Proposed New Unit: VISA2XXX International Studio for Arts and Culture

Please note that this unit is not yet approved.

**Unit Information**

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<th>International Studio for Arts and Culture</th>
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<td>Faculty:</td>
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</tr>
<tr>
<td>Contact:</td>
<td>Paul Trinidad (<a href="mailto:paul.trinidad@uwa.edu.au">paul.trinidad@uwa.edu.au</a>)</td>
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<td>Workload hours per 6 points:</td>
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**Academic information**

**Unit Content:**
The purpose of this unit is to facilitate learning in a cultural setting. The cultural setting as learning environment; activates learning in context of lived experience and social responsibility beyond the four walls of a faculty studio. The unit teaches visual practice and techniques for recording and interpreting raw visual data. This unit utilises resources from many of Indonesia’s scholarly and cultural sites. The unit places some responsibility on students to work in community. Some of the learning outcomes and activities will have relevance at a community level. Experiencing the unique cultures of Indonesia and their dynamics in a research setting will assist students understanding of the relevance of individual expression. This unit emphasises the development of creative thought reflective of a cultural process. By developing and using academic and observational research strategies, students will learn skills to creatively interpret academic material from other subject areas which they may be studying.

**Outcomes:**
The unit respectfully acknowledges culture, language, religion and art works from relative fields. The unit emphasises communication within the group. The studio is seen as an open community, collaborative, experimental workshop environment. Learning outcomes 1. Use the basis image recording process of digital photography/video, sound and autographic/hand drawn methods in a respectful and ethical manner in a fieldwork setting. 2. Execute a series of works which document their response to the cultural experience and environment. 3. Analyse the image as a tool in communication 4. Reconcile how cultural experience affects perception and understand and relevance of their roles as visual communicators. 5. Demonstrate sensitivity toward cultural awareness as a living exchange. 6. Acknowledge and employ socializing skills which are respectfully appropriate to being s guest in an unfamiliar culture.

**Assessment items:**
The unit will be assessed by submission of interim project (40%) and folio submission of (60%).

**Justification for having only one form of assessment:**

**Assessments tied to outcomes:**
Students will be assessed continuously within the program. The final assessment will be by exhibition and folio submission. Students will be assessed on the complete collection of their work as undertaken during the unit. The folio will demonstrate individual strategies of visual enquiry and how they have developed and represented their key ideas. Assessment of visual material will consider students visual and written notes accompanying their set work. Students will be encouraged to express individuality however organizational strategies and principles taught relative to the production of the material will be upheld. Assessment will be carried out in accordance to assessment regulations of the host organization (ISI Denpasar) and ALVA. Final assessment will be jointly administered by ALVA and ISI faculty.

**Teaching and Learning Practices:**
No data available.

**Technologies:**
The unit will examine a compact range of traditional media including mixed media, carving, drawing and painting. They will also be exposed to other contemporary means of image recording and site recording including digital photography. Media will also be chosen relative to site and site methodology with the group. Students will learn in practical sessions how to apply this knowledge to develop personal visual literacy strategies and practice.
Curriculum from existing units

Details: Information not provided.

Assessment and grading

Supplementary Assessment Exemption requested: Yes, proposed exemption to normal supplementary assessment rule (available to students with a mark of 45 to 49 inclusive in the unit where it is the only remaining unit to pass to complete course).

Justification provided:
Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their course.

Offerings

Quota: Yes, proposed quota.

Reason for quota:

How quota will be allocated: Information not provided.

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<td>Bali, Indonesia</td>
<td>FACE2FACE</td>
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Unit rules

Prerequisites: No prerequisites

Corequisites: No co-requisites

Incompatibilities: NA

Teaching Responsibilities

% Teaching Org Summary
100% ALVA Office Owning faculty.

Accommodation requirements

Summary: Studio and laboratory space located on site at ISI Denpasar Campus. Students will also work on site in specific locations such as Kamasan Art school in Klungkung, and Ke’ta Tu in Rampatau.

Types: Other space(s);

Further details: This unit will be taught in an overseas location in accordance with the MOA with the host institution ISI Denpasar.

Funding

Source: Faculty/School funds

Details: No details provided.

Units to be rescinded to provide resources for this one: NA

Ancillary fees: The student will incur an ancillary or incidental fee in the course of this unit. The Faculty’s Ancillary Student Fees and Charges Reference Group has approved these costs in principle, in accordance with the University’s Policy.

Additional information

This unit will be available under the In-country program between the The University of Western Australia, Faculty of Architecture, Landscape & Visual Arts and Indonesian Institute of the Arts (ISI) Denpasar, Fakultas Seni Rupa dan Dessain (FSRD). Please note: the In-country agreement has been approved by the International Centre.

Consultations

Library: ☐ Library Form Approved

Relevant Discipline Chairs and Academic staff

Committee endorsements and approvals

Attachment F2
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Art of the Graphic Novel

Please note that this unit is not yet approved.

