



School of Humanities and Languages

**ARTS2367 Aesthetics
Semester 1, 2014**

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1. Course Staff and Contact Details

Course Convenor			
Name	Dr James Phillips	Room	Morven Brown 322
Phone	9385 2987	E-mail	j.phillips@unsw.edu.au
Consultation Time	Wednesdays 11 am – 12 noon		

2. Course Details

Units of Credit (UoC)	6		
Course Description	This course explores philosophical accounts of the nature of art, aesthetic experience, creative activity, imagination, expression, interpretation, and aesthetic evaluation. Kant's writings on judgements of the beautiful and the sublime will be closely examined along with more recent influential thinkers in the field of aesthetics.		
Course Aims	1.	To familiarise students with the careful reading of philosophical texts in aesthetics	
	2.	To enhance students' skills in philosophical analysis, exposition and argument	
	3.	To complement other courses in European philosophy in the School of Humanities and Languages	
Student Learning Outcomes	1.	Orientation among the philosophical positions of a number of major thinkers in aesthetics	
	2.	Critical appreciation of theories addressing aesthetic judgement, the nature of beauty and the sublime, and the purpose, sense and distinctness of art	
	3.	Development of skills associated with scholarly inquiry in the discipline of philosophy, particularly textual analysis and critical analysis skills	
	4.	Sufficient knowledge and skills to allow further independent engagement with other key thinkers in the tradition of aesthetics	
Graduate Attributes	1.	Rigorous in analysis, critique and reflection	
	2.	Capable of effective communication	
	3.	Capable of life-long learning	
	4.	Culturally aware and capable of respecting diversity and acting in socially just/responsible ways	

3. Learning and Teaching Rationale

The course is structured around weekly readings, lectures and tutorial discussions. Preparation by reading the set texts is crucial for successful participation in the course. A philosophical text rarely gives up its insights on the first reading; patience and reflection are needed for the encounter with the history of philosophy. As the fame of a philosophical text by no means converts into a transparent intelligibility for the culture in which it is famous, we must learn to suspend our preconceptions and prejudices in our efforts to understand a work from the past. Debating the sense of a work with other readers is a valuable means to testing the limitations and advantages of our different points of view. By learning to be critical of ourselves we learn also how to be critical of the tradition in which we find ourselves.

4. Teaching Strategies

Lectures are held weeks 1-12.

Monday 1-2 pm, Mathews Theatre D **and** Wednesday 9-10 am, Biomedical Theatre E.

Tutorials begin in week 2 and run to week 13.

Either Monday 2-3 pm, Mathews 123 **or** Wednesday 1-2 pm, Morven Brown LG2.

Students are advised to read the set texts for the week before coming to class, including week 1.

Tutorials will be devoted to the set readings covered in the lectures of the preceding week.

5. Course Assessment

Assessment Task	Length	Weight	Learning Outcomes Assessed	Graduate Attributes Assessed	Due Date
Academic essay 1	1500 words	30%	1, 2, 3	1, 2, 4	7 April
Academic essay 2	2500 words	60%	1, 2, 3	1, 2, 4	6 June
Weekly questions/ comments on the readings	50-100 words/week	10%	1, 2, 3	1, 2, 4	6 June

Essay 1 - 30%

Due – 4 pm Monday of week 6

Length – 1500 words

In accordance with the FASS assessment tool, students should be prepared to devote at least 25 hours to the completion of this task.

The first essay will have as its focus an exposition of Kant's aesthetics, on the basis of which students are to offer an evaluation of the strengths and weaknesses of his position.

Answer ONE of the three following questions:

- 1) What is the philosophical problem that Kant sees in beauty and how does he go about addressing it?
- 2) What does Kant understand by the sublime and what is its relationship to aesthetic judgement?
- 3) What is Kant's account of genius and what is its relationship to natural beauty?

Essay 2 - 60%

Due – 4pm Friday of week 13

Length – 2500 words

In accordance with the FASS assessment tool, students should be prepared to devote 50 hours to the completion of this task.

