



# CUL 223

## Visual Countercultures: Graffiti, Kitsch and Conceptual Art

S2 Day 2016

*Department of Media, Music, Communication and Cultural Studies*

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#### **Disclaimer**

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## General Information

Unit convenor and teaching staff

Unit Convenor

Jillian Kramer

[jillian.kramer@mq.edu.au](mailto:jillian.kramer@mq.edu.au)

Contact via Please contact via email

Y3A 152, Phone: (02) 9850 2252

12:00pm - 2:00pm Monday

Tutor

Dr Lara Palombo

[lara.palombo@mq.edu.au](mailto:lara.palombo@mq.edu.au)

Credit points

3

Prerequisites

15cp

Corequisites

Co-badged status

Unit description

This unit introduces students to a range of theories that question traditional hierarchies of value and that enable a critical re-evaluation of the practices of everyday life. This unit theorises key topics such as: countercultures; oppositional cultures and post-subcultures; the politics of high versus popular and low culture; and counter-cultural practices in global and local contexts. The following practices, sites and objects are examined: graffiti, hip hop and crimes of style; graffiti and the cultural politics of public space; graffiti as a form of political activism and dissent; the relation between kitsch and high art; the politics of kitsch in the context of colonialism and Indigeneity; the cultural politics of tourist sites; gigantism and miniaturism; queer culture, camp and kitsch; and celebrity kitsch.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

Demonstrate critical skills, informed by cultural theories, that will enable students to re-evaluate those practices of everyday life that are often dismissed as worthless or ephemeral.

Develop analytical skills that will enable students to examine and critique the presuppositions that constitute those hierarchies of value that classify, judge and position cultural objects and practices.

Develop research skills that will enable students to present theorised, contextualised and informed accounts of key issues and problems in the context of subcultural and counter-visual practices.

Demonstrate communication skills in order effectively and creatively to present research.

Employ cultural literacy skills that will educate students on the importance of issues of cultural difference and ethical relations across diverse social and political contexts.

## General Assessment Information

### Late Submissions:

**Tasks 10% or less:** No extensions will be granted. Students who have not submitted the task prior to the decline will be awarded a mark of 0 for the task, except for cases in which an application for Disruption to Studies is made and approved.

**Tasks above 10%:** No extensions will be granted. Students who submit late work without an extension **will receive a penalty of 10% per day**. This penalty does not apply for cases in which an application for Disruption to Studies is made and approved.

## Assessment Tasks

Name	Weighting	Due
<a href="#"><u>Visual Concept Journal</u></a>	10%	Midnight Thurs. selected weeks
<a href="#"><u>Class Test</u></a>	20%	Week Four, Friday 26/08/16
<a href="#"><u>Visual Analysis</u></a>	20%	Midnight Friday 23/09/2016
<a href="#"><u>Final Essay</u></a>	50%	Midnight Wednesday 9/11/2016

## Visual Concept Journal

Due: **Midnight Thurs. selected weeks**

Weighting: **10%**

Over the course of the semester, students are required to prepare for their weekly tutorials and develop their understanding of the key concepts that underpin this unit by submitting 8 entries into their own visual concept journal on the ilearn page. These journal entries will be due at

midnight on the Thursday night prior to the tutorials in weeks 2,3,5,6,8,9,10.

For each of the selected weeks, students are required to explore what they have learnt from the weekly readings. In each entry, they should pick one concept that they found most interesting in the readings and then briefly outline the concept and relate it to an image/example they have pasted in their entry. Each entry should be no more than 100 words. Examples will be discussed in the first lecture.

The aim of this task is to prepare students for their tutorials, the class test, visual analysis and final essay. As such, entries do not have to provide a complete understanding of the concept. Rather, they should demonstrate that you have done the readings and are engaging with relevant ideas. While you are preparing these entries, you should also consider any questions you would like to ask in the tutorial.

**Assessment Criteria:** Entries will be marked according to the following criteria:

1. Demonstrates engagement with the weekly unit readings
2. Identifies one key concept and relevant example

**Submission:** Students will submit their journal entries via the link in ilearn.

**Late Penalty and Disruption to Studies:** As this assessment is worth 10%, no extensions will be granted for individual entries. Students who have not submitted an entry prior to the deadline will be awarded a mark of 0 for that entry, except in cases which a disruption to studies is made and approved.