Unit Information

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<td>Broadening categories:</td>
<td>☑ Elective</td>
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Academic information

Unit Content:
The term "graphic novel" is used broadly to describe works of non-fiction across a number of genres including, among others, alternative culture, fantasy and science fiction. Contemporary graphic novels are composed of sequentially developed art imagery presented either in a traditional comic book form or in experimental artist book form. The graphic novel holds a strong place in contemporary literature and culture, and is gaining increasing status in traditional disciplines. It has been argued that the origin of the contemporary graphic novel came from the need to develop a more mature expression of the comic book form. However, the little known, but real origins of the graphic novel are in the practice of traditional printmaking. This unit will examine work emerging from the early twentieth century when a revival of the medieval woodcut tradition took place. Belgian artist Frans Masereel will be examined in detail. Masereel, cited as "the undisputed king" of the woodcut print revival, could also be seen as the precursor of the contemporary graphic novel. His published works such as Die Sonne, along with artist books from Max Ernst and others, will be revisited in a practical studio setting. These works and working methods will be adapted using traditional techniques in this unit to explore the cultural relevance of narrative works in contemporary society.

Outcomes:
Students completing this unit will have a good working understanding of the role of the artist within the studio, workshop practices, health and safety.
Students will achieve practical competencies in printmaking technologies including printing, wood carving, mono type printmaking and other transient image transfe r processes.
Students will also acquire the skills to compile works on paper into artist books. They will understand the relevance of design and practice within this framework.
Students will develop a strong awareness of cultural practices at the origins of print media and wood carving via research exchanges with Indonesia.
Students will develop graphic drawing skills necessary to record and develop their ideas from research and their imagination.

Assessment items:
Material for Assessment will include:
1. Artist Bibliography: Pictorial or visual reference material in context of set work and student’s own research and development.
2. The visual diary or sketch book: This includes handwritten notes, visual explorations in graphic and drawn media, along with storyboarding for the graphic novel.
3. Three to five relief prints and experiments.
4. The graphic novel.
Assessment in this unit is continuous 40% and by final folio submission 60%
The final folio assessment at the end of semester will include all work produced in the unit.

### Prerequisites:
One of the following units: VISA1050 Art of Visualization and Recording; VISA1051 Art in the Environment; VISA1053 Video Art: Methods and Means; VISA1054 Art of Drawing; VISA1052 Art of Expression; ARCT1000 Studio Fundamentals; ARCT1010 Drawing History; IDES1040 Techniques of Visualisation

### Corequisites:
Nil.

### Incompatibilities:
Nil.

### Assessments tied to outcomes:
The unit is a practice based studio/workshop. Students will be set on research pathways to develop a visual bibliography collated with personal information and relevant notes. This material will be assessed in a review situation where each student will discuss their ideas in a studio/tutorial setting. Many techniques and skills associated with graphic drawing, print media, wood print block carving, and choices of material associated with image development will be demonstrated and taught. All art material and the graphic novel produced will be assessed.

### Teaching and Learning Practices:
The unit is taught in the studio setting and is categorized by four essential components. Namely:
1. Research and development: Key strategies for rapidly developing research into contemporary examples of the graphic novel and their origins. International trends and issues in creative thinking relevant to the graphic novel will be developed. This includes critical thinking, analysis and reflection on cultural relevance and story production.
2. Drawing to interpret reference material, cultural influences and the development of images from research and the imagination will be an undercurrent to all practice in this unit. Students will learn graphic approaches to drawing.
3. Relief block printing skills and techniques based on the developments in contemporary printmaking during the early twentieth century will be taught. These practices are relevant for cultural exchange with the proposed unit International Studio for Arts and Culture.
4. Students will learn an appreciation and the skills necessary to produce their own artist book in concert with the concept of the graphic novel.

### Technologies:
The printmaking technologies associated with this unit already exist in the Graphic Studio within ALVA. Students enrolled in this unit will be trained in workshop technology, safety and general studio practice. Students will have 24 hour access to this facility. Students will be carefully instructed in wood carving technologies developed in concert with existing programs from the International Studio of Art and Culture (ISACFA) taught by the Seni Insitute of Indonesia, Denpasar and ALVA. Technology and material from this unit will be shared in a cross cultural exchange with the ISACFA program in Indonesia. The technology associated with the unit will be relevant to future developments and plans at ISI Denpasar.

### Assessment and grading

#### Supplementary Assessment Exemption requested:
Yes, proposed exemption to normal supplementary assessment rule (available to students with a mark of 45 to 49 inclusive in the unit where it is the only remaining unit to pass to complete course).

Justification provided:
Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their course.

#### Supplementary Assessment at L1:
Yes, supplementary assessment proposed for this level 1 unit.

### Offerings

#### Quota:
No quota proposed.

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<td>FACE2FACE</td>
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### Unit rules

#### Prerequisites:
One of the following units: VISA1050 Art of Visualization and Recording; VISA1051 Art in the Environment; VISA1053 Video Art: Methods and Means; VISA1054 Art of Drawing; VISA1052 Art of Expression; ARCT1000 Studio Fundamentals; ARCT1010 Drawing History; IDES1040 Techniques of Visualisation

#### Corequisites:
Nil.

#### Incompatibilities:
Nil.
### Teaching Responsibilities

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<td>Proposing faculty.</td>
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### Accommodation requirements

**Summary:** Lecture theatre and tutorial room, studio  
**Types:** Spaces currently controlled by the Faculty/School;  
**Further details:**

### Funding and resources

**Source:** Faculty/School funds  
**Details:** No details provided.

### Additional information

The unit has implications for exploration of culture both within the local and international setting. The graphic novel is a very popular means of communication that is not seen as strongly academic. However in terms of cross-cultural communication, its strength lies within this ambiguity and reliance on imagery over words. The skill sets have applications in cultures where literacy and language diversity are issues. The ability to describe and understand culture with iconography, imagery and art is a powerful and confidence building skill especially in cultures where visual literacy predominate.

