



The University of Southern Queensland

## Course specification

### Description: Foundation Studies in History of Art

Subject	Cat-nbr	Class	Term	Mode	Units	Campus
VIS	1011	30803	1, 2004	EXT	1.00	TWMBBA

<b>Academic group:</b>	FOART
<b>Academic org:</b>	FOA007
<b>Student contribution band:</b>	1
<b>ASCED code:</b>	100300

### STAFFING

Examiner: Sandy Pottinger

Moderator: Allan Bruce

### RATIONALE

This course will offer an historical perspective of the visual arts and establish the basic philosophical concepts from which to develop an aesthetic awareness and appreciation of the art object within a socio- political context. The significance of the role of the artist through the interaction of intellect, personality, spirituality, and culture in the creative act of art making will be explored by way of art works which reflect, interpret, and comment upon the events, politics, and social histories of their respective eras.

### SYNOPSIS

This course will offer an introduction to an historical perspective of the visual arts and craft arts and establish the basic philosophical concepts from which to develop an aesthetic awareness and appreciation of art works within a socio- political context. The significance of the changing role of the artist within society will be explored by way of art and craft works which reflect, interpret, and comment upon the events, politics, social histories, and technological developments of their respective eras. Students will also be encouraged to appreciate the historical underpinnings which have shaped and directed the practice of art and craft of which they are now a part.

### OBJECTIVES

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

- have an awareness of the beginning and continuation of an artistic tradition which reflects both personal and social responses within an historical context;
- comprehend the basic philosophical concepts which will enable them to critically analyse and discuss works of art in an historical and social context;

- acquire a knowledge of the development of artistic form through styles drawn from various periods of western and other cultural traditions;
- develop a knowledge of the grammar and terminology of art theory; principles of aesthetics and art criticism; basic concepts of two- and three-dimensional form in the visual arts;
- recognize the style of a work of art and identify the historical and socio-political influences and their context;
- clearly and logically express personal ideas pertaining to art historical and theoretical issues supported by evidence of research and analysis.

## TOPICS

Description	Weighting (%)
1. INTRODUCTION TO AESTHETICS	10.00
2. ART AND PHILOSOPHY: The development of ideas	10.00
3. THE ANCIENT WORLD	10.00
4. THE MIDDLE AGES	10.00
5. THE RENAISSANCE	10.00
6. DEVELOPMENT OF THE CRAFT ARTS	10.00
7. ROMANTICISM AND INDUSTRY	10.00
8. THE MODERN WORLD	10.00
9. THE TWENTIETH CENTURY	10.00
10. ART AND CINEMA	10.00

## TEXT and MATERIALS required to be PURCHASED or ACCESSED:

ALL textbooks and materials are available for purchase from USQ BOOKSHOP (unless otherwise stated). Orders may be placed via secure internet, free fax 1800642453, phone 07 46312742 (within Australia), or mail. Overseas students should fax +61 7 46311743, or phone +61 7 46312742. For costs, further details, and internet ordering, use the 'Textbook Search' facility at <http://bookshop.usq.edu.au> click 'Semester', then enter your 'Course Code' (no spaces).

Will relate to the individual programme of work as undertaken by the individual student.

Fleming, W 1995, *Arts and Ideas*, 9th edn, Harcourt Brace Jovanovich, Fort Worth.

## 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.

, , *Art and Text*, Vol 709, no. , p1.

