

# **COLLEGE OF FINE ARTS**

## **HANDBOOK**

**1991**



The University of New South Wales

The University of New South Wales

# **College of Fine Arts**

**1991  
Handbook**

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The University of New South Wales is:

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**ALL ENQUIRIES SHOULD BE ADDRESSED TO THE DIRECTOR**

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Information in this publication is current at the time of printing but may be amended without notice by the appropriate authority.

The offering of courses or subjects is subject to the availability of staff and sufficient enrolments. The College reserves the right to change the content of or withdraw any courses at any time without notice. Limitations on the number of students in a course may have to be imposed where the availability of equipment or studio or laboratory space is restricted.



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## Foreword

In the foreword to the 1990 College Handbook, I predicted that the amalgamation of the City Art Institute with The University of New South Wales would bring major benefits to our students, our courses and our staff. I am happy to report that my optimism was well founded.

The unreserved welcome and co-operation we have received has guaranteed a smooth transition and it is appropriate that on behalf of the College, I should record our thanks for the help and encouragement we have received.

The review of courses commenced in 1990 will continue into 1991. A number of new courses and revisions of existing courses have been approved or are currently under review. This process should be completed during the coming year.

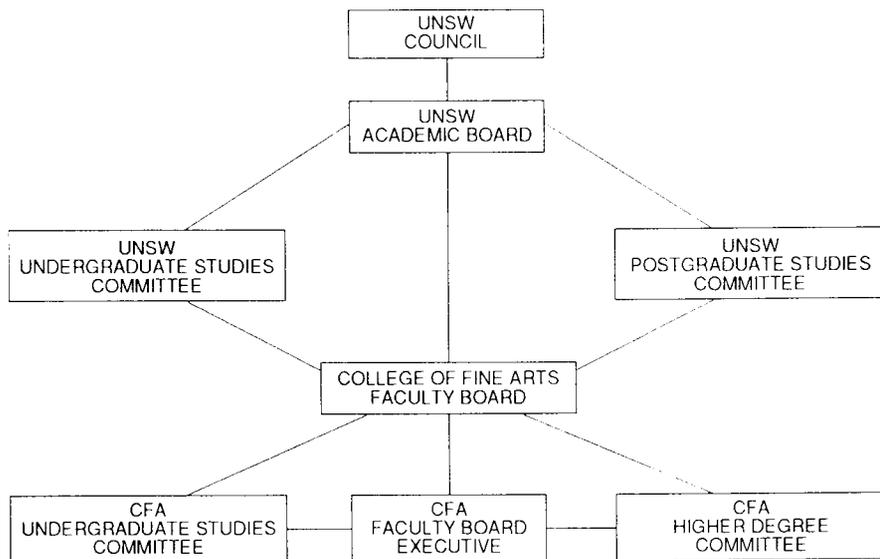
With the completion of the major building programme commenced in 1989, the College looks forward to consolidation on a single campus by the end of 1991. Since its establishment in 1975, the College has been obliged to conduct its teaching as a multi campus enterprise with all the disadvantages that such an operation imposes.

These difficulties will disappear with the occupation of our new purpose designed premises which will increase both the size and the quality of the teaching spaces used by the College.

All academic institutions are faced with the challenge imposed by difficult economic times, nevertheless, I look forward to 1991 with optimistic anticipation based on the confidence I have in the College staff which has proved itself equal to greater challenges in the past.

Ken Reinhard  
Foundation Professor of Art and Design Education/Director

### THE ACADEMIC GOVERNANCE STRUCTURE



#### THE FACULTY BOARD

The Faculty Board is the senior academic committee of the College. It reports to and exercises delegations from the Academic Board of The University of New South Wales with respect to matters of student admission, progression, exclusion and the approval of new courses and subjects within courses.

#### THE UNDERGRADUATE STUDIES COMMITTEE

The Undergraduate Studies Committee reports to and exercises delegations from the Faculty Board with respect to matters of student admission, progression and exclusion and matters relating to the design, content and administration of all undergraduate courses offered by the College.

#### THE HIGHER DEGREE COMMITTEE

The Higher Degree Committee reports to and exercises delegations from the Faculty Board with respect to matters of student admission, progression and exclusion and matters relating to the design, content and administration of all postgraduate courses offered by the College.

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## The Schools of the College of Fine Arts The University of New South Wales

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The College of Fine Arts consists of three schools, divided into a number of related subject study areas through which the subjects and courses of the College are offered.

### The School of Studio Arts

The School of Studio Arts consists of the studies of Painting, Drawing, Printmaking (including etching, lithography, relief and silk screen printing).

### The School of Media Arts

The School of Media Arts is comprised of the studies of Photography, Four Dimensional Studies (including film, multi media, new art studies and video), Three Dimensional Studies (including clay, construction, installation and spaces and jewellery and sculpture).

### The School of Arts Education and Theory

This school includes the studies of Art Education, Art History and Theory and Art Gallery Management.

### Department of Design Studies

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## The Clement Semmler Library

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The Clement Semmler Library is situated on the Selwyn Street Campus above the Ivan Dougherty Gallery. It was named after Dr. Clement Semmler O.B.E., D.Litt., M.A. distinguished writer and critic and past Chairman of the Alexander Mackie College Council. The library supports the teaching programs and information requirements of the College of Fine Arts by providing a stimulating collection of resource materials and a broad range of services.

The collection includes books, periodicals, slides, video-cassettes, prints and other non-book materials covering a comprehensive range of subjects relevant to the teaching program. As well as assistance to readers in groups or on an individual basis, the library offers reciprocal borrowing rights with the University of New South Wales Library, card operated photocopiers, typewriters and sound and video equipment for use within the library. Services to staff include inter-library loan, bibliographic searches and online data base searching.

As a member of the CLANN library network, the library is able to provide many of the benefits offered by modern technology, such as online catalogues and computerized lending, as well as reciprocal borrowing rights with other CLANN libraries. Emphasis is placed on assisting users to make the best possible use of the information resources available, with the aim of providing lasting learning skills among all users.

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## The Ivan Dougherty Gallery

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The Ivan Dougherty Gallery was established in 1977 by the Alexander Mackie College at 200 Cumberland Street, The Rocks, Sydney. It was named after Major General Sir Ivan Dougherty, Chairman of the first college council following the establishing of the College as a College of Advanced Education in 1975.

When funds were made available to refurbish the public school built in 1894 on the Albion Avenue site, part of the ground floor was developed as the Ivan Dougherty Gallery's new premises which opened in April 1981.

The purpose of the gallery is to provide an educational and cultural resource for the students and staff of the College, the University and the general public. This involves the mounting of exhibitions, installations and performances of a high standard which can be related to the College's art courses. Consequently, the exhibitions range over a wide selection of disciplines including printmaking, sculpture, video, painting, photography and the crafts. Exhibitions are usually of thematic or survey type and include the work of those individuals who have made an outstanding contribution to art or who may be considered to be in the vanguard of developments in twentieth century visual arts.

Gallery hours: Mon-Fri 10-5; Sat 1-5.

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## The Works Gallery

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The Works is the on-campus student gallery at the Selwyn Street campus of the College of Fine Arts.

The gallery is administered by the Student Association and run by a representative committee. The aims of the gallery are to narrow the distance between the art school and arts-related industries, to provide a professional environment for students to gain experience in gallery procedures and to create a facility for students to gain curatorial experience.

The Works provides a space for the viewing of the current and recent work of artists who are embarking on their careers in the visual arts.

The gallery calendar includes inter-college and overseas student exchange exhibitions, the hosting of major student-based art prizes and exhibitions of studio work from within the College.

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## Awards and Prizes

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### The Telecom Fine Art Scholarships

Telecom Australia sponsors two substantial scholarships to encourage and assist graduates of the College's Bachelor of Fine Arts, Bachelor of Art Education and Bachelor of Design Courses to travel, undertake further study or commence professional practice.

## General Information

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### The Student & Staff Advisory Service

#### Counselling

The Counselling service is available free of charge to students and staff experiencing any personal difficulties arising inside or outside the College.

Students and staff present with a range of problems including:

- \* **Financial**, e.g. Austudy, loans;
- \* **Administrative**, e.g. withdrawal, special consideration, appeals;
- \* **Vocational**, e.g. career change, interview skills;
- \* **Academic**, e.g. essay writing, seminar presentation, teaching skills, communication;
- \* **Interpersonal Relationships**; and
- \* Other stresses which are affecting their ability to fulfil their potential as a student or a member of staff.

All consultations are confidential. If the counsellor is unable to assist, referrals can be made to appropriate persons or organizations.

#### EEO Counselling

At the College of Fine Arts human rights to work, study and gain qualifications without suffering discrimination on the grounds of sex (including sexual harassment), race, marital status or pregnancy are protected in accordance with the law.

Where a student or staff member believes that they may be experiencing unlawful discrimination they might wish to have confidential discussions with the Personnel Officer. The Personnel Officer is trained in the provisions of advice on anti-discrimination legislation and processes, counselling and conflict resolution techniques.

#### The Student Association

All students of the College are members of the Student Association of which the Student Representative Council is the elected executive and is a chapter of The University of New South Wales Students' Union. The Association aims to provide to students services and facilities that deal with their political, philosophical, academic and practical needs within the College and the community.

The Student Association may advise the Director and the Governing Council on matters affecting the student body and through an ever-widening range of activities promote the development of the corporate life of the College.

The Association is involved with the organisation of activities that include an on-campus gallery, The Works; an off-campus gallery, Arthaus Too; The Palate Cafe; The Art Materials Store; lunchtime activities (movies, barbeques, bands, guest speakers, publications and other social functions). The Student Association also has representation on all College committees and boards.

The Association is financed by a compulsory fee collected by the College on behalf of the Association as part of the enrolment procedure.

#### Fees and Charges

In 1990 a student union fee of \$155 for each full-time student and \$77.50 for each part-time student was charged at the commencement of the academic year. It is anticipated that this fee will be increased for the 1991 academic year.

#### Higher Education Contribution Scheme

In 1989 the Commonwealth Government introduced the Higher Education Contribution Scheme (HECS). Under this scheme students are required to pay part of the cost of their higher education.

All students enrolling in 1991 will incur a liability for each semester in which they register. In 1990 the liability for 1 semester of fulltime study (24 credit points) was \$941. This amount will be indexed each year.

Students registering in subjects to a credit point total greater or less than 24 credit points per semester will incur a liability greater or less than the fulltime liability amount in proportion to the credit point variation.

Students have the choice to pay up-front and receive a 15% discount or to defer their payment and pay through the taxation system. In the case of a deferred payment no payment is required until the student's taxable income exceeds a threshold value, which in the 1989/1990 financial year was \$23,583. This amount is also indexed each year.

Further details about HECS and its requirements can be obtained from the Student Administration office.

#### Grievance Resolution Procedures

It is inevitable that from time to time cases of conflict and grievance will arise. To provide a means by which contentious decisions or disputes may be resolved grievance resolution procedures have been established.

In many cases problems can be solved by informal discussions with the appropriate member of academic or general staff however in each school of the College a member of academic staff known as the grievance resolution officer has been appointed.

At the commencement of Autumn semester a pamphlet describing the grievance resolution procedures and listing the names of these officers will be published.

# Staff

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## Academic Staff

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### Director and Dean

Kenneth B. Reinhard, MA S.C.A.E. DipArt(Ed) N.A.S. Grad-Dip N.S.W.  
Foundation Professor of Art & Design Education.

### Deputy Director

Colin G. Jordan, BA Syd.  
Associate Professor of Art.

### Co-ordinator of Research and Development

Elizabeth Ashburn, BA(Hons) Syd. MA(Hons) Macq. ASTC  
N.A.S. GradDipEd(Tech) S.C.A.E.

### Senior Lecturers

Fay Brauer, BA(Hons), BA(Hons), MA Lond.  
Neil C.M. Brown, DipArtEd A.M.C.A.E. MScEd, EdD *Indiana*  
Christopher L. Gentle, NDD W.S.C.A. ATC Lond.  
Maggie A. Gilchrist, BA *Melb.* MA Lond.  
Diane Losche, BA *Barnard* MA, MPhil, PhD *Columbia*  
Douglas R. Walker, BEd(Art) A.M.C.A.E.  
David E. Whitmarsh-Knight, BA *Penn.* MA, PhD *U.N.B.* DipEd  
*U.N.E.*

### Lecturers

Rosalind H. Boliitho, BA, DipEd, MEd(Hons) Syd.  
Jacques Delaruelle, LicesLettres *Paris VIII*, PhD *N.S.W.*  
John Fitzpatrick, BA *Macq.* BEd(Art) A.M.C.A.E. GradDip(Art)  
S.C.A.E. MA *N.S.W.I.A.*  
Pamela Hansford, BA Syd.  
Peter J. Kelly, BA, DipEd, MEd Syd.  
Alan Krell, BA, MA *Capetown*, PhD *Bristol*  
Penny J. McKeon, BEd(Art) A.M.C.A.E. MA Ed. S.C.A.E.  
Denise Perrin, DipArtDesign *C.I.T.* GradDipEd S.C.V. Grad-  
DipVisArts S.C.A.  
Graeme Sullivan, DipArtEd(Hons) A.M.C.A.E. MA, PhD *Ohio*  
Nicholas Waterlow  
Amanda Weate, BEd(Art) A.M.C.A.E.  
Anne-Marie Willis, BA, MA Syd.

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## School of Arts Education and Theory

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### Principal Lecturer and Head of School

Ian Howard, MFA *C'dia.* DipArt(Ed) N.A.S. GradDipFilm/TV  
*Hornsey.*

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## School of Media Arts

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### Principal Lecturer and Head of School

Adrian Hall, MArt (R.C.A.) MFA *Yale.*

**Senior Lecturers**

Bonita Ely, DipArt, *Prahran C.F.A.*  
Eric Gidney, BSc *Manc. MA S.C.A.E.*  
Emmanuel Raft, MA *S.C.A.E.*  
George Schwarz, MA *S.C.A.E.*

**Lecturers**

John A. Delacour, BSc *Syd. MA N.S.W.I.A.*  
Michael D. Esson, DipArt *Edin. MA R.C.A.*  
John Gillies, DipCreativeArts *D.D.I.A.E. GradDipVisArt S.C.A.*  
Nathaniel Goodden, BA(Hons) *Lond. Inst.*  
Bronwyn Kemp, DipDesign *S.A.S.A.*  
Brian O'Dwyer, BA *Syd. ASTC N.A.S.*  
Debra Philips, BA *S.C.A.*  
Lynne Roberts-Goodwin, BA *Syd. BA(VisArts) A.M.C.A.E.*  
GradDipEd(Tech) *S.C.A.E. MA Manc.*  
Sylvia E. Ross, DipArtEd *A.M.C.A.E.*  
Eileen E.A. Starke, BA, MA *Syd. ASTC N.A.S. DipEd S.T.C.*

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**School of Studio Arts**

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**Principal Lecturer and Head of School**

Rodney A. Milgate, BEd(Art) *A.M.C.A.E. MA S.C.A.E. Grad-DipEd S.T.C. PhD W'gong.*

**Senior Lecturers**

George W. Barker, ASTC *N.A.S.*  
Ian Grant, DipArtEd *A.M.C.A.E. MA S.C.A.E.*  
Terence P. O'Donnell, ASTC *N.A.S.*  
Alan Oldfield, MA *S.C.A.E. ASTC N.A.S.*  
Peter L. Pinson, BEd(Art) *S.C.A.E. MA (R.C.A.) PhD W'gong. A.W.I.*  
Emmanuel Raft, MA *S.C.A.E.*  
Rose A. Vickers, ASTC *N.A.S. DipEd S.T.C.*

**Lecturers**

Paul Atroshenko, ASTC *N.A.S.*  
Alexander Butler, ASTC *N.A.S.*  
Andrew Christofides, BCom *N.S.W. BA Chel.*  
Virginia H. Coventry, DipFineArt *R.M.I.T.*  
Helen Eager, DipFineArt *S.A.S.A. MA (VisArts) N.S.W.*  
Michael D. Esson, DipArt *Edin. MA R.C.A.*  
Louise Fowler-Smith, BA(VisArts) *S.C.A.E. DipArtEd A.M.C.A.E. GradDipVisArts A.M.C.A.E. MA Cal.*  
Graham Kuo, ASTC *N.A.S.*  
Alun Leach-Jones, MDipArt *V.C.A.*  
Idris Murphy, MA(VisArts) *W'gong. ASTC N.A.S. GradDipEd S.C.A.E.*

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**Department of Design Studies**

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**Senior Lecturer and Head of Department**

Allan S.J. Walpole, BA *N.S.W.*

**Lecturers**

Craig Bremner, BA *W.A. MDesign Milan*  
Richard N.C. Dovey, BArch. *N.S.W.I.T.*  
Peter Travis

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**Administrative, Library and Support Staff**

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**College Secretary**

David Barnes, BA *N.E. A.F.A.I.M.*

**Personal Assistant to the Director**

Carolyn Gilbert

**Executive Assistant to the Deputy Director**

Christopher Robinson, BA MA *N.S.W.*

**Personal Assistant to the Deputy Director**

Leslie Hams

**Student Administration**

**Manager**

Elizabeth FitzGerald, Dip. *S.K.T.C.*

**Administrative Assistant**

Mark Roberts, BA(Hons) *Syd.*

**Student Services Clerks**

Robin Causley  
Chandra Lai, BA *Auckland*  
Val McMullan

**Support Staff**

Kotchie Harrington

**Financial Services**

**Manager**

Cayetano Leviste, BSc(Accounting) *Lyceum, Philip. C.P.A.*

**Administrative Assistants**

Matilda Chan-king  
Andreas Lucas  
Wayne O'Sullivan  
Chong Ooi, BA (Econs) *Guelph*  
Andrew Taylor

**Financial Services Clerk**

Speranza Dorigo

**Personnel Services**

**Manager**

Lynne Charlesworth

**Administrative Assistant**

Greg Mitchell

**Support Staff**

Margaret Holliday

Telephonist/Receptionist  
Simone Dimech

### Computing Services

Manager  
Brian Causley

Programmer-in-Training  
John O'Keeffe, DipEd C.C.E. GradDip(Ed Stud) S.C.A.E.