### Consultations

**Library:** ☐ Library Form Approved

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<td>University (Other)</td>
<td>Ruskin School of Drawing</td>
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<td>University (Other)</td>
<td>Darat al Funnun Arabic Research Centre Amman Jordan</td>
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### Committee endorsements and approvals

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VISA2XXX Cubism and its Diasporas

Please note that this unit is not yet approved.

Unit Information

Title: Cubism and its Diasporas
Level: 2
Type: Undergraduate as unattached elective in BArts
Faculty: Architecture, Landscape and Visual Arts
Contact: Richard Read (richard.read@uwa.edu.au)
Proposed: 14/12/2011
Code alpha prefix: VISA
First year of offer: 2013
Credit points: 6
Workload hours per 6 points: 150

Broadening categories:
- Broadening Category A
- Broadening Category B
- Elective

Academic information

Unit Content:
This unit provides an introductory understanding of Cubism, the major, instigating modernist movement of the twentieth century. It shows how its founders, Picasso and Braque, challenged French Impressionism and Primitivism by inventing a fragmentary style that responded to the dissonant experience of industrial modernity. As a level two unit dedicated to student reconstruction of art historical narratives, it then charts the transformation of Analytic into Synthetic Cubism around 1912 and introduces students to basic methodological approaches that leading scholars have taken to its interpretation. It then demonstrates how French and European art movements modified Cubism according to their own needs and how its diasporic reconfiguration in Asia, Africa and the America served local cultural agendas that changed its original meaning. Another objective of the course is to show how the radical innovations of Cubist practices have been domesticated for global consumerism in freeways, television and malls. The unit’s central focus on the broad geographical sweep of Cubism and its wide-ranging contemporary implications for many aspects of the globalised and culturally diverse environment in which graduates will live and work qualifies it as an level two category A broadening unit.

Outcomes:
After completion of this level two unit, students should be able to interpret transformations in the style of Cubist painting, collage, constructions, architecture and Cubist effects in urban environments and on television.
Identify the major historical and cultural contexts of French cubism and its global dissemination across the globalised and culturally diverse environment in which graduates will live and work.
Distinguish between basic theoretical approaches to the contemporary understanding of Cubism and its history in relation to the social history of relevant countries.
Integrate visual and aesthetic analysis of Cubism into historical arguments.
Construct clear and logical arguments with theoretical underpinning and critical evaluation of the literature on Cubism and other relevant art movements.
Recognize Cubist effects in contemporary urban environments such as freeways, television, computers and shopping malls as important aspects of the globalised and culturally diverse environment in which graduates will live and work.

Assessment items:
Two written and two oral assignments.
A written assignment of 1,000 words, entails stylistic analysis and comparison to illustrate the intentions of early Cubism – 20%.
A written assignment of 2,500 words, entails the practice of art history on a substantial topic introduced in the course – 60%.
An oral assignment, worth 10%, is individual participation in a group Round Table presentation assessed in class with individual submissions of preparatory notes. The Round Table participation will be assessed on the intellectual quality of the participation, its team contribution and individuals’ success at inspiring response through verbal interaction with the audience. The preparatory notes will be assessed on their depth of research and cogency.
The fourth assignment will measure contributions to Round Tables from the audience and will be
Assessments tied to outcomes:

In keeping with the standards of other level two art history units, assessments will be tailored to outcomes as follows:
The first written assignment of 1,000 words tests understanding of art historical about the changing style of early Cubism through comparative analysis of selected works (ER.A and B). Many of the topics for the second written assignment (2,500 words) and the orally delivered round table will also test comparative analysis.
A range of topics for written and tutorial paper assessments will test an understanding of cubism in its various international contexts as a mode of reception that generates new meanings in the culturally diverse world in which graduates live and work (ER. C and D).
Written assignment topics and round-table papers will assess knowledge of alternative theoretical approaches to Cubism enshrined in lecture content (ER.D).
Clear and logical arguments evaluating major differences in methodologies in the literature on Cubism (C3) will be assessed by written and tutorial assignments based on lecture content and discussed in tutorials.
Interpersonal skills such as collective negotiation and active listening will be required in group presentations and interactive discussion of a key text on the contemporary relevance of Cubism in week six of the unit (C2 and 3). The text will weigh the ethical merit of attacks on the establishment values of many countries in early Cubism as compared with its use as sales technique in contemporary popular culture of the mall, the freeway and television (C4). This issue will also be assessed in roundtables and on-going tutorial tasks throughout the unit.

Teaching and Learning Practices:
The first written assignment of 1,000 words tests understanding of art historical about the changing style of early Cubism through comparative analysis of selected works (ER.A and B). Many of the topics for the second written assignment (2,500 words) and the orally delivered round table will also test comparative analysis.
A range of topics for written and tutorial paper assessments will test an understanding of cubism in its various international contexts as a mode of reception that generates new meanings in the culturally diverse world in which graduates live and work (ER. C and D).
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Interpersonal skills such as collective negotiation and active listening will be required in group presentations and interactive discussion of a key text on the contemporary relevance of Cubism in week six of the unit (C2 and 3). The text will weigh the ethical merit of attacks on the establishment values of many countries in early Cubism as compared with its use as sales technique in contemporary popular culture of the mall, the freeway and television (C4). This issue will also be assessed in roundtables and on-going tutorial tasks throughout the unit.

