



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: Environmental Art and Design

Subject	Cat-nbr	Class	Term	Mode	Units	Campus
VSA	1021	91334	2, 2009	ONC	1.00	Toowoomba

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

STAFFING

Examiner: Kyle Jenkins
Moderator: Stephen Spurrier

RATIONALE

This course further develops the key critical frameworks introduced in VSA1000 Introduction to Art Theory 1. Building on the main areas of interest identified in VSA1000, this course provides a further in-depth development of key debates in contemporary art history, theory and practice by developing an understanding of these debates within the context of the intersecting disciplinary fields of Design, Visual Art, Public art and Architecture.

SYNOPSIS

The conceptual frameworks developed by this course will facilitate the students thinking about practical and theoretical issues of design and public art works through both individual and collaborative research. Throughout the course, students will acquire and develop critical tools which will enable them to conduct research and reflect upon that research with the view to producing practical outcomes corresponding with the research objectives.

OBJECTIVES

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

1. a critical understanding through application of visual arts practice by undertaking project oriented studies with a particular focus on environmental art, design and construction (architecture);
2. appropriate practical skills and levels of accomplishment, through the synthesis of theory and practice;
3. increased capability for developing selective, individual programs of creative investigation, together with a capacity for constructive self-criticism;
4. communication skills appropriate to the profession by preparing and submitting a project outline;
5. creating a portfolio which incorporates both conceptual and practical work undertaken for the project.

TOPICS

Description	Weighting (%)
<p>1. The development, realisation and articulation of art concepts and production is a fundamental basis of visual arts/crafts practice. This is a standalone project course with content directed by studio lecturing staff. Practice may involve a specialist or inter-disciplinary approach. Acquired safety procedures, studio drawing, journals and self evaluation are an essential component of this course. Assessment requirements include attendance at studio lectures, tutorials, demonstrations, critiques and discussion forums, as well as the presentation of completed work.</p> <p>1.1. Students are to base their work within Environmental Art, Design or Construction (architecture). Within one of these students are required to develop a project outline which corresponds to their chosen field of practice. They are then required to research relevant designers or architects which relate directly to their chosen topic and subsequent studio work.</p> <p>1.2. Students are required to develop a journal which includes all designs, research and practical experiments. All these will contribute to the studio work.</p> <p>1.3. All studio work needs to include a mixture of finished and work in progress.</p> <p>1.4. Students will write, for each of the following assessment topics, a 100 word proposal.</p> <p>1.5. Assessment 1 - A. Students will be required to submit a design proposal for a wine label to commemorate the 60th (Diamond) Anniversary of the Carnival of Flowers. B. Students will research the work of one artist from the areas of art practice, design or architecture who use YouTube as an advertising or marketing tool. The student will be required to respond to the YouTube post by recording and posting their own YouTube video. The YouTube work / response should be a record of your project work, including an audio of you discussing the project. The student should have in mind a potential employer as the intended audience.</p> <p>1.6. Assessment 2 Students will be required to work collaboratively to create a Maquette, CAD or other 3D design, of a design idea that could be potentially submitted to an industrial manufacturer such as Ikea for the purpose of production. Evidence of research into manufacturers and designers will be required as part of this assessment.</p> <p>1.7. Assessment 3 For this item of assessment the student will be required to produce a maquette of a proposed public art project as the outcome of the research and design they undertake. They</p>	100.00

need to present a written brief that includes maquettes of the proposed artwork, 3D designs and any additional writing, research, or designs which contribute to the final project.

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).

These will relate to the individual program of work as undertaken by individual students.

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.

As recommended by the lecturer/s as well as regularly accessing appropriate professional journals and actual art works for study in exhibitions, or in state or private collections.

Students are advised to access the library for books and journals as well as the internet for information which will assist their knowledge in the work they are creating and experimenting with in the practical studios. Students are also encouraged to visit museums, galleries and related art spaces to increase their awareness of historical and current contemporary debates within the visual arts.

Benjamin, A & Osborne, P (eds) 1991, *Thinking art: beyond traditional aesthetics*, Institute of Contemporary Art, London.

Bryson, N, Holly, MA & Moxey, K (eds) 1991, *Visual theory: painting and interpretation*, Polity Press, Cambridge.

Collinson, D 1988, *Fifty major philosophers: a reference guide*, Routledge, New York, London.

Cooper, D 1996, *World philosophies: an historical introduction*, Blackwell, Oxford, Cambridge, MA.

Danto, AC 1986, *The philosophical disenfranchisement of art*, Columbia University Press, New York.

Eagleton, T 1990, *The ideology of the aesthetic*, Basil Blackwell, Cambridge, MA.

Eisenman, Peter 2004, *Inside and outside: selected writings 1963-1988*, Yale University Press, New Haven.