### Estates Department

Manager  
Ron Southall

Foreman  
Joseph Bass

Maintenance Officer  
Vacant

Security  
David Collins  
John Edwards

Support Staff  
Vacant

### Desktop Publishing

Manager  
Robert Davison

Machine Operators  
Margaret Wotherspoon-Bass  
Patricia Taylor

### Technology Services

Manager  
Douglas Wilkinson, DipEd Syd. Dip(Communications) N.S.W.

Technical Officers  
James Brown  
Phillip George, DipinArt A.M.C.A.E.  
Grant Luscombe, Cert.Cer. E.S.T.C. GradDipProfArtStud.  
A.M.C.A.E.  
Stephen Thomsen  
Ken Valentine

Audio Visual Officer  
Thelma Chandler

Laboratory Assistants  
Sue Blackburn  
Sharon Etter  
Pearl Gillies, BA(Soc.Sci.) Swinburne I.T.  
Reginald Reynolds  
Kurt Schranzer, BEd(Art) S.C.A.E.  
David Haines, BAVisArt S.C.A.E. GradDipProfArtStud.  
N.S.W.I.A.  
Karmen Grech

### Ivan Dougherty Gallery

Manager/Director  
Louise Pether

Assistant Curator  
Belinda Webb, BA(VisArts), GradDip(VisArts) S.C.A.

Support Staff  
Beverley Fielder, DipinArt A.M.C.A.E.

### Counselling Service

Counsellor  
Mark Anns, B.ApSc. W.A.I.T. GradDipPsych W.A.I.T.

Support Staff  
Bep de Rooy

### Clement Semmler Library

College Librarian  
Jill More, BA Syd. A.L.A.A.

Librarians  
Jennifer Hayes, BA N.E., A.L.A.A., A.S.T.C.  
Julie Hearne Lam, Ba Syd. A.L.A.A.  
Lea Nicholson, BA R.M.I.H.E.  
Christine Hart, BA N.E. GradDipInfMang N.S.W.

Senior Library Assistant  
Virginia Level, BA (Librarianship) R.C.A.E.

Library Assistant  
Nalini Kumar, BA Punjab. LibTechCert.

Library Technicians  
Judith Haywood  
Margaret Lloyd. LibTechCert.

Support Staff  
Jean Coster

## 1991 ACADEMIC CALENDAR

WEEK COMMENCING	SEMESTER WEEK NO.	
Jan. 28		Academic year commences
Feb. 4		Enrolment of year 1 undergraduate students 7/2/91
11		4/2/91 - 22/2/91 Supplementary Practicum
18		ORIENTATION WEEK
25	1	Autumn semester — lectures commence
Mar. 4	2	26/2/91 Autumn Internship commences
11	3	
18	4	
25	5	Mid Autumn semester vacation 29/3/91 - 7/4/91
Apr. 1		
8	6	
15	7	
22	8	
29	9	
May 6	10	
13	11	
20	12	
27	13	7/6/91 Autumn Internship ends.
June 3	14	
10	15	Autumn semester lectures cease 14/6/91
17		Inter semester period 15/6/91 - 28/7/91
24		17/6/91 June Practicum commences 28/6/91 June Practicum ends
July 1		

## 1991 ACADEMIC CALENDAR

WEEK COMMENCING	SEMESTER WEEK NO.	
July 8		
15		
22		
29	1	Spring semester lectures commence
Aug. 5	2	30/7/91 Spring Internship commences
12	3	
19	4	
26	5	
Sept. 2	6	
9	7	
16	8	
23	9	
30		Mid Spring semester vacation 28/9/91 - 13/10/91
Oct. 7		
14	10	
21	11	
28	12	
Nov. 4	13	
11	14	15/11/91 Spring Internship ends
18	15	Spring semester lectures cease 22/11/91
25		
Dec. 2		
9		
16		Academic year ends 20/12/90
23		
30		



## 2. Rules of the College of Fine Arts

### Academic Rules — Undergraduate and Graduate Diploma Courses

#### 1. DEFINITIONS

ACADEMIC BOARD	The Academic Board of The University of New South Wales.
COLLEGE	College of Fine Arts, The University of New South Wales.
BOARD	The Faculty Board of the College.
HANDBOOK	The College publication, available for purchase which lists and describes courses.
COURSE:	The subjects and other requirements approved by the Council and Academic Board of The University of New South Wales and specified in the schedule for the appropriate award.
SCHEDULE	The published list of subjects, progressive sequences and other requirements specified for a particular course.
SUBJECT	A component of a course in a defined content area normally undertaken over one semester.

CREDIT POINT	The value assigned to a subject within a course as specified in the schedule for that award and indicative of the relative weight of the subject in the course.
CREDIT POINT LOAD	The total number of credit points for approved subjects undertaken during a semester.
FULL-TIME STUDENT	A full-time student will normally undertake the number of credit points identified in the course schedule.
PART-TIME STUDENT	A part-time student will normally undertake half the number of credit points identified in the course schedule.
NON-AWARD STUDENT	A student enrolled in an accredited course of a recognised institution who is permitted to enrol and register in a subject/subjects of the College.
PRE-REQUISITE	A requirement which must be completed satisfactorily prior to commencement of a particular subject.
CO-REQUISITE:	A requirement which must be undertaken in association with a particular subject.
WITHDRAWAL	Abandonment of studies in one or more subjects in which

WITHDRAWAL (cont'd)	does not represent an entire course.
LEAVE OF ABSENCE	Notified absence from studies that is of a duration of one semester or one year.
RESIGNATION	Notification of intention to discontinue studies in a course.
EXEMPTION	A number of credit points equivalent to a subject which, though not undertaken is credited to a student as contributing to progression status towards an award in recognition of prior work successfully undertaken.
ADVANCED STANDING	The sum of exemptions from subjects amounting to more than 24 credit points.

## 2. ADMISSION

### 2.1 ADMISSION TO UNDERGRADUATE COURSES

- (a) Applicants may be admitted to the College by obtaining in the N.S.W. Higher School Certificate a Tertiary Entrance Rank derived from the best ten units examined which exceeds a minimum T.E.R., as determined from time to time by the Board.
- (b) Applicants who possess an appropriate UG2 award or equivalent qualifications may be admitted to a course leading to a UG1 award under such conditions as the Board may determine.
- (c) Applicants may be admitted to the College by possessing qualifications deemed by the Board to be equivalent to admission requirements in paragraph (a).
- (d) Applicants who do not possess qualifications as defined in Sections (a) to (c) above may be admitted to the College provided that the Board considers that their qualifications and/or special experiences or leadership in their fields constitute acceptable qualifications for admission to the course.
- (e) Applicants for admission under (a) to (c) must satisfy such other requirements as specified in the rules of individual courses.
- (f) Applicants may be admitted to the College if they can provide the Board with evidence that their educational progress has been hindered by circumstances beyond their control over a substantial period of time and that they possess the potential for success in the course.

### 2.2 ADMISSION TO GRADUATE COURSES

#### (a) Normal Admission

- (i) An applicant for admission to candidature will be expected to possess an appropriate degree or diploma from a recognised institution and/or an equivalent qualification.

- (ii) Applicants may be required to demonstrate that such a degree or diploma provides suitable background status in areas pre-requisite to the particular course of study.
- (iii) Applicants will be required to have appropriate professional experience over a prescribed period, as detailed in the specific entry requirements.

#### (b) Special Admission

- (i) In exceptional circumstances, applicants with qualifications and/or experience other than those described above will be considered for Special Admission.
- (ii) When considering applications for special admission, the Board will evaluate the achievements and suitability of applicants over a significant period of time including evidence such as publications, solo and/or group exhibitions, vocational background, widely recognised leadership and experience and/or other publicly acknowledged contributions to the relevant field of study.
- (iii) Applicants may be required to complete additional requirements either concurrently with their candidature or prior to admission.

### 2.3 ADMISSION OF NON-AWARD STUDENTS

- (a) Admission may be available to a student who is seeking enrolment in a course for non-award purposes under conditions determined by the Board.
- (b) In order to undertake a subject, applicants must possess the appropriate qualifications for registration in that subject.
- (c) The subject followed by a non-award student will be identical in content and assessment requirements with that followed by students proceeding to the award.
- (d) Admission under non-award provisions may require payment of a fee as set out in the schedule of fees. The fee may be waived at the discretion of the Director.
- (e) Non-award students will be subject to the same conditions as award students.

### 2.4 ADMISSION WITH ADVANCED STANDING

- (a) Applications for advanced standing should be made prior to enrolment or, where appropriate, re-enrolment.
- (b) Unless rules associated with a specific course state otherwise, the amount of advanced standing permitted in a course will be limited to a maximum of 50% of the credit points allocated to that course.
- (c) The Board will determine whether an application for advanced standing is successful and will specify for successful applications the conditions that will pertain to the completion of the course.

- (d) Except with the approval of the Board, an applicant will not be granted advanced standing for course completed more than 10 years previously.

### 3. ENROLMENT AND REGISTRATION

#### 3.1 ENROLMENT AND RE-ENROLMENT

- (a) A person will be deemed to be an enrolled student of the College in a particular course following:
  - (i) an offer of admission; and
  - (ii) completion by the person of the appropriate enrolment form; and
  - (iii) payment of the required charges, as approved by the Board from time to time.
- (b) A student will be required to enrol/re-enrol at a time specified by the College.
- (c) A student who enrolls/re-enrolls after the specified enrolment date(s) will pay a late fee unless the fee is waived by the Director.
- (d) The amount of the late fee will be as approved by the Board and specified in the schedule of fees and charges.
- (e) A student will remain an enrolled student of the College until the period specified by the College for re-enrolment unless the student:
  - (i) completes the course of study; or
  - (ii) is excluded from the course; or
  - (iii) resigns from the course; or
  - (iv) is deemed to have abandoned enrolment in the course.
- (f) In order to be eligible for election to or to retain membership of Committees and/or Boards of the College a student must be enrolled as a candidate for an approved award of the College and registered in relevant subjects.
- (g) The enrolment of a student will be cancelled if the qualifications upon which admission was based cannot be supported by documentary or other evidence when such evidence is requested.
- (h) A student who wishes to enrol concurrently in more than one formal course of studies offered by the College must have the prior approval of the Board.

#### 3.2 REGISTRATION

- (a) In order to register, an enrolled student must:
  - (i) nominate on the required form the subjects to be studied in the semester or year; and
  - (ii) obtain the written approval of an authorised academic adviser; and
  - (iii) submit the form to the appropriate nominated authority.
- (b) It will be the responsibility of an enrolled student to register in each subject to be undertaken in

a given semester or year of a course as specified in the requirements for that course.

- (c) A student seeking to vary the schedule of subjects specified in the course must apply in writing to the Director stating the reasons for the application with the recommendation of the authorised academic advisor as to whether the application should or should not be approved.
- (d) A student will not be eligible to withdraw from subjects if the effect of the withdrawal would be to extend the duration of the student's total enrolment beyond the maximum duration defined in specific course rules.
- (e) Permission to vary registration in a subject shall not normally be granted following the conclusion of the second week of the course.
- (f) A student will be ineligible to register in a subject without having satisfied the published pre-requisites for the subject and registered in co-requisites for the subject unless the Board determines otherwise.
- (g) With the prior approval of the Board, a student may be permitted to substitute a specified subject(s) from this or another institution and on satisfactory completion of that subject(s) have it counted towards a degree or diploma of the College.

### 4. ASSESSMENT

#### 4.1 PREAMBLE

To qualify for any academic award of the University of New South Wales offered by the College a student will:

- (a) Comply with the requirements of the Academic Board and Council of the University and all applicable course rules.
- (b) Successfully complete a prescribed course as detailed in the schedule of the course within a specified period from the date of initial enrolment, as stated in the course rules.
- (c) Maintain a satisfactory standard of participation in all prescribed activities associated with the course.

#### 4.2 SUBJECTS AND ASSESSMENT

- (a) Student progress will be reported at the end of a semester.
- (b) Student performance in subjects will be assessed progressively and will include, as prescribed,
  - (i) participation in the subject; and
  - (ii) completion of assignments, practical work, tests and examinations.
- (c) Credit may be given for activities approved by the Board that are outside normal semester periods.

- (d) A student may apply in writing to the College Director within 14 days of the mailing of a notified result for a review of the accuracy of that result. Such a review will not constitute a re-assessment of submitted work.

#### 4.3 GRADINGS AND STATUS NOTATIONS

Student performance will be graded in the following manner:

##### Grades

- D — Distinction
- C — Credit
- P — Pass
- F — Fail
- U — Unsatisfactory
- S — Satisfactory

##### Status Notations

- I — Incomplete
- EX — Exemption
- W — Withdrawal
- WD — Withdrawal with HECS debt

#### 4.4 ASSESSMENT OF FIELD EXPERIENCES

- (a) Performance in field experience subjects will be graded as satisfactory or unsatisfactory.
- (b) A student who does not meet the requirements of a field experience subject may be:
  - (i) progressed in the course carrying the subject;
  - (ii) required to complete the subject prior to progression in the course;
  - (iii) required to undertake supplementary work;
  - (iv) excluded.
- (c) A student who is deemed to be unsatisfactory at any time during a field experience subject may have the field experience terminated and may be failed in that subject.

#### 4.5 SPECIAL ASSESSMENT

- (a) A student who for unavoidable reasons is either prevented from completing subject requirements, or is otherwise seriously disadvantaged may have the assessment regarded as incomplete by the Board and be granted permission to complete the outstanding requirements or to attempt a special assessment in the subject concerned.
- (b) Applications for Special Assessment with written support of the particular lecturer and stating reasons for the application must be submitted to the Director, as soon as possible, and no later than the last day of the last lecture in the particular semester. Acceptable documentary or other corroborative evidence may be required.
- (c) Where permission to complete outstanding work or to undertake special assessment is granted, the student will be eligible for the full range of grades prescribed for the original assessment.
- (d) Where a student's assessment has been determined by the Board as being incomplete, it will be finalised prior to the commencement of the

succeeding semester, except where the Board has approved an extension.

#### 4.6 RESIGNATION FROM COURSE

- (a) Notification of resignation from a course must be submitted in writing to the Director and will have effect from the date of receipt.
- (b) A student notifying resignation from a course shall be graded "withdrawal".
- (c) A student who is determined by the Board to have abandoned the course will be deemed to have failed all subjects.

#### 4.7 ATTENDANCE

- (a) Students must comply with specific course attendance requirements.
- (b) Where a student has not complied with attendance rules for a subject or subjects that student may be graded as failed.

#### 4.8 ALTERATION TO NOTIFIED RESULTS

Any alteration to a notified assessment, whether the result of a request for review or otherwise, will need the approval of the Board prior to its promulgation.

### 5. PROGRESSION

#### 5.1 NORMAL PROGRESSION

- (a) Under normal progression, a full-time student will undertake the credit points of subject work per semester as detailed in the schedule of the specific course.
- (b) Under normal progression, a part-time student will undertake half the credit points of subject work per semester as detailed in the schedule of the specific course.

#### 5.2 VARIATION OF NORMAL PROGRESSION

- (a) Permission to vary the normal pattern of progression as defined in 5.1 may be granted at the discretion of the Board.
- (b) Except with the approval of the Board, students will not be permitted to undertake a load that exceeds the norm as defined in 5.1 by more than one-quarter in any semester.

#### 5.3 PRE-REQUISITES OR CO-REQUISITES

In order to register in a subject unit, a student must satisfy published pre-requisites and register in published co-requisites unless the Board determines otherwise.

#### 5.4 FAILURE

- (a) A student whose failures do not exceed one-quarter of the credit points undertaken in a given semester is eligible to progress within the context of the specific course schedule and timetable constraints.

- (b) A student whose failures in a particular semester exceed one-quarter but do not exceed one-half of the credit points undertaken in that semester may be permitted to progress to the next stage of the course within the context of the specific course schedule. Such a student will not be permitted to undertake a credit point load in excess of the norm as defined in Rule 5.1.
- (c) A student whose failures in a particular semester are in excess of one-half of the credit points undertaken in that semester will be excluded from the course.
- (d) Notwithstanding the provisions of Rule 5.4(c), a student who fails in a particular semester in one subject only, the credit points for which exceed one-half of the credit points undertaken in that semester, may be permitted to progress in terms of Rule 5.4(b).
- (e) A student who fails a subject will repeat the subject when it next becomes available or substitute another subject for the failed subject in accordance with the specific course schedule, unless the Board determines otherwise.
- (f) In the event of dishonesty in connection with assessment within a subject, a student may be graded Fail in that subject.