Technologies:
Standard lecture room facilities such as Powerpoint, video and DVD. Uploading of unit material onto Course Materials Online and WebCT.

Curriculum from existing units

Unit codes
VISA2202 The World Diaspora of Cubism and VISA3385 Cubism and its Diaspora

Details
Neither retained.

Assessment and grading

Supplementary Assessment Exemption requested:
Yes, proposed exemption to normal supplementary assessment rule (available to students with a mark of 45 to 49 inclusive in the unit where it is the only remaining unit to pass to complete course).
Justification provided:
Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their course.

Offerings

Quota:
No quota proposed.

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<td>Crawley</td>
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Unit rules

Prerequisites: One of the following: VISA1000: Great Moments in Art or VISA1001: Art, Technology and Society or ENGL1401 Meaning and Medium or ENGL1001 Journeys: Texts Across Place and Time, or HIST1002 The Modern World, or POLS1101 The Liberal Democratic State.

Corequisites: Nil.

Incompatibilities: Replaces VISA2202 and VISA3385

Teaching Responsibilities

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Accommodation requirements

Summary: lecture theatres and tutorial rooms

Types: Spaces currently controlled by the Faculty/School;

Further details: NA

Funding and resources

Source: Faculty/School funds

Details: Resources and income from the Art History major are split proportionately across all units.

NA

Additional information

SPECIAL REASONS FOR CHANGE FROM LEVEL THREE TO LEVEL TWO: It is considered that this unit will best serve our students as a level 2 rather than as a level 3 unit since it forms coherent study of a major art historical narrative that is required at level 2 and was previously taught in a similar but not identical form as such in 2010 as VISA2202 World Diaspora of Cubism. It has been revised to current level 2 standards from its previous versions VISA2202 and VISA3385, which therefore should not be retained. As the earliest modernist movement Cubism and its Diasporas makes a vivid and coherent sequel to the modernist and technological aspects of level one units, including drawing formal and contextual analyses into historical frameworks, collaborative round tables, critical literacy and historiography in a major period of art history, ethical issues concerning cultural appropriation and sensitivity, the use of narratives as a method of art historical enquiry and discourse convention and most particularly issues of periodization around the transition from Analytic to Synthetic Cubism. While converting the unit to level two, it is considered that the diasporic theme of the unit, its concern with the globalisation of cubist techniques, its consequent cultural sensitivity and the ethics of appropriation continue to qualify it as a broadening Category A unit.

NEW PREREQUISITES. I provide the following rationale: VISA1000 and VISA1001 are level core units for this level two unit. ENGL1401 provides relevant grounding in media of cinema, television and computers relevant to the afterlife of Cubist form in highway, television and shopping malls. ENGL1401 prepares by textual analysis of journeys relevant to Cubist Diasporas. HIST1002 provides grounding in the impact of modernity of everyday lives relevant to Cubism; its comparative historical analysis of different societies prepares understanding of Cubist diasporas. POLS1101 provides critical instruments for thinking through the engagement of Cubism with the contrasting political systems of the countries who adapted it.

Consultations

Library:  ✔ Library Form Approved

Gina Sjepcevich consulted in EDFAA.

Committee endorsements and approvals

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30/04/2012 2:17:46 PM
Proposed New Unit: VISA2XXX Surrealism

Please note that this unit is not yet approved.

### Unit Information

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<tr>
<td>Contact:</td>
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<td>First year of offer:</td>
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<td>Workload hours per 6 points:</td>
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#### Broadening categories:
- ☑ Broadening Category B
- ☑ Elective

### Academic information

#### Unit Content:
This unit gives students an understanding of the significance of Surrealism within the history of twentieth-century art and its theory. It covers visual, literary and oral definitions of surrealism; debates within the Surrealist movement and within surrealist theory; introduces students to hallucinogenic, cryptic, calligraphic and illusionistic modes of seeing; global surrealism; and the poetic and scientific sources of surrealist thought.

#### Outcomes:
Upon satisfactory completion of this unit students should:

- have acquired a basic understanding of the discourses within and around the surrealist movement
- have acquired an understanding of a range of critical attitudes and theories relating to these discourses, as well as some understanding of the art historical principles consequent upon them
- have an ability to critically recognise some of the methods of surrealist creation
- have an ability to articulate and develop an argument regarding the material covered by the unit

Upon satisfactory completion of this unit students will:
- have acquired a basic understanding of discourses in and around the Surrealist movement
- have acquired an understanding of a range of critical attitudes and theories relating to these discourses
- have an ability to critically recognise some of the methods of surrealist creation
- have an ability to articulate and develop an argument regarding the material covered by this unit.

#### Assessment items:
A short analysis and a long critical essay.

#### Assessments tied to outcomes:
The assessments will be in written form, and focus on developing student’s ability to articulate an argument or position within the discourses, critical attitudes and methodologies of surrealism.