On successful completion you will be able to:

- Develop analytical skills that will enable students to examine and critique the presuppositions that constitute those hierarchies of value that classify, judge and position cultural objects and practices.
- Develop research skills that will enable students to present theorised, contextualised and informed accounts of key issues and problems in the context of subcultural and counter-visual practices.
- Demonstrate communication skills in order effectively and creatively to present research.
- Employ cultural literacy skills that will educate students on the importance of issues of cultural difference and ethical relations across diverse social and political contexts.

## Class Test

Due: **Week Four, Friday 26/08/16**

Weighting: **20%**

In the week four tutorial, students will be given a 45 minute class test that requires them to offer brief definitions of the key concepts that organise the conceptual framework of the unit. Students should prepare by developing their understanding of the key concepts in the readings by Michel de Certeau, Stuart Hall, Jeff Ferrel, Greg Tate and bell hooks. In other words, students revise the

readings from weeks one to four and identify the concepts such as 'tactics,' 'strategies' and 'crimes of style.' They should aim to develop a clear understanding of these concepts and identify relevant and productive examples.

**Assessment Criteria:** Students will be assessed on their ability to:

1. Demonstrate a clear and functional grasp of the key concepts that enable us to re-evaluate and critique practices of everyday life that are often unexamined or dismissed as worthless
2. Identify relevant examples that relate to the key concepts
3. Employ effective communication skills

**Submission:** Students will complete this class test in their weekly tutorial on Friday the 26th of August 2016.

**Disruption to Studies:** If students are unable to sit the class test on Friday the 26th of August, they must contact the unit convenor and submit a disruption to studies request via.

[ask.mq.edu.au](http://ask.mq.edu.au). If the disruption to studies request is approved in line with university policy, an alternative assessment time will be arranged.

On successful completion you will be able to:

- Demonstrate critical skills, informed by cultural theories, that will enable students to re-evaluate those practices of everyday life that are often dismissed as worthless or ephemeral.
- Demonstrate communication skills in order effectively and creatively to present research.
- Employ cultural literacy skills that will educate students on the importance of issues of cultural difference and ethical relations across diverse social and political contexts.

## Visual Analysis

Due: **Midnight Friday 23/09/2016**

Weighting: **20%**

For this assessment, students will build on their class test and the work they are doing in their visual concept journal. They are required to respond to the following prompt:

- Drawing on an example of kitsch or graffiti, perform an 800 word visual analysis that explores the ways in which "many everyday practices are tactical in character ... victories of the 'weak' over the 'strong'" (de Certeau 1988, p. xix).

In their answers, students must draw on the readings in order to unpack an image of their chosen example. They should aim to build a strong argument that exposes the ways in which their example is 'tactical in character.' The image they have chosen should be cited and pasted at the beginning of their analysis.

Students must also use academic referencing and attach a reference list at the end of their

essay. For more information on referencing please follow the link to Macquarie University Library's Referencing Guide here: <http://libguides.mq.edu.au/Referencing>.

**Assessment Criteria:** Each visual analysis will be marked according to the following criteria:

1. Demonstrates a clear and effective grasp of relevant key concepts
2. Develops an argument that is supported by both theoretical concepts and forensic analysis of a well chosen example
3. Effectively uses writing skills to present academic research, including consistent and accurate use of in-text referencing.

**Submission:** This visual analysis will be submitted via the link to turnitin on the unit ilearn site.

**Late Penalty:** A late penalty of 10% per day including weekends will be applied.

**Disruptions to Studies:** Students seeking extensions must submit a Disruption to Studies application via [ask.mq.edu.au](http://ask.mq.edu.au). Extensions will be granted in line with University Policy.

On successful completion you will be able to:

- Demonstrate critical skills, informed by cultural theories, that will enable students to re-evaluate those practices of everyday life that are often dismissed as worthless or ephemeral.
- Develop analytical skills that will enable students to examine and critique the presuppositions that constitute those hierarchies of value that classify, judge and position cultural objects and practices.
- Develop research skills that will enable students to present theorised, contextualised and informed accounts of key issues and problems in the context of subcultural and counter-visual practices.
- Demonstrate communication skills in order effectively and creatively to present research.
- Employ cultural literacy skills that will educate students on the importance of issues of cultural difference and ethical relations across diverse social and political contexts.