Investigate ONE of the five following topics:

- 1) In what ways do Schiller, Schelling and/or Hegel put forward a critical response to Kant's aesthetics?
- 2) Contrast and compare Ruskin's and Benjamin's responses to the rise of factory production.
- 3) Drawing on Gilson and/or Heidegger, analyse the concept of mimesis as it applies to art.
- 4) Expound and evaluate Adorno's reworking of the German Idealist accounts of the beauty of nature and/or art.
- 5) Discuss Deleuze and Guattari's book on Kafka as a contribution to the philosophy of art.

Students are encouraged to devise their own essay topics, since self-directed research as an undergraduate is an excellent way to prepare for postgraduate study. Please consult the course convenor for approval of your chosen topic.

Assessment Rubric/Essay Standards

	HD	DN	CR	PS
Exposition of issues	Conveys in a coherent manner a clear and profound comprehension of the issues.	Conveys in a coherent manner a clear comprehension of the issues.	Conveys in a coherent manner a comprehension of the issues.	Conveys a comprehension of the issues.
Analysis	Exhibits skills associated with the philosophical analysis of texts, offering innovative and insightful interpretations.	Exhibits skills associated with the philosophical analysis of texts, showing independence of thought.	Exhibits some skills associated with the philosophical analysis of texts.	Exhibits some reflection on the issues covered.
Disciplinary conventions	Demonstrates detailed attention to and successful execution of a wide range of conventions particular to the academic essay in philosophy, including organisation, content, presentation, referencing, formatting and stylistic choices.	Demonstrates consistent use of important conventions particular to the academic essay in philosophy, including organisation, content, presentation, referencing, formatting and stylistic choices.	Follows expectations appropriate to philosophy and the academic essay for basic organisation, content, and presentation.	Attempts to use a consistent system for basic organisation and presentation.
Citations and quotations	Demonstrates critically reflective use of relevant sources to advance argument.	Demonstrates reflective use of relevant sources to support position.	Demonstrates an attempt to use relevant sources to support position.	Demonstrates an attempt to use sources to support ideas in the essay.
Syntax,	Uses graceful	Uses	Uses language	Uses language

punctuation and vocabulary	language that communicates meaning with clarity and fluency and is virtually error-free.	straightforward language that generally conveys meaning to readers. The language in the essay has few errors.	that generally conveys meaning to readers with clarity, although writing may include some errors.	that sometimes impedes meaning because of errors in usage.
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Weekly Questions/Comments – 10%

All students are expected to write before each tutorial a question/comment on the set reading. The questions will be read aloud in class and will guide the seminar discussions by providing the group with a set of perspectives and problems occasioned by the reading.

Each week's question/comment should not exceed 100 words and should demonstrate an engagement with the reading. The task does **not** involve writing a summary of the reading. Showing that you have done the reading is not necessarily the same as showing that you have understood it. If you can say what it is about a text that you find confusing, you will be demonstrating your engagement with it.

In week 13 each student should also send all his or her questions in a single e-mail to the lecturer, at which time the lecturer will review the questions and assign a grade. Without a copy of the questions no grade can be awarded.

If you are unsure of what is expected for this task, please feel free to e-mail the convenor with your questions/comments early in the semester. This is an opportunity to obtain feedback on your progress in the course from week 1.

Please Note: In addition to fulfilling the above assessment requirements, students are expected to attend at least 80% of their lectures and tutorials in order to pass the course.

Assignment Extensions

A student may apply to the convenor for an extension to the submission date of an assignment. Requests for extension must be made on the appropriate form and before the submission due date, and must demonstrate exceptional circumstances that warrant the granting of an extension. If medical grounds preclude submission of assignment by due date, contact should be made with subject coordinator as soon as possible. A medical certificate will be required for late submission and must be appropriate for the extension period.

Assessment Extension forms are available at the School Office, Level 2, Morven Brown Building and online at: <http://www.arts.unsw.edu.au/current-students/undergraduate/forms/>

Grades

All results are reviewed at the end of each semester and may be adjusted to ensure equitable marking across the School.

