Description: Manipulating Marks and Models

Subject  | Cat-Nbr | Class  | Term  | Mode | Units | Campus
---------|---------|--------|-------|------|-------|-------
EDU      | 1452    | 10707  | 1, 2002 | ONC  | 1.00  | TW MBA

Academic Group: FOEDU
Academic Org: FOE002
HECS Band: 1
ASCED Code: 070301

STAFFING
Examiner: Karen Knight-Mudie
Moderator: Michelle Lovett

RATIONALE
Throughout time the arts have been part of human beings' most serious and vital concerns and it is necessary to understand and appreciate how their makers have shaped and embellished the sensuous raw materials. Some raw materials might be as simple as a hand, a potato or a piece of wood that may be inked and stamped on a surface. Other materials might require modification to the surface in order to produce three-dimensional artworks through modelling, carving, construction and assemblage. Hence, printmaking and three-dimensional manipulation involve interrelated mental and physical components that provide ideal techniques for developing heuristic learning. It is important that anyone entering the teaching profession understands that "[S]heer sense experience, whether unconscious or conscious, without mental mediation, is aesthetically meaningless" (Dissanayake, 1992). Problem solving for students of all ages can be developed and facilitated through printmaking while fine eye-hand coordination and tactile and kinaesthetic senses are enriched through modelling, carving and construction.

SYNOPSIS
In this unit students will be exposed to a range of printmaking media and techniques. The content covered will deal with relief, intaglio, stencil and planographic printing techniques that involve movement between three-dimensional and two-dimensional materials. As well, students will move through the stages of discovering form and understanding context in the process of manipulating objects in real space.
OBJECTIVES

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

- recognise the different effects produced when using a variety of printing media and appreciate the different qualities of raw materials and application;
- develop some skill in using printing techniques and three-dimensional media;
- produce a series of experimental works based on a chosen theme;
- produce a major work demonstrating an ability to use mixed media;
- acquire some historical and technical art knowledge; and
- demonstrate some critical and evaluative skills.

TOPICS

<table>
<thead>
<tr>
<th>Description</th>
<th>Weighting (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Printing techniques and three-dimensional media</td>
<td>20.00</td>
</tr>
<tr>
<td>2. Experimentation in printmaking, modelling, carving and construction</td>
<td>20.00</td>
</tr>
<tr>
<td>3. Design as problem solving through examination of natural phenomena, real space and context</td>
<td>20.00</td>
</tr>
<tr>
<td>4. Associated art history and technical art knowledge</td>
<td>20.00</td>
</tr>
<tr>
<td>5. Critical and evaluative skills</td>
<td>20.00</td>
</tr>
</tbody>
</table>

TEXT and MATERIALS required to be PURCHASED or ACCESSED:

Books can be ordered by fax or telephone. For costs and further details use the 'Book Search' facility at http://bookshop.usq.edu.au by entering the author or title of the text.

A3 sketch pad.

Lino block & Lino cutting tools.


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.

Visual Art Education


Visual Art Skills


Richardson, Donald (1992) Teaching Art, Craft and Design, Melbourne: Longman Cheshire Pty Ltd.

STUDENT WORKLOAD REQUIREMENTS

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>HOURS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Others</td>
<td>14</td>
</tr>
<tr>
<td>Private Study</td>
<td>123</td>
</tr>
<tr>
<td>Tutorial</td>
<td>28</td>
</tr>
</tbody>
</table>

ASSESSMENT DETAILS

<table>
<thead>
<tr>
<th>Description</th>
<th>Marks Out of</th>
<th>Wtg(%)</th>
<th>Required</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOLIO - MAJOR PIECE - PRELIM WO</td>
<td>999.00</td>
<td>40.00</td>
<td>Y</td>
<td>04 Mar 2002</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(see note 1)</td>
</tr>
<tr>
<td>MAJOR WORK</td>
<td>999.00</td>
<td>60.00</td>
<td>Y</td>
<td>04 Mar 2002</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(see note 2)</td>
</tr>
</tbody>
</table>

NOTES:
1. Further details about the due dates are detailed in the assessment section of the Course Specifications.
2. Further details about the due dates are detailed in the assessment section of the Course Specifications.

OTHER REQUIREMENTS

1. As outlined in {The Arts - the National Profile} (1993), "There are no quick, neat and easy ways to make judgements about arts experience" (p.7) and in view of this the assessment outlined for this unit could include any of the following in consultation with individual students enrolled in the unit: Journals, notated scores, video and tape recordings, folios, projects, researched essays, computer-generated presentations.
2. Consultation time will be arranged with the lecturer.
3 When there is more than one marker for a single item of assessment, the distribution patterns and means for the different markers will be compared and marks adjusted if necessary.

4 Marking criteria are provided in unit material as mark sheets/guides or as part of assignment specifications.

5 Summative assessment items will receive one of the following letter grades: HD, A, B, C, F or I.

6 Unit Grades will be calculated by aggregating the weighted result or numerical score for each summative assessment item. Any upgraded assessment requirement will receive a Pass, Fail or Incomplete.

7 All assessment items must be submitted.

8 Assignments submitted after the due date may be penalised in accordance with the University policy on assignments.