



The University of Southern Queensland

## Course specification

This version produced 20 Dec 2007.

The current and official versions of the course specifications are available on the web at  
<<http://www.usq.edu.au/coursespecification/current>>.

Please consult the web for updates that may occur during the year.

### Description: Introduction to Studio Practice

Subject	Cat-nbr	Class	Term	Mode	Units	Campus
VIS	1001	62567	1, 2007	ONC	2.00	Toowoomba

<b>Academic group:</b>	FOART
<b>Academic org:</b>	FOA005
<b>Student contribution band:</b>	1
<b>ASCED code:</b>	100300

### STAFFING

Examiner: Kyle Jenkins

Moderator: Kerry Zerner

Team members: Stephen Spurrier, Ann-Maree Reaney, Alexis Tacey.

### SYNOPSIS

This course is concerned with building a practical foundation in all six studio areas and in Gallery Studies. By exploring a variety of methods and materials students will be encouraged to develop their technical, conceptual and observational skills. Studio practice will be supplemented with project work which will be undertaken in the two-dimensional disciplines of Drawing, Painting and Printmaking and in the three-dimensional disciplines of Ceramics, Sculpture and Textiles, and Gallery Studies. Studio practice will be reinforced by lectures and discussion on contemporary arts/crafts practice, analysing the work of established professionals in order to increase student insight into concepts expressed visually in all aspects of studio practice. This will be underpinned by history and theory lectures in associated visual arts courses.

### OBJECTIVES

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

1. demonstrate an understanding of materials and how to manipulate them through practice and experimentation in each of the two- and three-dimensional areas offered;
2. demonstrate an ability to apply principles of design to their two- and three-dimensional product;
3. demonstrate the ability to see things analytically, and record or exhibit them appropriately;
4. demonstrate the ability to use materials and techniques to conceptually convey ideas;
5. demonstrate a growing appreciation of the nexus between theory and practice;
6. demonstrate skills in the correct, safe handling of materials and processes in each workshop discipline;
7. demonstrate the responsible attitudes and work habits essential for continuing studio practice.
8. demonstrate an ability to understand curatorial issues and concepts.
9. be responsible for studio space including cleaning of work areas and respect for equipment.

## TOPICS

	Description	Weighting (%)
1.	<b>DRAWING</b> Studies include: The nature of observation; Basics of perspective; Uses of line, tone and colour; Utilisation of different materials; Analysing and recording the built and natural environment; Drawing organic and manufactured objects; Imagination and interpretation.	10.00
2.	<b>PAINTING</b> Studies include (by way of Lectures, Demonstrations, Student Practice and Set Projects): Approaches to painting techniques, processes and media, both traditional and contemporary; Elements of composition, harmony and proportion, and colour theory; Theory of historical and contemporary art practice.	10.00
3.	<b>PRINTMAKING</b> Studies include: Introduction to the history and nature of printmaking; Relief prints in black and white and their history; Editioning: the repetitive quality of prints; The history and nature of etching; Introduction to etching techniques.	10.00
4.	<b>CERAMICS</b> Studies include: Ceramics as an art form; Ceramics as a technology; Integration with other disciplines; Analysis of historical and contemporary artists' work. Techniques: Kiln firings, clay bodies, construction techniques, glaze, glaze application.	15.00
5.	<b>SCULPTURE</b> The nature and language of sculpture; Approaches to sculpture: concepts of relief and the round; Traditional and contemporary approaches; Modelling, carving, direct fabrication of forms; Installations; Techniques of sculpture (practical) - methods of armature-making - basic applications; Analysis of work produced by selected sculptors.	15.00
6.	<b>TEXTILES</b> Studies include: Introduction to textiles, fibres and fabrics as an art form, design and craft; Traditional and contemporary approaches to textiles; Exploration of materials, techniques and processes in traditional and non-traditional textiles.	20.00
7.	<b>GALLERY STUDIES</b> Studies include an introduction to curatorial concepts and exhibition installation, and involves an excursion to visit key galleries.	20.00

## 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).

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.

, , *Art and Australia*,

, , *ArtForum*,

, , *Art in America*, Vol 709, no.73, p1.