The proportion of marks lying in each grading range is determined not by any formula or quota system, but by the way that students respond to assessment tasks and how well they meet the objectives of the course. Nevertheless, since higher grades imply performance that is well above average, the number of distinctions and high distinctions awarded in a typical course is relatively small. At the other extreme, on average 6.1% of students do not meet minimum standards and a little more (8.6%) in first year courses. For more information on the grading categories see

<https://my.unsw.edu.au/student/academiclife/assessment/GuideToUNSWGrades.html>

Submission of Assessment Tasks

Assignments are to be submitted electronically through Moodle, using the Turnitin feature. The School assignment coversheet, which is to be included with each assignment, can be downloaded from <https://hal.arts.unsw.edu.au/students/courses/course-outlines/>. It is your responsibility to make a backup copy of the assignment prior to submission and retain it.

Assignments must be submitted before 4:00pm on the due date. Assignments received after this time will be marked as having been received late.

Late Submission of Assignments

Late assignments will attract a penalty. Of the total mark, 3% will be deducted each day for the first week, with Saturday and Sunday counting as two days, and 10% each week thereafter.

The penalty may not apply where students are able to provide documentary evidence of illness or serious misadventure. Time pressure resulting from undertaking assignments for other courses does not constitute an acceptable excuse for lateness.

6. Attendance/Class Clash

Attendance

Students are expected to be regular and punctual in attendance at all classes in the courses in which they are enrolled. Explanations of absences from classes or requests for permission to be absent from classes should be discussed with the teacher and where applicable accompanied by a medical certificate. If students attend less than 80% of their possible classes they may be refused final assessment.

Students who falsify their attendance or falsify attendance on behalf of another student will be dealt with under the student misconduct policy.

Class Clash

A student who is approved a permissible clash must fulfil the following requirements:

- a. The student must provide the Course Convenor with copies of lecture notes from those lectures missed on a regular basis as agreed by the Course Convenor and the student.
- b. If a student does attend a lecture for which they had secured a permitted clash they will still submit lecture notes as evidence of attendance.
- c. **Failure to meet these requirements is regarded as unsatisfactory performance in the course and a failure to meet the Faculty's course attendance requirement. Accordingly, Course Convenors will fail students who do not meet this performance/attendance requirement.**
- d. Students must attend the clashed lecture on a specific date if that lecture contains an assessment task for the course such as a quiz or test. Inability to meet this requirement would be grounds for a Course Convenor refusing the application. If the student misses the said lecture there is no obligation on the Course Convenor to schedule a make-up quiz or test and the student can receive zero for the assessment task. It should be noted that in many courses a failure to complete an assessment task can be grounds for course failure.

7. Academic Honesty and Plagiarism

Plagiarism is presenting someone else's thoughts or work as your own. It can take many forms, from not having appropriate academic referencing to deliberate cheating.

In many cases plagiarism is the result of inexperience about academic conventions. The University has resources and information to assist you to avoid plagiarism.

The Learning Centre assists students with understanding academic integrity and how to not plagiarise. Information is available on their website: <http://www.lc.unsw.edu.au/plagiarism/>. They also hold workshops and can help students one-on-one.

If plagiarism is found in your work when you are in first year, your lecturer will offer you assistance to improve your academic skills. They may ask you to look at some online resources, attend the Learning Centre, or sometimes resubmit your work with the problem fixed. However, more serious instances in first year, such as stealing another student's work or paying someone to do your work, may be investigated under the Student Misconduct Procedures.

Repeated plagiarism (even in first year), plagiarism after first year, or serious instances, may also be investigated under the Student Misconduct Procedures. The penalties under the procedures can include a reduction in marks, failing a course or for the most serious matters (like plagiarism in an Honours thesis) even suspension from the university. The Student Misconduct Procedures are available here:

