



The University of Southern Queensland

## Course specification

### Description: Studio Practice and Project Development

Subject	Cat-nbr	Class	Term	Mode	Units	Campus
VIS	4000	30812	1, 2004	ONC	2.00	TWMBBA

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

### STAFFING

Examiner: 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.	100.00

## 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).**

## 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) 1996, *What is Appropriation? An anthology of critical writings on Australian art in the '80s and '90s*, Power Publications & IMA, Sydney.

(701.180994 WHA)

Connor, S 1997, *PostModernist Culture: an introduction to theories of the contemporary*, 2nd edn, Blackwell, Oxford.

(306.0904 CON)

De Lauretis, T 1984, *Alice Doesn't: feminism, semiotics, cinema*, Indiana University Press, Bloomington.

(791.430141 DEL)

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

(Trans. Geoff Bennington 701.17 DER)

Foster, H 1985, *Recodings: art, spectacle, cultural politics*, Bay Press, Washington.

(700.103 FOS)

Harrison, C & Wood, P 1993, *Art in Theory 1900-1990: an anthology of changing ideas*, Basil Blackwell, Oxford.

(709.04 ART)

Harvey, D 1989, *The Condition of Postmodernity: an enquiry into the origins of cultural change*, Blackwell, Oxford.

(909.82 HAR)

Hutcheon, L 1988, *The Poetics of Postmodernism: history, theory, fiction*, Routledge, New York.

(809.391 HUT)

Isaak, J 1996, *Feminism and Contemporary Art: the revolutionary power of women's laughter*, Routledge, London.

(701.03 ISA)

Langer, S 1957, *Philosophy in a New Key: a study in the symbolism of reason, rite and art*, Harvard University Press, Cambridge.

Marcuse, H 1978, *The Aesthetic Dimension: toward a critique of Marxist aesthetics*, Beacon Press, Boston.

McEvelley, T 1993, *Art and Discontent: theory at the millennium*, McPherson & Co, Kingston, New York.

Nicholson, L (ed) 1990, *Feminism/Postmodernism*, Routledge, New York.

(305.42 FEM)

Pefanis, J 1991, *Heterology and the Postmodern: Bataille, Baudrillard and Lyotard*, 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 (eds) 1994, *Colonial Discourse and Post-Colonial Theory: a reader*, Harvester Wheatsheaf, New York.

(809.93358 COL)

Willis, P 1996, *Common Culture: symbolic work at play in the everyday cultures of the young*, Open University Press, Philadelphia.

(305.2350941 WIL)

Wolff, J 1993, *The Social Production of Art*, 2nd edn, MacMillan, London.

(700.103 WOL)

Wolff, J 1993, *Aesthetics and the Sociology of Art*, 2nd edn, MacMillan, London.

(701.1 WOL)

### **STUDENT WORKLOAD REQUIREMENTS:**

ACTIVITY	HOURS
Private Study	218.00
Tutorial	89.00

### **ASSESSMENT DETAILS**

Description	Marks out of	Wtg(%)	Due date
STUDIO PRAC AS CONTRACT.	100.00	50.00	14 Jun 2004 (see note 1)
PROJECT DEVELOPMENT	100.00	50.00	14 Jun 2004

#### **NOTES:**

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

### **IMPORTANT ASSESSMENT INFORMATION**

- 1 Attendance requirements:  
It is the students' responsibility to attend and participate appropriately in all activities (such as workshops and consultation with supervisors) scheduled for them, and 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. 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.
- 3 Penalties for late submission of required work:  
If students submit Dissertations/Projects after the due date without prior approval or documented medical circumstances, then a fail grade 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:

The final grades for students will be assigned on the basis of the weighted aggregate of the marks (or grades) obtained for each of the summative assessment items in the course.

- 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 Continuous assessment with supervision and relevant invited advisers.
- 10 (a) The due date for an assignment is the date by which a student must lodge the assignment at the USQ. (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 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.
- 2 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.