## 6. LEAVE OF ABSENCE

- 6.1 At the discretion of the Director a student may be granted leave of absence for one or two semesters. Such leave will commence on the first day and conclude on the last day of the semester or semesters for which the leave is granted.
- 6.2 An enrolled student will be required to complete all requirements for a course within the period defined in specific course rules. Periods of leave will be counted as a part of the maximum duration over which the course may be undertaken. Leave will not normally be granted if the effect is to extend the duration of study beyond the maximum time available.
- 6.3 A student seeking to take leave of absence must apply to the Director in writing, stating the period and the reason for which the leave is required. Such a student shall be regarded as enrolled until he or she has been granted leave by the Director or duly delegated committee.
- 6.4 A student who is absent and who fails to apply for leave as prescribed in 6.2 may be deemed to have abandoned enrolment in the course and be then dealt with under Rule 4.7(b). Such students will be subject to general admission rules if re-admission is sought.
- 6.5 Re-enrolment and registration following leave of absence will be permitted only at the beginning of the semester immediately following the expiration of a period of leave.
- 6.6 Re-enrolment and registration following leave of absence will be contingent upon the current availability of an appropriate course and/or subjects.

## 7. LEAVE TO ATTEND AN ACCREDITED COLLEGE OR UNIVERSITY

- 7.1 An enrolled student may be granted leave to undertake one or more semesters of study at an accredited college or university provided that prior approval of the Board is sought. Approval will be granted if the proposed course of study is deemed to be of equivalent relevance, depth and rigour to that which would otherwise be undertaken under rules 5.1 or 5.2 and the appropriate schedule of subjects.
- 7.2 A student granted leave under rule 7.1 shall be granted the appropriate course credit in each semester on the satisfactory completion of the approved course of study.

## 8. EXCLUSION

### 8.1 EXCLUSION FROM A SUBJECT

- (a) A student who fails the same subject twice will be excluded from the subject.
- (b) A student who is excluded from a subject will not normally be permitted to register in that subject for a minimum period of one academic semester.
- (c) A student who is excluded from a subject which is not compulsory may substitute another equivalent subject in accordance with the rules for the specific course in which enrolment is current.

### 8.2 EXCLUSION FROM A COURSE

- (a) A student will be excluded from a course if:
  - (i) at an assessment period, the student has failed more than half of the credit point load undertaken during that semester or year; or
  - (ii) that student is unable to meet the specified course requirements within the maximum time permitted; or
  - (iii) that student fails to meet the requirements of a field experience subject or other requirements specified in the course rules.
- (b) A student excluded from a course will be ineligible to seek admission or admission with advanced standing to that course for a period of one semester and will not be entitled to any special priority if seeking admission or admission with advanced standing.

### 8.3 NOTIFICATION OF EXCLUSION

A student who is excluded from a subject or course will be advised of such exclusion at the time of the notification of assessment results for the course. Such notification, together with an extract from these rules concerning rights of appeal, will be posted to the student at the student's last home address, as shown on College records, by certified mail for students resident in Australia, otherwise by registered air mail.

## 9. APPEAL AGAINST THE APPLICATION OF EXCLUSION RULES

- 9.1 An appeal against decisions made in accordance with the rules on exclusion may be made to an appeals committee appointed by the Board which may consider extenuating circumstances contributing to a student's exclusion.
- 9.2 Appeals should be lodged in writing, and be delivered by hand or by certified mail to the Director within fourteen days of the date of mailing of the notification of exclusion.
- 9.3 In exceptional circumstances, appeals made after the time stipulated in 9.2 above may be accepted by the Board.
- 9.4 Reasons for the appeal supported by documentary evidence where appropriate must be included with the notification of the appeal.
- 9.5 A student may register or continue in subjects pending the outcome of an appeal but will be required to withdraw if the appeal is denied. In the case of a student withdrawn from a field experience subject, the student will not be permitted to continue in that subject pending the outcome of the appeal.
- 9.6 The appeals committee may call for such reports or interview such persons, including the appellant, as it deems necessary.
- 9.7 The decision of the Board on a student's appeal shall be notified to the student in writing, by the Director in the manner prescribed in 8.3. However with the agreement of appeals committee, students may be advised verbally of the outcome pending written notification.

## 10. GENERAL

- 10.1 It is the responsibility of the student to complete all requirements of the course in which that student is enrolled in order to qualify for the award.
- 10.2 It is the student's responsibility to be acquainted with the contents of official notices displayed from time to time on notice boards designated for this purpose.
- 10.3 Students are required to notify the Director, in writing, of any change of name or address. The College will accept no responsibility if official communications do not reach a student who has failed to notify a change of name or address.
- 10.4 College rules will take precedence over specific program rules.
- 10.5 In exceptional circumstances, the Board may dispense with or suspend the provisions of any of the preceding rules.

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## General Rules and Procedures for Students

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### 1. GENERAL CONDUCT

- 1.1 Acceptance as a member of the College requires an undertaking on the part of the student to observe the relevant Regulation, By-Law, Rules and other requirements of the College, in accordance with the declaration signed at the time of enrolment/registration.
- 1.2 Members of the academic staff of the College, senior administrative officers, House Officers and other persons authorised for the purpose, have authority to check and report on disorderly or improper conduct or any breach of rules occurring in the College.

### 2. STUDENT IDENTIFICATION CARD

- 2.1 All students are issued with an identification card at enrolment after payment of compulsory fees. This card must be carried during attendance at the College and must be presented on request to an authorised officer of the College, in order to protect the student and the College.
- 2.2 Students should note that the number on the card is their student number, which should be quoted on all correspondence with the College.
- 2.3 The card must be presented if requested, for example, when varying enrolment, collecting assignments, applying for travel concessions, notifying change of name/change of address and applying for a replacement Library Borrowers Card.
- 2.4 Loss of or damage to a Student Identification Card should be reported to the Director by completion of a Replacement of Student Card form available from the College Student Administration office. A new card will be issued on payment of the prescribed replacement charge.
- 2.5 The Student Identification Card must be returned to the College when a student resigns, is granted leave of absence, or is excluded.

### 3. PAYMENT OF FEES

- 3.1 As part of enrolment/registration, students are required to pay a compulsory Students' Union and Students' Association Fee. Students are required to make this payment annually at the scheduled enrolment/registration period prior to commencement of the academic year.
- 3.2 Scholarship holders or sponsored students who have not received an enrolment voucher or appropriate letter of authority from their sponsor at the time when they are enrolling must complete their enrolment and pay their own fees. A refund

fees will be made after the enrolment voucher or letter of authority has been lodged. Alternatively, a student may be provisionally enrolled pending receipt of the enrolment voucher or appropriate letter of authority. Provisional enrolment may be approved by an authorised member of Student Administration at the time the student attends the scheduled enrolment session.

- 3.3 Any student who is unable to pay the fee which is a condition of enrolment, may apply in writing to the Director through the Student Administration office for an extension of time. Such applications must clearly state the reasons why payment cannot be made by the due date. The application must be lodged before the date on which enrolment is due to be completed. Normally the maximum extension of time for the payment of fees is two weeks from the date of commencement of classes.
- 3.4 A fee for late enrolment shall apply. The fee is payable by any student completing enrolment after the scheduled enrolment/registration period unless the fee is waived by the Director.
- 3.5 It is the responsibility of the student to seek a waiver of the late fee before it becomes due.
- 3.6 Where a student seeks to enrol after the closing date for enrolment, and no authorisation for a waiver of the late fee can be produced, a student must pay the late fee. If a waiver is subsequently sought on any ground whatsoever, this should be presented in writing to the Director.
- 3.7 Authority for the waiver of late fees shall rest with the Director or nominee.
- 3.8 A student who has genuine conscientious objection to membership of the Students' Union/ Students' Association may be granted exemption from membership by the Director. Any student seeking exemption must make written application to the Director stating the basis of the conscientious objection. Where exemption is granted, the student shall be required to pay an amount equivalent to the subscription fee, at the same time the fee is due, to a specified fund as determined by the Director from time to time.

#### 4. CONFIRMATION OF STUDENT STATUS

- 4.1 A student shall be deemed to be a registered student in the College from the time that student completes first enrolment and is given a numbered Student Identification Card until that student completes, resigns from, is excluded from or is deemed to have abandoned the course.
- 4.2 Students are required to attend the College to enrol and register prior to the commencement of the academic year. In exceptional circumstances a student may use a proxy. In such cases enrolment will be provisional and the student shall be required to complete registration in subjects and sign the declaration on the enrolment form within 2 weeks of the commencement of classes.

- 4.3 Students must enrol within a prescribed date and time as notified by the Director. Late enrolment will not normally be permitted.
- 4.4 Students who enrol after the prescribed enrolment date shall pay a late fee unless the fee is waived by the Director.
- 4.5 Students must confirm their registration in subjects when and in the manner prescribed by the College. Students who fail to confirm registration in subjects as required will not be permitted to vary subject registration prior to the next scheduled period for enrolment/registration.
- 4.6 Students seeking a variation to their registration in subjects must use the official form available at College Student Administration. This requirement applies to students seeking variation of registration in one or more subjects, variation from one official class list to another for the same subject, and withdrawal from one or more subject.
- 4.7 Variations of Enrolment must be authorised by the Director or delegate and will not normally be permitted following the conclusion of the second week of semester.
- 4.8 Students are advised that forms are available at the College Student Administration office for notifying Leave of Absence, Withdrawal, Resignation, Change of Address and for seeking Variation of Enrolment.
- 4.9 Students seeking Variation of Enrolment must also consult the appropriate Head of Department or School.

#### 5. PERSONAL DETAILS

- 5.1 A major responsibility of each student is to ensure that all information related to their involvement in a College course is held by Student Administration and is kept up-to-date, including addresses and telephone numbers.
- 5.2 Results of assessment are posted to a student's permanent home address unless the College is informed in writing of a different address.
- 5.3 A request for a change of name by which the student is registered on College records must be supported by appropriate documentary evidence, such as a marriage certificate, a deed poll document certified by a Justice of the Peace, or a Statutory Declaration.
- 5.4 The College does not accept responsibility if official communications fail to reach a student who has not notified the Director of a change of address.

#### 6. CORRESPONDENCE

Any official correspondence that students have with the College should be addressed to the Director and should quote the student's number. If delivered by hand, such official correspondence should be given to Student Administration of the College.

## 7. CONFIDENTIALITY OF STUDENT RECORDS AND INFORMATION

Information about a student's academic record, attendance, enrolment, progress, etc., will not be made available outside the College unless the student has given prior consent.

## 8. OFFICIAL NOTICES

- 8.1 It is the responsibility of all students to be acquainted with the contents of those announcements which concern them.
- 8.2 Any direction to students displayed on the Official Notice Board so designated carries the full weight of individual notification and students who ignore such direction do so at their own risk.

## 9. RESUMPTION OF COURSE AFTER LEAVE OF ABSENCE

- 9.1 Students resuming their course after Leave of Absence will be advised by Student Administration of the date and time of enrolment/registration and will be required to make an appointment with the Director or delegate to obtain approval for the course of studies proposed for the semester or year.
- 9.2 Where students resuming their course after Leave of Absence fail to enrol and register in subjects at the scheduled time, permission to enrol and register must be obtained from the Director or delegate and the student will also be liable to pay a late fee. The Director may waive this late fee where mitigating circumstances exist.

## 10. CONDUCT OF ASSESSMENT PROCEDURES

- 10.1 Students are required to undertake an assessment schedule for each subject as printed in the subject outline provided by the lecturer or as varied formally by the lecturer following consultation with the student group and, where appropriate, the Director or delegate.
- 10.2 Students are subject to College requirements with regard to submission and collection of assignments. In general, determination of procedures and times for submission of assignments is the responsibility of the subject lecturer who will notify students of requirements.
- 10.3 Where an extension of time for the submission of an assignment is sought, students are required to make application, generally in writing, to the lecturer concerned and to furnish evidence of the reasons why an extension is necessary. Requests for extension of time to complete an assignment item should be made at the first possible opportunity, preferably no later than a week before the item is due. Where there is a reason-

able explanation, an extension of time will normally be granted to students and their assignment marked as normal if submitted by the new date.

- 10.4 Where no extension of time has been granted and other assignments from the same set have been returned to the student group, the lecturer may refuse to mark the assignment. No assignments can be accepted after the last teaching day for the subject except where a student has sought and been granted Special Assessment under Academic Rule 4.5.

## 11. RETENTION OF STUDENTS' WORK

- 11.1 The College reserves the right to retain at its own discretion a facsimile copy or photographic copy of any drawings, models, designs, plans and specifications, essays, theses or other work executed by students as part of their subjects, or submitted for any award conducted by the College. A student has the right to retain the originals of all work including art, craft or media projects.
- 11.2 The College, with the student's agreement may store or use within the College, the original or copy of a student's work.
- 11.3 The College may make multiple photographic copies, or photocopies, of students' work for use within the College, subject to gaining a copyright waiver from the student.

## 12. INDEBTEDNESS TO THE COLLEGE

- 12.1 A student becomes indebted to the College by non-payment of any fee or charge and by non-return of any College items. A student who is indebted to the College and who fails to make a satisfactory settlement of the indebtedness upon receipt of due notice will be penalised.
- 12.2 Students who fail to pay charges and late charges levied by the College will not be permitted to attend classes, undertake assessments or be granted any subject grades.
- 12.3 Students who fail to return material borrowed from the Library by the due date may be refused further borrowing privileges at the discretion of the College Librarian or delegate.
- 12.4 Students who fail to return on time materials borrowed from College Media Units may be refused further borrowing privileges, at the discretion of the Director or delegate.
- 12.5 Students unable to return Library or Media items borrowed from the College are required to pay the cost of their replacement. The minimum charge per item will be determined by the College.

12.6 Students who fail to return any materials borrowed from the College, or who fail to satisfy any financial obligation to the College may incur one or more of the following penalties as determined by the Director:

- (1) refusal of further borrowing privileges;
- (2) withdrawal of authority to attend classes;
- (3) withholding of semester assessment results;
- (4) refusal of permission to enrol;
- (5) withholding of the testamur for an award.

Such penalty will remain in force until materials are returned, compensation made, or other such obligations satisfied.

12.7 In exceptional circumstances, the Director may waive the loss of privileges, penalties and disqualifications referred to in these rules, upon receipt of a written statement setting out relevant, mitigating circumstances.

### 13. BUILDING RULES

13.1 Students are required to abide by the building closing times determined for each Campus. Opening and closing times will be determined by an Authorised College Officer from time to time and will be shown on campus official noticeboards. Buildings and other campus premises or grounds are to be vacated at any time when required by an Authorised Officer of the College.

13.2 In the interests of safety and student welfare persons under the age of 18 years are not permitted on campus unless expressly authorised by the Director.

13.3 In the interests of general comfort and safety, students, staff and visitors are required to obey the campus rules formulated with regard to smoking, eating and drinking.

13.4 Students seeking to serve alcoholic drinks at a social function on campus are required to have permission of the Director.

13.5 Students who fail to comply with these rules may be required to show cause why they should not lose their entitlement to membership and privileges of the College, and subsequently may be subject to such penalty as may be determined by the Director.

### 14. TRAFFIC AND PARKING RULES

14.1 The College grounds are private property and the College has the right to regulate the entry of individuals and vehicles and their behaviour and operation within the grounds. At campuses where student parking is permitted, students may not bring vehicles onto College grounds unless they accept the College Traffic and Parking Rules and the penalties for infringement of those rules.

14.2 Any vehicle brought onto the grounds is required to be driven, parked and managed in compliance with the College traffic and parking rules and signs, and in observance of the directions of Authorised College Officers.

14.3 The College accepts no responsibility for any damage caused to vehicles while travelling, standing or parked in the grounds, nor for damage to or loss of accessories or contents.

14.4 The bringing and driving of vehicles, cycles or scooters on paths, grassed areas, or elsewhere on any College site, save for roads and car parks, is prohibited except with the permission of an Authorised College Officer.

14.5 Subject to the above, the provisions of the Motor Traffic Act and the regulations made under it shall be observed in the College site so far as these can be applied to the circumstances.

14.6 Notwithstanding any of the following provisions, the bringing and management of any vehicles, conveyance or animal onto, and while on the College site shall be subject to the directions of any Authorised College Officer.

14.7 Animals are not permitted on campus except with the permission of an Authorised College Officer.

14.8 Parking is permitted only in established parking areas and not on campus roads, or any loading zones or areas marked for the use of authorised vehicles only.

14.9 Where vehicles commit a breach of traffic or parking rules, the following penalties for infringement of these rules will apply:

- (1) for first infringement or offence, an Authorised College Officer will record vehicle registration number and issue a written 'first' parking warning notice;
- (2) for second infringement or offence, an Authorised College Officer will record vehicle registration number and issue a 'second' parking notice and the driver shall be required to pay a fine of \$10;
- (3) for a subsequent infringement or offence (or failure to pay the fine previously levied within 14 days) an Authorised College Officer will issue a 'final' parking notice and the vehicle will be excluded from parking within the College grounds.

14.10 Students may appeal in writing to the Director against imposition of any penalty for infringement of traffic and parking rules.

14.11 A student continuing to park within the College a vehicle, which has been excluded because of infringements or offences is liable to such further penalty as may be determined.

