
Art Down Under – From the Dreamtime to the Present

COURSE DESIGNATOR SDNY 3002

LANGUAGE OF INSTRUCTION English

NUMBER OF CREDITS 3

COURSE DESCRIPTION

This course provides an insight into many of the major movements and accomplishments that have occurred in Australian art. Each topic will look at specific works of art and the historical and sociological context in which they were produced. The influence of international art movements on Australian art and artists will be examined. The major ideas and debates regarding Aboriginal art will be introduced, focusing on the themes of tradition, identity and place. The course also explores the influence and contribution to Australian art history of feminism and multiculturalism. By exploring different approaches to Australian art students will gain a greater understanding of Australian society and culture and how it reveals itself through art.

COURSE OBJECTIVES

The objectives of this course are to:

1. Understand the major movements and debates that occurred in Australian art since colonization by the Europeans;
2. Develop skills of visual analysis and awareness over a range of artistic medium;
3. Understand more about contemporary Australia through an examination of the visual art.

METHODOLOGY

This course is a lecture course in which class participation and discussion is encouraged. The course has compulsory readings and students will be given copies of these readings at the commencement of the course. In addition to these readings students will be supplied with a bibliography of useful texts. Students are expected to make use of both the Billy Blue library and local libraries and come to class prepared to discuss the topic assigned. Students are expected to demonstrate at a reasonably sophisticated level, both orally and in written form, their visual awareness of and personal responses to a range of Australian art.

REQUIRED READING AND RESOURCES

Students will receive the readings and a bibliography of useful texts in the first class. For background reading and reference throughout the course, Bernard Smith with Terry Smith & Christopher Heathcote, **Australian Painting 1788-2000**, and Christopher Allen, **Art in Australia: From Colonization to Postmodernism**, are particularly useful texts and both books can be accessed in the Billy Blue library.

GRADING

PENALTIES FOR WORK SUBMITTED LATE

Assignments received after the due date will be reduced by five percent (5%) of the possible grade for the piece of work being assessed per day, up to seven (7) days after the due date. Work submitted more than seven (7) days after the due date will not be marked, unless arrangements have been made prior to the due date for an extension.

CLASS PARTICIPATION

Your participation mark is based on your preparation for class and your input into group discussion in all classes (excluding the class of your presentation - for which you will get a separate mark). You will need to demonstrate that you have read and thought about the set material for each week. Participation in class discussion will be marked on the constructiveness of your input to the class discussion and debate.

CRITERIA FOR GRADING AND GRADING STANDARDS

Grading Rubric		
A	93+	Achievement that is outstanding relative to the level necessary to meet course requirements.
A- B+	90-92 87-89	Achievement that is significantly above the level necessary to meet course requirements.
B	83-86	
B- C+	80-82 77-79	Achievement that meets the course requirements in every respect.
C	73-76	
C- D+	70-72 67-69	Achievement that is worthy of credit even though it fails to meet fully the course requirements.
D	60-66	
F	<59	Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.

GRADING FOR ASSIGNMENTS

Gallery Research Papers (2)	30%
Class Participation	10%
Class Presentation	20%
Final Exam	40%
Gallery Research Papers (2)	30%

SCHEDULE AND ASSIGNMENTS

Course Topics	
Week 1	<p>Topics Overview and introduction to the issues and themes to be examined in the course Colonialism: displacement and adaptation</p> <p>Reading Patrick Mc Caughey, <i>New Worlds from Old: 19th century Australian and American Landscapes</i>. Introduction. Likeness and Unlikeness: The American-Australian Experience. 1998.</p>
Week 2	<p>Topic The Heidelberg School: The construction and question of an Australian vision</p> <p>Reading Christopher Allen, <i>Art in Australia: From Colonization to Postmodernism</i>, Thames and Hudson, London, 1997. Ch 2: Settlement</p>
Week 3	<p>Topic Modernism I – Early 20th Century Modernism II- Between the wars/ The Body Beautiful</p> <p>Reading Anne-Marie Willis, 'Making the Image of Modern Australia', <i>Illusions of Identity</i>, Hale & Iremonger, Sydney, 1993.</p>

