



## UNSW Course Outline

# DART1121 Painting and the Body - 2024

Published on the 18 Sep 2024

## General Course Information

**Course Code :** DART1121

**Year :** 2024

**Term :** Term 3

**Teaching Period :** T3

**Is a multi-term course? :** No

**Faculty :** Faculty of Arts, Design and Architecture

**Academic Unit :** School of Art & Design

**Delivery Mode :** In Person

**Delivery Format :** Standard

**Delivery Location :** Paddington

**Campus :** Paddington

**Study Level :** Undergraduate

**Units of Credit :** 6

### Useful Links

[Handbook Class Timetable](#)

## Course Details & Outcomes

### Course Description

This studio course introduces you to the creative and conceptual principles for making paintings of and about the human form. The course takes 'the body' as its primary starting point and encourages you to explore historical and contemporary examples of how the body can be

represented in diverse ways through painting practices. Through studio experiments and processes, you will be introduced to a range of painting techniques relevant to exploring the human form as both a motif and a conceptual provocation. As you develop your own paintings, the course encourages you to explore the body's expanding definitions and the diverse ways it can be understood and experienced through painting.

## Course Aims

This course aims to provide introductory studio experiences in painting, focusing on the exploration of the human body's expanding definitions and contexts. Students will be able to apply their practical and conceptual skills in painting informed by contemporary understandings of the body as a subject, an instrument and a theoretical framework. It provides the opportunity for students to engage in thematic projects, practice-led research, and conceptual development in painting.

## Course Learning Outcomes

| Course Learning Outcomes  |
|---|
| CLO1 : Apply fundamental painting techniques and skills to create representations of the human form                           |
| CLO2 : Identify and analyse creative interpretations of the body in relation to historical and contemporary painting contexts |
| CLO3 : Critically explore definitions and understandings of the body by experimenting with painting processes and practices   |

| Course Learning Outcomes  | Assessment Item  |
|---|--|
| CLO1 : Apply fundamental painting techniques and skills to create representations of the human form                           | <ul style="list-style-type: none"><li>• Paint Made Flesh</li><li>• The Body Reconfigured</li></ul> |
| CLO2 : Identify and analyse creative interpretations of the body in relation to historical and contemporary painting contexts | <ul style="list-style-type: none"><li>• The Body Reconfigured</li></ul>                            |
| CLO3 : Critically explore definitions and understandings of the body by experimenting with painting processes and practices   | <ul style="list-style-type: none"><li>• Paint Made Flesh</li><li>• The Body Reconfigured</li></ul> |

## Learning and Teaching Technologies

Moodle - Learning Management System

## Additional Course Information

Students are expected to attend class in person and participate in course activities each week throughout the term. COVID-19 PRECAUTIONS: The wearing of face masks during class is strongly encouraged. Please observe social distancing as far as practicable. If you have any symptoms, even very mild, you should NOT come to campus; instead you should self-isolate at home and seek medical advice. You do not need to provide a medical certificate to explain your absence if self-isolating due to COVID-19 symptoms.

## Assessments

### Assessment Structure

| Assessment Item  | Weight | Relevant Dates  |
|--|--------|---|
| Paint Made Flesh<br>Assessment Format: Individual      | 50%    | Start Date: 12/09/2024 09:00 AM<br>Due Date: 10/10/2024 02:00 PM  |
| The Body Reconfigured<br>Assessment Format: Individual | 50%    | Start Date: 10/10/2024 02:00 PM<br>Due Date: Research Summary due 5pm<br>Friday 1 Nov 2024; practical work due 9am<br>Thursday 28 Nov 2024. |

## Assessment Details

### Paint Made Flesh

#### Assessment Overview

This assessment task introduces you to fundamental techniques of painting the figure, including proportion, form, tone, and colour-mixing strategies for varieties of “flesh colour.” This assessment task requires you to address the physicality of the body as expressed through colour, surface and form. You will consider the material qualities of paint (e.g. fluidity, viscosity, texture, sheen, opacity, transparency) and its role in suggesting the physical, tactile and psychological aspects of flesh.