## 15. GRADUATION

- 15.1 A Graduation Ceremony is held each year for students eligible to receive an award having satisfied all requirements specified in University, College and Course Academic Rules. Upon official notification of the date of the Graduation Ceremony for the conferring of the award, students are required to advise the College Student Administration office if they are unable to be present or wish, for any reason to graduate in absentia.
- 15.2 Students graduating in absentia may collect their testamurs from the College Student Administration office, one week after the official Graduation Ceremony. Otherwise students may have them posted by arranging to pay all postage costs associated with the delivery of the testamur.
- 15.3 Students graduating in absentia who have not collected testamurs within a reasonable time following the Graduation Ceremony, as specified by the Director, will be required to pay a handling and storage fee to the College.

## 16. ACADEMIC DRESS

In 1991 graduands will be required to wear the academic dress determined by the Council of the University of New South Wales.

## 17. APPLICATION OF RULES

Any student who requires information on the application of any College Academic Rule or any General Rule and Procedures for Students may make inquiries at the Student Administration office of the College.

### **Information Key: Applies to all courses offered**

The following is the key to the information which may be supplied about each subject:

**S1** Session 1, **S2** Session 2

**F** Session 1 *plus* Session 2, ie full year

**S1** or **S2** Session 1 *or* Session 2, ie choice of either session

**SS** single session, but which session taught is not known at time of publication

**CCH** class contact hours

**L** Lecture, followed by hours per week

**T** Laboratory/Tutorial Studio, followed by hours per week

**hpw** hours per week

**C** Credit *or* Credit units

**CR** Credit Level

**DN** Distinction

## 3. Bachelor of Fine Arts — BFA

### THE COURSE

The Bachelor of Fine Arts Course is a three year full-time course of study designed for those who wish to make a career in the visual arts; whether as professional artists or as practitioners in art-related professions.

The course aims:

- to provide an opportunity for students to undertake rigorous and demanding studies at tertiary level from a wide range of approaches and disciplines within the visual arts.
- to provide the opportunity for students to explore aspects of the visual arts through critical examination of the possibilities they offer and by use of available technological resources.
- to encourage students to develop an increased self-motivation and commitment to their studies.
- to provide an environment in which students may develop as far as possible the following characteristics and abilities both during and subsequent to their involvement in the course:
  - an understanding of concepts relevant to aesthetics and the visual arts.
  - an understanding of various media through practice and experimentation with such media.

a confidence and competence in decision making, together with an appreciative and informed awareness of viewpoints in the visual arts other than their own.

- to encourage students to realise their own intellectual and creative potential.
- to increase students' awareness of, and sensitivity to, their environment.

In order to qualify for the award of Bachelor of Fine Arts a student must accrue a total of 144 credit points within a minimum of six and a maximum of twelve academic semesters, and successfully complete certain prescribed subjects.



**STUDIO TECHNOLOGY/THEORY SUBJECTS:**

Each subject is one semester's duration. One subject must be taken in each semester except when a Professional Practice subject is taken in lieu.

In either semester one or two COFA 2079 Introduction to Studio Research: Media Arts must be undertaken by all students.

In the alternate semester COFA 2080 Studio Research: Composition and Design must be undertaken.

**PROFESSIONAL PRACTICE SUBJECTS**

Each subject is of one semesters duration. Students must undertake a total of **ONE** Professional Practice subject related to their major studio study in either semester three, four or five as directed in lieu of one Studio Technology/Theory subject. Subject Numbers COFA 2950 - COFA 2999

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3 CP					
TOTAL: 24 CP					

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**EXHIBITION REQUIREMENT**

Participation in the annual Graduating Exhibition is a requirement for graduation.

# Subjects

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## First Year Subjects

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**COFA 2001 First Year Art History and Theory of the Visual Arts 1: Mapping the Modern** S1 L4 C6

This subject examines the production of art, art theory and its meanings within a fabric of political, economic and social formations. Starting with the Enlightenment, it focuses upon industrialization, colonization and technology, in relation to modernity, as well as cultural issues like Realism, 'Primitivism' and Expressionism.

In a combination of lectures and tutorials, students will be encouraged to explore the arts of modernism, in conjunction with the shifting conditions of modernity.

**COFA 2002 First Year Art History and Theory of the Visual Arts 2: Mapping the Post Modern** S2 L4 C6

*Prerequisite: COFA 2001*

Drawing upon methodologies set out in the first part of Art History and Theory of the Visual Arts, this subject will examine a range of art and theory, within cultural contexts referred to as Postmodern.

In a combination of lectures and tutorials, students will be encouraged to investigate performance, installation and environmental art, as well as Feminist theories and art practices. Students will also explore contentious issues concerning gender and sexuality, consumerism, computer technology and ecology.

**COFA 2015 Introduction to Photography** S1 or S2 T4 C5

The aim of this course is to introduce students to photography by application of theory, research and development of skills through a direct participation relevant to the field and to investigate the concept of image making.

Through studio and workshop participation and visits to relevant cultural centres students will begin to develop an understanding of the wider field of the photographic image, its implications, power and the responsibilities which are implicit.

**COFA 2016 Introduction of Three Dimensional Studies and Design** S1 or S2 T4 C5

An introduction to the means and underlying principles of contemporary fine art practice within a sculptural context, with reference to 3D studies in clay, construction, installation and spaces, jewellery and in design.

The intention of this subject is to instil self confidence and to encourage an understanding of perception relative to the field of 3D studies. Participation in this subject will allow for the evolution of individually and contextually appropriate work relative to the subject and the student's own emergent creative practice.

**COFA 2017 Introduction to Four Dimensional Studies** S1 or S2 T4 C5

The aims of this course are to gain an awareness of the nature and variety of experiences included in the area of four dimensional studies, to appreciate the specific qualities and potential of time based art and to begin to acquire the technical, intellectual and creative skills necessary for the creation of original four dimensional works.

The course provides a context for time based activity through a program of critical, practical and theoretical instruction and debate.

**COFA 2018 Printmaking** S1 or S2 T4 C5

This course aims to encourage in students an awareness of the creative possibilities of printmaking as a means of individual artistic expression. They are introduced to a range of experiences which will enable them to develop basic skills and techniques in **one** of the printmaking media. These may include etching, lithography, screenprint or relief printing.

Students will explore the relationship of concepts to the specific characteristics of the chosen printmaking medium and will be encouraged to formulate and implement a field of practice within that medium and develop the capacity to investigate and use various compositional models in two dimensional artistic practice.

**NOTE:** Subject outlines for COFA 2500 Painting 1; COFA 2600 Sculpture 1 and COFA 2340 Drawing 1 are contained in the section of this Handbook entitled "Studio Subjects".

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## History and Theory Subjects

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### Subject Outlines

**COFA 2100 Research Projects** S1 or S2 L2 C3

This subject is designed to provide students with an opportunity whereby they may undertake, in consultation with the lecturer concerned, a program of independent study within the context of the history and theory of the visual and related arts.

Students will examine various approaches to research and research methods. Specific areas of content would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2104 New Art Forms** S1 or S2 L2 C3

This subject has been constructed to address a range of 'new' arts within their political, economic and social context, as they emerged from the late 1960's.

Installation, performance, environmental art such as earth-works, electronic art, and Feminist art practices comprise some of the range of 'new' art to be addressed.

**COFA 2125 Issues and Theories of Film** S1 or S2 L2 C3

This course will examine classical film aesthetics, and a range of theoretical perspectives from the recent past. This will include readings from the work of Eisenstein, Bazin, Kracauer, as well as auteurist theory, contemporary inter-disciplinary approaches.

**COFA 2132 Mannerism to the Late Eighteenth Century S1 or S2 L2 C3**

This subject is designed to enable students to become familiar with the main developments in European art of the seventeenth and eighteenth centuries.

The inter-relationship between Mannerist and Baroque art, the shift of influence from Italy to France and the effects of the Enlightenment will provide the focus of this subject.

**COFA 2136 Art of the Nineteenth Century S1 or S2 L2 C3**

This subject is designed to enable students to become familiar with critical moments in European art of the nineteenth century.

The interrelations between image-making and the wider culture are emphasised.

**COFA 2140 Art of the Twentieth Century S1 or S2 L2 C3**

This subject has been constructed to explore the interrelationship between the rapidly changing conditions of technological modernity and modernist cultures.

This exploration will be undertaken through a close examination of individuals and particular groups of artists, such as the Cubists, Futurists, German Expressionists, Surrealists and Russian Constructivists, and the ways in which their art affirms, denies or interrogates modernity.

**COFA 2196 Myth, Archetype and the Sublime S1 or S2 L2 C3**

This subject is designed to enable students to gain an understanding of the theory of the sublime, myth, structure, archetypal patterns of symbolism and the mythopoetic imagination.

Theories of the sublime, myth, structure, archetypal symbolism and a critical discussion of salvation and its symbolic expression will form the focus of the subject.

**COFA 2200 Religion Culture and Art S1 or S2 L2 C3**

This subject introduces students to the major living religions and the arts in which they find expression.

Consideration will be given to Buddhism and Indian religions, Judaism, Christianity and Islam.

**COFA 2203 Australian Art and Culture Research S1 or S2 L2 C3**

This subject may be repeated up to a total of 3 times.

This subject is designed to provide students with an opportunity whereby, in consultation with the lecturer responsible, they may research a theme or area of study within the field of Australian art and culture.

Students will examine various approaches to research and research methods as they relate to Australian art and culture. Specific areas of content would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2205 Critical Theories of Photography S1 or S2 L2 C3**

This subject will examine the major ways in which the photographic image and the social practices of photography have

been theorised. Semiotic and post-structural approaches to reading photographs will be given particular attention. Other areas to be covered include aesthetic theories of photography, theories about the 'nature' of photography, context and meaning, photography and truth, documentary realism and critiques of realism.

**COFA 2208 The Renaissance to Mannerism S1 or S2 L2 C3**

This subject is designed to enable students to become familiar with key developments in European art from Early Renaissance until the Mannerist period.

The art and ideas of selected 'schools', patrons and individuals will be examined within the context of social and cultural change.

**COFA 2210 Architecture and Design S1 or S2 L2 C3**

This subject is designed to familiarize students with key issues and developments in Western architecture and design, over the last 200 years.

Issues such as Historicism and Revivalism, the Arts and Crafts movement, functionalist theory and Corbusier's 'modernism', as well as Internationalism, Regionalism and Postmodernism, will be examined in their cultural and political contents.

**COFA 2212 Early Christian and Medieval Art S1 or S2 L2 C3**

This subject is designed to enable students to understand religious issues and cultural developments during the Early Christian and Medieval periods.

The distinct qualities of Christian art as it emerged in Eastern and Western Europe in Medieval times will be examined with reference to religious attitudes, political systems, and iconography.

**COFA 2214 Seminar in Women's Studies — The Visual Arts S1 or S2 L2 C3**

This subject may be repeated up to a total of 3 times.

The subject should encourage the student to question *everything*, both past and present, in Australia and overseas. That which relates to the retention of conventional values in the arts will in some way be challenged.

An examination of feminist issues as they affect art works and art producers will be undertaken.

**COFA 2215 Australian Cinema S1 or S2 L2 C3**

This subject enables students to become familiar with the development of cinema in Australia including the avant-garde.

**COFA 2218 The Art of Greece and Rome S1 or S2 L2 C3**

The subject will introduce the student to the aesthetic concepts and art styles of the ancient Aegean, Greece and Rome. The student will achieve a deeper understanding of these influences on subsequent art movements, including those of the twentieth century.

The imagery, styles and techniques of selected works of art will be closely analysed within a comparative context.

**COFA 2220 History of Jewellery S1 or S2 L2 C3**

This subject has been designed to introduce students to the history of jewellery with particular reference to its evolution in the Western World.

The course will encompass the period from the Bronze Age to contemporary times.

**COFA 2222 Art, Aesthetics and the Imagination S1 or S2 L2 C3**

This subject is designed to enable students to examine critically the idea of the aesthetic and contingent theories of nature, mind and art in the philosophy and history of ideas and to extend the philosophical content of their studies.

It will take the form of an examination of a breadth of concepts in the philosophy of art, beauty and aesthetics from classical Greece to the twentieth century.

**COFA 2223 Photography: Australian Contexts S1 or S2 L2 C3**

This subject is designed to introduce students to a wide range of genres, uses and practices of photography in Australia selected from the last one hundred and fifty years. There will be a particular emphasis on contemporary developments and issues.

**COFA 2226 Art of the Religious Imagination S1 or S2 L2 C3**

In this subject students will examine religion as a universal phenomenon which both inspires and structures the imagination.

The systems of belief of the World's major living religions (Buddhism, Christianity, Hinduism, Islam and Judaism) will be examined in terms of their respective traditions or prophecy, vision, aesthetics and art.

**COFA 2227 History of Women Artists S1 or S2 L2 C3**

This subject will critically examine the issues of gender in art history from a number of perspectives.

Social and cultural analysis will be applied to the work of a variety of women artists. Art Historical perspectives will be subjected to a feminist reading.

**COFA 2228 Design Today — A Cultural History S1 or S2 L2 C3**

This subject attempts to probe the relationship between the actions of designing and the results of living with the objects we fill our world with.

The subject will examine this relationship chronologically from the Arts and Crafts Movement to the present with particular emphasis upon contemporary design.

**COFA 2232 Koori and Associated Cultures S1 or S2 L2 C3**

'Koori' rather than 'Aboriginal' is the term used by indigenous people to emphasise their distinct identity. It is a generic term used long ago by the peoples of the central coast of what is now New South Wales. It has been widely adopted by the people of south eastern Australia. In other parts of Australia other terms are used.

Today we are witnessing transformations of Koori and other associated cultures. They have strong roots in tradition but they have adapted, and continue to adapt, to changing conditions and external influences. The purpose of this subject is to examine developments through a series of lectures by Koori artists and other relevant guest speakers.

**COFA 2233 Russian Art and the West S1 or S2 L2 C3**

This subject is constructed to familiarise students with the cultural, political, economic and social conditions of Russia from 1880 until World War Two. Students will closely examine the visual arts, literature, theatre, music and design of 19th and 20th Russian Modernists within their historical contexts.

**COFA 2234 The Interwar Theory and the Culture of Europe S1 or S2 L2 C3**

This subject is constructed to provide students with knowledge of the history and theoretical debates surrounding the visual arts in Europe between the two World Wars.

By confining this period of study to twenty years, students will have the opportunity to intensively examine artistic, political, economic and social crises as they erupted in response to Stalinisation and the Nazification of Europe.

**COFA 2235 Contemporary Issues in Jewellery S1 or S2 L2 C3**

In this subject students will critically investigate the intentions and production of artist-jewellers from 1880, with particular emphasis on the past twenty years.

Through a comparative examination of the visual arts to jewellery, students will examine contemporary Australian and international jewellery styles and issues.

**COFA 2236 Histories and Theories of Twentieth Century Sculpture S1 or S2 L2 C3**

This subject is constructed to critically examine late nineteenth and twentieth century sculptural practice until the late 1960s.

Students will concentrate on changing notions of the object in sculpture within the context of rapid cultural, social and technological changes of this period.

**COFA 2237 Issues in Contemporary Sculpture S1 or S2 L2 C3**

This subject will critically interrogate the shifting positions of sculpture in relation to other art practices, particularly from the the late 1960s.

The content will focus upon the impact of U.S. Modernism on sculpture, redefinitions of sculpture after 1968 and the ways recent sculpture has been situated in relation to contemporary cultural theory.

**COFA 2238 Histories and Theories of Ceramics S1 or S2 L2 C3**

In this subject, students will examine the different forms and functions of ceramics in relation to their historical context.

Ceramic forms drawn from a range of cultures and periods will be comparatively analysed, to provide students with an historical and theoretical overview.

**COFA 2239 Contemporary Issues in Ceramics S1 or S2 L2 C3**

In this subject, students will critically examine the theory and production of ceramic artists, in relation to other art practices, over the past 20 years.

The content will focus upon different ways in which ceramics have been identified in contemporary discourse, particularly in relation to the art/craft polemic.

**COFA 2240 Art and the Mass Media S1 or S2 L2 C3**

By considering the visual arts in the context of the transition from industrial to post-industrial society, with the impact of radio, TV, videos and computers on visual communications, this subject will question the shifting nature of distinction drawn between the visual arts, popular culture and the mass media.

**COFA 2241 Art and Community Practices S1 or S2 L2 C3**

This subject is constructed to examine the relationship between visual art theory, practice and communities in which they emerge.

Visual art theory and practice will be analysed in relation to a diversity of communities, from Koori to urban centres, to consider how the visual arts can play an active role in the formation of community identity.

**COFA 2242 History of Video Art S1 or S2 L2 C3**

This subject is designed to introduce students to the history of video art. It will proceed from an examination of influences from the 1920s, Black Mountain College, Fluxus, counter-cultural movements of the 1960s, and recent developments.

**COFA 2243 A History of Printmaking to 1914 S1 or S2 L2 C3**

This subject is designed to give students the opportunity to learn about the art of printmaking through a critical analysis of the works and attitudes of artist printmakers.

It will take the form of an historical overview of printmaking from the fifteenth century to the end of the nineteenth century, the emphasis being placed on European prints.

**COFA 2244 Twentieth Century Prints S1 or S2 L2 C3**

This subject is designed to enable students to become familiar with developments in printmaking practice in the twentieth century through the work of key practitioners. The interaction of printmaking with other art practices such as painting and photography will be explored, as will the influence of the various commercial print technologies.

**COFA 2245 Crafts and their Contexts S1 or S2 L2 C3**

This subject is designed to enable students to develop a critical understanding of the culturally imposed demarcation lines between crafts and other forms of practice.

