



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: Introduction to Contemporary Art Practice

Subject	Cat-nbr	Class	Term	Mode	Units	Campus
VSA	1002	87293	1, 2009	ONC	1.00	Toowoomba

Academic group:	FOART
Academic org:	FOA005
Student contribution band:	1
ASCED code:	100301

STAFFING

Examiner: Stephen Spurrier
Moderator: Alexis Tacey

RATIONALE

This course is concerned with building a practical foundation in all five studio areas. By exploring a variety of methods and materials students will be encouraged to develop their technical, conceptual and observational skills. NOTE: Arts Management is the only area available to External students.

SYNOPSIS

This course is concerned with building a practical foundation in all five visual arts studio areas. 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. 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. NOTE: Arts Management is the only area available to External students.

OBJECTIVES

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

1. an understanding of materials and how to manipulate them through practice and experimentation in each of the two- and three-dimensional areas offered;
2. an ability to apply principles of design to their two- and three-dimensional product;
3. the ability to see things analytically, and record or exhibit them appropriately;
4. the ability to use materials and techniques to conceptually convey ideas;
5. skills in the correct, safe handling of materials and processes in each workshop discipline;
6. demonstrate management, planning and organisation skills, including responsible attitudes and work habits required for continuing studio practice;

7. an ability to understand curatorial issues and concepts;
8. a responsibility for studio space including cleaning of work areas and respect for equipment;
9. written communication skills appropriate to the task of producing a journal and project folio;
10. oral communication skills by providing a rationale for their project.

TOPICS

Description	Weighting (%)
1. DRAWING Studies (On campus only) include:	15.00
1.1. The uses of observation, composition and concept;	
1.2. Uses of line, tone and colour;	
1.3. Utilisation of different materials;	
1.4. Develop critical awareness and visual analysis;	
1.5. Drawing in contemporary art and history.	
2. PAINTING Studies (On campus only) include (by way of Lectures, Demonstrations, Student Practice and Set Projects);	15.00
2.1. Approaches to painting techniques, processes and media, both traditional and contemporary	
2.2. Elements of composition, harmony and proportion, and colour theory	
2.3. Theory of historical and contemporary art practice	
3. PRINTMAKING Studies (On campus only) include:	15.00
3.1. Introduction to the history and nature of printmaking	
3.2. Relief prints in black and white and their history	
3.3. Editioning: the repetitive quality of prints	
3.4. The history and nature of etching	
3.5. Introduction to etching techniques	
4. CERAMICS Studies (On campus only) include:	15.00
4.1. Ceramics as an art form	
4.2. Ceramics as a technology	
4.3. Integration with other disciplines	
4.4. Analysis of historical and contemporary artists' work	
4.5. Techniques: Kiln firings, clay bodies, construction techniques, glaze, glaze application	

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| 5. | SPATIAL CONSTRUCTION Studies (On campus only) include: | 15.00 |
| | 5.1. An introduction to contemporary approaches to spatial practice and textiles | |
| | 5.2. Exploration of materials, techniques and processes in traditional and non-traditional installation and object design | |
| | 5.3. Analysis of work produced by selected artists | |
| 6. | ARTS MANAGEMENT (External only) | 25.00 |
| | 6.1. Gallery and Museum Comparison | |
| | 6.2. Critical Writing and Exhibitions | |
| | 6.3. Contemporary Art and Writing | |

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*,

, , *Object*,

, , *Art International*,

, , *Ceramics: art and perception*,

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

(Also revised edition 1974)

Colchester, C 1993, *The new textiles: trends and traditions*, Thames & Hudson, London.

Constantine, M & Larsen, J 1981, *The art fabric: mainstream*, Van Nostrand Reinhold, New York.

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

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

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

- Jung, C G 1978, *Man and his symbols*, Pan Books, London.
- Krauss, R 1981, *Passages in modern sculpture*, MIT Press, Cambridge, MA.
- Nelson, G C 1971, *Ceramics: a potter's handbook*, 3rd edn, Holt, Rinehart & Winston, New York.
- Pogany, W 1996, *The art of drawing*, Madison Books, Lanham.
- Preble, D, Preble, S & Frank, P 1999, *Artforms*, 6th edn, Longman, New York.
- Print Council of Australia , , *Imprint*,
(Quarterly Journal - no longer subscribed since 2006)
- Saff, D & Sacilotto, D 1978, *Printmaking: history and process*, Holt, Rinehart & Winston, New York.
- Simpson, I 1987, *The encyclopedia of drawing techniques*, Headline Book Publishing, London.

STUDENT WORKLOAD REQUIREMENTS

ACTIVITY	HOURS
Excursion	8.00
Laboratory or Practical Classes	61.00
Lectures	26.00
Private Study	70.00

ASSESSMENT DETAILS

Description	Marks out of	Wtg (%)	Due date	Objectives assessed	Graduate skill	Level assessed
STUDIO WORKSHOP	100.00	50.00	15 Jun 2009 (see note 1)	All	U4, U8	1, 1
STUDIO PROJECT FOLIO	100.00	50.00	15 Jun 2009 (see note 2)	All	U4	1

NOTES

- Further details about the due dates will be announced by examiner. The practical work undertaken throughout this course is aligned with all stated objectives.
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GRADUATE QUALITIES AND SKILLS

Elements of the following Graduate Skills are associated with the successful completion of this course.

Graduate skill assessed	Level assessed
Written & Oral Communication (Skill U4)	Introductory (Level 1)
Managmt, Planning & Org Skills (Skill U8)	Introductory (Level 1)

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 assignments after the due date without extenuating circumstances and without prior approval, then a penalty of a maximum of 5% of the assigned mark may apply for each working day late, up to a maximum of 10 working days, at which time a mark of zero can be recorded for that assignment.
- 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 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 completion of each studio.
- 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 All required assessment items must be presented at scheduled assessment times for a student to be considered for assessment.
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