> | By appointment | Robert Webster 213 | 9385 7315 |

## School of the Arts and Media contact information

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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.
- 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 The final decision as to whether a student can be withdrawn without failure is made by Student Administration and Records.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 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.

### **Student learning outcomes**

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

### **Graduate attributes**

This course will enable students consolidate the following attributes:

1. the ability to engage in independent and reflective learning;
2. the ability to independently conduct relevant and high quality research;
3. the capacity for analytical and critical thinking, and for creative problem solving;
4. the skills of effective and precise academic communication.

### **Teaching strategies and rationale**

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

| Task                         | Length              | Weight | Learning outcomes assessed | Graduate attributes assessed | Due date                           |
|------------------------------|---------------------|--------|----------------------------|------------------------------|------------------------------------|
| Minor Assignment             | 3,000 words         | 30%    | 3, 4                       | 1, 2, 3, 4                   | 21 April                           |
| Major Essay                  | 5,000 words         | 50%    | 3, 4                       | 1, 2, 3, 4                   | 26 May                             |
| Individual Oral Presentation | 10 minutes          | 10%    | 1, 2, 4                    | 3, 4                         | Dates allocated in class in Week 1 |
| Seminar Preparation          | 500 words each week | 10%    | 4                          | 3, 4                         | Weekly                             |

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

### Details

#### *Minor Assignment:*

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 (i.e. email) 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).

*Major Essay:* Topics will be distributed in class on 19 April.

*Individual Oral Presentation:* Presenters have some freedom to determine their topics. This should be discussed with other presenters for that week prior to the presentation.

*Seminar Preparation:* Prepare a maximum of 500 words outlining your thinking around and response to the readings set for that week.

## **Submission of Assessment Tasks**

You must submit an electronic copy of your work by 4 p.m. on the due date.

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](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 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

Seminars will run on Tuesdays from 10 a.m. to 12 p.m. in Robert Webster 250.

| Date                          | Topic                                   | Readings                                                                                                                                                                  |
|-------------------------------|-----------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Week 1:<br>1 March            | Introduction                            |                                                                                                                                                                           |
| Week 2:<br>8 March            | What is “culture”?                      | Matthew Arnold, selections from <i>Culture and Anarchy</i><br>Raymond Williams, “Culture”                                                                                 |
| Week 3:<br>15 March           | Culture as reproduction and affirmation | Theodor Adorno and Max Horkheimer, “Culture Industry”<br>Herbert Marcuse, “Affirmative Culture”                                                                           |
| Week 4:<br>22 March           | Everyday life and “things”              | Henri Lefebvre, Introduction to <i>Critique of Everyday Life</i><br>Bill Brown, “Thing Theory”                                                                            |
| Mid Semester Break            |                                         |                                                                                                                                                                           |
| Week 5:<br>5 April            | Sexuality and gender                    | Judith Butler, “Bodily Inscriptions, Performative Subversions”, from <i>Gender Trouble</i><br>Sedgwick, “Introduction: Axiomatic”, from <i>Epistemology of the Closet</i> |
| Week 6:<br>12 April           | Modernity                               | Fredric Jameson, “Preface: Regressions of the Current Age” and “The Four Maxims of Modernity”, from <i>A Singular Modernity</i>                                           |
| Week 7:<br>19 April           | Discipline modules                      | To be announced                                                                                                                                                           |
| Minor Assignment due 21 April |                                         |                                                                                                                                                                           |
| Week 8:<br>26 April           | Discipline modules                      | To be announced                                                                                                                                                           |

|                        |                    |                 |
|------------------------|--------------------|-----------------|
| Week 9:<br>3 May       | Discipline modules | To be announced |
| Week 10:<br>10 May     | Discipline modules | To be announced |
| Week 11:<br>17 May     | Discipline modules | To be announced |
| Week 12:<br>24 May     | Discipline modules | To be announced |
| Major Essay due 26 May |                    |                 |

### 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.

Bill Brown, “Thing Theory”, *Critical Inquiry* 28.1 (Autumn 2001): 1-22.

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

Fredric Jameson, “Preface: Regressions of the Current Age” and “The Four Maxims of Modernity”, in *A Singular Modernity* (London: Verso, 2002), pp. 1-95.

Henri Lefebvre, “Introduction”, *Critique of Everyday Life*, vol. 1 (London: Verso, 1991), pp. 101-252.

Herbert Marcuse, “The Affirmative Character of Culture”, in *Art and Liberation* (New York: Routledge, 2006), pp. 82-112.

Eve Kosofsky Sedgwick, “Introduction: Axiomatic”, in *Epistemology of the Closet* (Berkeley: University of California Press, 1990) pp.1-90.

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

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

### Course evaluation and development

Periodically, student evaluative feedback on courses is gathered using, among other means, UNSW’s Course and Teaching Evaluation and Improvement (CATEI). Students’ feedback is important and is taken seriously, and continual improvements are made to the course based in part on such feedback.