Issues to be considered will comprise a history of the crafts, notions of 'high' and 'low' and the crafts in relation to particular forms of labour and leisure (both real and imagined) together with the question of gender.

**COFA 2246 History of Film Art 1 S1 or S2 L2 C3**

This screenings course will survey early avant-garde cinemas. This will include German Expressionism, Russian Constructivism, Dada, Surrealist, and Cubist Cinema.

**COFA 2247 History of Film Art 2 S1 or S2 L2 C3**

Designed to follow on from "History of Film Art 1", this screenings course will survey a variety of avant-garde cinemas, and will include a study of Modernist narratives. This will include the work of Brakhage, Anger, Deren, Rainer, Duras, Straub-Huillet, Marker.

**COFA 2248 Neo-Realism and the New Waves S1 or S2 L2 C3**

This screenings and theory course will examine the history of modern narrative by focusing on the European new waves, and their impact on recent cinema.

**COFA 2249 The Art of Sound S1 or S2 L2 C3**

This subject is designed to investigate contemporary issues and debates in sound, from theoretical perspectives. The relationships between sound and image, between language, listening, soundtrack and the electronic arts will be explored within their historical contexts. This subject is also designed to complement Art History and Theory subjects on Film, Television and Video Art.

**COFA 2250 Colonialism and Art: Inventing the "Other" S1 or S2 L2 C3**

This subject will introduce students to issues involved in looking at the cultural activities and artefacts of non-Western cultures. The ways in which Western knowledge has sought to 'invent' other cultures in its own image or as its antithesis will be examined. The gaining of an understanding of the concept of ethnocentrism and colonialism will be central to the course, as will the operation of the notion of 'the primitive' in modernist art.

**COFA 2251 Orientalism and Primitivism S1 or S2 L2 C3**

This subject will cover the invention of ideas of 'Orient', 'Civilized' and 'Primitive', particularly within the visual arts. It will investigate in some detail the relationship between western culture and the multiplicity of social and cultural systems which were encountered during the course of colonization.

The second half of the course will investigate the cultural means by which 3rd and 4th World peoples have sought to address the issues of colonialism, racism and the arts.

**COFA 2252 The Arts of the Pacific: Image, Myth and History S1 or S2 L2 C3**

In this subject students will explore the processes of change in the cultural and social contexts in which the arts of the Pacific region have been created and viewed since the eighteenth century meeting between European and local people.

This exploration will be carried out through case studies related to specific geographical areas including Australasia, Melanesia, Polynesia, Micronesia as well as parts of Asia.

**COFA 2253 Issues in Eastern Art and Culture S1 or S2 L2 C3**

This subject will address a range of topics, both historical and contemporary, concerning the relationship of Chinese and Japanese arts to the cultural context.

In order to address the historical depth of the cultures being studied, the coverage of this subject will be far-ranging. It will address such issues as the effect of Confucian, Taoist, Buddhist and Shinto philosophies on the practice of art, as well as the impact of the Cultural Revolution on art practices.

**COFA 2254 Writing and the Visual Arts 1** S1 or S2 L2 C3

The aim of the first unit of this two semester course is to enable students to understand and appreciate some of the writings on art by poets, novelists or essayists which have been particularly influential in the shaping of artistic tastes and values.

Reading the works of 18th and 19th century literary figures such as Diderot, Hazlitt, Goethe, Baudelaire, Ruskin, Wilde et al, students will be expected to develop an understanding of the interdependence of art and literature, as well as its implication for both artists and writers. To illustrate the point, the literary production of visual artists such as Delacroix or Courbet will also come under close scrutiny.

**COFA 2255 Writing and the Visual Arts 2** S1 or S2 L2 C3

Following on from Writing and the Visual Arts 1, the second unit of this two-semester course will be concerned with the works of seminal 20th century writers who, from a non-philosophical (systematic) perspective, have contributed to the definition of contemporary art and its understanding. With the works of poets (Rilke, Wallace Stephens or Paul Celan), novelists (Hermann Bloch, Kafka, Proust, Breton), essayists (Valery, Benjamin, Steiner), or artists (Cezanne, Braque or Klee), students will be given a wide range of writings on art to explore.

**COFA 2256 Art and Psychology** S1 or S2 L2 C3

The subject is designed to develop a critical understanding of the relationships between specific theories of psychology, psychoanalysis and art practice.

The motivation, reception and interpretation of works of art will be studied in the light of such theories as Freud's "metapsychology", Jung on Dreams, Laura's Mulvey's notion of the 'gaze' and Michael Foucault's histories of madness and sexuality. Art works examined will be representative of a wide range of movements and traditions.

**COFA 2257 Art and New Technologies** S1 or S2 L2 C3

This subject is designed to introduce students to historical and contemporary instances of artists' involvement with industrial and post-industrial technology with special emphasis on electronic art forms and recent developments.

The art, ideas and technology of selected movement, groups and individuals will be examined within the context of cultural and technological change.

**COFA 2258 A History of Drawing** S1 or S2 L2 C3

This subject is designed to provide students with an understanding of a wide historical range of drawings, and to examine the relationship of drawing to other art forms as well as its development as an art form with its own integrity.

Drawings from the Neolithic and Greek periods, from Carolingian and Medieval times through to the Renaissance, Baroque and Modern times will be examined, within the cultural contexts.

**COFA 2259 Australian Art: Colonialism and Nationalism** S1 or S2 L2 C3

This subject will examine the visual arts of Australia from white settlement, in relation to the recurrent themes of colonialism

and nationalism. These concepts will be explored as a means of understanding the complex and often contradictory nature of Australian culture by concentrating on key movements, individuals (artists, writers) and historical moments.

Other themes to be covered will include internationalism, regionalism, modernism and modernity.

**COFA 2260 Australian Art and Culture: Contemporary Issues** S1 or S2 L2 C3

This subject will examine issues relevant to art practice in Australia today and make connections to earlier historical moments. Concerns to be examined include the post modern and Australian culture, regionalism, and bureaucratisation and commodification of art.

Current practices that will be addressed include conceptualism, abstraction, expressionism and deconstructionist tendencies.

**COFA 2261 Photography: Historical Perspectives** S1 or S2 L2 C3

This subject will examine photography historically taking into account the diversity and ubiquity of the medium and the problems that this raises for linear chronological accounts. Areas to be covered in the medium's one hundred and fifty year history include changing technologies, genres, uses, aesthetic debates and the intersection of photography with larger historical forces. Specific topics include documentary and social reform, war photography, advertising, photojournalism and the rise of the illustrated press, the emergence of fine art photography, recurrent aesthetic themes and oppositional practices.

**COFA 2262 Photography: Recent Practices and Issues** S1 or S2 L2 C3

This subject will address the 'state of the art' of photographic practice covering recent developments in mass reproduced and fine art photography. Technological innovations that threaten the distinctiveness of photography as a medium — specifically the electronic/digitalised production of imagery and the arrival of the 'still video' camera will be given particular attention. Theoretical and aesthetic issues arising from these developments will be foregrounded, with the objective of students being better able to conceptualise their own practice in rapidly changing circumstances.

**COFA 2263 History of Narrative Popular Cinema — Post World War 2** S1 or S2 L2 C3

This screenings course is an overview of commercial narrative forms from a range of national cinemas. This will include examples from America, Europe, Great Britain, India, Japan, Hong Kong and Latin America.

**COFA 2264 History of Documentary Cinema** S1 or S2 L2 C3

This 20th century overview course of screenings and theory will examine the history of the documentary film focusing on its stylistic diversity. This will include cinema verite, diary and essay films, and political documentary.

**COFA 2265 Television Studies S1 or S2 L2 C3**

This course will address the historical, conceptual and technological developments in television since the 1950's. This will include topics such as gender, spectatorship, genre and popular culture.

**COFA 2266 Introduction to Aesthetics 1: Greek Ideals of Beauty S1 or S2 L2 C3**

This subject is the first of 3 which together form a comprehensive introduction to Philosophical Aesthetics. It is primarily concerned with the question of ontology and the problems of meaning as they occur in the works of Plato, Aristotle and post-Aristotle philosophy. Students will examine fundamental paradigms of Greek metaphysics and their relevance for a critical understanding of art.

**COFA 2267 Introduction to Aesthetics 2: The Christian Vision and Art S1 or S2 L2 C3**

In this subject, students will be introduced to the Christian cosmology (the World as Creation) and the theories underlying the production of Medieval and Renaissance Art. Consideration will be given to Plato's 'Aesthetics of Light', St. Augustine's, Condemnation of Beauty and illusionism in the arts and the influential art theory of Thomas Aquinas.

**COFA 2268 Introduction to Aesthetics 3: The Modern Subjectivity S1 or S2 L2 C3**

This subject will introduce students to aesthetics as a separate branch of Philosophy, from Baumgarten to Worringer. The most fundamental ideas of such key thinkers in art as Burke, Kant, Hegel, Schopenhauer, Nietzsche will be discussed in class and examined in both historical context and the contemporary.

**COFA 2269 Theories of Subjectivity and the Body — 1 S1 or S2 L2 C3**

This lecture and seminar course focuses on a number of (mainly) 19th century perspectives on the body and subjectivity in order to give a critical and philosophical background to 20th century treatments of similar or parallel concerns. Themes to be considered include: Sade and the nature of human nature; Marx's analysis of the body as a site of alienated labour, Socialism and the heroic body — Phoudhon and Courbet, William Morris and the Arts and Crafts Movement; Social Darwinism and the dialectic between the body seen as a site of progress or degeneration; the female body considered as a site of social power — Victorian feminism and femininity; Freud and culture conceived as a process of repression.

**COFA 2270 Theories of Subjectivity and the Body — 2 S1 or S2 L2 C3**

This lecture and seminar course surveys a series of (mainly) 20th century perspectives on the body and subjectivity, and is designed to follow on from Theories of Subjectivity and the Body 1. Themes to be considered include: Nietzsche's charac-

terization of the Apollonian and Dionysian spirit; Surrealist constructions of the body — Breton's theory of love, Bataille and the body conceived as a site of excess; Woman as 'Other' — de Beauvoir's analysis of femininity; Sartre and the sovereignty of the creative subject; Foucault's critique of the subject and the theory of bio-politics; recent developments in the analysis of gender.

**COFA 2271 Philosophical Approaches to the Criticism of Culture S1 or S2 L2 C3**

This reading and lecture course will focus on selected works of seven philosophers and their definitions of culture. The aim of the course is to analyse a number of texts in detail in order to develop skills of interpretation and criticism. Theorists to be discussed are — Hegel, Marx, Nietzsche, Freud, Adorno, Benjamin and Foucault.

**COFA 2272 Theories of Cultural Crisis S1 or S2 L2 C3**

This lecture and reading course is designed to interrogate a number of different theories of cultural crisis, and will proceed from an analysis of various meanings of the word 'post' in post-modernism. In particular, the course will examine an idea widely held in the discourses of post-modernism, that we are living in a world characterised by a feeling of 'being-after'. The course will also focus on the writings of a number of theorists such as Adorno, Benjamin, the debate between Habermas and Lyotard, Foucault and Derrida, whose analysis of culture have defined this post-modern condition.

**COFA 2273 The History and Theory of Performance S1 or S2 L2 C3**

In this subject, students will examine the historical emergence of performance as an accepted art form, together with its transformations over the 20th century.

Students will also be exposed to a wide-range of performance theory, particularly as it has developed during the past twenty years.

**COFA 2274 Aboriginal Art — Outsiders Looking In S1 or S2 L2 C3**

This subject will provide an historical overview of the variety of Aboriginal Art Forms that were practiced prior to European invasion; it will examine traditionally-based art forms that are still practiced in the more remote parts of Australia; it will look to the innovative art forms that have developed in contemporary Aboriginal Australia; it will examine the ethnocentricity of European thinking that can inhibit appreciation of Aboriginal art; and it will address the problem of appropriation of Aboriginal imagery.

**COFA 2275 German Expressionism and Realism S1 or S2 L2 C3**

It will explore a range of arts, of literature, poetry, plays, films, photography, prints and paintings in the social, economic and political contexts of the interwar period in Germany.

This subject would be particularly suitable for all students at UNSW, especially those in the German department.

**COFA 2276 Themes in French and British Painting: 1850 to 1890** S1 or S2 L2 C3

This subject focuses on painting in France and Britain during the second half of the 19th century. Within changing cultural, political and social context, the production of painting is examined in the light of three major themes: Work, Representation of Gender and Modernity.

**COFA 2277 Modernism in Painting** S1 or S2 L2 C3

This subject provides students with knowledge of the history of painting from post-industrial Europe to recent times with emphasis on both the perceived mainstream and more divergent approaches such as the Northern Romantic movement, the Pre-Raphaelite Brotherhood and other regional developments.

**COFA 2278 Issues in Contemporary Painting** S1 or S2 L2 C3

This subject surveys contemporary activities within various fields of the fine arts for their impact on painting, together with recent developments within the discipline itself.

Influences from the wide cultural and sociological background will be examined.

**COFA 2279 History of Contemporary Painting** S1 or S2 L2 C3

This subject investigates the impact of late American modernism in both European and Australian painting from World War 2 to the nineteen-seventies. These issues will be critically examined from a variety of artistic and cultural viewpoints.

**COFA 2280 Sculpture Before the Twentieth Century** S1 or S2 L2 C3

This subject will examine the formal, social and political aspects of sculpture produced prior to the 20th century. Since the course is intended to cover such a broad historical and geographic range only certain areas will be focused on in any one semester. Topics will include prehistoric sculpture and its archaeological context, court sculpture and its relationship to kingship and the nude in cross cultural context.

The course will also critically examine various theories of sculpture, across a broad historical and geographic range.

**COFA 2281 Art and Social Theory** S1 or S2 L2 C3

Many elements of social theory help form the critical framework which is an essential part of art theory as well as informing the practice of artists and designers. This subject examines the nature of these elements, locates them within the disciplines in which they have developed and examines their application to the theory and practice of art. Examples will be drawn from fields such as anthropology, sociology, psychology, psychoanalysis, feminism, politics, history and economics and will address issues such as the social production of art, organisations and power, deviance and the status between community and the interpretation of art.

**COFA 2282 Art in Its Place: A History of Installation, Structures and Spaces** S1 or S2 L2 C3

This subject will examine the nature of the physical surround of the art object. While the focus will be on installation work produced since the 1960's there will also be an examination of a range of cultural context and historical periods. In every case examined there will be an emphasis on the way in which the physical surround of the art object is conceptualized. Included will be the influence of the Theatre of Cruelty, past revolutionary Russian theatre and cinema, Dada and Surrealism on the conceptualization of installation and a comparison of the Oriental and European constructions of figure/ground relationships.

### STUDY COMMITMENT

It is expected that the total study commitment required for each subject is double that indicated for contact hours.

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## Studio Subjects

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**Prerequisite:** The prerequisite for all studio subjects is the successful completion of the appropriate introductory or foundation subject or the preceding subject in the sequence.

## Media Arts

**COFA 2300 COFA 2306 Clay 1 to 11** S1 or S2 T4 C5  
**COFA 2301 COFA 2307**  
**COFA 2302 COFA 2308**  
**COFA 2303 COFA 2309**  
**COFA 2304 COFA 2310**  
**COFA 2305**

The aim of this sequence of subjects is to enable the student, by application of theory, research and developed skills, to create works of an increasingly professional standard, using clay as a principal medium.

Through experimentation with ceramic techniques, and the use of clay as an interdisciplinary medium within contemporary art practice, sculpturally orientated expression is encouraged alongside forms based on the vessel.

**COFA 2320 COFA 2326 Design** S1 or S2 T4 C5  
**COFA 2321 COFA 2327 1 to 11**  
**COFA 2322 COFA 2328**  
**COFA 2323 COFA 2329**  
**COFA 2324 COFA 2330**  
**COFA 2325**

The aim of this sequence of subjects is to develop in students some awareness of the combination of concepts, techniques and skills pertinent to design. Design studies encompass understandings about the nature of problem solving in visual terms.

Through exploration of a theoretical overview and development of appropriate skills students will formulate and implement a study of design principles as manifest in the visual arts.

**COFA 2380 COFA 2386 New Art S1 or S2 T4 C5**  
**COFA 2381 COFA 2387 Studies**  
**COFA 2382 COFA 2388 1 to 11**  
**COFA 2383 COFA 2389**  
**COFA 2384 COFA-2390**  
**COFA 2385**

The aim of these subjects is to enable the student, by application of theory, research, the development of skills, through a direct participation in the intellectual and physical processes relevant to the field, to create works in the area of New Art Studies of an increasingly professional standard. New Art Studies encompasses works which involve contemporary practice in the visual arts.

By exploration of a theoretical overview and the development of relevant skills the student will formulate and implement an extensive study of a field of practice in the area of New Art Studies.

**COFA 2420 COFA 2426 Film 1 to 11 S1 or S2 T4 C5**  
**COFA 2421 COFA 2427**  
**COFA 2422 COFA 2428**  
**COFA 2423 COFA 2429**  
**COFA 2424 COFA 2430**  
**COFA 2425**

*Special Prerequisite: The satisfactory completion of COFA 2640 Video 1 will be accepted as a prerequisite for COFA 2421 Film 2.*

The subjects seek to provide students with the opportunity to gain an awareness of the nature and variety of experiences included in the film area, to appreciate the specific qualities and potential of the film medium and to acquire the technical, intellectual and creative skills necessary for the creation of original film work.

