



The University of Southern Queensland

Course Specification

Description: Studio Practice and Project Development

Subject	Cat-Nbr	Class	Term	Mode	Units	Campus
VIS	4000	20944	1, 2003	ONC	2.00	TWMBBA

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

STAFFING

Examiner: Robyn Stewart

Moderator: Ann-Maree Reaney

RATIONALE

Students undertaking the Honours course in Visual Arts will work in a specific studio area. Its selection will be based on proven expertise in one of the five areas offering specialization: ceramics, painting, printmaking, sculpture, textiles, provided suitable supervision and studio space is available. Studio practice should indicate a firm emergence of an individual visual language as well as a high level of technical and artistic competence. Students will submit a comprehensive project proposal outlining both the concept and practice of their particular interest. The context of their research is a significant factor. This should take into account personal and studio positions in relation to Australian and international concerns with appropriate historical underpinnings linked to concepts of modern theoretical thinking. The Project Development proposal should also include a selection of comprehensive supportive drawings, photographs, marquettes, folios, etcetera of the work in progress as well as an indication of the final exhibition format.

SYNOPSIS

Students undertaking the Honours program in Visual Arts will normally explore studio-based practice. Studio selection will be based on proven expertise in one or more of the seven areas offering specialization: ceramics, painting printmaking, sculpture, textiles, drawing, curatorial studies provided suitable supervision and studio space is available. Studio practice should indicate a clear emergence of an individual visual language as well as a high level of technical and artistic competence. Students will submit a comprehensive project proposal outlining both the concept and practice of their particular visual field. The context of their research is a significant factor. This should take into account personal and studio positions in relation to Australian and international concerns. Appropriate historical underpinnings should be linked to concepts of contemporary theoretical thinking. The Project Development proposal should also include a selection of comprehensive supportive drawings, photographs,

marquettes, folios, etcetera of the work in progress as well as an indication of the final exhibition format.

OBJECTIVES

On successful completion of the Studio Practice and Projects Development course students should be able to demonstrate:

- an advanced level of creative practice which predicts the eventual Project resolution;
- an ability to document the various stages in the research and development of the work;
- a knowledge of the integration of theory and practice in their studio practice in both a specific and general context.

TOPICS

Description	Weighting (%)
1. In consultation with their supervisor, students will complete research and practical work in their studio area and present at least two discussion papers associated with the research and preparation of the project development.	0.00

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.

Abbs, P (ed.) 1989, *The Symbolic Order: A Contemporary Reader of the Arts Debate*, Falmer Press, London, 700.7 SYM.

Butler, R, (ed.) 1997, *What is Appropriation*, Power Publications & IMA, Sydney, 701.180994 WHA.

Connor, S 1997, *PostModernist Culture*, 2nd edition, Basil Blackwell, Oxford, 306.0904 CON.

De Lauretis, T 1984, *Alice Doesn't*, Indiana University Press, Bloomington, 791.430141 DEL.

Derrida, J 1987, *The Truth in Painting*, University of Chicago Press, Chicago, 701.17 DER.

Foster, H 1985, *Recodings*, Bay Press, Seattle, 700.103 FOS.

Harrison, C, Wood, P 1993, *Art in Theory 1900-1990*, Basil Blackwell, Oxford, Oxford, 709.04 ART.

Harvey, D 1989, *The Condition of Postmodernity*, Basil Blackwell, Oxford, 909.82 HAR.

Hutcheon, L 1988, *The Poetics of Postmodernism*, Routledge, New York, 809.391 HUT.

Isaak, J 1996, *Feminism and Contemporary Art*, Routledge, London, 701.03 ISA.

Langer, S 1957, *Philosophy in a New Key*, Harvard University Press, Cambridge.

Marcuse, H 1978, *The Aesthetic Dimension*, Beacon Press, Boston.

- McEvelley, T 1993, *Art and Discontent*, McPherson & Cowper, Kingston, New York.
- Nicholson, L 1990, *Feminism/Postmodernism*, Routledge, London, 305.42 FEM.
- Pefanis, J 1991, *Heterology and the Postmodern*, Allen & Unwin, Sydney, 194 BAT/PEF.
- Sheppard, A 1987, *Aesthetics: An Introduction to the Philosophy of Art*, Oxford University Press, Oxford, 700.1 SHE.
- Williams, P & Chrisman, L 1994, *Colonial Discourse and Post-Colonial Theory*, Harvester Wheatsheaf, New York, 809.93358 COL.
- Willis, P 1996, *Common Culture*, Open University Press, Philadelphia, 305.2350941 WIL.
- Wolff, J 1993, *The Social Production of Art*, 2nd edition, Macmillan, London, 700.103 WOL.
- Wolff, J 1993, *Aesthetics and the Sociology of Art*, 2nd edition, University of Michigan Press, Michigan Ill., 701.1 WOL.

STUDENT WORKLOAD REQUIREMENTS

ACTIVITY	HOURS
Private Study	218
Tutorial	89

ASSESSMENT DETAILS

Description	Marks Out of	Wtg(%)	Required	Due Date
STUDIO PRACTICE AS CONTRACTED	100.00	50.00	Y	13 Jun 2003 (see note)
PROJECT DEVELOPMENT	100.00	50.00	Y	13 Jun 2003

NOTES:

- Final assessment of the studio practice and the project proposal will be by submission of the work to a relevant panel of assessors.

ASSESSMENT NOTES

- Continuous assessment with supervision and relevant invited advisers.

OTHER REQUIREMENTS

- If students submit assignments after the due date without extenuating circumstances, then a penalty up to a maximum of 20% of the assigned mark shall normally apply for each working day late.
- In order to pass the course students must have progressed satisfactorily in both the theory and practice components. Failure in one area will result in an F. The Faculty grading system will apply. The Final grade is determined on the basis of accumulated points across all items of assessment.