



The University of Southern Queensland

Course Specification

Description: Option Foundation

Subject	Cat-Nbr	Class	Term	Mode	Units	Campus
VIS	1000	10943	1, 2002	ONC	1.00	TWMBBA

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

STAFFING

Examiner: Allan Bruce

Moderator: Stephen Spurrier

Team Members: Kerry Zerner, Charlie Boyle, Ann-Maree Reaney, Alexis Tacey.

SYNOPSIS

This course is concerned with building a practical foundation in three studio disciplines to be chosen from the two-dimensional areas of Drawing, Painting and Printmaking, and the three-dimensional areas of Ceramics, Sculpture and Textiles. By exploring a variety of methods and materials students will be encouraged to develop their observational, technical and conceptual skills. Studio practice will be reinforced by history/theory lectures analysing the work of established professionals and supplemented with project work enabling concepts to be better expressed in visual terms. Note: This course is also offered by CD ROM, in which case students concentrate on the three-dimensional areas.

OBJECTIVES

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

- demonstrate an understanding of materials and how to manipulate them through practice and experimentation in three-dimensional areas offered;
- demonstrate an ability to apply principles of design to their three-dimensional work;
- to develop conceptual skills;
- demonstrate a growing appreciation of the nexus between theory and practice;
- demonstrate a growing understanding of contemporary Australian practice;
- demonstrate skills in the correct, safe handling of materials and processes in each studio discipline.

TOPICS

Description	Weighting (%)
1. Introduction to Ceramic, Textiles and Sculpture practice, techniques and related technologies, associated with appropriate history, theory and contemporary artist practitioners.	0.00
2. CERAMICS Introduction at foundation level to ceramics as an art form; as technology and as process. Introduction to handbuilding, raku firing, studio equipment and tools.	0.00
3. SCULPTURE An introduction to the nature and language of sculpture; Contemporary approaches to sculpture; Concepts and techniques of direct fabrication of forms; Assemblage; Installation and armature making are introduced at a foundation level.	0.00
4. TEXTILES Introduction to the traditional basketry process of coiling and its conceptual application in contemporary art practice; Exploration of appropriate materials and techniques at foundation level, in traditional and non-traditional textiles practice.	0.00

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.

92540 Option Foundation External Study Package. To be advised by the lecturer in each area.

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.

Imprint, Quarterly Journal of the Print Council of Australi, 769.994 PI.

Thames & Hudson Handbooks on Printmaking Techniques.

The following periodicals should also be consulted regularly:

Art and Australia,

ArtForum,

Art in America, 709.73 PI,

Art International, 700 P7,

Object, 745.5 P7.

Arnheim, R, 1974 *Art and Visual Perception*, University of California Press, Los Angeles, 701.15 ARN.

Berensohn, P, 1974 *Finding One's Way with Clay*, Thames & Hudson, London, 738.12 BER.

- Colchester, C, 1993 *The New Textiles, Trends and Traditions*, Thames & Hudson, London, 746 COL.
- Constantine, M and Larsen, J, 1981 *The Art Fabric: Mainstream*, Van Nostrand Reinhold, 746.0904 CON.
- Gablick, S, 1984 *Has Modernism Failed?*, Thames & Hudson, London, 709.04 GAB.
- Godfrey, T, 1990 *Drawing Today*, Phaidon, London, 741.09 GOD.
- Herbert, R L, (ed.) 2000 *Modern Artists on Art*, Dover, New York, 709.04 MOD.
- Jung, C, G, 1978 *Man and His Symbols*, Aldus Books, 154 JUN.
- Krauss, R, 1981 *Passages in Modern Sculpture*, MIT Press, Melbourne, 735.23 KRA.
- Nelson, G C, 1971 *Ceramics: A Potter's Handbook*, Holt, Rinehart, Winston, New York, 738.14 NEL.
- Pogany, W, 1996 *The Art of Drawing*, Madison Books, Lanham, 741.2 POG.
- Preble, D, 1999 *Artforms*, 6th ed, Longman, New York, 700 PRE.
- Saff and Sacilotto, 1978 *Printmaking: History & Process*, Holt, Rinehart, Winston, New York, 960.28 SAF.
- Simpson, I, 1987 *The Encyclopedia of Drawing Techniques*, Quarto, London, R741.203 SIM.

STUDENT WORKLOAD REQUIREMENTS

ACTIVITY	HOURS
Laboratory or Practical Classes	78
Lectures	13
Others	5
Private Study	69

ASSESSMENT DETAILS

Description	Marks Out of	Wtg(%)	Required	Due Date
WORKSHOP AND PROJECT FOLIO	999.00	0.00	Y	04 Mar 2002 (see note 1)
WORKSHOP AND PROJECT FOLIO	999.00	100.00	Y	04 Mar 2002 (see note 2)

NOTES:

- Further details about the due dates are detailed in the assessment section of the Course Specifications.
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OTHER REQUIREMENTS

- 1 There will be regular studio critiques to review students' work in progress.
 - 2 Students will be expected to satisfactorily complete all studio requirements in order to pass the course.
 - 3 Students will be assessed by a staff panel who will aggregate the results from all areas.
 - 4 Grades are assigned in accord with Faculty policy.
 - 5 The sequential nature of studio work coupled with Workplace Health & Safety considerations make it essential that students attend classes in order to fulfil course objectives in a systematic, safe and professional manner. Students who miss more than two workshops may be putting themselves and others at risk and will be asked to provide appropriate medical or relevant certification.
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