Week 4	<p>Topic The Post-War Generation to Abstraction</p> <p>Reading Phillip Drew, 'Things Becoming', <i>Veranda: Embracing Place</i>, Angus & Robertson, Sydney, 1992.</p>
Week 5	<p>Topics Indigenous Art I – Traditional to Contemporary Indigenous Art II – The Art Market</p> <p>Reading Andrew Sayers, 'Art and the Dreaming', <i>Australian Art</i>, Oxford University Press, 2001.</p> <p>Roger Benjamin, 'Aboriginal Art: Exploitation or Empowerment?', <i>Art in America</i>, Vol. 78, No. 7, July 1990. Republished in Rex Butler ed., <i>What is Appropriation?</i>, Power, Sydney, 1996.</p>
Week 6	<p>Topics Australian Icons of Art: Gallery Visit - Art Gallery of NSW</p> <p>Mid Term Break</p>
Week 7	<p>Topics Brett Whitely Gallery, Surry Hills + One other gallery (TBA)</p>
Week 8	<p>Topic Australian Postmodernism and Contemporary Art</p> <p>Reading Christopher Allen, 'Homeless', <i>Art in Australia: From Colonization to Postmodernism</i>, Thames and Hudson, London, 1997.</p>
Week 9	<p>Topic Gallery Visit – MCA</p>
Week 10	<p>Topic Tour of Sydney's Historical sites</p>
Week 11	<p>Topics Australian Feminist Art Theory and Criticism Globalization, Multiculturalism and Cross-Cultural Exchanges Revision</p> <p>Reading Sandy Kirby, 'The Subject of Art and Craft', <i>Sight Lines: Women's art and feminist perspectives in Australia</i>, Craftsman House, 1992.</p> <p>Melissa Chiu, 'Asian Australian Artists – Cultural Shifts in Australia', <i>Art & Australia</i>, Vol. 37, No. 2, 1999.</p> <p>Janis Wilton and Joseph Eisenberg, 'Unpleasant pictures by foreign named artists: Australian Responses to Émigré Artists', <i>Art & Australia</i>, Vol. 30, No. 4, Winter, 1993.</p>
Week 12	<p>Final Examination</p>

Class Presentation

During the first week of class, students will be asked to choose a topic from one of the weeks. You will be required to give a 15-20-minute presentation, which will be given during the class period scheduled for the chosen topic. Depending on the class numbers students may give individual presentations or a team presentation, at the discretion of the lecturer.

To prepare for your presentation you will be expected to read and critically analyze the set readings, and further readings around the topic. If required, your lecturer is available to refer you to further suitable material.

The presentation may be presented in a variety of formats, such as discussion, debate, visual display. Your presentation

should aim to engender discussion and debate in the class. You are encouraged to raise further questions that may have arisen out of your research, without necessarily answering them yourself, for the class to consider and debate.

Gallery Research Papers

Students will be required to submit **two (2)** gallery research papers. The course includes three gallery visits, so students may wish to submit three-gallery research papers, with the best two results used to calculate the final grade.

Each gallery research paper will require research on at least one of the artists and their art works examined on the gallery visit. Students will also be required to relate the gallery visit, and the works of art, to the themes and ideas raised in class. Your gallery research paper must include at least **three (3)** references. At least one reference must be from a **non-Internet source**.

Each paper is due **two weeks** after the gallery visit. The word length of each gallery research paper is **1000** words.

Instructions On The Format Of The Gallery Research Paper

- Leave a space and a half between lines
- Write text on one side of the paper only
- Leave a wide left hand margin for the marker's comments
- Number and staple together all pages
- Ensure your name is clearly written on each essay page
- **Use the Harvard (in text) referencing system**

Make sure you retain a copy of your work at all times in case of lost or misplaced essays.

Language

Ensure the language used in your academic writing is appropriate. Language is a powerful tool, which can be used unintentionally as well as intentionally to discriminate against individuals or groups. That is why we need to make a conscious effort to use judgment and sensitivity to avoid language which may discriminate against others on the basis of their sex, gender or sexuality, their race, class or ethnicity, their age or their disability.

Work Count

Include direct quotations of up to three sentences in length in your word count. Quotations over this length should be indented from the main text and should not be included in the word count. Do not include in the word count any footnotes, appendices or your bibliography. Do not over use quotes. An essay that is a series of quotes strung together will not meet the requirements of a research paper and will be failed.

Referencing

Please use the Harvard (in text) system of referencing. This means that in the body of your essay where you cite a text you should insert the reference in brackets at the point of citation, e.g. 'With land lost by revocation and leasing...' (Goodall, 1996: 141). This should occur whether you make a direct quote, whether you paraphrase the text or simply use the idea. This reference represents the author of the source you are quoting, paraphrasing or from whom you have obtained information and ideas. It included the author, the date of publication and the relevant page number. Page numbers are required unless your reference refers to an entire article or book. Essays are not adequately referenced if none of the citations include page numbers or if only one or two do.

Extensions

Extensions can only be negotiated with your course co-ordinator and must be submitted in writing. It is your responsibility to ensure whether or not your application has been granted. Simply writing a request does not guarantee an extension. Extensions will also not be granted within 48 hours of the date the essay is due. Extensions are normally for a few days. If an extension is required for more than one week you will have to supply documented evidence of your need, e.g. a medical certificate. Try to arrange your extension well in advance, as last minute extensions will be granted only in genuine medical emergencies. A heavy workload or employment demands do not constitute grounds for an extension.

The final examination will take place in class in week 12. Students will be required to identify and discuss the art works shown. The works will have been examined throughout the course. Preparation and discussion regarding the exam will

take place during class.

Note Carefully

Copying another person's work and presenting it as your own constitutes plagiarism and will result in an automatic failure of the course.

ATTENDANCE POLICY

Students must attend all classes and gallery visits and be able to certificate genuine absences. Any absence should be justifiable in terms only of illness, religious holiday or an internship interview.

UNIVERSITY OF MINNESOTA POLICIES AND PROCEDURES

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own, can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

SCHOLASTIC DISHONESTY

Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis. Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an "F" or "N" for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

STUDENT CONDUCT

The University of Minnesota has specific policies concerning student conduct and student needs. This information can be found on the Learning Abroad Center website.