By exploration of a theoretical overview and the development of relevant skills the student will formulate and implement an extensive study of the practices of film making.

**COFA 2440 COFA 2446 Jewellery S1 or S2 T4 C5**  
**COFA 2441 COFA 2447 1 to 11**  
**COFA 2442 COFA 2448**  
**COFA 2443 COFA 2449**  
**COFA 2444 COFA 2450**  
**COFA 2445**

The aim of this sequence of subjects is to develop an understanding of the concepts, skills and practices pertaining to jewellery as sculptural form. This subject is designed to allow maximum flexibility for both traditional and multimedia experimentation and specialisation in the creation of works related to the body.

**COFA 2480 COFA 2485 Multi-Media S1 or S2 T4 C5**  
**COFA 2481 COFA 2486 1 to 11**  
**COFA 2482 COFA 2487**  
**COFA 2483 COFA 2488**  
**COFA 2484 COFA 2490**  
**COFA 2485**

These subjects are designed to develop students' creative production, technical skills relevant to multi-media systems, performance, combined forms and experimental electronic media and to offer opportunities to explore areas of art activity between or beyond defined electro-media disciplines.

By exploring a theoretical overview and the development of relevant skills the student will formulate and implement an extensive study of a field of practice within the areas of multi-media.

**COFA 2520 COFA 2526 Photography S1 or S2 T4 C5**  
**COFA 2521 COFA 2527 1 to 11**  
**COFA 2522 COFA 2528**  
**COFA 2523 COFA 2529**  
**COFA 2524 COFA 2530**  
**COFA 2525**

The aim of these subjects is to enable the student, by application of theory, research and the development of skills, through a direct participation in the intellectual and physical processes relevant to the field, to create works in the area of Photographic Studies of an increasingly professional standard.

By exploration of a theoretical overview and the development of relevant skills the student will formulate and implement an extensive study of a field of practice within the area of Photography.

**COFA 2600 COFA 2606 Sculpture S1 or S2 T4 C5**  
**COFA 2601 COFA 2607 1 to 11**  
**COFA 2602 COFA 2608**  
**COFA 2603 COFA 2609**  
**COFA 2604 COFA 2610**  
**COFA 2605**

The aim of this sequence of subjects is to develop in the student the capacity to resolve aesthetic, theoretical, technical and material considerations in the creation of sculptural works.

Through a program of theoretical and practical studies students will experiment with sculptural concepts, techniques and mediums toward the development of original works.

**COFA 2620 COFA 2626 Construction, S1 or S2 T4 C5**  
**COFA 2621 COFA 2627 Installation**  
**COFA 2622 COFA 2628 and Spaces**  
**COFA 2623 COFA 2629**  
**COFA 2624 COFA 2630**  
**COFA 2625**

The subject provides the opportunity to explore the various forms and disciplines three dimensional activity can take in contemporary art practice. The subject is designed to allow maximum flexibility for both multimedia experimentation and specialisation in the exploration of the construction, installations and spaces as an expressive vehicle.

The subject is studio based with an emphasis on the critical analysis of research, experiential learning and conceptual development. This discussion is centered around a rigorous studio theory program, conducted on the studio floor and in tutorials.

**COFA 2640 COFA 2646 Video S1 or S2 T4 C5**  
**COFA 2641 COFA 2647 1 to 11**  
**COFA 2642 COFA 2648**  
**COFA 2643 COFA 2649**  
**COFA 2644 COFA 2650**  
**COFA 2645**

*Special Prerequisite: The satisfactory completion of COFA 2420 Film 1 will be accepted as a prerequisite for COFA 2641 Video 2.*

To gain an awareness of the nature and variety of experiences included in the television area, to appreciate the specific qualities and potential of the video and electronic media and to acquire the technical, intellectual and creative skills necessary for the creation of original video work.

By exploration of a theoretical overview and the development of relevant skills the student will formulate and implement an extensive study of a field of practice within the area of Video.

## Studio Arts

**COFA 2340 COFA 2346 Drawing S1 or S2 T4 C5**  
**COFA 2341 COFA 2347 1 to 11**  
**COFA 2342 COFA 2348**  
**COFA 2343 COFA 2349**  
**COFA 2344 COFA 2350**  
**COFA 2345**

The aim of these subjects is to enable students to develop a command of drawing as a visual arts discipline and to relate the art of drawing to other areas of creative endeavour.

The student will explore various aspects of drawing and develop competence and confidence in drawing. The student will undertake exercises which will emphasise drawing as a means of creative expression, and also as a tool of research in the visual arts.

**COFA 2360 COFA 2366 Etching S1 or S2 T4 C5**  
**COFA 2361 COFA 2367 1 to 11**  
**COFA 2362 COFA 2368**  
**COFA 2363 COFA 2369**  
**COFA 2364 COFA 2370**

The aim of this series of subjects is to enable the student, by application of theory, research, the development of skills, and through a direct participation in the intellectual and physical processes relevant to the field, to create works incorporating the process of etching at an increasingly professional standard. Students will be encouraged to cultivate an awareness of the creative possibilities of intaglio printing and to relate their concepts to the characteristics of the medium.

Students will explore the relationship of concepts to the characteristics and limitations of intaglio printmaking and will be encouraged to formulate and implement an extensive field of practice with the medium.

**COFA 2460 COFA 2466 Lithography S1 or S2 T4 C5**  
**COFA 2461 COFA 2467 1 to 11**  
**COFA 2462 COFA 2468**  
**COFA 2463 COFA 2469**  
**COFA 2464 COFA 2470**  
**COFA 2465**

These subjects will introduce the student to a wide range of experiences in the technique of lithography. Through investigation and selection students will develop an understanding of the technical means and aesthetic qualities of the original print. Students will be encouraged to attain a high level of competence in lithographic processes and to develop their individuality and potential as creative artists in the printmaking medium.

Through a combination of practice and theoretical studies the student will research the principles and techniques of lithography.

**COFA 2500 COFA 2506 Painting S1 or S2 T4 C5**  
**COFA 2501 COFA 2507**  
**COFA 2502 COFA 2508**  
**COFA 2503 COFA 2509**  
**COFA 2504 COFA 2510**  
**COFA 2505**

The aim of these subjects is to enable the student to develop skills and an intuitive awareness of aesthetic values in painting so that the student can use the discipline of painting as a means of individual artistic expression.

The student will explore theoretical concepts and develop relevant skills as a basis for making paintings. The student will undertake projects aimed at encouraging an individual, creative and professional approach to painting.

**COFA 2560 COFA 2566 Relief S1 or S2 T4 C5**  
**COFA 2561 COFA 2567 Printing**  
**COFA 2562 COFA 2568 1 to 11**  
**COFA 2563 COFA 2569**  
**COFA 2564 COFA 2570**  
**COFA 2565**

These subjects aim to introduce students to a wide range of experiences in the process of relief printmaking. Students will be encouraged to cultivate an awareness of the creative possibilities of relief printing, and to develop the skills and techniques necessary to express these concepts.

Through a combination of theoretical and practical studies the student will research the principles and techniques of relief printing, including lino block, wood block, mixed media, printing and presentation of prints.

**COFA 2580 COFA 2586 Screen S1 or S2 T4 C5**  
**COFA 2581 COFA 2587 Printing**  
**COFA 2582 COFA 2588 1 to 11**  
**COFA 2583 COFA 2589**  
**COFA 2584 COFA 2590**  
**COFA 2585**

These subjects aim to introduce the student to all techniques involved in screenprinting. Through investigation and selection students will develop an understanding of the technical means and the aesthetic qualities of the original print.

The courses will engage elements including skills and techniques, experimental approaches, the relationship between the technical and aesthetic properties of prints and the ability to assess the results of one's own work.

### STUDY COMMITMENT

It is expected that the total study commitment required for each subject is double that indicated for contact hours.

## Studio Technology/Theory Subjects

**COFA 2052 Studio Research — S1 or S2 T2 C3**  
**Video**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking at least one subject from either *Film 1, Video 1, New Art Studies 1 or Multi Media 1* concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Film, Video, New Art Studies or Multi-Media.

This subject is designed to enable students to undertake a program of independent study in a chosen area of individual concern related to the subject of video; develop a greater understanding of their chosen area through evaluation, organisation and presentation of material.

The content of this course unit would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2053 Studio Research — Film S1 or S2 T2 C3**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking at least one subject from either Film 1, Video 1, New Art Studies 1 or Multi Media 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Film, Video, New Art Studies or Multi-Media.

This subject is designed to enable students to undertake a program of independent study in a chosen area of individual concern related to the subject of film; develop a greater understanding of their chosen area through evaluation, organisation and presentation of material.

The content of this subject unit would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2054 Studio Research — S1 or S2 T2 C3  
Multi-Media**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking at least one subject from either Film 1, Video 1, New Art Studies 1 or Multi Media 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Film, Video, New Art Studies or Multi-Media.

This subject is designed to enable students to undertake a program of independent study in a chosen area of individual concern related to the subject of multi-media and develop a greater understanding of their chosen area through evaluation, organisation and presentation of material.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2055 Studio Research — S1 or S2 T2 C3  
New Art Studies**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking at least one subject from either Film 1, Video 1, New Art Studies 1 or Multi Media 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Film, Video, New Art Studies or Multi-Media.

This subject is designed to enable students to undertake a program of independent study in a chosen area of individual concern related to the subject of New Art Studies and develop a greater understanding of their chosen area through evaluation, organisation and presentation of material.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2056 Studio Research — S1 or S2 T2 C3  
Photography**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking at least one subject from either Photography 1, Sculpture 1, Clay 1, Jewellery 1 or Design 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Photography, Sculpture, Clay, Jewellery or Design.

This subject is designed to enable students to undertake a program of independent study in a chosen area of individual concern related to the subject of Photography and develop a greater understanding of their chosen area through evaluation, organisation and presentation of material.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2057 Studio Research — S1 or S2 T2 C3  
Screen Printing**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking Screen Printing 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in Screen Printing.

The aim of the subject is to provide the opportunity for students to develop and explore a chosen line of enquiry in the study of Screen Printing.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2058 Studio Research — S1 or S2 T2 C3  
Etching**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking Etching 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in Etching.

The aim of the subject is to provide the opportunity for students to develop and explore a chosen line of enquiry in the study of Etching.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2059 Studio Research — S1 or S2 T2 C3  
Drawing**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking at least one subject from either Drawing 1, Screen Printing 1, Etching 1, Lithography 1 or Relief Printing 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Drawing, Screen Printing, Etching, Lithography or Relief Printing.

The aim of the subject is to provide the opportunity for students to develop and explore a chosen line of enquiry in the study of Drawing.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2060 Studio Research — S1 or S2 T2 C3  
Lithography**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking Lithography 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in Lithography.

The aim of the subject is to provide the opportunity for students to develop and explore a chosen line of enquiry in the study of Lithography.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2061 Studio Research — S1 or S2 T2 C3  
Relief Printing**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking Relief Printing 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in Relief Printing.

The aim of the subject is to provide the opportunity for students to develop and explore a chosen line of enquiry in the study of Relief Printing.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2062 Print Workshop — S1 or S2 T2 C3  
How to Set Up and Maintain**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking one subject from either Screen Printing 1, Etching 1, Lithography 1 or Relief Printing 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Screen Printing, Etching, Lithography or Relief Printing.

The aim of the subject is to enable the student of printmaking to evaluate the particular characteristics of print techniques used by artists, and to acquire information and experience which will help the student to create a working environment suitable for the practice of these techniques.

The student will undertake a study of the many areas of knowledge, workshop procedures and practical skills necessary to the successful setting up and maintaining of a print workspace.

**COFA 2063 Metal Joining Techniques S1 or S2 T2 C3**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking one subject from either Sculpture 1 or Jewellery 1.

**Semesters 3-6** — Students must be undertaking a major study in either Sculpture 1 or Jewellery 1.

The aim of this subject is to develop in students understandings about and skills in a variety of metal joining techniques.

Through experience and experimentation, students will improve their capacity to use metal joining techniques in production of art works.

**COFA 2064 3D Fabrication Techniques S1 or S2 T2 C3**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking one subject from either Sculpture 1, Jewellery 1, Construction, Installation and Spaces 1 or Design 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Sculpture, Jewellery, Construction, Installation and Spaces or Design.

The aim of this subject is to develop in students an appreciation of the range of elementary fabrication and assembling techniques and their application to 2D and 3D studies.

During the course students will explore the uses of a range of tools and materials and their application in the production of art works.

**COFA 2065 Graphic Production and S1 or S2 T2 C3  
Layout Techniques**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking one subject from either Sculpture 1, Clay 1, Jewellery 1, Construction, Installation and Spaces 1, Design 1 or Drawing 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Sculpture, Clay, Jewellery, Construction, Installation and Spaces, Design or Drawing.

The aim of this subject is to develop in students an appreciation of the application of graphic skills in publications and publicity material.

Through a study of specific graphic skills students will explore their application in the production of artwork for publications and publicity materials.

**COFA 2066 Perspective Drawing S1 or S2 T2 C3**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking at least one subject from either Sculpture 1, Jewellery 1, Construction, Installation and Spaces 1, Design 1, Drawing 1, Screen Printing 1, Etching 1, Lithography 1 or Relief Printing 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Sculpture, Jewellery, Construction, Installation and Spaces, Design, Drawing, Screen Printing, Etching, Lithography or Relief Printing.

*This subject will introduce students to systems of perspective and projection in order to describe and suggest three dimensional space on two dimensional surfaces. Different drawing systems will be considered and concepts involved will be related to visual experience.*

*Students will explore elements of perspective systems for drawing and painting, and develop relevant skills.*

**COFA 2067 Anatomy for Artists S1 or S2 T2 C3**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking at least one subject from either Sculpture 1, Drawing 1, Screen Printing 1, Etching 1, Lithography 1 or Relief Printing 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Sculpture, Drawing, Screen Printing, Etching, Lithography or Relief Printing.

Through an introduction to the study of anatomy the students' understanding of the nature, structure and movement of the human figure will develop and be applied in the disciplines of drawing, painting and sculpture and printmaking.

The human figure will be examined from the inner structure of the skeleton, through the layers of tissues to the surface anatomy. The way in which the body moves and the structural principles it embodies will be analysed.

**COFA 2068 Photographic Techniques for Printmaking S1 or S2 T2 C3**

*Co-requisite:*

**Semester 2** — Students must be undertaking at least one subject from either Photography 1, Screen Printing 1, Etching 1, Lithography 1 or Relief Printing 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Photography, Screen Printing, Etching, Lithography or Relief Printing.

The aim of the subject is to enable students to attain a level of proficiency in the application of Photomechanical and Photo-related techniques in Printmaking studies.

Through a combination of theoretical and practical studies the student will research in depth the principles and application of Photomechanical and Photo-related techniques as they apply to Printmaking.

**COFA 2069 Glaze and Clay Research S1 or S2 T2 C3**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking at least one subject from either Sculpture 1 or Clay 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Sculpture or Clay.

The aim of this subject is to develop in students an understanding of the nature of clays and glazes in the production of ceramics.

Through research into clays and glazes the student may arrive at a more thorough understanding of the characteristics of materials.

**COFA 2070 Plastics Technology S1 or S2 T2 C3**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking at least one subject from either Sculpture 1, Jewellery 1, Construction, Installation and Spaces 1 or Design 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in either Sculpture, Jewellery, Construction, Installation and Spaces or Design.

The aim of this subject is to develop in students an understanding of some of the techniques involved in using plastics as a sculptural medium.

Understandings about the nature and techniques for handling of plastic would be experimented with by the student to gain skill in areas such as thermo-plastics-forming, laminating techniques and thermoset-plastics-moulding and casting techniques.

**COFA 2071 Studio Research — Painting S1 or S2 T2 C3**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking Painting 1 concurrently.

**Semesters 3-6** — Students must be undertaking a major study in Painting.

The aim of the subject is to provide the opportunity for students to develop and explore a chosen line of enquiry in the study of Painting.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2072 Studio Research — Sculpture S1 or S2 T2 C3**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking Sculpture 1, concurrently.

**Semesters 3-6** — Students must be undertaking a major study in Sculpture.

This subject is designed to enable students to undertake a program of independent study in a chosen area of individual concern related to the discipline of Sculpture and develop a greater understanding of their chosen area through evaluation, organisation and presentation of material.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2073 Studio Research — Clay S1 or S2 T2 C3**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking Clay 1, concurrently.

**Semesters 3-6** — Students must be undertaking a major study in Clay.

This course is designed to enable students to undertake a program of independent study in a chosen area of individual concern related to the subject of Clay and develop a greater understanding of their chosen area through evaluation, organisation and presentation of material.

The content of this course unit would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2074 Studio Research — Jewellery S1 or S2 T2 C3**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking Jewellery 1, concurrently.

**Semesters 3-6** — Students must be undertaking a major study in Jewellery.

This subject is designed to enable students to undertake a program of independent study in a chosen area of individual concern related to the subject of Jewellery and develop a greater understanding of their chosen area through evaluation, organisation and presentation of material.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2075 Studio Research — Construction, Installation and Spaces S1 or S2 T2 C3**

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking Construction, Installation and Spaces 1, concurrently.

**Semesters 3-6** — Students must be undertaking a major study in *Construction, Installation and Spaces*.

This subject is designed to enable students to undertake a program of independent study in a chosen area of individual concern related to the subject of *Construction, Installation and Spaces* and develop a greater understanding of their chosen area through evaluation, organisation and presentation of material.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2076 Studio Research — Design** S1 or S2 T2 C3

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking *Design 1*, concurrently.