#### Course Learning Outcomes

- CL01 : Apply fundamental painting techniques and skills to create representations of the human form
- CL03 : Critically explore definitions and understandings of the body by experimenting with painting processes and practices

#### Submission notes

All practical work for this task is to be displayed in the studio on the regular day and time of class in Week 5, with photo-documentation of the submitted work to be uploaded to Moodle as a PDF

by the end of the day.

**Assignment submission Turnitin type**

Not Applicable

**Generative AI Permission Level**

**No Assistance**

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see [here](#).

## **The Body Reconfigured**

**Assessment Overview**

For this assessment task, you are to research two artworks by established artists: one by a historical artist from the 20th century or earlier, and one by a contemporary artist from the 21st century, whose works correspond with the theme “the body reconfigured.” The two selected works should share a conceptual premise that your own practical work should build upon for this task. Your studio work for this task is to comprise a resolved painting (supported by evidence of practical experimentation) involving reconfiguration as a methodology (e.g., collage, assemblage, composite imaging, distortion, rupture, etc.) and as a concept (e.g., reconfigured identity; (dis)figuration; hybridity; transformation; etc.).

**Course Learning Outcomes**

- CLO1 : Apply fundamental painting techniques and skills to create representations of the human form
- CLO2 : Identify and analyse creative interpretations of the body in relation to historical and contemporary painting contexts
- CLO3 : Critically explore definitions and understandings of the body by experimenting with painting processes and practices

**Submission notes**

Research Summary to be uploaded to Moodle as a PDF by 5pm Friday in Week 8. All practical work for this task to be displayed in the studio on regular day and time of class, with photo-documentation of the submitted work to be uploaded to Moodle as a PDF by the end of the day of class in Week 12.

### Assignment submission Turnitin type

This is not a Turnitin assignment

### Generative AI Permission Level

#### **Planning/Design Assistance**

You are permitted to use generative AI tools, software or services to generate initial ideas, structures, or outlines. However, you must develop or edit those ideas to such a significant extent that what is submitted is your own work, i.e., what is generated by the tool, software or service should not be a part of your final submission. You should keep copies of your iterations to show your Course Authority if there is any uncertainty about the originality of your work.

If your Convenor has concerns that your answer contains passages of AI-generated text or media that have not been sufficiently modified you may be asked to explain your work, but we recognise that you are permitted to use AI generated text and media as a starting point and some traces may remain. If you are unable to satisfactorily demonstrate your understanding of your submission you may be referred to UNSW Conduct & Integrity Office for investigation for academic misconduct and possible penalties.

For more information on Generative AI and permitted use please see [here](#).

## **General Assessment Information**

### Grading Basis

Standard

# Course Schedule

| Teaching Week/Module                 | Activity Type | Content  |
|--------------------------------------|---------------|--|
| Week 1 : 9 September - 15 September  | Studio        | Introduction to course and lecture: Introduction to Assessment Task 1  |
| Week 2 : 16 September - 22 September | Studio        | Tonal studies focusing on form, proportion, and tone.  |
| Week 3 : 23 September - 29 September | Studio        | Figure in space (planar form, cool ground)   |
| Week 4 : 30 September - 6 October    | Studio        | Figure Painting (broken colour, warm ground).  |
| Week 5 : 7 October - 13 October      | Assessment    | Assessment Task 1: 'Paint Made Flesh' to be presented for final assessment.<br>Introduction to Assessment Task 2: 'The Body Reconfigured'  |
| Week 6 : 14 October - 20 October     | Other         | Study Week   |
| Week 7 : 21 October - 27 October     | Studio        | Studio intensive: experimental self-portraits  |
| Week 8 : 28 October - 3 November     | Studio        | 3-minute presentations based on your research for 'The Body Reconfigured'."  |
| Week 9 : 4 November - 10 November    | Studio        | Assessment Task 2: The Body Reconfigured - studio work continued and consultations with lecturer.  |
| Week 10 : 11 November - 17 November  | Studio        | Group critiques and consolidation of practice-led research for Assessment Task 2: 'The Body Reconfigured.'<br>Week 11<br>Independent work on Assessment Task 2<br>Week 12<br>Assessment Task 2: The Body Reconfigured to be presented for final assessment. Please install your work in the studio in time for the usual class time. |

