



The University of Southern Queensland

## Course Specification

### Description: Visual Cultures

Subject	Cat-Nbr	Class	Term	Mode	Units	Campus
VIS	2012	24975	2, 2003	ONC	1.00	TWMBA

<b>Academic Group:</b>	FOART
<b>Academic Org:</b>	FOA007
<b>HECS Band:</b>	1
<b>ASCED Code:</b>	100300

### STAFFING

Examiner: Sandy Pottinger

Moderator: Charlie Boyle

### PRE-REQUISITES

Pre-requisite: VIS1011

### OTHER-REQUISITES

Prerequisites 92527

### RATIONALE

Understanding and explaining the nature of contemporary culture is a difficult task. Since major technological developments occurred in the mid '60s dramatic social changes have taken place. Intrinsic to these changes are notions of difference in visual culture within the current cultural contexts of artistic communication. This unit addresses issues of social and cultural practice which challenge and shape the arts of European and non-European cultures. Positions of, and differences between, artist and audience are central concepts for deconstruction. Constructs of visual communication, constituted through the visual language of cultural codes and conventions, will be explored as they relate to agency and the transmission of cultural literacy.

### SYNOPSIS

The history of representation has cultural implications which are framed by considerations of belief, class, ethnicity, gender, nationality, and philosophy. This course addresses aspects of these issues of social and cultural practice as they challenge and shape the contemporary arts of European and non-European cultures. Visual communication through the visual language of imagery will be explored to analyse and define the position and relationship between artist, audience, and artwork within a cultural and historical context.

## OBJECTIVES

On successful completion of this course students will be able to:

- develop an awareness of the formation of culture and the processes of responding to change;
- understand the basic cultural formations and practices which shape visual arts communication;
- acquire a knowledge of the development of contemporary artistic forms through European and non-European traditions;
- recognise the underlying aesthetic conventions within works of art in their socio-cultural contexts;
- clearly and logically express personal ideas pertaining to cultural awareness as they relate to the visual arts.

## TOPICS

Description	Weighting (%)
1. The framing of culture.	14.32
2. The purposes of artworks: vehicles for visual communication.	14.28
3. Aesthetics and everyday life: changing cultural contexts for the visual arts.	14.28
4. Interpreting artworks.	14.28
5. Art and its audience.	14.28
6. The roles of popular culture and the challenge to tradition.	14.28
7. Relating cultural and aesthetic theories to artistic practices.	14.28

## REFERENCE MATERIALS

Reference materials are materials that, if accessed by students, may improve their knowledge and understanding of the material in the course and enrich their learning experience.

Journals and Periodicals: Art and Text; Art and Australia; Art and Asia Pacific; Australia Art Monthly; Artforum; Parkett; Leonardo; Art in America

Appignanesi, R, & Garratt, C 1995, *Postmodernism for Beginners*, Icon Books, Cambridge.

Araeen, R, Cubitt, S, Sardar, Z 2002, *The Third Text Reader on Art, Culture and Theory*, Continuum, London.

Benjamin, A, Osborne, P (eds) 1991, *Thinking Art: Beyond Traditional Aesthetics*, Institute of Contemporary Art, London.

Broinowski, A 1996, *The Yellow Lady: Australian Impressions of Asia*, Oxford University Press, Oxford.

Carter, M 1990, *Framing Art*, Hale & Iremonger, Sydney.

- Cunningham, S 1992, *Framing Culture: Criticism and Policy in Australia*, Allen & Unwin, Sydney.
- Eagleton, T 1996, *The Illusions of Postmodernism*, Blackwell, Cambridge, Mass.
- Ede, S (ed.) 2000, *Strange and Charmed: Science and the Contemporary Visual Arts*, Calouste Gulbenkian Foundation, London.
- (Not held by USQ Library)
- Frascina, F & Harris, J, (eds) 1995, *Art in Modern Culture*, Harper Collins, New York.
- Freadman, A & MacDonald, A 1992, *What is this thing called Genre?*, Boombana Publications, Mount Nebo, Qld.
- Frow, J & Morris, M 1993, *Australian Cultural Studies: A Reader*, Allen and Unwin, St Leonards.
- Gandhi, L 1998, *Postcolonial Theory*, Allen & Unwin, Sydney.
- Gibson, R 1992, *South of the West: Postcolonialism and Narrative Construction of Australia*, Indiana University Press, Bloomington.
- Grossberg, L, Nelson, C & Treichler, P, (eds) 1992, *Cultural Studies*, Routledge, New York.
- Hesford, W 1999, *Framing Identities: Autobiography and the Politics of Pedagogy*, University of Minnesota Press, Minneapolis.
- Langer, C (ed) 1993, *Feminist Art Criticism: An Anthology*, Macmillan, Michigan.
- Lawrence Lightfoot, S & Hoffmann-Davis, J 1997, *The Art and Science of Portraiture*, Jockey-Bass Publishers, San Francisco.
- Lemert, C 1997, *Postmodernism is not what you think*, Blackwell, Oxford.
- Lewis, R 1996, *Gendering Orientalism: Race, Femininity and Representation*, Routledge, New York.
- Macey, D 2000, *Penguin Dictionary of Critical Theory*, Penguin, London.
- (Not held by USQ Library)
- Mirzoeff, N 1999, *An Introduction to Visual Culture*, Routledge, London.
- Nelson, R, Shiff, R (eds) 1996, *Critical Terms for Art History*, University of Chicago Press, Chicago.
- Prinz, J 1991, *Art Discourse/Discourse in Art*, Rutgers University Press, New Brunswick.
- Rowley, S (ed) 1997, *Craft and Contemporary Theory*, Allen & Unwin, Sydney.
- Said, E 1993, *Culture and Imperialism*, Knopf, New York.
- Said, E 1995, *Orientalism*, Penguin (reprint), London.
- Schwichtenberg, C (ed) 1993, *The Madonna Connection: Representational Politics, Sub Cultural Identities and Cultural Theory*, Allen & Unwin, Sydney.
- Smith, B 1998, *Modernism's History*, University of New South Wales Press, Sydney.
- Spivak, G C 1999, *A Critique of Postcolonial Reason*, Harvard UP, Cambridge, Mass.
- Walker, J 1983, *Art in the Age of Mass Media*, Pluto Press, London.

