



The University of Southern Queensland

## Course Specification

### Description: Option Foundation

Subject	Cat-Nbr	Class	Term	Mode	Units	Campus
VIS	1000	20943	1, 2003	ONC	1.00	TWMBBA

<b>Academic Group:</b>	FOART
<b>Academic Org:</b>	FOA007
<b>HECS Band:</b>	1
<b>ASCED Code:</b>	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. STUDENTS UNDERTAKING THE COURSE BY EXT MODE ONLY UNDERTAKE THE 3-D AREAS BY MEANS OF A CD ROM. 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/content analysing the work of established professionals and supplemented with project work enabling concepts to be better expressed in visual terms. Progressive individual critiques will be held by 2D staff and by 3D staff at designated times.

### 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;
- 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. ONC STUDENTS: Introduction to Drawing, Painting, Printmaking, Ceramic, Textiles and Sculpture practice, materials techniques and related technologies, combined with appropriate history and theory featuring contemporary artist practitioners. EXTERNAL STUDENTS: Introduction to Ceramic, Textiles and Sculpture practice, materials techniques and related technologies, combined with appropriate history and theory featuring contemporary artist practitioners.	100.00

### **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.

VIS 1000 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.

Thames & Hudson Handbooks on Printmaking Techniques.

, , *Art and Australia*,

, , *ArtForum*,

, , *Art International*,

, , *Art in America*,

, , *Ceramics: Art & Perception*,

, , *Object*,

, , *Sculpture Magazine*,

, , *Fiberarts*,

, , *The Surface Design Journal*,

, , *Eyeline*,

, , *Art and Text*,

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

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, New York, 746.0904 CON.

- Gablick, S 1984, *Has Modernism Failed?*, Thames & Hudson, London, 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, New York, 709.04 MOD.
- Jung, C, G 1978, *Man and His Symbols*, Pan Books, London, 154 JUN.
- Koumis, Matthew 1999, *Art Textiles of the World: Australia*, TELOS, Winchester UK.
- Koumis, Matthew 1996, *Art Textiles of the World: Great Britain*, TELOS, Winchester, UK.
- Koumis, Matthew 1999, *Art Textiles of the World: USA*, TELOS, Winchester, UK.
- KOUMIS, Matthew 1997, *Art Textiles of the World: Japan*, TELOS, Winchester, UK.
- 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.
- Peterson, S 2000, *Contemporary Ceramics*, Lawrence King, London.
- Pogany, W 1996, *The Art of Drawing*, Madison Books, Lanham, 741.2 POG.
- Preble, D 1999, *Artforms*, 6th edition, Longman, New York, 700 PRE.
- Print Council of Australia , , *Imprint*, 769.994 P1.
- 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	4
Private Study	80

## ASSESSMENT DETAILS

Description	Marks Out of	Wtg(%)	Required	Due Date
WORKSHOP AND PROJECT FOLIO	100.00	100.00	Y	17 Jun 2003 (see note )

### NOTES:

- . The date will be announced by the Examiner.

## **OTHER REQUIREMENTS**

- 1 There will be a studio critique to review student's work-in-progress at mid semester.
  - 2 Students will be expected to satisfactorily complete all studio requirements in order to pass the course.
  - 3 Students will be assessed by a panel of Visual Arts staff who will provide written feedback.
  - 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 in any area may be putting themselves and others at risk and will be asked to provide appropriate medical or relevant certification.
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