



**SCHOOL OF HISTORY, PHILOSOPHY, POLITICAL SCIENCE AND
INTERNATIONAL RELATIONS**

PHILOSOPHY PROGRAMME
PHIL210: Popular Culture and the Arts
TRIMESTER 2 2010
12 July to 14 November 2010

Trimester dates

Teaching dates: 12 July to 15 October

Study week: 18 to 22 October

Examination/Assessment period: 23 October to 14 November (Note: Students who enrol in this course should be able to attend an examination at the University at any time during the formal exam period.)

Withdrawal dates: Information on withdrawals and refunds may be found at <http://www.victoria.ac.nz/home/admisenrol/payments/withdrawlsrefunds.aspx>

Course Delivery

Monday and Friday 10-11.50am in Murphy 632.

The lecturers are Sondra Bacharach and Ismay Barwell. Ismay and Sondra are joint co-ordinators.

Ismay Barwell has office hours between 2-4 pm on Tuesdays or by appointment. Her room is Murphy 713 (MY713), her extension is 8653 and her email is ismay.barwell@vuw.ac.nz.

Sondra Bacharach has office hours 1-2 pm on Thursdays and by appointment. Her room is Murphy 711(MY711), her extension is 5178 and her email is sondra.bacharach@vuw.ac.nz.

Communication of additional information: The course is available on Blackboard. Additional information and announcements will be given out in lectures and put on Blackboard.

Course Aims: To provide an introduction to some contemporary philosophical controversies and questions raised by popular art and culture. Students who pass this course should have acquired an understanding that will enable them to explain the issues clearly and to support an evaluation of them with reasoned argument. The course should provide a solid foundation for further work in the discipline.

Learning objectives: Students will be expected to attend lectures, take part in the discussion and keep up with the reading. Those who pass the course should have an enhanced capacity for critical analysis and a deeper understanding of philosophy of

popular art and culture. They should be able to explain and evaluate the theories and the controversies to which they have been introduced.

Relationship between Assessment and Objectives: The long essay gives students an opportunity for an in-depth treatment of one of the issues covered in the course. The short essays are designed to test breadth of knowledge. The short answer quizzes are designed to test that the reading for the course is done.

Essential Texts: The only text required is PHIL 210 *Coursebook*. For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building.

Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available. Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

Any other materials will be posted on Blackboard and announced in lectures.

Course Content: Detailed Course content appears below.

Expected Workload: In accordance with Faculty Guidelines, this course has been constructed on the assumption that students will devote 15 hours per week to the course. This includes 4 hours of lectures and class discussion.

Graduate attributes

As with all PHIL courses, learning objectives of this course contribute to the attainment of specific attributes in the areas of logical and critical thinking, conceptual analysis and rational and ethical decision-making. Please consult the Programme Prospectus 2010, p. 7, for more details or on our website <http://www.victoria.ac.nz/hppi/subjects/phil.aspx>

Mandatory course requirements: To gain a pass in this course each student must submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)

Attendance Policy: Attendance is recommended but not required. If students miss a lecture it is their responsibility to catch up on the material presented in it.

Assessment: PHIL 210 is assessed on the basis of **two short essays**, the best **five** of eight **short answer quizzes** and **one long essay**. The two short essays must be written as in-class tests.

The in-class tests are each worth 20%

The five best short answer quizzes are worth 20% altogether
The long essay is worth 40%

In-class tests: Students are required to sit an in-class test during the usual class time on Friday 20 August and Monday 27 September. The test will consist of one essay question. The essay should be about 1200 words-approximately what you would write in one hour under examination conditions.

Test questions:

- 1) TBA
- 2) What, if anything, is morally wrong with sweet kitsch and sentimental art?

If you miss a test, and you have a *legitimate* excuse, you will be given an opportunity to take a make up exam. Requests to do a make-up exam must be made to the course coordinator as soon as possible after the date of the test, and if the reason is medical, a doctor's certificate must accompany the request. An excuse will count as legitimate only if it can be demonstrated that you could not reasonably have been expected to make it to the exam given your circumstances. The course coordinator will decide what is reasonable in these circumstances. The in-class tests are worth 20% of your overall grade.

Penalties: The penalty for cheating is a zero mark. Extreme cases may result in University academic disciplinary procedures being invoked

Essay: Students are required to write one long essay. You should aim at writing approximately 2000 words with no padding or waffle. Essay questions will be given out in week three of the course. The essay is due Friday 15 October and worth 40%.

Penalties: Late essays will be accepted until Friday 29 October. Late essays receive no letter grade penalty, but receive limited comments.

Short Answer Quizzes: Students will have the opportunity to do eight short answer quizzes on reading set for classes. The best five will count towards the final grade. Each short answer quiz is worth 4%. The best five are worth 20% of the final grade.

Marking criteria

The marking criteria for all pieces of written work are the same.

1. A philosophical issue should be analysed. This means it should be stated and explained clearly. (Why is there a puzzle or a problem? How does it arise? What does it presuppose?)
2. Alternative positions should be described and evaluated. These must include some discussed in class and in the reading set for the course. Evidence of extra research is not required.
3. An argument for a conclusion should be presented in an orderly way. It should support the conclusion.
4. The conclusion should be stated clearly. (Has the problem or puzzle been solved or dissolved? If not, why not? Are any of the alternative positions satisfactory? If not, why not? Does the solution to one problem give rise to another?)