## Attendance Requirements

### Attendance Requirements

Students are expected to attend all classes for each course in which they are enrolled. Failure to attend and participate in at least 80% of learning activities such as discussions, peer feedback, studio sessions, online activities, group work, etc., may result in you being flagged as at risk of failing the course. By punctually attending and actively participating in your classes you not only increase your own opportunities for developing your skills and knowledge, but will also help build a rigorous and engaged creative community with other students. If you are unable to attend classes, please inform your relevant Course Convenor. If the absence is for medical reasons, you will be required to present a medical certificate. If absences impact your ability to undertake assessment, then you should apply for [Special Consideration](#).

## Course Resources

### Recommended Resources

Fortenbury, D. & Morrill, R., *Body of Art*, Phaidon Press, London, 2015.

Kemp, M. & Wallace, M., *Spectacular Bodies: The Art and Science of the Human Body from Leonardo da Vinci to Now*, University of California Press, exh. cat., Hayward Gallery London, 2000.

Mullins, C., *Painting People: The State of the Art*, Thames & Hudson, London, 2008.

Mullins, C., *Picturing People: The New State of the Art*, Thames & Hudson, London, 2015.

O'Reilly, S., *The Body in Contemporary Art*, Thames & Hudson, London, 2009.

*Stretching the Body* (exhibition), Fondazione Sandretto Re Rebaudengo, Torino (5 Nov 2021 – 27 Feb 2022). <https://fsrr.org/en/mostre/stretching-the-body/>

## Course Evaluation and Development

It is important that students complete the myExperience course and teaching surveys for this course. Your feedback is anonymous and provides important student observations and suggestions to ensure that the course is continually improved. To see how the course convenor has responded to student feedback from these surveys, please see the View Feedback on Student Surveys section in the course Moodle site.

## Staff Details

| Position | Name           | Email | Location | Phone | Availability | Equitable Learning Services Contact | Primary Contact |
|----------|----------------|-------|----------|-------|--------------|-------------------------------------|-----------------|
|          | David Eastwood |       |          |       |              | No                                  | Yes             |

## Other Useful Information

### Academic Information

For essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Student equity and disability;
- Special Consideration in the event of illness or misadventure;
- Examination information;
- Review of results;

Please see: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/protocols-guidelines>

### Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without

acknowledgement.

UNSW groups plagiarism into the following categories:

- Copying: Using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.
- Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.
- Collusion: Working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student for the purpose of them plagiarising, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- Duplication ("self-plagiarism"): Submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

The UNSW Academic Skills support offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. One of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items. UNSW Library has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW, but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of



## UNSW ICT Resources Policy

- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

## Use of AI for assessments

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Where the use of AI tools, such as ChatGPT, has been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work.

In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply.

[Use of AI for assessments | UNSW Current Students](#)

## Submission of Assessment Tasks

Assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, alternative submission details will be stated on your course's Moodle site. For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

## Late Submission Penalty

UNSW has a standard late submission penalty of:

- 5% per calendar day,
- for all assessments where a penalty applies,
- capped at five calendar days (120 hours) from the assessment deadline, after which a student cannot submit an assessment, and
- no permitted variation.

Students are expected to manage their time to meet deadlines and to request [Special Consideration](#) as early as possible before the deadline. Support with [Time Management is available here](#).