, , *Object*, Vol 745, no.5, p7.

, , *Art International*, Vol 700, no. , p7.

, , *Ceramics: art and perception*, Vol 738, no.5, p1.

Arnheim, R 1954, *Art and visual perception: a psychology of the creative eye*, University of California Press, Los Angeles.

(also revised edition 1974. 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)

Gablik, S 1984, *Has modernism failed?*, Thames & Hudson, London.

(709.04 GAB)

Godfrey, T 1990, *Drawing today: draughtsmen in the eighties*, Universe Books, New York.

(741.09 GOD)

Herbert, R L (ed) 2000, *Modern artists on art*, 2nd edn, Dover, New York.

(709.04 MOD)

Jung, C G 1978, *Man and his symbols*, Pan Books, London.

(154 JUN)

Krauss, R 1981, *Passages in modern sculpture*, MIT Press, Cambridge, MA.

(735.23 KRA)

Nelson, G C 1971, *Ceramics: a potter's handbook*, 3rd edn, Holt, Rinehart & Winston, New York.

(738.14 NEL)

Pogany, W 1996, *The art of drawing*, Madison Books, Lanham.

(741.2 POG)

Preble, D, Preble, S & Frank, P 1999, *Artforms*, 6th edn, Longman, New York.

(700 PRE)

Print Council of Australia , , *Imprint*, Vol 769, no.994, p1.

(Quarterly Journal)

Saff, D and Sacilotto, D 1978, *Printmaking: history and process*, Holt, Rinehart & Winston, New York.

(760.28 SAF)

Simpson, I 1987, *The encyclopedia of drawing techniques*, Headline Book Publishing, London. (R741.203 SIM)

## STUDENT WORKLOAD REQUIREMENTS

ACTIVITY	HOURS
Excursion	8.00
Laboratory or Practical Classes	156.00
Lectures	26.00
Private Study	140.00

## ASSESSMENT DETAILS

Description	Marks out of	Wtg(%)	Due date
WORKSHOP	1.00	0.00	05 Mar 2007 (see note 1)
PROJECT FOLIO	100.00	100.00	05 Mar 2007 (see note 2)

### NOTES

1. Further details about the due dates will be announced by examiner. The practical work undertaken throughout this course is aligned with all stated objectives.
2. Further details about the due dates will be announced by examiner. The practical work undertaken throughout this course is aligned with all stated objectives.

## IMPORTANT ASSESSMENT INFORMATION

- 1 Attendance requirements:  
It is the student's responsibility to attend and participate appropriately in all activities (such as lectures, tutorials, laboratories and practical work) 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. For this course, normal class attendance consists of active participation in all studio areas - 6 hours per week.
- 2 Requirements for students to complete each assessment item satisfactorily:  
To successfully complete an individual assessment item, a student must achieve at least 50% of the marks or a grade of at least C-. This statement must be read in conjunction with Statement 4 below.
- 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 receiving a passing grade, a student must achieve at least 50% of the total weighted marks available for the course.
- 5 Method used to combine assessment results to attain final grade:  
The final grades for students will be assigned on the basis of the aggregate of the weighted marks 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>

## **ASSESSMENT NOTES**

- 9 (a) 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. (b) 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).
- 10 Students are strongly advised to maintain regular contact with their supervisor.
- 11 Students will be assessed by a panel of Visual Arts staff who will provide written feedback at the end of each studio completion.
- 12 At assessment, students will present work from all their studio areas as directed by the lecturers in charge of these areas and will be in attendance to discuss their work. To be assured of a passing grade, students must meet the requirements of designated examiners.

## **OTHER REQUIREMENTS**

- 1 There will be regular studio critiques to review students' work in progress.
  - 2 Students will be expected to satisfactorily complete all studio requirements in order to pass the course.
  - 3 It is essential from the point of view of sequential learning and an understanding of workplace, health and safety issues and practices that students aim at full attendance in all workshops. Medical certification or appropriate documentation must be produced in cases of non attendance.
  - 4 The final grade as per USQ's grading system will be arrived at by averaging the percentage of marks in each of the areas.
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