



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: Contemporary Art Practice 3

Subject	Cat-nbr	Class	Term	Mode	Units	Campus
VSA	2003	91335	2, 2009	ONC	1.00	Toowoomba

<b>Academic group:</b>	FOART
<b>Academic org:</b>	FOA005
<b>Student contribution band:</b>	1
<b>ASCED code:</b>	100301

### STAFFING

Examiner: Alexis Tacey  
Moderator: Kyle Jenkins

### RATIONALE

Creating and curating artworks is a fundamental component of practical studies in the Visual Arts. At level 2 students are required to focus their involvement to one practice area. They are Studio Practice (On campus), Hybrid Studies (On campus) or Arts Management (EXT). Studio Practice and Hybrid Studies each consist of a combination of studio workshops in Drawing, Painting, Printmaking, Ceramics and Spatial Construction. Both ONC and EXT classes will be underpinned by history and theory. Drawings and a journal/visual diary will accompany the studio and extension work submitted for assessment. For Arts Management a supporting portfolio of documentation will be required for assessment. NOTE: Arts Management is the only area available to External students. On campus students can choose from either Studio Practice or Hybrid Studies.

### SYNOPSIS

This course is concerned with building a range of visual arts skills and concepts within one of the three areas, either Studio Practice, or Hybrid Studies or Arts Management. By investigating a variety of methods, materials and concepts students will be encouraged to further develop their technical, conceptual, observational and management skills. Studio Practice and Hybrid Studies consist of a combination of workshops in Drawing, Painting, Printmaking, Ceramics and Spatial Construction. Arts Management will further develop theoretical and curatorial skills which meet gallery and museum industry standards. Studio Practice, Hybrid Studies and Arts Management will be reinforced by discussion on contemporary arts/crafts practice and theory. NOTE: Arts Management is the only area available to External students. On campus students can choose from Studio Practice or Hybrid Studies.

### OBJECTIVES

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

1. an understanding of materials and how to problem solve through problem solving and experimentation in each area undertaken;

2. an ability to apply principles of design;
3. the ability to see things analytically and critically and record or exhibit them appropriately;
4. the ability to convey ideas conceptually or through materials and techniques;
5. a growing appreciation of the nexus between theory and practice;
6. skills in the correct, safe handling of materials and processes in each discipline;
7. management, planning and organisation skills, including responsible attitudes and work habits required for continuing studio practice;
8. a responsibility for studio space including cleaning of work areas and development of studio/gallery ethics;
9. an understanding of professional discourse and arts management;
10. written communication skills appropriate to the task of producing a journal and portfolio;
11. oral communication skills by providing a rationale for their project.

## TOPICS

Description	Weighting (%)
<p>1. Students choose one of the following: EITHER Studio Practice - 'Intimacy and Space' (Available only On campus) The studio workshop stream allows students to explore and experiment with materials and processes through their active studio involvement within both traditional and current experimental media. Students will explore the differences between public and private spaces through drawing, sculpture and textiles. Students study Topics 1.1 Drawing, 1.2 Spatial Construction OR Hybrid Studies - 'Appropriated Image' (Available only On campus) The Hybrid stream allows students to develop multi-disciplinary skills that have both artistic, design and industry outcomes. Students will work with a variety of materials based on the idea of experimentation and visual literacy aimed at producing a professional body of work across two of three of the studio workshops in order to further their professional development. Through the appropriation of popular and historical sources, students will re-contextualise the imagery into contemporary practice through print, ceramics and painting. Students study Topics 1.3 Printmaking, 1.4 Painting, 1.5 Ceramics. OR Arts Management (Available External) This course will develop practical and written skills. Students who undertake this study will be introduced to principals of theoretical and practical gallery and curatorial management. This stream allows students to develop their own independent approach to gallery management and the organisation of exhibitions and community based activities. Students study Topic 1.6</p> <p>1.1. DRAWING Studies (On campus only) include: (a) The nature of observation; (b) Basics of perspective; (c) Uses of line, tone and colour; (d) Utilisation of different materials; (e) Analysing and recording the built and natural environment; (f) Drawing</p>	100.00

organic and manufactured objects; (g) Imagination and interpretation.