#### Teaching and Learning Practices:
2 lectures and 1 tutorial a week.

#### Technologies:
NA

### Curriculum from existing units

| Unit codes | VISA2268 Surrealism and Visual Art |
| Details | VISA2268 is a legacy unit |

### Assessment and grading

#### Supplementary Assessment Exemption requested:
Yes, proposed exemption to normal supplementary assessment rule (available to students with a mark of 45 to 49 inclusive in the unit where it is the only remaining unit to pass to complete course).

Justification provided:
Prerequisites:
One of the following: VISA1000 Great Moments in Art; or VISA1001 Art, Technology and Society; or ENGL1401 Meaning and Medium; and COMM1002 Cultures, New Media and Communications

Corequisites:
Nil.

Incompatibilities:
VISA2286 Surrealism and Visual Art

### Teaching Responsibilities

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### Accommodation requirements

- **Summary:** lecture theatre and tutorial rooms
- **Types:** Central Teaching Spaces;
- **Further details:** NA

### Funding and resources

- **Source:** Faculty/School funds
- **Details:** NA
- **Units to be rescinded to provide resources for this one:** VISA2268 Surrealism and Visual Art is a legacy unit

### Additional information

Surrealism began as a poetic movement, lending itself to visual art only after it had developed methods of creativity specific to language. Thus it is only possible to study the visual aspect of surrealism without first understanding its poetic origins, and for this reason English students will be particularly empowered to think through the problems of this interface of language and the visual. ENGL1001 gives students critical skills in assessing texts after their genre, in this case the surrealist genre, while ENGL1401 equips students to think across media, skills useful for the thinking of the creative processes of surrealism. COMM1002 also develops skills that this unit will build on, increasing the capacity of students to think about relationships of power and communication, relationships that are deeply embedded in the surrealist use of language, theory and visual art.

### Consultations

- **Library:** Library Form Approved
- Gina Sjepcevich has confirmed a range of suitable resources for the content of this unit.

### Committee endorsements and approvals

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Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their course.
The Grand Tour: Visual and Verbal Contrasts from the Romantic Age to the Era of Mass Tourism

Please note that this unit is not yet approved.

Unit Information

Title: The Grand Tour: Visual and Verbal Contrasts from the Romantic Age to the Era of Mass Tourism
Level: 2
Type: Undergraduate as unattached elective in BArts
Faculty: Arts, Humanities and Social Sciences
Contact: Richard Read (richard.read@uwa.edu.au)
Proposed: 14/12/2011
Code alpha prefix: VISA
First year of offer: 2013
Credit points: 6
Workload hours per 6 points: 150

Broadening categories:
☐ Broadening Category A
☐ LOTE
☐ Study Abroad
☐ Broadening Category B
☐ Elective

Academic information

Unit Content: This level two unit investigates the power of contrast in the art and literature of the (mainly)British Grand Tour to Italy from the early nineteenth-century to the present. In historical historical sequence it examines how outstanding authors and artists rehearsed fundamental oppositions between here and there, then and now in their representation of difference between their home countries and different parts of Italy. The unit will assess how the end of the Napoleonic wars followed by the advent of the railways, motor travel and airflight changed the social composition of travellers, their understanding of the Classical end Early Modern Worlds, and their reception of cultural artifacts. It also sets the lure of Italy in the historical context of increasing attraction to other European countries and the rest of the world, particularly colonial destinations during the era of mass travel. The unit’s synthesis of contextual and visual analysis fulfills the academic objectives of level two units of building art historical narratives that investigate methodologies, in this case, of cross-cultural contrasts between visual art and literature. Authors and artist discussed include Stendhal, William Hazlitt, J. M. W. Turner, Lady Blessington, Charles Dickens, John Ruskin, Walter Pater, Mrs Mark Pattison, Alma-Tadema, Sigmund Freud, and William Gibson.

Outcomes: After completion of this second level unit, students should be able to:

- Analyse the changing cultural significance of contrasts in iconic examples of the art and literature of the British Grand Tour and mass tourism to Italy over two centuries.

- Articulate semiotic analysis of contrast as a universal methodology of understanding the world.

- Evaluate the hidden conceptual frameworks that make contrasts possible and persuasive.

- Learn interdisciplinary techniques in understanding the difference between literary and visual receptions of Classical, Early Modern and Modern art, monuments and cities.

- Show how contrasts provide building blocks for art historical narratives connecting and excluding different parts of the world.

- Evaluate the impact of different modes of transport on the social composition of travelers and their perceptions of cultural difference.

- Demonstrate how Anglo-Italian travel provided an essential means of transition to methodologies of global art and literary history.

Assessment items: First assignment, 20%. Second assignment, 60% Individual component of round table presentation, 10%. Tutorial tasks, 10%.
Assessments tied to outcomes: The first assignment requires analysis of the hidden conceptual framework of a historically contextualized contrast found in lecture content (1,000 words, 20%). The second assignment requires logical arguments explaining the historical difference between series of visual and verbal contrasts between at least two artists and two authors and how they can be built into a convincing historical narrative. The exercise should employ some of the major binaries taught in lectures and tutorials (2,500 words, 60%). 30 minute group round tables presentations will demonstrate understanding of contrasts in lecture content from the point of view of reception theory and the semiotic possibilities of verbal and visual media within specific historical context determined by lecture content (individual papers 5 to 10 minutes). Group cooperation will test oral and interpersonal skills (10%). Tutorial tasks will develop active listening and sensitivity to issues of xenophobia often entailed in travel narratives and images.

