



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 2

Subject	Cat-nbr	Term	Mode	Units	Campus
VSA	2002	1, 2010	EXT	1	Toowoomba

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

STAFFING

Examiner: Simon Mee
Moderator: Kyle Jenkins

OTHER REQUISITES

There are no pre-requisites for this course however it is advisable that students have completed VSA1001 Contemporary Art Practice 1 (Arts Management).

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, OR Arts Management. Studio Practice consists of a combination of studio workshops in Drawing, Painting, Printmaking, Ceramics, and Spatial Construction and will be underpinned by history and theory lectures and tutorials. Workshops consist of lectures, demonstrations, and practice conducted each week. 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.

SYNOPSIS

This course is concerned with building a range of visual arts skills and concepts within one of the two areas, either Studio Practice 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 consists 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 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.

OBJECTIVES

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

1. an understanding of materials and how to problem solve through practice and experimentation in each area undertaken;
2. an ability to apply principles of design;
3. the ability to convey ideas conceptually or through materials and techniques;
4. critical and analytical reflection upon the nexus between theory and practice;
5. skills in the correct, safe handling of materials and processes in each discipline;
6. professional literacy, management and organisation skills through taking responsibility for studio/gallery space including cleaning of work areas and development of studio/gallery ethics;
7. an understanding of professional discourse in either arts management or studio practice;
8. written communication skills appropriate to the task of producing a journal and portfolio;
9. oral communication skills by providing a rationale for their project.

TOPICS

Description	Weighting (%)
<p>1. Students choose one of the following: Studio Practice (Available on campus only). The studio workshop - drawing, ceramics, painting, spatial construction and printmaking stream allows students to explore and experiment with materials and processes through their active studio involvement within both traditional and current experimental media. OR Arts Management (Available in External mode only). 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. 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. SPATIAL CONSTRUCTION (On campus only) include: (a) Further development of and varying approaches to spatial practice and textiles as an artform and design medium; (b) The theory of contemporary practice; (c) Learning to read artworks. PRINTMAKING Studies (On campus only) include: (a) Development of the history and nature of printmaking: 19th century; (b) Monoprints; (c) Multi-plate etching techniques - colour and registration; (d) Collagraphs; (e) Improvised processes in the studio; (f) Screenprinted and etched Concertina Artists books. DRAWING Studies (On campus only) include: (a) Developing concept and design; (b) The portrayal of the self; (c) Uses of scale; (d) Placing your artistic work in a contemporary art context. CERAMICS Studies (On campus only) include: (a) Develop ceramics as an art form; (b) Ceramics as a technology; (c) Integration with other disciplines; (d) Analysis of contemporary artists' work; (e) Techniques: Analyse</p>	100.00

contemporary construction techniques and applications. OR
ARTS MANAGEMENT

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).

Rouette, G2007, *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.

(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, D1988, *Fifty major philosophers: a reference guide*, Routledge, New York, London.

Cooper, D1996, *World philosophies: an historical introduction*, Blackwell, Oxford, Cambridge, MA.

Danto, AC1986, *The philosophical disenfranchisement of art*, Columbia University Press, New York.

Eagleton, T1990, *The ideology of the aesthetic*, Basil Blackwell, Cambridge, MA.

Felski, R1989, *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, L1998, *Postcolonial theory: a critical introduction*, Allen & Unwin, Sydney.

Gelder, K & Jacobs, M1998, *Uncanny Australia: sacredness and identity in a postcolonial nation*, Melbourne University Press, Melbourne.

Grosz, E1989, *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, L1989, *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, KM1996, *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, D1996, *An introduction to continental philosophy*, Polity Press, Cambridge, UK.

STUDENT WORKLOAD REQUIREMENTS

ACTIVITY	HOURS
Private Study	165.00

ASSESSMENT DETAILS

Description	Marks out of	Wtg (%)	Due date	Objectives assessed	Graduate skill	Level assessed
EVENT PROPOSAL	100	20	19 Apr 2010 (see note 1)	All	U3, U4, U7	2, 2, 2
CULTURAL EVENTS RESEARCH	100	10	14 Jun 2010 (see note 2)	All	U3, U4, U7	2, 2, 2
EVENT PARTIC, MANAGE & DOC	100	70	14 Jun 2010 (see note 3)	All	U3, U4, U7	2, 2, 2

NOTES

1. Assessment Description: Propose an event that you will either organise or participate in the organisation and running of, detailing your duties, objectives and who is involved. 500 words This assignment is due during week 8 of the semester. This assessment item is aligned with all Objectives.
2. Assessment Description: Research and visit 6 cultural events. A cultural event is defined here as an activity that focuses on a high public involvement, e.g. a public art happening or fundraising auctions. Make short written notes about the event. Assessment is due week 16. This assessment item is aligned with all Objectives.
3. Assessment Description: Event participation, management and documentation. Assessment is principally through evidence and report. Evidence is all material, contacts, emails, press release, press clippings, etc relevant to the event. This must be clearly organised. This must be accompanied by report, detailing all objectives, issues and outcomes accompanied

by labelled photographic evidence. 1500 words in report format. Assessment is due during week 16 of the semester and students will be advised of the due date. Please note all written essays need to have colour images and to use the Oxford Referencing System. This assessment item is aligned with all Objectives.

GRADUATE QUALITIES AND SKILLS

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

Academic, professional and digital literacy (Skill U3)	Intermediate (Level 2)
Written & Oral Communication (Skill U4)	Intermediate (Level 2)
Cultural Literacy (Skill U7)	Intermediate (Level 2)

IMPORTANT ASSESSMENT INFORMATION

- 1 Attendance requirements:
There are no attendance requirements for this external course. However, it is the student's responsibility 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.
- 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 despatch the assignment to the USQ. The onus is on the student to provide proof of the despatch date, if requested by the Examiner. (b) 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. (c) 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. (d) 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. (e) Students who do not have regular access to postal services or who are otherwise disadvantaged by these regulations may be given special consideration. They should contact the examiner of the course to negotiate such special arrangements. (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 All assignments MUST be fully and correctly documented.
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