<http://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>

8. Course Schedule		
Week Commencing:	Topic	Readings
3 March	How to define beauty?	Sei Shonagon , "Adorable Things" and "Pleasing Things" in <i>The Pillow Book of Sei Shonagon</i> , trans. and ed. Ivan Morris (New York: Columbia University Press, 1967), 157-57, 216-217 in Course Reader (hereafter CR) Plato , <i>Greater Hippias</i> , trans. Benjamin Jowett in <i>The Collected Dialogues of Plato</i> , ed. Edith Hamilton and Huntington Cairns (Princeton, NJ: Princeton University Press, 1963), 1534-59 in CR
10 March	Aesthetic judgement	Immanuel Kant , <i>Critique of Judgement</i> , trans. James Creed Meredith, rev. and ed. Nicholas Walker (Oxford: Oxford University Press, 2007), §§1-13
17 March	The sublime	Kant , <i>Critique of Judgement</i> , §§14-27
24 March	Taste	Kant , <i>Critique of Judgement</i> , §§28-37
31 March	Genius	Kant , <i>Critique of Judgement</i> , §§38-53
7 April	Nature and art	Kant , <i>Critique of Judgement</i> , §§54-60 Friedrich Schiller , excerpt from <i>On the Aesthetic Education of Man</i> , trans. Reginald Snell (London: Routledge & Kegan Paul, 1954), 67-81 in CR
14 April	The work of art	F. W. J. Schelling , excerpt from <i>The Philosophy of Art</i> , trans. Douglas W. Scott (Minneapolis: University of Minnesota Press, 1989), 83-103 in CR G. W. F. Hegel , "Aesthetics: The Ideal", trans. T. M. Knox in <i>The Hegel Reader</i> , ed. Stephen Houlgate

		(Oxford: Basil Blackwell, 1998), 424-37 in CR
28 April	Art and work	John Ruskin , excerpt from "The Nature of Gothic" in id., <i>The Stones of Venice</i> , vol. 2 (Orpington: George Allen, 1886), 151-208. in CR Walter Benjamin , "The Work of Art in the Age of Its Technological Reproducibility", trans. Edmund Jephcott and Harry Zohn in id., <i>The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media</i> , eds. Michael W. Jennings, Brigid Doherty and Thomas Y. Levin (Cambridge, MA: The Belknap Press of Harvard University Press, 2008), 19-55 in CR
5 May	Mimesis	Etienne Gilson , "The World of Paintings" in id., <i>Painting and Reality</i> (New York: Pantheon Books, 1957), 175-206 in CR Martin Heidegger , "Plato's republic: The Distance of Art (<i>Mimesis</i>) from Truth (<i>Idea</i>)" in id., <i>Nietzsche: The Will to Power as Art</i> in id., <i>Nietzsche</i> , trans. David Farrell Krell, vol. 1 (San Francisco: Harper, 1979-87), 171-87 in CR
12 May	The fragmentary	T. W. Adorno , "Natural Beauty" in id., <i>Aesthetic Theory</i> , trans. Robert Hullot Kentor (Minneapolis: University of Minnesota Press, 1997), 61-78 in CR T. W. Adorno , "Notes on Kafka" in id., <i>Prisms</i> , trans. Samuel and Shierry Weber (Cambridge, MA: The MIT Press, 1981), 243-71 in CR Kafka , "Blumfeld, an Elderly Bachelor" in id., <i>Shorter Works</i> , trans. Malcolm Pasley (London: Secker & Warburg, 1973), 19-39 in CR
19 May	Art and politics	Gilles Deleuze and Félix Guattari , <i>Kafka: Toward a Minor Literature</i> , trans. Dana Polan (Minneapolis: University of Minnesota Press, 1986), 3-42
26 May	Art and escape	Deleuze and Guattari , <i>Kafka: Toward a Minor Literature</i> , 43-88
2 June	Tutorial only	

9. Course Resources

Textbook Details

- 1) Immanuel Kant, *The Critique of Judgement*, trans. James Creed Meredith (Oxford: Oxford University Press, 2008).
 - 2) Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature*, trans. Dana Polan (Minneapolis: University of Minnesota Press, 1986).
 - 3) ARTS2367 Course Reader.
- All of the above are available from the UNSW bookshop.

Additional Readings

The database *The Philosopher's Index* is an excellent resource for locating articles as well as books on a specific topic and author. Among the secondary literature available through the UNSW library the following are especially recommended for further reading:

Plato:

- Robert G. Hoerber, "Plato's 'Greater Hippias'", *Phronesis: A Journal of Ancient Philosophy* 9 (1964): 143-55.
- David Sider, "Plato's Early Aesthetics: The 'Hippias Major'", *Journal of Aesthetics and Art Criticism* 35 (1977): 465-70.
- Paul Woodruff, "Socrates and Ontology: The Evidence of the Hippias Major", *Phronesis: A Journal of Ancient Philosophy* 23 (1978): 101-17.