- , , *Art and Australia*,  
 , , *Australia Art Monthly*, Vol 700, no.994, p6.  
 , , *ArtForum*,  
 , , *Leonardo*,  
 , , *Eyeline*, Vol 709, no.4, p1.  
 , , *Art in America*, Vol 709, no.73, p1.  
 , , *Grove Dictionary of Art*, Library Data Base.
- Allen, C 1997, *Art in Australia: From Colonization to Postmodernism*, Thames & Hudson, London.
- Baxandall, M 1988, *Painting and Experience in Fifteenth Century Italy: a primer in the social history of pictorial style*, 2nd edn, Oxford University Press, Oxford, New York.  
 (759.5 BAX)
- Bullock, A, Stallybrass, O (eds) 1988, *The Fontana Dictionary of Modern Thought*, Fontana, London.  
 (032 FON)
- Causey, A 1998, *Sculpture Since 1945*, Oxford University Press, Oxford, New York.
- Charleston, Robert J (ed) 1968, *World Ceramics: An Illustrated History*, Hamlyn, London, New York.  
 (738 WOR)
- Colchester, Chloe 1993, *The New Textiles: trends and traditions*, Thames & Hudson, London.  
 (746 COL)
- Eichenberg, F 1976, *The Art of the Print: masterpieces, history, techniques*, Thames & Hudson, London.
- Flew, A (ed) 1999, *A Dictionary of Philosophy*, 2nd edn, Gramercy Books, New York.  
 (103 DIC)
- Gardner, H 2001, *Gardner's Art Through the Ages*, 11th edn, Harcourt Brace Jovanovich, Fort Worth.  
 (709 GAR)
- Greer, TH & Lewis, G 1997, *A Brief History of the Western World*, 7th edn, Harcourt Brace Jovanovich, Fort Worth.  
 (909.09821 GRE)
- Grishin, S 1997, *Australian Printmaking in the 1990s: artist printmakers 1990-1995*, Craftsman House, Sydney.
- Harris, Jennifer (ed) 1993, *5000 Years of Textiles*, British Museum Press, London.  
 (746 FIV)
- Hughes, R 1991, *The Shock of the New*, Thames & Hudson, London.  
 (rev. edn 709.04 HUG)

- Janson, HW 1997, *History of Art*, 5th edn, Thames & Hudson, London.  
(709 JAN)
- Jenks, C 1992, *The Postmodern Reader*, St Martins Press, London.
- Kissick, J 1996, *Art: Context and Criticism*, Brown and Benchmark, Madison, Wis.
- Kolocofroni, V, Goldman, J & Taxidou, O (eds) 1998, *Modernism: An Anthology of Sources and Documents*, Chicago University Press, Chicago.
- Krauss, R 1977, *Passages in Modern Sculpture*, Thames & Hudson, London.  
(735.23 KRA)
- Levey, M 1985, *From Giotto to Cezanne: a concise history of painting*, Thames and Hudson, London.  
(759 LEV)
- Lynton, N 1989, *The Story of Modern Art*, 2nd edn, Phaidon, Oxford.  
(709.04 LYN)
- Murray, P & L 1963, *The Art of the Renaissance*, Thames & Hudson, London.  
(709.024 MUR)
- Nicholson, L J (ed) 1990, *Feminism/Postmodernism*, Routledge, New York.
- Pevsner, N 1974, *An Outline of European Architecture*, 7th edn, Penguin, Harmondsworth.  
(720.94 PEV)
- Rosenblum, R 1976, *Cubism and Twentieth-Century Art*, Abrams, New York.  
(709.04032 ROS)
- Rowley, S (ed) 1997, *Craft and Contemporary Theory*, Allen & Unwin, Sydney.  
(700.1 CRA)
- Russell, B 1972, *History of Western Philosophy*, Simon & Schuster, New York.  
(190 RUS)
- Sheppard, A 1987, *Aesthetics: An Introduction to the Philosophy of Art*, Oxford University Press, Oxford, New York.  
(700.1 SHE)
- Spencer, H (ed) 1983, *Readings in Art History*, 3rd edn, MacMillan, New York, Vol 1&2.  
(709 REA)
- Steinberg, L 1972, *Other Criteria: Confrontations with Twentieth Century Art*, Oxford University Press, London.  
(709.94 STE)
- Varnedoe, K & Gopnik, A (eds) 1990, *Modern Art and Popular Culture: Readings in High and Low*, Harry N Abrams, New York.
- Williams, R 1988, *Keywords: a vocabulary of culture and society*, Fontana, London.  
(422 WIL)