**Important note:** UNSW has a "fit to sit/submit" rule, which means that if you sit an exam or submit a piece of assessment, you are declaring yourself fit to do so and cannot later apply for Special Consideration. This is to ensure that if you feel unwell or are faced with significant circumstances beyond your control that affect your ability to study, you do not sit an examination

or submit an assessment that does not reflect your best performance. Instead, you should apply for Special Consideration as soon as you realise you are not well enough or are otherwise unable to sit or submit an assessment.

## **School-specific Information**

### **Risk of Failure Warnings**

If you are at risk of failing the course, because of lack of attendance, low marks in assignments, failing to submit assignments, or lack of participation or engagement, you may be notified by email. Please ensure you read your university email, and respond to any official risk of failure warning promptly. NOTE – if the warning email is sent to your UNSW e-Mail address, it is considered as being read by you whether you check your UNSW email or not.

### **Late Submission Penalties**

If you believe that circumstances will prevent you from submitting an assessment on time, please notify your course convenor as soon as possible. There will be penalties applied for being late and a clear 'no later than' date beyond which submission won't be accepted. Where a Special Consideration is not applied for, and a student assessment is late, the following guidelines apply:

1. Up to 5 days after due date, a penalty of 5% (of maximum mark for assignment) will be applied for each day late (e.g. an assignment that is 3 days late would have its mark reduced by 15%). Please note - for the purpose of deduction calculation, a 'day' is each 24-hour period (or part thereof) past the stipulated deadline for submission within the calendar year (including weekends and public holidays). Task with a percentage mark - If the task is marked out of 100%, late submission will attract a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. A 3 day late penalty will be applied ( $3 \times 5\% = 15\%$ ). The essay receives a mark of 68%. The student's mark will therefore be reduced to 53% ( $68\% - 15\%$ ).

2. Beyond 5 days late, no submission will be accepted.

### **Special Consideration**

Please note that the University's Special Consideration process allows students to apply for an

extension within 3 days of the assessment due date. This provides for more extensive extensions, subject to documentation, and Course Convenor approval. You can apply for special consideration online through my.UNSW.edu.au. More information about special consideration can be found here: <https://www.student.unsw.edu.au/special-consideration>

NOTE: If you are experiencing issues related to your access to class material or difficulty with technology, make sure you notify your lecturer as soon as possible, well before any assessment due date. Last minute requests for extensions due to computer failure, file corruption, printing problems etc. do not qualify students for special consideration or extensions. Students are expected to maintain regular backups of their work at all times.

### **Educational adjustments**

Educational adjustments can be applied to assessments if you are living with a disability, a long term medical condition, a mental health condition, and/or are a carer of individuals with a disability. The Equitable Learning Service (ELS) determines adjustments based on medical documentation and communicates these via an Equitable Learning Plan (ELP). To receive educational adjustments for equitable learning support, you must first register with Equitable Learning Services (ELS). More information about Equitable Learning Services can be found here <https://student.unsw.edu.au/els>

### **Supplementary Assessment**

Supplementary assessments are available to students in this course who have failed an assessment but have subsequently had an application for Special Consideration approved by the university. The supplementary assessment may take a different form than the original assessment and will be defined by the course convenor - but it will address the same learning outcomes as the original assessment. If Special Consideration has not been awarded, the maximum mark that may be awarded for a supplementary assessment is 50% of the full assessment mark.

### **Academic Honesty and Plagiarism**

Plagiarism is taking the ideas, words, images, designs or objects of others and passing them off as your own. Plagiarism is a type of intellectual theft. Plagiarism can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement. Plagiarism can have serious consequences, so it is important that students be aware of what it is, and how to avoid it. All written submissions are automatically checked for plagiarism using the Turnitin

site. For further information, please see the Academic Integrity & Plagiarism website <https://www.student.unsw.edu.au/plagiarism>.