Teaching and Learning Practices: The unit will be comprised of two lectures and one tutorial weekly.

Technologies: Standard lecture room facilities such as Powerpoint, video and DVD. Uploading of unit material onto Course Materials Online and WebCT.

Curriculum from existing units

Unit codes: VISA2247/VISA3390 The Grand Tour: Visual and Verbal Contrasts from the Age of Enlightenment to the Era of Mass Tourism

Details: VISA3390 not retained

Assessment and grading

Supplementary Assessment Exemption requested: Yes, proposed exemption to normal supplementary assessment rule (available to students with a mark of 45 to 49 inclusive in the unit where it is the only remaining unit to pass to complete course).

Justification provided: Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their course.

Offerings

Quota: Yes, proposed quota.

Reason for quota: 

How quota will be allocated: Information not provided.

Unit rules

Prerequisites: Any one of the following units: VISA1000 Great Moments in Art; VISA1001 Art, Science, and Technology; ANTH1001 Being Human: Culture, Identity and Society; ANTH1002 Global Change, Local Responses; ENGL1001 Journeys: Texts Across Place and Time; HIST1001 Old Worlds and New Empires; HISTO1002 The Modern World; EURO1101 Europe Now: Cultures and Identities; CLAN1002 Glory and Grandeur; CLAN1001 Myths of the Greeks and Romans: Story, History and Reinvention.

Corequisites: Nil.

Incompatibilities: Nil.

Teaching Responsibilities

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<tr>
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Accommodation requirements

Summary: Lecture theatre, tutorial room

Types: Spaces currently controlled by the Faculty/School;

Funding and resources
Consultations

Details: Resources and income from the Art History major are split proportionately across all units.

Units to be rescinded to provide resources for this one: VISA3390

Ancillary fees: The student will incur an ancillary or incidental fee in the course of this unit. The Faculty’s Ancillary Student Fees and Charges Reference Group has yet to approve these costs in principle.

Additional information

SPECIAL REASONS FOR CHANGE FROM LEVEL THREE TO TWO. On the basis of feedback received from students when delivered in an earlier version in 2010, this unit will best serve our students as a level 2 rather than as a level 3 unit since it forms coherent study of a major historical narrative required at level 2. To facilitate the change, however, the seventeenth- and eighteenth-century content of the unit has been removed and the nineteenth- and twentieth-century content treated at greater length to make the unit more manageable for level 2 units. Correspondingly the methodological components are less concerned with historiographical aspects and more concentrated upon the means by which (mainly) British travel to Europe contributed to global perspectives of art and literary history. The unit will also provide a better interdisciplinary complement to the first year units from other degrees listed in the prerequisites than it would to corresponding level two units.

NEW PREREQUISITES. I provide the following rationale: VISA1000 and VISA1001 are level core units for this level two core unit. The following units in English Literature, History, European Studies and Classics provide fundamental relevance for this unit through literary analysis, analysis of travel narratives, the application of the European historical and cultural background to cultural difference and the cultural reception of the Roman empire respectively: ENGL1001, ENGL1401, HIST1001, HIST1002, EURO1101, CLAN1001 and CLAN1002. ANTH1002 provides relevant grounding in visualizing relations of global to local in the relation of the Italian Grand Tour to extra-European travel.

Consultations

Library: ☑️ Library Form Approved

Sonia Boccardo consulted in EDFAA library

Committee endorsements and approvals

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Attachment F14
Art of Drawing: Transdisciplinary Practices

In the visual arts discipline drawing is a graphic means of exchange; it is a process through which observation and ideas are formed, scrutinised and communicated. Expanding from visual art practices, this unit is trans disciplinary in that it makes critical references to architecture, engineering, music, performance and the sciences.

The academic objective is to weave a path in drawing from stone to silicone. The study is a nexus of contemporary theory and applied practice. The working methodology of drawing will be applied to traditional techniques to inform and extend contemporary modes of practice.

Drawing is contextualised as a global phenomena. For example, study moves from the Petroglyphs (ancient stone inscriptions) of the Burrup Peninsula in Western Australia, onto the drawings of Leonardo de Vinci and then to contemporary graphic modes of virtual representation such as digital image scanning, data scaping, computer generated work.

Drawing is making marks on surface; it is a way to describe, investigate, understand and challenge assumptions of how the world is understood and in doing so one is able to engaged with it. Students will develop and apply knowledge of drawing as a vital device of the artist, performer, writer musician, mathematician, scientist and explorer. Students will develop new forms of research skills and an appreciation for the importance of global transdisciplinary practices inherent within drawing. Students will engage directly in the problems and possibilities of creative enquiry through contemporary drawing in an expanding field of international practice.

Assessment items:
- Drawing folio 50%
- Drawing assignment 25%
- Drawing essay 25%

Assessments tied to outcomes:
- Drawing folio 50% Three resolved drawings and ten developmental drawings in a portfolio.
- Drawing assignment 25% Develop a single resolved drawing exploring ideas of transition through time and change.
- Drawing essay 25%. A Critical text 1000 to 1500 words that develops understandings of the practice of drawing. The essay topic will be derived from topics introduced in the lectures and have a strong relationship with the major drawing assignment.