Felski, R 1989, *Beyond feminist aesthetics: feminist literature and social change*, Harvard University Press, Cambridge, Mass.

Flew, A (ed) 1999, *A dictionary of philosophy*, 2nd edn, Gramercy Books, New York.

Gandhi, L 1998, *Postcolonial theory: a critical introduction*, Allen & Unwin, Sydney.

Gelder, K & Jacobs, M 1998, *Uncanny Australia: sacredness and identity in a postcolonial nation*, Melbourne University Press, Melbourne.

Grosz, E 1989, *Sexual subversions: the French feminists*, Allen & Unwin, Sydney.

- Harrison, C & Wood, P (eds) 1993, *Art in theory 1900-1990: an anthology of changing ideas*, Blackwell, Oxford, Cambridge, MA.
- Kenny, A (ed) 1994, *The Oxford illustrated history of western philosophy*, Oxford University Press, Oxford, New York.
- Kolocotroni, V, Voldman, J & Taxidou, O (eds) 1998, *Modernism: an anthology of sources and documents*, Chicago University Press, Chicago.
- Mulvey, L 1989, *Visual and other pleasures*, MacMillan, Basingstoke, Hampshire.
- Nalbantoglu, G & Wong Chong, T (eds) 1997, *Postcolonial spaces*, Princeton Architectural Press, New York.
- Nuttgens, Patrick 1997, *The story of architecture*, Phaidon Press, London.
- Preziosi, D (ed) 1998, *The art of art history: a critical anthology*, Oxford University Press, Oxford, New York.
- Ross, S (ed) 1994, *Art and its significance: an anthology of aesthetic theory*, 3rd edn, State University of New York Press, Albany, New York.
- Solomon, R & Higgins, KM 1996, *A short history of philosophy*, Oxford University Press, New York.
- Tuana, N & Tong, R (eds) 1995, *Feminism and philosophy: essential readings in theory, reinterpretation and application*, Westview Press, Boulder, Colorado.
- Warnock, M (ed) 1996, *Women philosophers*, JM Dent, London.
- Wartenberg, T (ed) 2002, *The nature of art: an anthology*, Harcourt College, Fort Worth.
- West, D 1996, *An introduction to continental philosophy*, Polity Press, Cambridge, UK.

STUDENT WORKLOAD REQUIREMENTS

ACTIVITY	HOURS
Laboratory or Practical Classes	26.00
Lectures	13.00
Others	4.00
Private Study	122.00

ASSESSMENT DETAILS

Description	Marks out of	Wtg (%)	Due date	Objectives assessed	Graduate skill	Level assessed
ASSESSMENT 1	100.00	30.00	17 May 2009 (see note 1)	All	U3, U4, U8	1, 1, 1
ASSESSMENT 2	100.00	30.00	28 Sep 2009 (see note 2)	1, 2, 3	U3, U4, U8	1, 1, 1
ASSESSMENT 3	100.00	40.00	02 Nov 2009 (see note 3)	All	U3, U4, U8	1, 1, 1

NOTES

- Students will have three progressive assessment items throughout the semester and need to obtain 50% total overall (total of all three assessments added together) to achieve a pass grade. Assessment 1 - is in two parts. A. Students will be required to submit a design proposal for a wine label to commemorate the 60th (Diamond) Anniversary of the Carnival of Flowers. B. Students will research the work of one artist from the areas of art practice, design or architecture who use YouTube as an advertising or marketing tool. The student will be required to respond to the YouTube post by recording and posting their own YouTube video. The YouTube work / response should be a record of your project work, including an audio of you discussing the project. The student should have in mind a potential employer as the intended audience. Examiner of the due date.
- Assessment is due during week 8 of the semester and students will be advised of the due date by the Examiner. Assessment 2 - Students will be required to work collaboratively to create a Maquette, CAD or other 3D design, of a design idea that could be potentially submitted to an industrial manufacturer such as Ikea for the purpose of production. Evidence of research into manufacturers and designers will be required as part of this assessment.
- Assessment Description: Preparation and documentation of a body of work as directed by lecturers. Assessment is due at the end of Semester 2 and students will be advised of the date by the Examiner. Students must be in attendance at the end of semester assessment to discuss their work. Assessment 3 For this item of assessment the student will be required to produce a maquette of a proposed public art project as the outcome of the research and design they undertake. They need to present a written brief that includes maquettes of the proposed artwork, 3D designs and any additional writing, research, or designs which contribute to the final project.

GRADUATE QUALITIES AND SKILLS

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

Graduate skill assessed	Level assessed
Academic & Professional Literacy (Skill U3)	Introductory (Level 1)
Written & Oral Communication (Skill U4)	Introductory (Level 1)
Managmt, Planning & Org Skills (Skill U8)	Introductory (Level 1)

IMPORTANT ASSESSMENT INFORMATION

- 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 3 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.