1.2. SPATIAL CONSTRUCTION Studies (On campus only) include: (a) Introduction to textiles and construction as an artform and design medium; (b) Examination of contemporary and traditional approaches to practice; (c) Introduction to the history and breadth of related skills; (d) Exploration of materials, techniques and processes in traditional and non-traditional textiles, art, construction and design practice.

1.3. PRINTMAKING Studies (On campus only) include: (a) Development of the history and nature of printmaking: 20th century; (b) Multi-plate monoprints; (c) Advanced screenprinting; (d) Resist style etching techniques; (e) Synthetic relief print techniques; (f) Traditional style sewn Artists books.

1.4. PAINTING Studies (On campus only) include (by way of Lectures, Demonstrations, Student Practice and Set Projects): (a) Approaches to painting techniques, processes and media, both traditional and contemporary; (b) Elements of composition, harmony and proportion, and colour theory; (c) Theory of historical and contemporary art practice.

1.5. CERAMICS Studies (On campus only) include: (a) Further exploration of ceramics as an art form; (b) Integration with other disciplines; (c) Analysis of contemporary artists' work and its placement within space; (d) Processes and variations of application within contemporary practice. (e) Surface applications.

1.6. OR ARTS MANAGEMENT Studies (External)

## **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).

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.

Rouette, Georgia 2007, *Exhibitions: a practical guide for small museums and galleries*, Museums Australia (Victoria), Carlton South, Melbourne, Victoria.

## 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.

- Benjamin, a & Osborne, P (eds) 1991, *Thinking art: beyond traditional aesthetics*, Institute of Contemporary Art, London.
- Bryson, N, Holly, M A & 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, A C 1986, *The philosophical disenfranchisement of art*, Columbia University Press, New York.
- Eagleton, T 1990, *The ideology of the aesthetic*, Basil Blackwell, Cambridge, MA.
- 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.
- Mulvey, L 1989, *Visual and other pleasures*, MacMillan, Basingstoke, Hampshire.
- Nalbantoglu, G & Wong Chong, T (eds) 1997, *Postcolonial spaces*, Princeton Architectural Press, New York.
- 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, K M 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*, J M 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
Lectures	13.00
Private Study	126.00
Tutorials	26.00

## ASSESSMENT DETAILS

Description	Marks out of	Wtg (%)	Due date	Objectives assessed	Graduate skill	Level assessed
STUDIO WORK IN PROGRESS	100.00	30.00	11 Sep 2009 (see note 1)	All	U1, U3, U4, U8	2, 2, 2, 2
STUDIO RESEARCH	100.00	10.00	02 Nov 2009 (see note 2)	All	U1, U3, U4, U8	2, 2, 2, 2
STUDIO ALL COMPLETED WORK	100.00	60.00	02 Nov 2009 (see note 3)	All	U1, U3, U4, U8	2, 2, 2, 2

### NOTES

1. Students will have three progressive assessments throughout the semester regardless of the studio they have chosen to undertake. Students need to obtain a 50% total overall (total of all three assessments added together) to achieve a pass grade. Studio Work in Progress is due for assessment week 8 of the semester and students will be advised of the due date. This assessment item is aligned with all Objectives.
2. Studio Research is due for assessment week 16. This assessment item is aligned with all Objectives.
3. Studio all completed work is due for assessment week 16 of the semester and students will be advised of the due date. This assessment item is aligned with all Objectives.

## GRADUATE QUALITIES AND SKILLS

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

Graduate skill assessed	Level assessed
Ethical Research & Enquiry (Skill U1)	Intermediate (Level 2)
Academic & Professional Literacy (Skill U3)	Intermediate (Level 2)
Written & Oral Communication (Skill U4)	Intermediate (Level 2)
Managmt, Planning & Org Skills (Skill U8)	Intermediate (Level 2)

## 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 one 2 hour lecture and one 1 hour tutorial 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).

### **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 a scheduled assessment times for a student to be considered for assessment.
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