## Final Essay

Due: **Midnight Wednesday 9/11/2016**

Weighting: **50%**

For this assessment, students are required to write a 2,000 word essay in response to one of the questions listed below. In their answers, students must use the concepts offered in the relevant readings and draw on example/s in order to develop and support their own argument. They should not write on the same topic or example that they used in their visual analysis. For example, if a student used an example of graffiti in the visual analysis they should not pick one of the questions about graffiti for their final essay. If a student wrote about kitsch for their visual analysis, they should not write about kitsch for their final essay.

- Popular culture, Stuart Hall argues, is structured by the "double movement of containment and resistance." Discuss in relation to a particular cultural practice such as graffiti or the production/consumption of kitsch.
- "Subcultures represent 'noise' (as opposed to sound): interference in the orderly sequence . . . a kind of temporary blockage in the system of representation," Dick Hebdige. Discuss in the context of a specific subcultural practice.
- Dick Hebdige outlines two forms of incorporation of subcultures by a dominant culture: the commodity form and the ideological form. Discuss these two forms of incorporation in the context of an actual subcultural style, with reference to bell hooks' essay on "Eating the Other."
- Graffiti, as a subcultural practice, contests established legal notions of public space, private and corporate property and art practice. Discuss.
- In the face of systemic exclusion and disenfranchisement of particular radicalised communities, graffiti is about regulation, respect, reputation and the signing of space into place. Discuss.
- The subcultural practice of graffiti challenges established notions of the 'aesthetics of authority' (Ferrell 1996, p. 176). Discuss.
- Discuss how graffiti is a "contentious form of political participation." Evidence your arguments with relation to specific and culturally-situated examples of political graffiti.
- Drawing on Pierre Bourdieu's work, discuss how both kitsch and art are in fact all about questions of taste and distinction and the consecration of the social order.
- Discuss the importance of technologies of reproduction in relation to kitsch. In your answer, you need to discuss Benjamin's and Olalquiaga's work on the aura, the original and the reproduction, the tactility of kitsch, and the democratisation of the image.
- The kitsch object/souvenir promises the consumer "pieces of the aura (mythic time)." Celeste Olalquiaga. Discuss Olalquiaga's concept of notalgic kitsch and melancholy kitsch.
- Aboriginalist kitsch is enabled by white supremacy: it is an "assertion of rights of ownership in the intellectual and cultural sphere to match power in the political and economic sphere," B. Hodge and V. Mishra. Discuss.
- "Indigenous tourist wares were threatening because they blurred the boundaries, they rendered the other unrecognisable," R. B. Phillips. Discuss in the context of indigenous tourist art.
- "We are enveloped by the gigantic, surrounded by it, enclosed within its shadow. Whereas we know the miniature as a spatial whole or as temporal parts, we know the



gigantic only partially. We move through the landscape; it does not move through us," Susan Stewart. Discuss gigantism and the miniature in the context of examples in the Australian landscape and kitsch culture.

- Art cannot exist without kitsch. Discuss in the context of the work of Marcel Duchamp and Jeff Koons.
- Kitsch and queer "are in a lascivious embrace. They constantly transmute," Craig Judd. Discuss.
- Queer kitsch brings into focus a concept of the self as "performative, improvisational, discontinuous, and processually constituted by repetitive and stylised acts," Moe Myer. Discuss.
- "Representational excess, heterogeneity, and gratuitousness of reference, in constituting a major *raison d'être* of camp's fun and exclusiveness, both signal and contribute to an overall resistance to definition," Fabio Cleto. Discuss.
- "The audience's connection with celebrities, celestoids and celeactors is dominated by imaginary relationships," Chris Rojek. Discuss how celebrity kitsch is one of the key products of this imaginary relationship.
- Construct your own essay question, with reference to the topics and readings of the unit, *in consultation with your tutor*.

**Assessment Criteria:** Essays will be marked according to the following criteria:

1. Demonstrates a clear and effective grasp of the key concepts raised in the relevant readings
2. Identifies relevant examples and provides contextualised and forensic analysis
3. Develops a well-supported and well-researched argument
4. Effectively re-evaluates practices of everyday life that are often dismissed as worthless or ephemeral
5. Critiques relevant hierarchies of value
6. Effectively uses writing skills to present academic research, including consistent and accurate use of in-text referencing.