## STUDENT WORKLOAD REQUIREMENTS:

ACTIVITY	HOURS
Lectures	26.00
Private Study	126.00
Tutorial	13.00

## ASSESSMENT DETAILS

Description	Marks out of	Wtg(%)	Due date
WRITTEN ESSAY ASSIGN 1	30.00	30.00	26 Mar 2004
WRITTEN ESSAY ASSIGN 2	30.00	30.00	14 May 2004
TUTORIAL JOURNAL	40.00	40.00	11 Jun 2004 (see note 1)

### NOTES:

1. Assessment Description: Tutorial Journal Including Tutorial Preparation and Participation. The Journal will include articles, reviews, tutorial research and preparation for tutorial presentation and participation. The Journal is to be submitted at the end of semester in a format suitable to its role as a reference/resource file.

## IMPORTANT ASSESSMENT INFORMATION

- 1 Attendance requirements:  
There are no attendance requirements for this external course. However, it is the student's responsibility to study all material provided to them or required to be accessed by them to maximise their chance of meeting the objectives of the course and to be informed of course-related activities and administration.
- 2 Requirements for students to complete each assessment item satisfactorily:  
To complete each of the assessment items satisfactorily, students must obtain at least 50% of the marks available for each assessment item.
- 3 Penalties for late submission of required work:  
If students submit assignments after the due date without prior approval, then a penalty of 10% of the total marks available for the assignment will apply for each of the first FIVE working days late, after which a zero mark will be given.
- 4 Requirements for student to be awarded a passing grade in the course:  
To be assured of a passing grade, students must demonstrate, via the summative assessment items, that they have achieved the required minimum standards in relation to the objectives of the course by obtaining at least 50% of the total weighted marks for all summative assessment.
- 5 Method used to combine assessment results to attain final grade:  
Final grade will be based on cumulative marks as per USQ grading system EXCEPT when a student does not pass all assessment items satisfactorily, in which case an IM grade may be awarded.
- 6 Examination information:

There is no exam for this course.

- 7 Examination period when Deferred/Supplementary examinations will be held:  
Given the details under (6) above, there are no deferred exams for this course.  
However, if any deferred/makeup work is granted, it would have to be submitted by a date set by the examiner.
- 8 University Regulations:  
Students should read USQ Regulations 5.1 Definitions, 5.6. Assessment, and 5.10 Academic Misconduct for further information and to avoid actions which might contravene University Regulations. These regulations can be found at the URL <http://www.usq.edu.au/corporateservices/calendar/part5.htm> or in the current USQ Handbook.

## **ASSESSMENT NOTES**

- 9 Students are expected to pass all categories of assessment.
- 10 (a) The due date for an assignment is the date by which a student must despatch the assignment to the USQ. The onus is on the student to provide proof of the despatch date, if requested by the Examiner. (b) Students must retain a copy of each item submitted for assessment. This must be produced within five days if required by the Examiner. (c) In accordance with University's Assignment Extension Policy (Regulation 5.6.1), the examiner of a course may grant an extension of the due date of an assignment in extenuating circumstances such as documented ill-health. (d) Students who have undertaken all of the required assessments in the course but who have failed to meet some of the specified objectives of the course within the normally prescribed time may be awarded the temporary grade: IM (Incomplete-Makeup). An IM grade will only be awarded when, in the opinion of the examiner, a student will be able to achieve the remaining objectives of the course after a period of non-directed personal study. (e) Students who, for medical, family/personal, or employment-related reasons, are unable to complete an assignment or sit for an examination at the scheduled time, may apply to defer an assessment in the course. Such a request must be accompanied by appropriate supporting documentation. One of the following temporary grades may be awarded: IDS (Incomplete - Deferred Examination); IDM (Incomplete Deferred Make-up); IDB (Incomplete - Both Deferred Examination and Deferred Make-up).

## **OTHER REQUIREMENTS**

- 1 ALL assignments MUST be fully and correctly documented.
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