



The University of Southern Queensland

Course specification

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: Studio Practice and Project Development

Subject	Cat-nbr	Class	Term	Mode	Units	Campus
VIS	4000	87548	1, 2009	ONC	1.00	Toowoomba

Academic group:	FOART
Academic org:	FOA005
Student contribution band:	1
ASCED code:	100300

STAFFING

Examiner: Kyle Jenkins
Moderator: Stephen Spurrier

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 areas offering specialization: ceramics, painting, printmaking, spatial construction, 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, etc 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 areas offering specialization: ceramics, painting, printmaking, spatial construction, 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, etc 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:

1. an advanced level of creative practice which predicts the eventual Project resolution;
2. an ability to document the various stages in the research and development of the work;
3. a knowledge of the integration of theory and practice in their studio practice in both a specific and general context.
4. The assessment component and project development of this course will reflect the objectives 1, 2 and 3.

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	240.00
Tutorials	89.00

ASSESSMENT DETAILS

Description	Marks out of	Wtg (%)	Due date	Objectives assessed	Graduate skill	Level assessed
STUDIO PRAC AS CONTRACT.	100.00	50.00	23 Mar 2009 (see note 1)	1, 2, 3		
PROJECT DEVELOPMENT	100.00	50.00	15 Jun 2009 (see note 2)	1, 2, 3		

NOTES

1. Final assessment of the studio practice and project proposal will be by submission of the work to a relevant panel of assessors. This assessment is aligned with Objectives 1 to 3.
2. This assessment is aligned with Objectives 1 to 3.

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 to reflect 89 contact hours.
- 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) The due date for an assignment is the date by which a student must lodge the assignment at the USQ. (b) All Faculty of Arts assignments must be lodged in the Faculty Assessment Centre on the Ground Floor of Q Block no later than 12 noon on the due date. (c) In the event that a due date for an assignment falls on a local public holiday in their area, such as a Show holiday, the due date for the assignment will be the next day. Students are to note on the assignment cover the date of the public holiday for the examiner's convenience. (d). Students must retain a copy of each item submitted for assessment. This must be despatched to USQ within 24 hours if requested by the Examiner. (e) 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. (f) 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. (g) 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 Continuous assessment with supervision and relevant invited advisers.