Kant:

- Henry Allison, *Kant's Theory of Taste* (Cambridge: Cambridge University Press, 2001).
- Karl Ameriks, "How to Save Kant's Deduction of Taste", *Journal of Value Inquiry* 16 (1982): 295-302.
- Anne Margaret Baxley, "The Practical Significance of Taste in Kant's 'Critique of Judgment'", *Journal of Aesthetics and Art Criticism* 63 (2005): 33-45.
- Malcolm Budd, "The Pure Judgement of Taste as an Aesthetic Reflective Judgement", *British Journal of Aesthetics* 41 (2001): 247-60.
- Joseph Cannon, "The Moral Value of Artistic Beauty in Kant", *Kantian Review* 16 (2011): 113-26.
- Ted Cohen, "Three Problems in Kant's Aesthetics", *British Journal of Aesthetics* 42 (2002): 1-12.
- Donald W. Crawford, *Kant's Aesthetic Theory* (Madison, WI: The University of Wisconsin Press, 1974).
- Frances Ferguson, *Solitude and the Sublime: The Romantic Aesthetics of Individuation* (New York: Routledge, 1992).
- Jane Forsey, "Is a Theory of the Sublime Possible?", *Journal of Aesthetics and Art Criticism* 65 (2007): 381-89.
- Anthony C. Genova, "Kant's Transcendental Deduction of Aesthetical Judgments", *Journal of Aesthetics and Art Criticism* 30 (1972): 459-75.
- Paul Guyer, *Kant and the Claims of Taste* (Cambridge, MA: Harvard University Press, 1979).
- Paul Guyer, "The Harmony of the Faculties Revisited" in id., *Values of Beauty: Historical Essays in Aesthetics* (Cambridge: Cambridge University Press, 2005), 77-109.
- Jennifer Kirchmyer Dobe, "Kant's Common Sense and the Strategy for a Deduction", *Journal of Aesthetics and Art Criticism* 68 (2010): 47-60.
- Martin Klebes, "Circular Art of Life: Aesthetic Communities in Kant and Schiller", *Idealistic Studies* 38 (2008): 193-207.
- Ruth Lorand, "Free and Dependent Beauty: A Puzzling Issue", *British Journal of Aesthetics* 29 (1989): 32-40.
- Jean-François Lyotard, *Lessons on the Analytic of the Sublime: Kant's Critique of Judgment*, §§23-29, trans. Elizabeth Rottenberg (Stanford, CA: Stanford University Press, 1994).
- Claude MacMillan, "Kant's Deduction of Pure Aesthetic Judgments", *Kant-Studien* 76 (1985): 43-54.
- Sean McConnell, "How Kant Might Explain Ugliness", *British Journal of Aesthetics* 48 (2008): 205-28.
- Rudolf A. Makkreel, *Imagination and Interpretation in Kant: The Hermeneutical Import of the Critique of Judgment* (Chicago: University of Chicago Press, 1990).
- Samuel Holt Monk, *The Sublime: A Study of Critical Theories in XVIII-Century England* (Ann Arbor, MI: The University of Michigan Press, 1960).
- Bradley Murray, "Kant on Genius and Art", *British Journal of Aesthetics* 47 (2007): 199-214.
- Jean-Luc Nancy, "The Sublime Offering", trans. Jeffrey Libbrett, *A Finite Thinking*, ed. Simon Sparks (Stanford, CA: Stanford University Press, 2003), 211-44.
- Linda Palmer, "A Universality Not Based on Concepts: Kant's Key to the Critique of Taste", *Kantian Review* 13 (2008): 1-51.
- Kenneth F. Rogerson, "The Meaning of Universal Validity in Kant's Aesthetics", *The Journal of Aesthetics and Art Criticism* 40 (1982): 301-8.
- Alexander Rueger, "Kant and the Aesthetics of Nature", *British Journal of Aesthetics* 47 (2007): 138-55.
- Fred L. Rush, "The Harmony of the Faculties", *Kant-Studien* 92 (2001): 38-61.
- Kristi Sweet, "Reflection: Its Structure and Meaning in Kant's Judgements of Taste", *Kantian Review* 14 (2009): 53-80.
- Bart Vandenabeele, "The Subjective Universality of Aesthetic Judgements Revisited",

British Journal of Aesthetics 48 (2008): 410-25.