**Submission:** The final essay will be submitted by Midnight on Wednesday the 9th of November 2016 via the link to turnitin on the unit ilearn site.

**Late Penalty:** A late penalty of 10% per day including weekends will be applied.

**Disruptions to Studies:** Students seeking extensions must contact the unit convenor and submit a Disruption to Studies application via [ask.mq.edu.au](https://ask.mq.edu.au). Extensions will be granted in line with University Policy.



On successful completion you will be able to:

- Demonstrate critical skills, informed by cultural theories, that will enable students to re-evaluate those practices of everyday life that are often dismissed as worthless or ephemeral.
- Develop analytical skills that will enable students to examine and critique the presuppositions that constitute those hierarchies of value that classify, judge and position cultural objects and practices.
- Develop research skills that will enable students to present theorised, contextualised and informed accounts of key issues and problems in the context of subcultural and counter-visual practices.
- Demonstrate communication skills in order effectively and creatively to present research.
- Employ cultural literacy skills that will educate students on the importance of issues of cultural difference and ethical relations across diverse social and political contexts.

## Delivery and Resources

### Attendance:

You are required to attend a 1 hour lecture and 1 hour tutorial from weeks 1-12. As participation in the process of learning is linked to, and underpins the unit Learning Outcomes, you will need to either apply for Disruptions to Studies to cover any missed tutorial (if the disruption is greater than three consecutive days) or supply appropriate documentation to your unit convenor for any missed tutorial (if less than three consecutive days).

### Unit Delivery:

**Lectures and Tutorials will begin in the first week of the semester.**

This unit will be taught through a combination of lectures and tutorials. Echo recordings of the lectures and the lecture notes will be available on iLearn. Each week, students will also be required to complete the set readings and relate them to the lecture material.

For lecture times and classes, please consult the MQ timetable website: <http://www.timetables.mq.edu.au>. This website will display up-to-date information on your classes and classroom locations.

### Required Texts: CUL223 Unit Reader

The CUL223 Unit Reader is available for purchase from Macquarie University's Printery, via print on demand.

Students can follow this link to log into the printery: <https://printerydigital.mq.edu.au/shop>. Then, they can select and purchase the CUL321 reader. Students will receive an email when their reader is ready to collect.

An additional link that students can use to purchase the CUL223 Reader will be posted on ilearn

prior to the beginning of semester. If students experience difficulties ordering their unit reader, they should contact Jillian Kramer via email.

## Unit Schedule

### CUL223 Visual Counter Cultures: Graffiti Kitsch and Conceptual Art

Week	Lecture Topic	Tutorial Reading	Assessment
1	Introduction	Michel de Certeau, "Introduction" Stuart Hall, "Notes on Deconstructing 'the Popular'"	-
2	Graffiti: Crimes of Style	Greg Tate, "Nigs R Us, or How Blackfolk Became Fetish Objects" Jeff Ferrell, "Crimes of Style"	Journal Entry
3	The Cultural Politics of Graffiti and Public Space	bell hooks, "Eating the Other: Desire and Resistance" Susan A. Phillips, "Bloods and Crips in the City of Angels" and "The Gang Manifesto," <i>Wallbangin'</i>	Journal Entry
4	Graffiti as a Contentions Form of Political Participation	Lisa K. Waldner and Betty A. Dobratz, "Graffiti as a Contentious Form of Political Participation" Julie Peteet, "The Writing on the Wall: The Graffiti of the Intafada"	Class Test
5	Kitsch, Bad Taste and Distinction	Gillo Dorfles, "Kitsch" and "Conclusion" John Codd, "Making Distinctions,"	Journal Entry
6	Kitsch, Mechanical Reproduction and Modernity	Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" Celeste Olalquiaga, "The Souvenir " and "The Debris of the Aura"	Journal Entry
7	Key Concepts Workshop	-	-
-	Mid Semester Break	-	Visual Analysis
-	Mid Semester Break	-	-
8	The Politics of Kitsch: The House of Aboriginally and Indigenous Tourist Art	Vivien Johnson, "Introduction: Aboriginal Art in the Age of Reproductive Technologies" Ruth B. Phillips, "Why Not Tourist Art? Significant Silences in Native American Museum Representations"	Journal Entry
9	Kitsch, Gigantism and Miniaturism	Susan Stewart, "The Gigantic" Stephanie Stockwell and Bethany Carlisle, "Big Things: Larrikinism, Low Art and the Land,"	Journal Entry
10	Kitsch/Art	John Caldwell, "Live Now," and Brian Wallis, "We Don't Need Another Hero: A Critical Reception of the Work of Jeff Koons" David Joselit, "Investigating the Ordinary"	Journal Entry