Please note that this unit is not yet approved.
of a range of materials. A drawing assignment reveals a student’s deeper understanding and application to the subject. A critical text or essay reveals the connections made in relation to the aims of the unit.

### Teaching and Learning Practices:
A series of weekly lecture/seminars discuss drawings and drawing techniques in a framework of critical thinking in relation to practice. Theory directly folds into practice and visa versa; here connections are made through guided drawing studio sessions. Students will develop drawing skills in a range of media, including pencil, charcoal, pen and ink. Students will engage directly in the problems and possibilities of creative enquiry through contemporary drawing practice.

### Technologies:
As the unit is practice based learning, access to a drawing studio is required. This is available in ALVA.

### Curriculum from existing units

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### Assessment and grading

**Supplementary Assessment Exemption requested:** Yes, proposed exemption to normal supplementary assessment rule (available to students with a mark of 45 to 49 inclusive in the unit where it is the only remaining unit to pass to complete course).

Justification provided:
Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their course.

**Supplementary Assessment at L1:** Yes, supplementary assessment proposed for this level 1 unit.

### Offerings

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### Unit rules

**Prerequisites:**
One of the following units: VISA1050 Art of Visualization and Recording; VISA1051 Art in the Environment; VISA1053 Video Art: Methods and Means; VISA1054 Art of Expression; ARCT1000 Studio Fundamentals; ARCT1010 Drawing History; IDES1040 Techniques of Visualisation

**Corequisites:**
Nil.

**Incompatibilities:**
NA

### Teaching Responsibilities

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### Accommodation requirements

**Summary:** Lecture theatre and drawing studio
**Types:** Spaces currently controlled by the Faculty/School;

### Funding and resources

**Source:** Faculty/School funds
**Details:** NA

### Additional information
LIBRARY CONSULTATION IN PROGRESS
## Consultations

Library: [Library Form Approved](#)

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<td>University (Other)</td>
<td>Ruskin School of Drawing</td>
<td>The Ruskin School of Drawing and Fine Art Oxford University UK. Dr Jason Gaiger Director.</td>
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<td>Oxford University.</td>
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<td>Cooper Union School of Art</td>
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## Committee endorsements and approvals

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American art and visual culture looks at the development of American art through its visual culture over the course of the twentieth century. Movements such as pop art, conceptualism, minimalism, fluxus, feminist art and simulationism form a basic lexicon upon which the art theory and visual history of America in the late twentieth century have drawn. The aim of this unit is to familiarise students with these developments in New York and elsewhere, and provide students with the language to think critically about them and this period of art history.

After completing this unit students will be able to: 1) Identify and understand a diverse range of texts, ideas and art forms specific to American art of the twentieth century. 2) Articulate knowledge of the field in both written and spoken form and apply this knowledge to the analysis of art and visual culture. 3) Integrate visual and aesthetic analysis of artworks into arguments. 4) Discern theoretical approaches to the analysis of American culture of the twentieth century.

Assessments in this unit will consist of 1. A mid-semester, 1000 word visual or spatial analysis and 2. a final 2000 word research essay.

Each of the assessments are tailored to encourage the development of visual acuity, critical analysis and independent thought within the discipline of art history. On completion of the unit students will be able to: 1. Identify the major styles of American art developed in the late twentieth century; 2. be familiar with a range of artworks that remain canonical for art theory and history; 3. have a sense of how these artworks were developed out of transformations in American society and visual culture.

Two lectures and one tutorial a week.

NA

Yes, proposed exemption to normal supplementary assessment rule (available to students with a mark of 45 to 49 inclusive in the unit where it is the only remaining unit to pass to complete course).

Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their course.
Prerequisites: One of the following: VISA1000 Great Moments in Art or VISA1001 Art, Technology and Society or COMM1002 Cultures, New Media and Communications and ENGL1401

Corequisites: NA

Incompatibilities: VISA1106

Teaching Responsibilities

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Accommodation requirements

Summary: Lecture theatres and tutorial rooms.

Types: Central Teaching Spaces;

Further details: NA

Funding

Source: Faculty/School funds

Details: NA

Units to be rescinded to provide resources for this one: VISA3370 Art and Pop will be withdrawn from the available units, as this proposed unit duplicates material from it.

Additional information

Pre-requisites here in COMM1002 Cultures, New Media and Communications and ENGL1401 lie in the interdisciplinary nature of visual studies, that lies at an intersection of Art History, Communication Studies, Cultural Studies and English. It emerged out of the problematics of a late twentieth century that subjected forms of visual communication to increasing scrutiny and cross-pollination. Thus the art history of the late twentieth century, particularly in America, cannot be approached adequately without taking some interest in the developments of scholarship that were attempting to keep up with the convergence of media. The skills in analysing media developed in both COMM1002 and ENGL1402 will be developed here with the methodologies of visual studies that are themselves emergent out of the problems of discipline specific skills that were not adequate to the problems of spectacular, televisual societies of the late twentieth century.

Consultations

Library: ✔ Library Form Approved

Gina Sjepcevich has confirmed a range of suitable resources for the content of this unit.

Committee endorsements and approvals

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Proposed New Unit:

VISA2XXX 21st Century Art

Please note that this unit is not yet approved.