Rachel Zuckert, "Awe or Envy: Herder contra Kant on the Sublime", *Journal of Aesthetics and Art Criticism* 61 (2003): 217-32.

Schiller:

María del Rosario Acosta López, "'The Secret that is the Work of Art': Heidegger's Lectures on Schiller", *Research in Phenomenology* 39 (2009): 152-63.

Lesley Sharpe, *Schiller's Aesthetic Essays: Two Centuries of Criticism* (Columbia, SC: Camden House, 1995).

Schelling:

Belá Bacsó, "Art and 'The Sublime Truth': On Schelling's Philosophy of Art", *Graduate Faculty Philosophy Journal* 28 (2007): 195-208.

Antoon Braeckman, "The 'Individual Universal': The Socio-Political Meaning of the Work of Art in Schelling", *Idealistic Studies: An Interdisciplinary Journal of Philosophy* 34 (2004): 67-83.

Hegel:

Arthur C. Danto, *The Philosophical Disenfranchisement of Art* (New York: Columbia University Press, 1986).

Allen Hance, "The Art of Nature: Hegel and the 'Critique of Judgment'", *International Journal of Philosophical Studies* 6 (1998): 37-65.

Stephen Houlgate, "Hegel and the 'End' of Art", *Owl of Minerva* 29 (1997): 1-21.

Robert Pippin, "The Absence of Aesthetics in Hegel's Aesthetics" in *The Cambridge Companion to Hegel and Nineteenth-Century Philosophy*, ed. Frederick C. Beiser (Cambridge: Cambridge University Press, 2008), 394-418.

Benjamin Rutter, *Hegel on the Modern Arts* (Cambridge: Cambridge University Press, 2010).

Ruskin:

Cornelis J. Baljon, "Interpreting Ruskin: The Argument of *The Seven Lamps of Architecture* and *The Stones of Venice*", *Journal of Aesthetics and Art Criticism* 55 (1997): 401-14.

Robert Simpson McLean, "Altruistic Ideals versus Leisure Class Values: An Irreconcilable Conflict in John Ruskin", *Journal of Aesthetics and Art Criticism* 31 (1973): 347-55.

Benjamin:

Jürgen Habermas, "Consciousness-Raising or Redemptive Criticism – The Contemporaneity of Walter Benjamin", trans. Philip Brewster and Carl Howard Buchner, *New German Critique* 17 (1979): 30-59.

Miriam Bratu Hansen, "Benjamin's Aura", *Critical Inquiry* 34 (2008): 336-75.

Ian Knizek, "Walter Benjamin and the Mechanical Reproducibility of Art Works Revisited", *British Journal of Aesthetics* 33 (1993): 357-66.

Yvonne Sherratt, "Adorno's Aesthetic Concept of Aura", *Philosophy and Social Criticism* 33 (2007): 155-77.

Georg Stauth and Bryan S. Turner, "Nostalgia, Postmodernism and the Critique of Mass Culture", *Theory, Culture & Society* 5 (1988): 509-26.

Kathleen Wright, "The Place of the Work of Art in the Age of Technology", *Southern Journal of Philosophy* 22 (1984): 565-82.

Gilson:

Ronald W. Hepburn, "Aesthetics and Abstract Painting: Two Views", *Philosophy: The Journal of the Royal Institute of Philosophy* 35 (1960): 97-113.

Dorothy Walsh, review of *Painting and Reality*, *Review of Metaphysics* 12 (1959): 475-80.

Heidegger:

Janet Donohoe, "The Place of Tradition: Heidegger and Benjamin on Technology and Art", *Journal of the British Society for Phenomenology* 39 (2008): 260-74.

Leon Golden, "Plato's Concept of 'Mimesis'", *British Journal of Aesthetics* 15 (1975): 118-31.

Adorno:

Sebastian Gardner, "The Romantic-Metaphysical Theory of Art", *European Journal of Philosophy* 10 (2002): 275-301.