**Semesters 3-6** — Students must be undertaking a major study in *Design*.

This subject is designed to enable students to undertake a program of independent study in a chosen area of individual concern related to the subject of *Design* and develop a greater understanding of their chosen area through evaluation, organisation and presentation of material.

The content of this subject would relate directly to topics initiated by individual students and approved by the lecturer responsible.

**COFA 2077 Methods, Media and Materials in Painting** S1 or S2 T2 C3

*Prerequisite and Co-requisite:*

**Semester 2** — Students must be undertaking *Painting 1*, concurrently.

**Semesters 3-6** — Students must be undertaking a major study in *Painting*.

This subject aims to provide information of a technical nature about painting that will help students to understand the properties of materials and to follow correct procedures in order to obtain results of technical quality.

**COFA 2078 Studio Research: Basic Computing** S1 or S2 T2 C3

*Prerequisite and Co-requisite:* Students must have successfully completed requirements for progression to Semester 3 of the course.

This subject is designed to enable students to understand computers at a basic level to enable them to use simple programs for text and visual processing.

The content of this subject will be the use of word and image software packages and the application of these to the students' work.

**COFA 2079 Introduction to Studio Research, Media Arts** S1 or S2 T2 C3

The aim of this subject is to introduce and research the means and underlying principles in the subjects of *Film, Video and Intermedia; Photography, Sculpture, 3D and Design* and to provide experience in the development of ideas and to make clear their distinctions and appropriateness.

The subject will provide a basis in studio research that links studio practice and art theory to instil awareness, self assurance and the ability to pursue research with invention and rigour, to encourage the ability to recognise, discover and identify the appropriate means with sensitivity to the form of realisation and the emergent content and to develop necessary criteria for the evaluation and evolution of individually and contextually appropriate work from the range of opportunities available within the School of Media Arts.

**COFA 2080 Studio Research — Composition and Design** S1 or S2 T2 C3

The aim of this subject is to provide students with an introduction to the theory and application of two-dimensional and three-dimensional composition and design.

The subject will enable students to demonstrate an understanding of design principles, elements and terminology and to investigate and use various compositional models in two-dimensional artistic practice.

**COFA 2081 Studio Research — Electronics** S1 or S2 T2 C3

*Prerequisite and Co-requisite:* Students must have successfully completed requirements for progression to Semester 2 of the course.

This subject is designed to enable students to understand electronics at a basic level to enable them to construct simple circuits for incorporation in artworks.

Through experience and experimentation, students will develop practical skills in the construction and commissioning of electronic devices.

**COFA 2082 Studio Research — Animation** S1 or S2 T2 C3

*Prerequisite and Co-requisite:* Students must have successfully completed requirements for progression to Semester 2 of the course.

This subject is designed to enable students to understand and employ a range of basic animation techniques.

Through experience and experimentation, students will develop practical skills in the planning and shooting of short animated film/video productions.

**COFA 2083 Studio Research — Sound** S1 or S2 T2 C3

*Prerequisite and Co-requisite:* Students must have successfully completed requirements for progression to Semester 2 of the course.

This subject is designed to enable students to understand and employ a range of basic sound composition techniques.

Through experience and experimentation, students will develop practical skills in the conceptualisation and production of experimental and avant-garde sound works.

**COFA 2084 Studio Research — Video Graphics** S1 or S2 T2 C3

*Prerequisite and Co-requisite:* Students must have successfully completed requirements for progression to Semester 2 of the course.

This subject is designed to enable students to understand and employ a range of basic electronic image production techniques.

Through experience and experimentation, students will develop practical skills in both still and animated video graphics production.

#### **STUDY COMMITMENT**

It is expected that the total study commitment required for each subject is double that indicated for contact hours.

## **Professional Practice Subjects**

### **COFA 2950 Professional Practice — S1 or S2 T2 C3 Media Arts**

*Prerequisite and Co-requisite: Students must be undertaking a major study in one of the Media Arts.*

This subject introduces students to issues relevant to the various areas of Media Arts for their practice beyond the institution.

Students will be offered view-points concerned with practical strategies and theoretical aspects of setting up work situations, presentation, funding, subsistence and insights to the present art environment.

### **COFA 2951 Professional Practice — S1 or S2 T2 C3 Studio Arts Painting/ Drawing**

*Prerequisite and Co-requisite: Students must be undertaking a major study in either Painting or Drawing.*

This subject introduces students to issues relevant to the professional practice of Painting and Drawing.

It investigates the logistics of establishing a studio and the care and storage of materials and equipment. It also examines aspects of commercial and non-commercial gallery relationships with artists, the presentation of work and other issues relevant to practice within the current social and artistic environment.

### **COFA 2952 Professional Practice — S1 or S2 T2 C3 Studio Arts Printmaking**

*Prerequisite and Co-requisite: Students must be undertaking a major study in either Screen Printing, Etching, Lithography or Relief Printing.*

This subject aims to provide students with an insight to the various areas of knowledge necessary to the pursuit of a career as an artist printmaker.

Students will be concerned with the practical and theoretical study of studio practice, presentation, promotion and exhibition procedures as they apply to the professional artist printmaker.

#### **STUDY COMMITMENT**

It is expected that the total study commitment for each subject is double that indicated for contact hours.

# Bachelor of Fine Arts — BFA

## COURSE RULES

These rules should be read in conjunction with the Academic Rules of the College.

### ADMISSION

#### Admission Requirements

All applicants for admission to the Foundation Year of the course will be required to submit a portfolio of their recent work in the visual arts by a date and in a form specified by the Board. The offer of places in the course will be made in order of merit following assessment of the portfolio, Higher School Certificate Tertiary Entrance Ranking and/or its equivalents.

### ASSESSMENT

#### Time Limit

A full-time student must complete the prescribed course for the award of the Bachelor of Fine Arts within a maximum of twelve semesters from the date of initial enrolment inclusive of leave.

### Student Progress

Student progress will be reported at the end of a semester.

### Attendance

Except where leave is granted:

- students must attend all sessions of subjects for which they are registered; and
- where absences in excess of 3 sessions occur, students may be given the grade F.

**\* Subject to approval, it is anticipated that a course in art history and theory which will award a Bachelor of Art Theory — BArTh. will be offered by the College in 1991.**

## 4. Bachelor of Art Education — BArtEd.

### THE COURSE

The Bachelor of Art Education is a four-year full-time degree course.

It is designed to meet the community's need for art educators in secondary schools and related institutions and is organised into three segments which are studied concurrently.

**Segment A:** Professional Art Education Studies with the following objectives:

- To foster attitudes in the study of education and art education which lead to a continuing commitment to the study and activity of teaching.
- To ensure that students have a knowledge of pupil development and pupil needs, a knowledge of current educational practices and the foundation on which modern education is based.
- To promote students' knowledge and skills in the teaching of the visual arts and crafts, to develop their overall understanding of art education, curriculum development, organisation and implementation, and of the contribution of the visual arts to the total school curriculum.

**Segment B:** Specialist Studies with the following objectives:

- To involve students in a broad spectrum of the visual arts and crafts so that they can develop competencies in chosen specific fields.
- To foster attitudes in the study of the visual and allied arts which can lead to individual research in specialised areas of aesthetics, philosophy and history.

**Segment C:** General Studies with the following objectives:

- To provide further opportunities for the social and cultural development of students with interests and/or talents in other areas than those indicated in earlier segments.

The course incorporates flexibility in its structure in order that students may develop their individual potential as future art educators in a variety of roles, since secondary art teachers are required to fulfil many and varied responsibilities. They may function essentially as art historians, practical art producers, art education specialists or they may operate within the school situation as generalists whose interests cover the visual arts and crafts and the performing arts, as well as art theory and art history. The opportunity exists within the course for students to specialise in any of these roles.

The course also provides for students who wish to be practising art educators outside the high school area.

**STRUCTURE OF THE COURSE**

SEMESTER	1 FOUNDATION	2 SEMESTERS	3	4	5	6	7	8
SEGMENT A  Professional Art Education Studies	COFA 4001 Child Growth & Development 3 CP	COFA 4001 Adolescent Growth & Development 3 CP	COFA 4003 Educational Psychology 5 CP		COFA 4027 Theories and Practices of Art History in Education 3 CP		<b>TEACHING INTERNSHIP (EXTENDED PRACTICE TEACHING)</b>	See below for patterns of normal progression
	COFA 4005 Teacher Development 1 3 CP	COFA 4010 Curriculum Studies in Art Education 1 3 CP	COFA 4013 Visual Arts Workshop 1 5 CP	COFA 4007 Teacher Development 3 5 CP	COFA 4008 Teacher Development 4 5 CP			COFA 4029 Theory of Aesthetics in Art Education 3 CP
	COFA 4004 Foundations of Art Education 3 CP	COFA 4009 Media & Technology in Art Education 3 CP	COFA 4006 Teacher Development 2 3 CP	COFA 4011 Curriculum Studies in Art Education 2 3 CP				COFA 4047* Seminar in Theory and Aesthetics 2 CP
	See below for courses and conditions.		Group A Electives		Group B Elective			
			Group C Elective	Group C Elective		Group C Elective		
Field Experience	Practice Teaching occurs during the June/July intersemester periods in first, second and third years of the course.							
	Year 1 5 Days Intersemester Period Primary School		Year 2 10 Days Intersemester Period Secondary School		Year 3 10 Days Intersemester Period Secondary School			

SEGMENT B  Specialist Studio Studies	COFA 2021 2D Studies 5 CP	COFA 2031 3D Studies 5 CP	Major Study 1 5 CP	Major Study 2 5 CP	Major Study 3 5 CP	Major Study 4 5 CP	Studio Subject 5 CP	
	COFA 1170 Drawing 5 CP	COFA 2041 Photo Media Studies 5 CP	Minor Study 1 5 CP		Major Study 5 5 CP			Studio Subject 5 CP
Art History and Theory	COFA 2003 History & Theory of the Visual Arts 1 5 CP	COFA 2004 History & Theory of the Visual Arts 2 5 CP	Art History 1 3 CP	Art History 2 3 CP	Art History 3 3 CP	Art History 4 3 CP	Art History 5 3 CP Art History 6 3 CP Art History 7 3 CP	
SEGMENT C  Elective Studies						Elective Subjects 9 CP	Elective Subjects 9 CP	
	24 CP	24 CP	Subjects elected to a total of 24 CP	Subjects elected to a total of 24 CP	Subjects elected to a total of 24 CP	Subjects elected to a total of 24 CP	24 CP	
							Subjects elected to a total of 24 CP	192 CP

**EXHIBITION REQUIREMENT**  
Participation in the annual Graduating Exhibition is a requirement for graduation.

Course may be taken in either semester

\*Only to be taken by students electing a studio pattern of normal progression.

**NOTE: Under normal circumstances**

1. In Segment A subjects from Groups A, B and C electives must be undertaken in the semesters shown.

See below for subjects and conditions.

**2. Patterns of Normal Progression in Semester 8:**

There are two alternate patterns of normal progression in semester 8. The specific subjects elected within the chosen pattern will depend upon the subjects already undertaken in semesters 1 to 6.

STUDIO PATTERN	THEORY PATTERN
- Theory of Aesthetics in Art Education 3CP	- Theory of Aesthetics 3CP
- Seminar in Theory of Aesthetics 2CP	
- Group B Elective or Art History Theory 3CP or Segment C Elective	- Group B Elective or Art History Theory 3CP or Segment C Elective
- Group C Elective or Art History Theory 3CP or Segment C Elective	- Group C Elective or Art History Theory 3CP or Segment C Elective
- 2 Studio Subjects 2 x 5 CP 10CP	
- Art History Theory or Segment C Elective 3CP or Other Professional Art Education Elective	- Combination of History Theory, Professional Art Education 15CP or Segment C electives to a total of 15CP
<b>24CP</b>	<b>24CP</b>

1. COFA 4015 — School and Society — The Sociology of Education

or

COFA 4016 — Social Processes and the Classroom

2. COFA 4017 — Philosophical Issues in Education

or

COFA 4018 — Issues in Australian Education

Each subject 3 credit points.

**Group B**

At least one subject must be taken in either semesters 5, 6 or 8.

- COFA 4019 Education of Atypical Children 1
- COFA 4020 Education of Atypical Children 2
- COFA 4021 The Reluctant Reader in the Secondary School
- COFA 4022 Comparative Systems of Education
- COFA 4023 Studies of the Australian Adolescent
- COFA 4024 History of Australian Education
- COFA 4025 Psychology of Problem Solving and Creative Thinking
- COFA 4026 Independent Study in Education
- COFA 4033 Multicultural Classroom

Each subject 3 credit points.

**Group C**

At least one subject must be undertaken in each of semesters 5, 6 and 8.

- COFA 4012 Curriculum Studies in Art Education 3
- COFA 4014 Visual Arts Workshop 2
- COFA 4028 Seminar in Art Education
- COFA 4030 Communications Workshop
- COFA 4031 Teacher Tactics in the School
- COFA 4032 Art Education for the Primary School Child
- COFA 4034 Media Studies in Art Education
- COFA 4035 Art as Therapy 1
- COFA 4036 The Computer and the Art Educator
- COFA 4037 Art Education and the Environment
- COFA 4039 Art Education and Aboriginal Studies
- COFA 4040 Independent Study in Art Education
- COFA 4042 Art as Therapy 2 (5 credit points)
- COFA 4043 Educational Research and Art Education
- COFA 4044 Teaching in the Non-Government Schools
- COFA 4045 Community Arts and Education
- COFA 4046 The Art Museum and Art Education

Each subject 3 credit points with the exception of COFA 4042.

**SEGMENT B**

**Specialist Studio Studies**

- COFA 2300-COFA 2310 Clay 1-11
- COFA 2320-COFA 2330 Design 1-11
- COFA 2340-COFA 2350 Drawing 1-11
- COFA 2360-COFA 2370 Etching 1-11
- COFA 2380-COFA 2390 New Art Studies 1-11
- COFA 2420-COFA 2430 Film 1-11
- COFA 2440-COFA 2450 Jewellery 1-11
- COFA 2460-COFA 2470 Lithography 1-11
- COFA 2480-COFA 2490 Multi-Media 1-11
- COFA 2500-COFA 2510 Painting 1-11
- COFA 2520-COFA 2530 Photography 1-11
- COFA 2560-COFA 2570 Relief Printing 1-11

**Available Subjects**

(Not listed in Course Structure Program)

**SEGMENT A — Professional Art Education Studies**

**Group A**

A subject from each of the following alternatives must be undertaken in each of semesters 3 and 4.

- COFA 2580-COFA 2590 Screen Printing 1-11  
 COFA 2600-COFA 2610 Sculpture 1-11  
 COFA 2620-COFA 2630 Construction, Installation and Spaces 1-11  
 COFA 2640-COFA 2650 Video 1-11

Each subject 5 credit points.

### History and Theory of Art

- COFA 2100 Research Projects  
 COFA 2104 New Art Forms  
 COFA 2132 Mannerism to the Late 18th Century  
 COFA 2136 Art of the 19th Century  
 COFA 2140 Art of the 20th Century  
 COFA 2200 Religion Culture and Art  
 COFA 2203 Australian Art and Culture Research  
 COFA 2205 Critical Theories of Photography  
 COFA 2208 The Renaissance to Mannerism  
 COFA 2209 Architecture and Design  
 COFA 2212 Early Christian and Medieval Art  
 COFA 2218 The Art of Greece and Rome  
 COFA 2220 History of Jewellery  
 COFA 2227 History of Women Artists  
 COFA 2232 Koori and Associated Cultures  
 COFA 2236 Histories and Theories of 20th Century Sculpture  
 COFA 2237 Issues in Contemporary Sculpture  
 COFA 2238 Histories and Theories of Ceramics  
 COFA 2242 History of Video Art  
 COFA 2250 Colonialism and Art: Inventing the "Other"  
 COFA 2251 Orientalism and Primitivism  
 COFA 2252 The Art of the Pacific: Image, Myth and History  
 COFA 2253 Issues in Eastern Art and Culture  
 COFA 2257 Art and New Technologies  
 COFA 2258 A History of Drawing  
 COFA 2259 Australian Art: Colonialism and Nationalism  
 COFA 2260 Australian Art and Culture: Contemporary Issues  
 COFA 2261 Photography: Historical Perspectives  
 COFA 2274 Aboriginal Art — Outsiders Looking In  
 COFA 2276 Themes in French and British Paintings 1850-1890  
 COFA 2277 Modernism in Painting  
 COFA 2279 History of Contemporary Painting  
 COFA 2280 Sculpture Before the 20th Century

Each subject 3 credit points.

