



The University of Southern Queensland

Course specification

Description: Studio Project, Exhibition and Dissertation B

Subject	Cat-nbr	Class	Term	Mode	Units	Campus
VIS	4004	34981	2, 2004	ONC	3.00	TWMBA

Academic group:	FOART
Academic org:	FOA007
Student contribution band:	1
ASCED code:	100300

STAFFING

Examiner: Ann-Maree Reaney

Moderator: Robyn Stewart

Team members: Sandy Pottinger, Kerry Zerner, Alexis Tacey, Stephen Spurrier, Allan Bruce.

SYNOPSIS

The Studio Project constitutes a major commitment as it necessitates the production of a body of original work taken through to exhibition status. The mounting of the resulting exhibition in a thoroughly considered, appropriate and approved space is an assessable component of the course. To support the studio project students are required to write a dissertation that articulates their practice. This paper will detail the concept of the work in the context of personal development, supported by appropriate work-in-progress documentation, as well as its placement in a wider national and international context. Reference must be made to an historical and cultural perspective that indicates an understanding of contemporary art theory.

OBJECTIVES

On successful completion of the Studio project exhibition and dissertation students should be able to demonstrate:

1. the ability to produce and analyse a body of work in a selected studio;
2. an advanced ability to document in detail the stages in the process and development of the work supported by research and contextual analysis;
3. the skills necessary to curate an exhibition of a body of original work in an approved gallery space.

TOPICS

Description	Weighting (%)
1. Students will complete a practical body of work to exhibition standard in consultation with their supervisors. Students will research imagery and process in a personal and cultural context and will be expected to demonstrate a conceptual understanding appropriate to their field of study both in theory and practice.	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 1989, *The Symbolic Order: A Contemporary Reader of the Arts Debate*, Falmer Press, New York.

Burn, I (et al) 1988, *Necessity of Australian Art: an essay about interpretation*, Power Publications, Sydney.

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

de Lauretis, T 1984, *Alice Doesn't: Feminism, Semiotics, Cinema*, Indiana University Press, Bloomington.

Derrida, J 1987, *The Truth in Painting*, University of Chicago Press, Chicago.
(trans. Geoff Bennington & Ian McLeod)

Foster, H 1985, *Recodings: Art, Spectacle, Cultural Politics*, Bay Press, Port Townsend, Washington.

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

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

Langer, S 1957, *Philosophy in a New Key: a study into 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 & Discontent: Theory at the Millennium*, McPherson & Co, Kingston, New York.

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

Pefanis, J 1991, *Heterology and the Post-Modern: Bataille, Baudrillard and Lyotard*, Allen & Unwin, Sydney.

Sheppard, A 1987, *Aesthetics: An Introduction to the Philosophy of Art*, Oxford University Press, New York.

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

Wolff, J 1993, *The Social Production of Art*, 2nd edn, New York University Press, New York.

Wolff, J 1993, *Aesthetics and the Sociology of Art*, 2nd edn, University of Michigan Press, Michigan.

STUDENT WORKLOAD REQUIREMENTS:

ACTIVITY	HOURS
Private Study	355.00
Tutorial	110.00

ASSESSMENT DETAILS

Description	Marks out of	Wtg(%)	Due date
STUDIO PROJECT	50.00	50.00	20 Jul 2004 (see note 1)
DISSERTATION	30.00	30.00	20 Jul 2004
EXHIBITION	20.00	20.00	20 Jul 2004

NOTES:

1. Students will be advised of assessment due dates.

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.

- 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 meet the requirements of designated examiners.
- 5 Method used to combine assessment results to attain final grade:
Method used to combine assessment results to attain final grade for Part 2 of Dissertation/Project courses (where IIP is a possible temporary grade for Part 1) -
If the progress reports are deemed satisfactory by the student's supervisor and the course examiner, the student will be awarded an interim grade of IIP, indicating satisfactory performance in the course. When the Dissertation/Project has been assessed in its entirety, the grade of IIP for the first part of the Dissertation/Project will be changed to the final grade. For example, if the student received an HD for his/her dissertation/project at the completion of Dissertation/Project 2, then the grade of IIP for the first part would be changed to an HD.
- 6 Examination information:
Not applicable.
- 7 Examination period when Deferred/Supplementary examinations will be held:
Not applicable.
- 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 Assessment will be before a selected panel comprising an invited external adviser and a member of staff and will involve the exhibition of a body of work. A component of this assessment will be the presentation and discussion of an oral synopsis of the dissertation by the student.
- 10 The dissertation shall be typed and bound and shall conform with the Faculty of Arts style guide for the presentation of theses and dissertations.