Rodolphe Gasché, "The Theory of Natural Beauty and Its Evil Star: Kant, Hegel, Adorno", *Research in Phenomenology* 32 (2002): 103-22.

Tom Huhn and Lambert Zuidervaart (ed.), *The Semblance of Subjectivity: Essays in Adorno's Aesthetic Theory* (Cambridge, MA: MIT Press, 1997).

Young Sook Lee, "Spirit and Beauty", *Journal of Aesthetic Education* 31 (1997): 15-23.

Richard Shusterman, "The End of Aesthetic Experience", *Journal of Aesthetics and Art Criticism* 55 (1997): 29-41.

Alison Stone, "Adorno and the Disenchantment of Nature", *Philosophy and Social Criticism* 32 (2006): 231-53.

Deleuze and Guattari:

Jerold J. Abrams, "Cinema and the Aesthetics of the Dynamical Sublime: Kant, Deleuze, Heidegger and the Architecture of Film", *Film and Philosophy* 7 (2003): 60-76.

Ronald Bogue, "The Art of the Possible", *Revue Internationale de Philosophie* 61 (2007): 273-86.

Ronald Bogue, *Deleuze on Literature* (New York: Routledge, 2003).

Reidar Due, *Deleuze* (Cambridge: Polity, 2007).

Jean-Jacques Lecercle, *Badiou and Deleuze Read Literature* (Edinburgh: Edinburgh University Press, 2010).

Maryvonne Saison, "The People are Missing", *Contemporary Aesthetics* 6 (2008): 1-12.

Anne Sauvagnargues, *Deleuze and Art*, trans. Samantha Bankston (London: Continuum, 2013).

Steven Shaviro, *Without Criteria: Kant, Whitehead, Deleuze and Aesthetics* (Cambridge: MA: MIT Press, 2009).

Edward Willatt and Matt Lee (eds.), *Thinking Between Deleuze and Kant: A Strange Encounter* (London: Continuum, 2009).

Katharine Wolfe, "From Aesthetics to Politics: Rancière, Kant and Deleuze", *Contemporary Aesthetics* 4 (2006): 1-16.

Stephen Zepke and Simon O'Sullivan (eds.), *Deleuze, Guattari and the Production of the New* (London: Continuum, 2011).

10. Course Evaluation and Development

Courses are periodically reviewed and students' feedback is used to improve them. Feedback is gathered using various means including UNSW's Course and Teaching Evaluation and Improvement (CATEI) process.

11. Student Support

The Learning Centre is available for individual consultation and workshops on academic skills. Find out more by visiting the Centre's website at:

<http://www.lc.unsw.edu.au>

12. Grievances

All students should be treated fairly in the course of their studies at UNSW. Students who feel they have not been dealt with fairly should, in the first instance, attempt to resolve any issues with their tutor or the course convenors.

If such an approach fails to resolve the matter, the School of Humanities and Languages has an academic member of staff who acts as a Grievance Officer for the School. This staff member is identified on the notice board in the School of Humanities and languages. Further

information about UNSW grievance procedures is available at:
<https://my.unsw.edu.au/student/atoz/Complaints.html>

13. Other Information

myUNSW

myUNSW is the online access point for UNSW services and information, integrating online services for applicants, commencing and current students and UNSW staff. To visit myUNSW please visit either of the below links:

<https://my.unsw.edu.au>

<https://my.unsw.edu.au/student/atoz/ABC.html>

OHS

UNSW's Occupational Health and Safety Policy requires each person to work safely and responsibly, in order to avoid personal injury and to protect the safety of others. For all matters relating to Occupational Health, Safety and environment, see

<http://www.ohs.unsw.edu.au/>

Special Consideration

In cases where illness or other circumstances produce repeated or sustained absence, students should apply for Special Consideration as soon as possible.

The application must be made via Online Services in myUNSW. Log into myUNSW and go to My Student Profile tab > My Student Services channel > Online Services > Special Consideration.

Applications on the grounds of illness must be filled in by a medical practitioner. Further information is available at:

<https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Student Equity and Disabilities Unit

Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Disabilities Unit (9385 4734). Information for students with disabilities is available at: <http://www.studentequity.unsw.edu.au>

Issues that can be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.