## Referencing Requirements for Assessments

Your course convenor will inform you what referencing system this course follows. Useful guidelines on how to reference according to various systems can be found at: <https://student.unsw.edu.au/referencing>.

You may follow these guidelines in your assessment tasks, or seek additional advice from your lecturer. Styles for Endnote are downloadable from the Endnote website. Accurate and correct referencing is an important academic prerequisite at University level, and if your work does not meet these requirements, it may be marked down, or in more serious cases, it may be treated as an instance of plagiarism and academic dishonesty.

## Use of Generative AI

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Your work must be your own and where the use of AI tools, such as ChatGPT, have been permitted by your course convenor, they must be properly credited and your submissions must be substantially your own work. In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply. If in doubt, please seek advice from the Course Convenor prior to using generative AI tools.

<https://www.student.unsw.edu.au/assessment/ai>

## Health and Safety

Ensuring student and staff health and safety is very important at UNSW Art & Design. Health and safety is everyone's responsibility. As a student, you have a responsibility not to do anything that risks your own health and safety, or the health or safety of your fellow students, staff members or visitors. This means, for example, exiting the building during a fire drill; wearing personal protective equipment and clothing (PPEC) when staff or signage instructs you to do so; undertaking induction to using equipment or carrying out processes that require specific knowledge; and reporting hazards or incidents to your lecturer or supervisor as soon as you become aware of them. For more information, please see <https://safety.unsw.edu.au/>.

## Additional Support and Resources

At UNSW you can also find support and resources if you need help with your personal life, getting your academic success on track or just want to know how to stay safe. See <https://www.student.unsw.edu.au/wellbeing>.

Additional support for students is available by contacting the following centres:

- Student Support and Development <https://www.student.unsw.edu.au/support>
- Student Support Advisors: <https://www.student.unsw.edu.au/advisors>
- Mental Health Support: <https://www.student.unsw.edu.au/mental-health-support>
- Academic Skills and Support <https://www.student.unsw.edu.au/skills>
- UNSW IT Service Centre <https://www.myit.unsw.edu.au/>
- Student Gateway: <https://www.student.unsw.edu.au/>
- Equitable Learning Services: <https://www.student.unsw.edu.au/equitable-learning>
- Faculty Resources and Support: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support>
- Arc: <https://www.arc.unsw.edu.au/>

## After Hours Access to the Paddington Campus

The core operating hours for the Paddington Campus are below. All students have access to the campus during these hours:

- Monday to Friday 0800 – 2100
- Saturday 0900 – 1700

Some students are permitted to have “After Hours Access” (AHA) to the campus upon completion of a series of inductions. The inductions are dependent on location, as well as the types of activities undertaken in those locations. The first of these is this Primary Induction, and this must be completed online <https://my.artdesign.unsw.edu.au>. All students requiring AHA are required to complete this induction. The Primary Induction gives access to the following Low Risk areas:

## Post Graduate Students

- PG Research students – Level 4 F Block, Computer Labs and Learning Commons
- Master of Design students – Level 3 D Block, Computer Labs and Learning Commons
- Master of Curating and Cultural Leadership students – D207, Computer Labs and Learning Commons

## Honours Students

- Fine Arts – Level 3 F Block, Computer Labs and Learning Commons
- Design – Level 1 E Block, Computer Labs and Learning Commons
- Media Arts – Level 3 F Block, Computer Labs and Learning Commons

Subsequent inductions are workshop and lab specific, and are conducted face-to-face by the UNSW Art & Design Technical staff. Students and staff must first successfully complete the Primary Induction before requesting a Workshop/Lab specific Induction.

## **School Contact Information**

**UNSW School of Art & Design**

**Faculty of Arts, Design & Architecture**

Paddington Campus

Cnr Greens Rd & Oxford Street

Paddington NSW 2021

[ad.generaladmin@unsw.edu.au](mailto:ad.generaladmin@unsw.edu.au)