11	Queer as Kitsch	Fabio Cleto, "Introduction: Queering the Camp" Craig Judd, "Kitschville: The Sydney Gay and Lesbian Mardi Gras"	Journal Entry
12	Celebrity Trash	Chris Rojek, "Celebrity and Celetoids"	-
13	-	-	Final Essay Due

**Required readings:**

Michel de Certeau, "Introduction," *The Practice of Everyday Life*. Trans. Steven Rendall. Berkeley: University of California Press, 1988.

Stuart Hall, "Notes on Deconstructing 'the Popular'," in John Storey (ed.), *Cultural Theory and Popular Culture*. Hempel Hemstead, UK: Harvester Wheatsheaf, 1994.

Jeff Ferrell, "Crimes of Style," *Crimes of Style*. Boston: Northwestern University Press, 1996.

Greg Tate, "Nigs R Us, or How Blackfolk Became Fetish Objects," in Greg Tate (ed.), *Everything But the Burden*. New York: Harlem Moon Broadway Books, 2003.

bell hooks, "Eating the Other: Desire and Resistance," *Black Looks*. Boston: South End Press, 1992.

Susan A. Phillips, "Bloods and Crips in the City of Angels" and "The Gang Manifesto," *Wallbanging: Graffiti and Gangs in L.A.* Chicago: Chicago University Press.

Lisa K. Waldner and Betty A. Dobratz, "Graffiti as a Contentious Form of Political Participation," *Sociology Compass*, 7.5 (2013): 377-389.

Julie Peteet, "The Writing on the Wall: The Graffiti of the Intafada," *Cultural Anthropology*, 11.2 (1996) 139-159.

Gillo Dorfles, "Kitsch" and "Conclusion" in Gillo Dorfles (ed.), *Kitsch: The World of Bad Taste*. New York: Universal Books, 1969

John Codd, "Making Distinctions," in R. Harker, C. Mahar and C. Wilkes (eds.), *An Introduction to the Work of Bourdieu*. Basingstoke, UK: Macmillan, 1990.

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*. Ed. Hannah Arendt. New York: Schocken Books, 1985.

Celeste Olalquiaga, "The Souvenir " and "The Debris of the Aura," *The Artificial Kingdom*. London: Bloomsbury, 1999.

Vivien Johnson, "Introduction: Aboriginal Art in the Age of Reproductive Technologies," *Copyrites*. Sydney: National Indigenous Arts Advocacy Association and Macquarie University, 1996.

Ruth B. Phillips, "Why Not Tourist Art? Significant Silences in Native American Museum Representations," Gyan Prakash (ed.), *After Colonialism*. Princeton, NJ: Princeton University Press, 1995.

Susan Stewart, "The Gigantic," *On Longing*. Durham and London: Duke University Press, 1999.

Stephanie Stockwell and Bethany Carlisle, "Big Things: Larrikinism, Low Art and the Land," *Journal of Media-Culture*, 6.5.

John Caldwell, "Live Now," and Brian Wallis, "We Don't Need Another Hero: A Critical Reception of the Work of Jeff Koons," in F. W. Simpson (ed.), *Jeff Koons*. San Francisco: San Francisco Museum of Modern Art, 1992.

David Joselit, "Investigating the Ordinary," and Roberta Smith, "Rituals of Consumption," *Art in America* (May 1988).

Fabio Cleto, "Introduction: Queering the Camp," in F. Cleto (ed.), *Camp: Queer Aesthetics and the Performing Subject*. Ann Arbor: University of Michigan Press, 1999.