Instructions for Submitting Essays

You are required to submit your essay to Blackboard and also to submit a hardcopy to Ismay in class or to her room during office hours. Please observe the following instructions for submitting your essays on Blackboard.

- (1) Click on the 'Assignments' icon in the course menu (to the left of the page),
- (2) Select 'Essay Topics'
- (3) Select 'View/Complete Assignment' (for the relevant assignment)
- (4) Click the 'Browse' icon and then select your essay. Make absolutely sure that you have saved your word document correctly, and are uploading the correct document - before submitting, please open it up on your computer to confirm it can be opened: if you cannot then we will not be able to either
- (5) Important: You must save your file as a Microsoft Word document. The title of your file should adhere to the following format: last name, underscore, first name, underscore, essay number [please consult essay assignment sheet], dot, doc (for example: barwell_ismay_2.doc). If you suspect you may have trouble submitting your paper in this way, be sure to see the course coordinator for assistance before the due date.

All essays will be submitted to and evaluated by turnitin.com, an online plagiarism detection service, before being graded <<http://www.turnitin.com>>.

Turnitin identifies material that may have been copied from other sources including the Internet, books, journals, periodicals or the work of other students. Turnitin is used to assist academic staff in detecting misreferencing, misquotation, and the inclusion of unattributed material, which may be forms of cheating or plagiarism. At the discretion of the head of School, handwritten work may be copy typed by the School and subject to checking by turnitin. You are strongly advised to check with your tutor or the course coordinator if you are uncertain about how to use and cite material from other sources. Turnitin will retain a copy of submitted materials on behalf of the University for detection of future plagiarism, but access to the full text of submissions will not be made available to any other party.

Please refer to the information below relating to plagiarism in order to avoid any confusion as to what constitutes plagiarism.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff

- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

Class Representative:

A Class rep will be elected on the first day of class; that person's name and contact details will be available to VUWSA, the Course coordinator (Ismay) and the class. It will be posted on Blackboard as well. The class rep provides a communication channel to liaise with the course coordinator on behalf of students.

General University Policies and Statutes:

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

The AVC(Academic) website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx

**PHIL 210: ART AND POPULAR CULTURE
LECTURE SYLLABUS 2010**

Week One:

- 1) introduction to the course
 - 2) authorship
- reading: Meskin and King

Week Two: Jungle Fever

reading: Wartenberg and Nunan

Week Three:

Session 1: Is Our Popular Art Mass Art?

Reading: Carroll, Noel, 1998, 'The Nature of Mass Art'

Session 2: Is Mass Art Dangerous for The People?

Reading: Plato, 2004, Extracts from *The Republic*

Nehamas, Alexander, 1988, 'Plato and the Mass Media'

Collingwood, R.G., 1958, 'Art as Amusement'

Nussbaum, Martha, 1987, 'Finely Aware and Richly Responsible: Literature and The Moral Imagination'

Week Four: Violent Heroines

Coulthard, Lisa 2007 "Killing Bill: Rethinking Feminism and Film Violence"

hooks, bell, 1995, 'The Oppositional Gaze: Black Female Spectators'

Devereaux, Mary, 1990, 'Oppressive Texts, Resisting Readers and the Gendered Spectator: The New Aesthetics'

Week Five: Memento

Readings: Kania

Week Six: Can films do philosophy?

Readings: Livingston and Smuts

FRIDAY IS THE IN CLASS TEST (20 AUGUST) Question: TBA.

Mid-Trimester Break

Week Seven:

- 1) film music

Reading: Levinson

- 2) colourising films

Reading: Young and Levinson

Week Eight:

- 1) rock music ontology

Reading: Kania

- 2) (time permitting) photography

Reading: Costello and Phillips

Week Nine:

Session 1: Kitsch and Sentimentality

Reading:

Greenberg, Clement, 1939, 'Avant-Garde and Kitsch'

Jefferson, Mark, 1983, 'What is Wrong with Sentimentality?'

Solomon, Robert C., 1991, 'On Kitsch and Sentimentality'

Session 2: Narratives and Narrative Understanding

Reading: Barwell, Ismay, 2009 'Understanding Narratives and Narrative Understanding'

Week Ten:

Session One: In-Class Test: What, if anything is morally wrong with sweet kitsch and sentimental art?

Session Two

Storytelling in Graphic Novels

Reading:

McCloud, Scott 1993 "Blood in The Gutter"

Week Eleven: Active Audiences: Soap Opera and Reality Television

Reading:

Tincknell, Estella and Raghuram, Parvati 2004 "*Big Brother*: reconfiguring the 'active' audience of cultural studies?"

Carroll, Noel, 1996, 'As The Dial turns: Notes on Soap Opera',

Geraghty, Christine, 1991, 'The Aesthetic Experience'

Week Twelve:

Session 1: The Paradox of Horror: Wherein Lies The Pleasure?

Reading:

Freeland, Cynthia, 1995, 'Realist Horror'

Carroll, Noel, 2002, 'Why Horror?'

Gaut, Berys, 2002, 'The Paradox of Horror'

Session 2: Making Our Identities Through Popular Culture

Reading: Gracyk, Theodore, 2001, 'Like A Rolling Stone,'