



The University of Southern Queensland

Course Specification

Description: Visual Aesthetics

Subject	Cat-Nbr	Class	Term	Mode	Units	Campus
VIS	4002	25138	2, 2003	ONC	1.00	TWMBBA

Academic Group:	FOART
Academic Org:	FOA007
HECS Band:	1
ASCED Code:	100300

STAFFING

Examiner: Robyn Stewart

Moderator: Ann-Maree Reaney

SYNOPSIS

Debates over the questions of meaning, textuality, intertextuality, history, and the subject organise contemporary aesthetic studies in the context of the visual arts. This course introduces students to a consideration of these questions through a selection of essays drawn from particular areas such as critical theory, structuralism, post- structuralism, modernism, postmodernism, aesthetic analysis, feminism and post-colonialism.

OBJECTIVES

On successful completion of this course students will have:

- an ability to identify key problems in the interpretations of visual and/or written texts and images;
- a demonstrated ability to discuss and evaluate a range of critical responses to these problems;
- a demonstrated ability for reflexivity in their critical practice.

TOPICS

Description	Weighting (%)
1. The nature of aesthetic value	14.28
2. Visual Aesthetics and reading systems	14.28
3. 'Goodness' in visual art	14.28
4. Aesthetics and information society	14.28
5. Critical dialectics and the visual arts	14.28

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| 6. The 'posts' as channels for contemporary critical theories | 14.28 |
| 7. Contested terrains: history, artist and audience | 14.32 |

TEXT and MATERIALS required to be PURCHASED or ACCESSED:

Books can be ordered by fax or telephone. For costs and further details use the 'Book Search' facility at <http://bookshop.usq.edu.au> by entering the author or title of the text.

Visual Aesthetics: Book of Readings and study book

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.

Adorno, T 1996, *Aesthetic Theory*, University of Minnesota Press, Minneapolis.

Adorno, T, Bernstein, J M (trans.) 1991, *The Culture Industry: Selected Essays on Mass Culture*, Routledge, London.

Ashcroft, B., Griffiths, G. & Tiffin, H 1998, *Key Concepts in Post- Colonial Studies*, Routledge, London.

Battersby, C 1989, *Gender and Genius: towards a feminist aesthetics*, Women's Press, London.

Baudrillard, P 1988, *Jean Baudrillard: Selected Writings*, Polity Press, Cambridge.

Benjamin, A 1991, *Art, Mimesis and the Avant-Garde*, Routledge, London.

Bennett, T., Mercer, C. & Wollacott, J. (eds) 1986, *Popular Culture and Social Relations*, Open University Press, Milton Keynes.

Betterton, R. (ed) 1987, *Looking On: Images of Femininity in the Visual Arts and Media*, Pandora, London.

Bourdieu, P 1984, *Distinction: A Social Critique of the Judgement of Taste*, Routledge, London.

Bourdieu, P & Wacquant, L 1992, *An Invitation to Reflexive Sociology*, Polity Press, Cambridge.

Brodribb, S 1993, *Nothing Matters: A Feminist Critique of Postmodernism*, Spinifex Press, North Melbourne.

Broude, N. & Garrard, M 1982, *Feminism and Art History*, Harper & Row, New York.

Bullock, A. Stallybrass, O. et al (eds) 1989, *Fontana Dictionary of Modern Thought*, Fontana Press, London.

Butler, R. (ed.) 1996, *What is Appropriation?*, Power Publishers & IMA, Sydney.

Carroll, D 1987, *Paraesthetics: Foucault, Lyotard, Derrida*, Routledge, Chapman & Hall, New York.

Cooper, D. (ed) 1995, *A Companion to Aesthetics*, Blackwell, Oxford.