Craig Judd, "Kitschville: The Sydney Gay and Lesbian Mardi Gras," *Artlink* 15.4 (Summer 1995).

Chris Rojek, "Celebrity and Celestoids," *Celebrity*. London: Reaktion Books, 2001.

### **Recommended Readings:**

Dick Hebdige, "Subculture: The Unnatural Break," *Subculture: The Meaning of Style*. New York: Routledge, 1987.

Remi Calzadada and Henke Pijenburg, "The Hip-Hop Movement" and "An Interview of Bernard Stiegler by Elizabeth Caillet," *Graffiti Art*. Paris: Musee National des Monument Fraçais, 1991.

Nancy Macdonald, "Making a Difference," *The Graffiti Subculture*. Basingstoke, UK: Palgrave, 2001.

Frances Butler, "Youth Art and Mobile Galleries," *Artlink* 14.3 (Spring 1994).

"Muslim Women and Graffiti: Taking Art, Politics and Gender to the Streets," 30 May 2013,

<http://www.patheos.com/blogs/mmw/2013/05/muslim-women-and-graffiti-taking-art-politics-and-gender-to-the-streets>.

Fair Soliman and Angie Balata, "Egyptian Women Fight for Equality with Graffiti," 29 April 2013, <http://observers.france24.com>.

Nicholas Casey, "Graffiti is Redefining Public Spaces in Post-Revolutionary Cairo," *The Wall Street Journal*, 26 May 2013, <http://blog.wsj.com/middleeast/2013/05/26/graffiti-is-redefining-public-spaces-in-post-revolutionary-cairo>.

"She's Making Graffiti at the Most Dangerous Place on Earth," *Green Prophet*, 19 February 2013, <http://www.greenprophet.com/2013/02/fighting-the-taliban-with-pain-draft/>.

Glenn R. Cooke, "Kitsch or Kind: Representations of Aborigines in Popular Art," *Artlink* 15.4 (Summer 1995)

John Cross, "Kings of Kitsch: Big Things" and Paul Ryan, "Big R Us," *Artlink* 15.4 (Summer 1995).

Richard Dyer, "It's Being so Camp as Keeps Us Going," *The Culture of Queers*. London and New York: Routledge, 2002. Moe Myer, "Introduction," *The Politics and Poetics of Camp*. New York:

Routledge, 1994.

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

**New Assessment Policy in effect from Session 2 2016** [http://mq.edu.au/policy/docs/assessment/policy\\_2016.html](http://mq.edu.au/policy/docs/assessment/policy_2016.html). For more information visit [http://students.mq.edu.au/events/2016/07/19/new\\_assessment\\_policy\\_in\\_place\\_from\\_session\\_2/](http://students.mq.edu.au/events/2016/07/19/new_assessment_policy_in_place_from_session_2/)

Assessment Policy prior to Session 2 2016 <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy prior to Session 2 2016 <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Complaint Management Procedure for Students and Members of the Public [http://www.mq.edu.au/policy/docs/complaint\\_management/procedure.html](http://www.mq.edu.au/policy/docs/complaint_management/procedure.html)

Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html) *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

## Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit [ask.mq.edu.au](http://ask.mq.edu.au).

## Additional information

MMCCS website [https://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/departments\\_of\\_media\\_music\\_communication\\_and\\_cultural\\_studies/](https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments_of_media_music_communication_and_cultural_studies/)

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit [http://www.mq.edu.au/about\\_us/offices\\_and\\_units/information\\_technology/help/](http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/).

When using the University's IT, you must adhere to the [Acceptable Use of IT Resources Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

### Learning outcomes

- Develop research skills that will enable students to present theorised, contextualised and informed accounts of key issues and problems in the context of subcultural and counter-visual practices.
- Demonstrate communication skills in order effectively and creatively to present research.

### Assessment task

- Final Essay

## Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

### Learning outcomes

- Demonstrate critical skills, informed by cultural theories, that will enable students to re-evaluate those practices of everyday life that are often dismissed as worthless or ephemeral.
- Develop analytical skills that will enable students to examine and critique the presuppositions that constitute those hierarchies of value that classify, judge and position cultural objects and practices.
- Develop research skills that will enable students to present theorised, contextualised and informed accounts of key issues and problems in the context of subcultural and counter-visual practices.
- Employ cultural literacy skills that will educate students on the importance of issues of cultural difference and ethical relations across diverse social and political contexts.