Walker, J, & Chaplin, S 1997, *Visual Culture: An Introduction*, Manchester University Press, Manchester.

Wallis, B, Weenm, M, Yenawine, P 1999, *Art Masters: How the Culture has Changed America*, New York University Press, New York.

Watkins, S A, Rueda, M, Rodriguel, M 1993, *Feminism for Beginners*, Icon Books, Cambridge.

## STUDENT WORKLOAD REQUIREMENTS

ACTIVITY	HOURS
Lectures	26
Private Study	126
Tutorial	13

## ASSESSMENT DETAILS

Description	Marks Out of	Wtg(%)	Required	Due Date
CULTURAL AUTOBIOGRAPHY	100.00	30.00	Y	08 Aug 2003
WRITTEN ASSIGNMENT	100.00	35.00	Y	13 Sep 2003
JRNL OF RES & TUT PREP & PART	100.00	35.00	Y	31 Oct 2003 (see note )

### NOTES:

ASSESSMENT DETAILS DESCRIPTION: Journal of Research and Tutorial Preparation and Participation. The journal is to include relevant articles, reviews, tutorial research preparation and material for oral presentations during tutorials as well as notes from lectures.

## IMPORTANT ASSESSMENT INFORMATION

- 1 Attendance requirements:  
It is the students' responsibility to attend and participate appropriate in all activities (such as lectures, tutorials, laboratories and practical work) scheduled for them, and to study all material provided to them or required to be accessed by them to maximise their chance of meeting the objectives of the course and to be informed of course-related activities and administration.
- 2 Requirements for students to complete each assessment item satisfactorily:  
To complete each of the assessment items satisfactorily, students must obtain at least 50% of the marks available for each assessment item.
- 3 Penalties for late submission of required work:  
If students submit assignments after the due date without prior approval, then a penalty of 10% of the total marks available for the assignment will apply for each of the first FIVE working days late, after which a zero mark will be given.
- 4 Requirements for student to be awarded a passing grade in the course:

To be assured of a passing grade, students must demonstrate, via the summative assessment items, that they have achieved the required minimum standards in relation to the objectives of the course by: (i) satisfactorily completing the examination and assignments; and (ii) obtaining at least 50% of the total weighted marks for all summative assessment items.

- 5 Method used to combine assessment results to attain final grade:  
The final grades for students will be assigned on the basis of the weighted aggregate of the marks (or grades) obtained for each of the summative assessment items in the course.
- 6 Examination information:  
There is no exam for this course.
- 7 Examination period when Deferred/Supplementary examinations will be held:  
Given the details under (6) above, there are no deferred exams for this course. However, if any deferred/makeup work is granted, it would have to be submitted by a date set by the examiner.
- 8 University Regulations:  
Students should read USQ Regulations 5.1 Definitions, 5.6 Assessment, and 5.10 Academic Misconduct for further information and to avoid actions which might contravene University Regulations. These regulations can be found at the URL <http://www.usq.edu.au/SECARIAT/calendar/Part5/> or in the printed version of the current USQ Handbook.

## **ASSESSMENT NOTES**

- 9 (a) The due date for an assignment is the date by which a student must lodge the assignment at the USQ. The onus is on the student to provide proof of the despatch date, if requested by the Examiner. (b) Students must regain a copy of each item submitted for assessment. This must be produced within five days if required by the Examiner. (c) In accordance with University's Assignment Extension Policy (Regulation 5.6.1), the examiner of a course may grant an extension of the due date of an assignment in extenuating circumstances such as documented ill-health. (d) Students who have undertaken all of the required assessments in the course but who have failed to meet some of the specified objectives of the course within the normally prescribed time may be awarded the temporary grade: IM (Incomplete-Makeup). An IM grade will only be awarded when, in the opinion of the examiner, a student will be able to achieve the remaining objectives of the course after a period of non-directed personal study. (e) Students who, for medical, family/personal, or employment-related reasons, are unable to complete an assignment or sit for an examination at the scheduled time, may apply to defer an assessment in the course. Such a request must be accompanied by appropriate supporting documentation. One of the following temporary grades may be awarded: IDS (Incomplete - Deferred Examination; IDM (Incomplete Deferred Make-up); IDB (Incomplete - Both Deferred Examination and Deferred Make-up).