- Danto, A 1981, *The Transfiguration of the Commonplace*, Harvard University Press, Cambridge, Mass.
- de Lauretis, T 1984, *Alice Doesn't: Feminism, Semiotics, Cinema*, Indiana University Press, Bloomington.
- Derrida, J 1987, *The Truth in Painting*, University of Chicago Press, Chicago.
- Forester, J. (ed) 1985, *Critical theory and Public Life*, MIT Press, Cambridge Ma.
- Foster, H 1985, *Recodings: Art, Spectacle, Cultural Politics*, Bay Press, Port Townsend, Washington.
- Foster, H. (ed) 1983, *The Anti-Aesthetic: Essays on Postmodern Culture*, Bay Press, Seattle.
- Foster, H. (ed) 1999, *Vision and Visuality*, New Press, New York.
- Gombrich, E H 1972, *Art and Illusion*, 4th edition, Phaldon, London.
- Harvey, D 1989, *The Condition of Postmodernity*, Blackwell, Oxford.
- Herwitz, D.A 1993, *Making theory/constructing art*, University of Chicago Press, Chicago.
- Hutcheon, L. 1989, *The Politics of Postmodernism*, Routledge, London.
- Kosuth, J 1991, *Art after Philosophy and after*, MIT Press, Cambridge.
- Lechte, J 1994, *Fifty Key Contemporary Thinkers*, Routledge, London.
- Lippard, L.R 1995, *The Pink Glass Swan: Selected Essays on Feminist Art*, New Press, New York.
- Lyotard, J 1984, *The Postmodern Condition: A Report on Knowledge*, University of Minnesota Press, Minneapolis.
- Meynell 1986, *The Nature of Aesthetic Value*, State University of New York Press, Albany.
- Mulvey, L 1989, *Visual and Other Pleasures*, Macmillan, Hampshire.
- Nochlin, L 1988, *Women, Art and Power and other Essays*, Harper & Row, Philadelphia.
- Pollock, G. (ed) 1996, *Generations and Geographies in the Visual Arts: Feminist Readings*, Routledge, London.
- Postman, N 1985, *Amusing Ourselves to Death: Public Discourse in the Age of Showbusiness*, Heinemann, London.
- Prinz, J 1991, *Art Discourse, Discourse in Art*, Rutgers University Press, New Brunswick.
- Ross, S. (ed.) 1994, *Art and its Significance: An Anthology of Aesthetic Theory*, 3rd edition, State University of New York Press, Albany.
- Russell, B 1972, *History of Western Philosophy*, Simon & Schuster, New York.
- Said, E 1994, *Culture and Imperialism*, Vintage Books, New York.
- Said, E 1995, *Orientalism*, Penguin, London.
- Sheppard, A 1991, *Aesthetics: An Introduction to the Philosophy of Art*, Oxford University Press, Oxford.
- Wexler, P 1991, *Critical Theory Now*, Falmer, Philadelphia.
- Williams, R 1988, *Keywords, rev edn*, Fontana, London.

Wolff, J 1993, *Aesthetics and the Sociology of Art*, 2nd edition, Macmillan, London.

Young, R 1990, *White Mythologies*, Routledge, London.

Zolberg, V 1990, *Constructing a Sociology of the Arts*, Cambridge University Press, New York.

STUDENT WORKLOAD REQUIREMENTS

ACTIVITY	HOURS
Private Study	137
Seminars	28

ASSESSMENT DETAILS

Description	Marks Out of	Wtg(%)	Required	Due Date
ESSAY - 2000 WORDS	100.00	25.00	Y	08 Aug 2003
JOURNAL & NEWSGROUP PARTICIPAT	100.00	25.00	Y	07 Nov 2003
RESEARCH PAPER 3000 WDS	100.00	50.00	Y	07 Nov 2003

IMPORTANT ASSESSMENT INFORMATION

- 1 Attendance requirements:
It is the student's responsibility to attend and participate appropriately 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 receiving a passing grade, a student must: (i) submit all of the summative assessment items, including the Seminar Presentation; and (ii) achieve at least 50% of the available weighted marks for the 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. (b) Students must retain 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).

OTHER REQUIREMENTS

- 1 The assessment format and requirements will be established as part of the original contract, and ratified by the Visual Arts Course Team.
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