### Assessment tasks

- Visual Analysis
- Final Essay

## Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

### Learning outcomes

- Demonstrate critical skills, informed by cultural theories, that will enable students to re-evaluate those practices of everyday life that are often dismissed as worthless or ephemeral.
- Develop analytical skills that will enable students to examine and critique the



presuppositions that constitute those hierarchies of value that classify, judge and position cultural objects and practices.

- Employ cultural literacy skills that will educate students on the importance of issues of cultural difference and ethical relations across diverse social and political contexts.

## **Assessment tasks**

- Visual Concept Journal
- Final Essay

## **Discipline Specific Knowledge and Skills**

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

## **Learning outcomes**

- Demonstrate critical skills, informed by cultural theories, that will enable students to re-evaluate those practices of everyday life that are often dismissed as worthless or ephemeral.
- Develop analytical skills that will enable students to examine and critique the presuppositions that constitute those hierarchies of value that classify, judge and position cultural objects and practices.
- Develop research skills that will enable students to present theorised, contextualised and informed accounts of key issues and problems in the context of subcultural and counter-visual practices.
- Employ cultural literacy skills that will educate students on the importance of issues of cultural difference and ethical relations across diverse social and political contexts.

## **Assessment tasks**

- Visual Concept Journal
- Class Test
- Visual Analysis
- Final Essay

## Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

### Learning outcomes

- Demonstrate critical skills, informed by cultural theories, that will enable students to re-evaluate those practices of everyday life that are often dismissed as worthless or ephemeral.
- Develop analytical skills that will enable students to examine and critique the presuppositions that constitute those hierarchies of value that classify, judge and position cultural objects and practices.
- Develop research skills that will enable students to present theorised, contextualised and informed accounts of key issues and problems in the context of subcultural and counter-visual practices.
- Demonstrate communication skills in order effectively and creatively to present research.
- Employ cultural literacy skills that will educate students on the importance of issues of cultural difference and ethical relations across diverse social and political contexts.

### Assessment tasks

- Class Test
- Visual Analysis
- Final Essay

## Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

### Learning outcomes

- Demonstrate critical skills, informed by cultural theories, that will enable students to re-evaluate those practices of everyday life that are often dismissed as worthless or

ephemeral.

- Develop analytical skills that will enable students to examine and critique the presuppositions that constitute those hierarchies of value that classify, judge and position cultural objects and practices.
- Develop research skills that will enable students to present theorised, contextualised and informed accounts of key issues and problems in the context of subcultural and counter-visual practices.

## **Assessment tasks**

- Visual Analysis
- Final Essay

## **Effective Communication**

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

## **Learning outcomes**

- Develop research skills that will enable students to present theorised, contextualised and informed accounts of key issues and problems in the context of subcultural and counter-visual practices.
- Demonstrate communication skills in order effectively and creatively to present research.

## **Assessment tasks**

- Visual Concept Journal
- Class Test
- Visual Analysis
- Final Essay

## **Engaged and Ethical Local and Global citizens**

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

## **Learning outcomes**

- Demonstrate critical skills, informed by cultural theories, that will enable students to re-evaluate those practices of everyday life that are often dismissed as worthless or ephemeral.
- Develop analytical skills that will enable students to examine and critique the presuppositions that constitute those hierarchies of value that classify, judge and position cultural objects and practices.
- Develop research skills that will enable students to present theorised, contextualised and informed accounts of key issues and problems in the context of subcultural and counter-visual practices.
- Employ cultural literacy skills that will educate students on the importance of issues of cultural difference and ethical relations across diverse social and political contexts.

## **Assessment task**

- Final Essay

## **Socially and Environmentally Active and Responsible**

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

## **Learning outcomes**

- Demonstrate critical skills, informed by cultural theories, that will enable students to re-evaluate those practices of everyday life that are often dismissed as worthless or ephemeral.
- Develop analytical skills that will enable students to examine and critique the presuppositions that constitute those hierarchies of value that classify, judge and position cultural objects and practices.
- Employ cultural literacy skills that will educate students on the importance of issues of cultural difference and ethical relations across diverse social and political contexts.

## **Assessment task**

- Final Essay