Unit Information

| Title:          | 21st Century Art          |
| Level:          | 2                        |
| Type:           | Undergraduate as unattached elective in BArts |
| Faculty:        | Architecture, Landscape and Visual Arts |
| Contact:        | Darren Jorgensen (darren.jorgensen@uwa.edu.au) |
| Proposed:       | 14/12/2011               |

Code alpha prefix: VISA
First year of offer: 2013
Credit points: 6

Workload hours per 6 points: 150

Broadening categories: ☑ Broadening Category A ☑ LOTE ☑ Broadening Category B ☑ Elective

Academic information

Unit Content: 21st Century Art provides students with the unique opportunity to engage with the key artistic concerns critical to the tight nexus of the 21st century world. How artists respond to issues in a technologically rich context will be discussed with attention to global, ecological, political and ontological questions. Students will be familiarised with and able to critically engage salient ideas specific to the themes of: contemporaneity, globalisation, cosmopolitanism, terror, ecology, bodies and the future. Art practices that include tactical and digital media, participation and collaboration, social engagement and global orientation will form the primary focus.

Outcomes: This unit provides a foundation in critical thought within an art historical framework of the 21st Century. Students will gain knowledge of key themes in art, theory, culture and society of the last decade. On completion of the unit students are able to: 1) Identify and understand a diverse range of texts, ideas and art forms specific to the 21st Century 2) Articulate knowledge of the field in both written and spoken form and apply such knowledge to the analysis of art, 3) Integrate visual and aesthetic analysis of artworks into arguments with strong theoretical underpinning demonstrating critical evaluation of the literature 4) Discern the various theoretical approaches toward art in a technological, global context.

Assessment items: Tutorial questions and blog post, a Short Critical Review and a Research Essay.

Assessments tied to outcomes: Through lectures, readings and tutorial assessment students will develop an understanding of a diverse but comprehensive range of texts, ideas and art forms. They will be directed to consider how the field has been shaped, considered and constructed by multiple thinkers. They will need to apply this knowledge within a communicative and interpersonal framework. (First Assessment - Tutorial Questions and Blog Post, 200wrd). An integration of visual, critical and aesthetic analyses of artworks into theoretical arguments will be engaged in the lectures, readings and tutorials. The second assessment aims to focus this knowledge through a critical analysis exercise (Second Assessment - Short Essay/Critical Review, 1500wrd). In-depth and research-intensive skills will be developed in the applied practice of enquiry-based thinking required of the third assessment. This assessment addresses the requirement to construct and develop a clear and logical argument that is embedded in theory, engages critical evaluation of the literature and displays knowledge of the historical and cultural context of the discipline (Third Assessment - Research Essay, 2500wrd). Through the lectures, tutorials and readings, the discourse conventions of the discipline will be communicated. Through dedicated reading and research the students will re-articulate these conventions in each of the assessments.

Teaching and Learning Practices: The unit will be comprised of two lectures and one tutorial weekly.

Technologies: NA
Curriculum from existing units

Unit codes: VISA2265, 21st Century Art is a legacy unit and VISA3375 Twenty-first century art.

Details: These units will not be retained.

Assessment and grading

Supplementary Assessment Exemption requested: Yes, proposed exemption to normal supplementary assessment rule (available to students with a mark of 45 to 49 inclusive in the unit where it is the only remaining unit to pass to complete course).

Justification provided: Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their course.

Supplementary Assessment at L1: Yes, supplementary assessment proposed for this level 1 unit.

Unit offered/shared in courses

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Offerings

Quota: No quota proposed.

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Unit rules

Prerequisites: One of the following units: VISA1000: Great Moments in Art, VISA1001: Art, Technology and Society, COMM1002: Cultures, New Media and Communication, ENGL1401: Meaning and Medium, ANTH1002: Global Change, Local Responses

Corequisites: Nil.

Incompatibilities: VISA2265

Teaching Responsibilities

% Teaching Org Summary
100% ALVA Office Proposing faculty.

Accommodation requirements

Summary: Lecture Theatre, Tutorial Room

Types: Central Teaching Spaces;

Further details: NA

Funding and resources

Source: Faculty/School funds

Details: NA

Units to be rescinded to provide resources for this one: VISA3375 Twenty-first-century Art

Additional information

21st Century art is a technologically based unit focusing on art produced in the last 13 years, its methodology is informed by emerging curatorial practices in international new media and is thus eligible to be a CATEGORY B BROADENING unit. It addresses the global paradigms by which technology has created a new field of art practice. This unit also develops the content and critical skills developed in COMM1002 Cultures, New Media and Communications which focuses on new media and its place in a world of communications; it also has ENGL1401 Meaning and Medium as a pre-requisite because it focuses on the relationship between medium, media and develops analytical skills that will be further developed by 21st Century Art; ANTH1002 is also a pre-requisite since its cross-cultural methodology lies at the heart of working through differences that are st stake in art that negotiates between cultural backgrounds with technology.

Consultations

Attachment F21
Gina Sjepcevich has confirmed a range of suitable resources for the content of this unit.

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<td>Professor Kieran Dolan, Discipline Chair of English and Cultural Studies</td>
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<td>Faculty/School</td>
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<td>Assistant Professor Tauel Harper, Communication Studies</td>
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<td>Architecture, Landscape and Visual Arts</td>
<td>Professor Ted Snell, the Cultural Precinct</td>
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Committee endorsements and approvals

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