### SEGMENT C

#### Elective Studies

- COFA 2196 Myth, Archetype and the Sublime  
 COFA 2214 Seminar in Women's Studies — The Visual Arts  
 COFA 2215 Australian Cinema  
 COFA 2222 Art, Aesthetics and the Imagination  
 COFA 2223 Photography: Australian Contexts  
 COFA 2226 Art of the Religious Imagination  
 COFA 2228 Design Today — A Cultural History  
 COFA 2234 The Interwar Theory and the Culture of Europe  
 COFA 2235 Contemporary Issues in Jewellery  
 COFA 2239 Contemporary Issues in Ceramics  
 COFA 2240 Art and the Mass Media  
 COFA 2241 Art and Community Practices

- COFA 2245 Crafts and Their Contexts  
 COFA 2254 Writing and the Visual Arts 1  
 COFA 2255 Writing and the Visual Arts 2  
 COFA 2256 Art and Psychology  
 COFA 2262 Photography: Recent Practices and Issues  
 COFA 2263 History of Narrative Popular Cinema — Post WW2  
 COFA 2264 History of Documentary Cinema  
 COFA 2266 Introduction to Aesthetics 1: Greek Ideals of Beauty  
 COFA 2267 Introduction to Aesthetics 2: The Christian Vision and Art  
 COFA 2268 Introduction to Aesthetics 3: The Modern  
 COFA 2269 Theories of Subjectivity and the Body 1  
 COFA 2270 Theories of Subjectivity and the Body 2  
 COFA 2271 Philosophical Approaches to the Criticism of Culture  
 COFA 2272 Theories of Cultural Crisis  
 COFA 2273 The History and Theory of Performance  
 COFA 2275 German Expression and Realism  
 COFA 2278 Issues in Contemporary Painting  
 COFA 2282 Art in Its Place: A History of Installation, Structures and Spaces

Each subject 3 credit points.

## Subjects

### Art Education Subjects

#### COFA 4001 Child Growth and Development S1 L2 C3 (core subject)

The aim of the subject is to extend the student's understanding of children thus enabling wider decisions to be taken in respect of teaching and learning in the Primary School, particularly in the area of Art Education.

Theories of development, the determinants of development and approaches to studying development will be introduced. Physical, motor, cognitive, language, personal, social and moral development from birth to twelve years will be studied, including common patterns of development and the range of variations in development.

#### COFA 4002 Adolescent Growth and Development S1 L2 C3 (core subject)

This subject fosters the prospective teacher's awareness of developmental processes and its relevance to education. It encourages a developmental perspective for the observation and understanding of secondary school pupils. Opportunity is given to exercise the skills of observation and reflection and to relate these to classroom practices and to current theoretical constructions about adolescence.

Aspects of adolescent development studies include biological, personality, social cognitive and moral. The ideas of theorists such as Erikson, Piaget, Kohlberg and Bandura are examined at relevant points in the subject.

**COFA 4003 Educational Psychology S1 or S2 L4 C5  
(core subject)**

Through study of the learning process, the subject aims to show how changes in behaviour, or knowledge or attitude can be brought about. Emphasis is placed on the development of observational skills.

Through a combination of lectures and practice sessions the subject will consider the nature and methods of educational psychology, particularly observation skills. Theories of learning and their practice application in classroom and life will be an important strand throughout the subject.

**COFA 4004 Foundations of Art Education S1 L2 C3  
(core subject)**

This will be the introductory subject in art education which will provide students with the opportunity of examining basic issues in art education, theory and practice.

The subject will consider introductory concepts, performances and values of art education through an examination of the contributing fields of psychology, sociology and philosophy as they affect education and art education both in Australian and international contexts.

**COFA 4005 Teacher Development 1 S1 L2 C3  
(core subject)**

The subject focuses on the planning, teaching and evaluation of school-based teaching/learning episodes. It provides a beginner's model for teaching practice and partly through micro teaching sessions, develops students' competences in basic skills for teaching. Some correlation is made with the subject, Child Growth and Development and Foundations of Art Education.

The subject is an overview of the teaching/learning process. Participants will plan objectives, consider resources and select learning experiences. They will also consider teaching strategies and evaluation of the teaching/learning situation.

**COFA 4006 Teacher Development 2 S1 L2 C3  
(core subject)**

*Prerequisite: Teacher Development 1*

This subject aims to extend students' competence in the planning, teaching and evaluating of experiences in the visual arts for small groups of school pupils. Correlation will be made with the subject, Adolescent Growth and Development.

This subject is a review of a model for teaching/learning experiences. It considers in more detail educational aims and objectives; the demonstration and application and the extension of the skills of introductory set and closure, basic questioning and reinforcement.

**COFA 4007 Teacher Development 3 S2 L4 C5  
(core subject)**

*Prerequisite: Teacher Development 2*

This subject requires students to integrate previous in-school experiences and course work as a basis for devising appropriate tactics for the teaching of visual arts in the secondary school. Specific instructional tasks and learning experiences will be introduced and practiced, using small group and large group formats. Students will be required to systematically plan a series of in-school learning tasks that require learners to

undertake inquiry-training skills, discovery-oriented skills and problem-solving tasks. The subject also aims to help students develop their capacity for self-analysis of their teaching performance.

The subject includes a recapitulation of goals/rationale of Art Education as a basis for planning effective teaching/learning experiences. Organising classroom and resources for small and large groups is practiced as is the planning of evaluation criteria and procedures.

**COFA 4008 Teacher Development 4 S1 or S2 L4 C5  
(core subject)**

*Prerequisite: Teacher Development 3*

The subject aims to provide students with opportunities to develop skills and abilities in planning a sustained learning program for secondary school students.

Students will be expected to develop and apply skills and understanding from previous Teacher Development subjects and in-school experiences.

Through a combination of lectures, seminars and workshop sessions the subject will design a program of sequential learning experiences in art for a large group learning and instruction.

**COFA 4009 Media and Technology in Art Education S2 L2 C3  
(core subject)**

The subject aims to develop the art teacher's competence in the application of information and communication theory, and educational media and technology to the design, planning, implementation and evaluation of instruction. Particular emphasis is given to the development of proficiency in the selection, operation, manufacture, adaptation to specialist needs, and classroom use of the widest possible range of educational resources.

The subject will include the study of models of communication learning; the nature and impact of the mass media; education media in the design, planning, implementation, management, and evaluation of instructional systems; audio, visual, audio-visual, and multi-channel experiences and their role in education.

**COFA 4010 Curriculum Studies in Art Education 1 S2 L2 C3  
(core subject)**

The subject will introduce students to factors that shape and influence secondary school curricula. Special emphasis will be given to developing and evaluating curriculum resources and to the application of curriculum principles and skills within the specific content of art learning/teaching.

Through a combination of lectures, seminars and workshops the subject will look at factors that shape and influence secondary school curriculum.

**COFA 4011 Curriculum Studies in Art Education 2 S1 or S2 L2 C3  
(core subject)**

*Prerequisite: Curriculum Studies in Art Education 1*

The subject will examine major curriculum models and determinants. Focusing on the process of curriculum construction, the students will critically review the orientation of visual arts and curriculum types, their contribution to secondary school educational aims, and specific teaching/learning strategies associated with each.

The subject will include planning visual arts learning activities for the secondary school and the organisation of space, time, instructional materials and personnel to facilitate learning in the visual arts.

**COFA 4012 Curriculum Studies in Art Education 3 S1 or S2 L2 C3 (Group C Elective)**

*Prerequisite: Curriculum Studies in Art Education 1 and 2*

The subject will provide a theoretical and practical approach to unit planning of a Visual Arts curriculum for sequential structure and depth learning. An integration of the productive, historical and critical aspects of visual arts will be required. Curricular innovations and changes in secondary school educational planning and organisation will be reviewed and appraised for their application in furthering local educational aims and objectives, and for their aptness in facilitating visual arts learning.

There will be a critical examination of selected curricular programs in visual arts and an examination of innovative administrative structures and differentiated plans. Important features will also be an appraisal of contemporary practices in recording school art programs and a study of evaluation procedures.

**COFA 4013 Visual Arts Workshop 1 S1 L4 C5 (core subject)**

The subject aims to assist students in the adaptation of accumulated skills and understandings from Specialist Art Studies into forms that are consistent with the needs of art educators. It aims specifically to develop skills in the imaginative investigation of the materials and procedures of art with a view to examining their role in curriculum construction.

Through lectures and workshops, the subject will consider the scope of the workshop in the development of artistic means.

**COFA 4014 Visual Arts Workshop 2 S1 or S2 L2 C3 (Group C Elective)**

*Prerequisite: Visual Arts Workshop 1*

This subject aims to further extend the student's repertoire of visual skills and resources through various modes of enquiry and to develop the ability to assess their effectiveness for inclusion in program units for the secondary school.

Through the investigation of source material and recording techniques, individual programmed workshop experiences in image making and visual communication will be evaluated and assessed. This will involve a study of the techniques of evaluation.

**COFA 4015 School and Society — The Sociology of Education S1 or S2 L2 C3 (Group A Elective)**

The aim of this course is to introduce students to the study of Sociology of Education, fostering a study of society as it impinges upon and relates to the school.

Subject content will be selected from an analysis of sociology of education as a discipline including research methodology, socialisation, the family, a stratification, education, culture and social change, the teacher in the socialisation process and social philosophy and types of schools.

**COFA 4016 Social Processes in the Classroom S1 or S2 L2 C3 (Group A Elective)**

This subject is an introduction to Social Psychology and aims

to develop an awareness of the interpersonal relationships which operate in the school situation and of the need to mobilise these effectively to foster student learning.

Topics to be examined include aspects of social behaviour such as motivation, aggression and affiliation, group characteristics, the class or a group, the function of leadership, attraction, communication, cohesiveness and expectations, communications structure, sequential stages in group development, and implications of the foregoing for the classroom teacher.

**COFA 4017 Philosophical Issues in Education S1 or S2 L2 C3 (Group A Elective)**

The aims of this subject are to introduce students to contemporary philosophical theories applied to the field of education. Using the critical theories of Jurgen Habermas students will analyse knowledge and human interests in order to critically understand significant educational issues.

**COFA 4018 Issues in Australian Education S1 or S2 L2 C3 (Group A Elective)**

The aim of the subject is to provide students with the opportunity to analyse current issues in education from a variety of perspectives in order to gain philosophical insights into the system of education and the process of schooling in Australian society.

Using several frameworks for analysis, the subject examines recent developments in Australian education. Elements of philosophical analysis are applied to selected issues such as education opportunity, accountability and evaluation of innovations.

**COFA 4019 Education of Atypical Children 1 S1 or S2 L2 C3 (Group B Elective)**

This subject aims to extend student's knowledge and experience of atypical children and especially their problems in the secondary school situation. It attempts to develop in students supportive attitudes towards handicapped children.

Subject content introduces students to the psychology and special educational needs of mildly and moderately mentally handicapped children, of children with learning disabilities, and of children with some categories of physical and emotional handicap. Students explore some Special Education teaching methods and materials and the contribution of Art Education in this field.

**COFA 4020 Education of Atypical Children 2 S1 or S2 L4 C3 (Group B Elective)**

*Prerequisite: Education of Atypical Children 1*

The subject is an extension of Education of Atypical Children 1 and is designed for students with a special interest in understanding a depth of study in a particular area of the handicapped infant, child, adolescent and/or adult.

Students will have the opportunity to synthesise knowledge about the quality of available life options for the handicapped with art in varying forms acting as the catalyst in the whole process. A practicum session during the subject will enable students to consolidate and apply their ideas in a number of field settings for the handicapped.

**COFA 4021 The Reluctant Reader in the Secondary School** S1 or S2 L2 C3 (Group B Elective)

Involvement in this subject aims to develop an understanding of the reading process, with particular emphasis on material related to Art in the Secondary School and the particular problems encountered by the retarded reader.

Measures for assessing and diagnosing reading performance will be examined and employed in order to analyse the word attack, comprehension and study skills needed for effective reading. Consideration will be given to ways of motivating the reluctant reader to methods for selection and adaptation of reading materials related to Art studies and to the needs of the 'linguistically different' pupils.

**COFA 4022 Comparative Systems of Education** S1 or S2 L2 C3 (Group B Elective)

Through an introduction to the study of educative systems in 'developed' and 'developing' countries, the subject aims to develop comparative insights and widening perspectives on today's educational problems. The application of analytical and comparative skills to educational issues is seen as a means of enriching a personal philosophy of education.

Students explore the nature and scope of comparative education, use a case-study approach to examining a national education system, and examine the development of comparative methodology. The role of comparative education in planning and in developing personal insights into educational problem solving will be considered.

**COFA 4023 Studies of the Australian Adolescent** S1 or S2 L2 C3 (Group B Elective)

By examination of evidence from Australian studies and by their own research, students' understanding of current issues in adolescent development in relation to education will be extended.

Research studies on the Australian adolescent will be reviewed and students will implement a research project of their choice. Opportunity will be available to extend knowledge in areas of particular interest in the field of adolescent development. Topics for consideration include identify and personal values formation, cognition, sex, delinquency, morality and religion, drug usage and migrant issues.

**COFA 4024 History of Australian Education** S1 or S2 L2 C3 (Group B Elective)

The aim of this subject is to lead students to understand the historical basis for some traditions and developments in schooling and education.

Content of the subject focuses on the study of development of education in New South Wales, especially in the late Nineteenth Century and the Twentieth Century. Some trends in Art Education will be identified and related to their historical origins.

**COFA 4025 Psychology of Problem Solving and Creative Thinking** S1 or S2 L2 C3 (Group B Elective)

Through an examination of theoretical approaches to problem solving and creativity, as well as courses developed to foster these abilities, this subject aims to enable students to recognise and foster these abilities in children.

Topic studies include cognitive style and individual differences, creativity and intelligence, convergent and divergent thinking, lateral thinking, productive thinking and problem solving, and trends in education of the talented.

**COFA 4026 Independent Study in Education** S1 or S2 L2 C3 (Group B Elective)

*Prerequisite: Seminar in Art Education*

The subject aims to provide students with the opportunity to study an area of education which is of special interest to them.

Through interaction with a member of the Education lecturing staff, students will undertake a study in some aspects of education.

**COFA 4027 Theories and Practices of Art History in Education** S1 or S2 L2 C3 (core subject)

This subject aims to present students with a range of theories of art history and develop student ability to explore and apply art historical methodologies to the educational conditions of setting, student and curriculum.

Students will consider the educational significance of concepts of the historical event, the interpretation of art works in cultural and historical contexts, and the formation of spatio-temporal frames of reference among art works.

**COFA 4028 Seminar in Art Education** S1 or S2 L2 C3 (Group C Elective)

The aim of this subject is to provide a general introduction to research in art education.

Through involvement in this subject students will become familiar with research bearing on major areas of interest in art education.

**COFA 4029 Theory and Aesthetics in Art Education** S2 L2 C3 (core subject)

*Prerequisite: Art History and Appreciation Teaching Methodology*

This subject aims to provide students with opportunities to examine aesthetics and art theory as these relate to the teaching of art, to increase their critical awareness, to become more aware of their own philosophy of art education and the implications of this for their teaching.

Through a combination of lectures and seminars the subject will include the historic ideas and aims of aesthetic education. Curriculum design and validation in aesthetic education will be an important component.

**COFA 4030 Communications Workshop** S1 or S2 L2 C3 (Group C Elective)

This subject aims to develop the students confidence and competence in spoken and written language, and an awareness of the functions of language as they pertain to the teacher and pupils in the classroom.

Workshop activities will explore the nature and function of language in influencing the individual's experience of the world, personal relationships, the relationship between the speaker or writer and the audience, development of attitudes and values, social cohesion, non-verbal communication, expression of art history and appreciation.

**COFA 4031 Teacher Tactics in the School S1 or S1 L2 C3 (Group C Elective)**

Involvement in the subject is aimed at refining essential understandings, skills and attitudes so that the student is able to select initial teaching incidents and substantive concepts relative to their perceived needs.

Students relate the theory and practice of education through modelling, role playing, discussion and reading, comparative, evaluative teaching procedures, management strategies, and aspects of interpersonal skills used by the secondary school teacher will be examined. Teacher relationships, studies include relationships with pupils, colleagues, administrators, parents and community.

**COFA 4032 Art Education for the Primary School Child S1 or S2 L2 C3 (Group C Elective)**

The subject is designed to expand the student's knowledge of the art of the primary school child and to examine approaches to teaching art at that level. Students will examine curricula already designed for use at the primary levels and will construct programs suitable for implementation in specific environments.

Through lecture and discussion groups, the subject will renew the theories of development linked with children's artistic development, consider the place of art education in the primary school curriculum and design and evaluate appropriate learning experiences.

**COFA 4033 The Multicultural Classroom S1 or S2 L2 C3 (Group B Elective)**

The main aims of this subject are to increase students' knowledge and awareness of the cultural diversity of Australian society, develop their sensitivity to the needs of minority groups and explore the implications for classroom policies and practices, especially in the area of Art Education.

Through lectures and discussion groups, the subject will consider Australia's history of multiculturalism and look at the issues/problems arising from multicultural education.

**COFA 4034 Media Studies in Art Education S1 or S2 L2 C3 (Group C Elective)**

This subject is designed for those students who would like to examine some of the technical, social, political and thematic implications underlying the various communication media.

Students would be involved in individual and group analysis of the media and would examine the relationship between methods of presentation and the type of statement presented.

**COFA 4035 Art as Therapy 1 S1 or S2 L2 C3 (Group C Elective)**

This subject has been organised for Art Education students who wish to be involved in helping people of all ages to improve the quality of their lives by giving them opportunities to develop their non-verbal expression and communication.

Through lecture and workshop activities the subject will look at the role of therapy and the competencies required before an art educator can act as a therapist.

**COFA 4036 The Computer and the Art Educator S1 or S2 L2 C3 (Group C Elective)**

This subject is designed to develop along with computer technology and will examine the ways in which this technology

can make available a wider range of materials for study and to provide the opportunities for more detailed and systematic analyses of trends and techniques in the arts.

The major component of the subject is 'hands on' operation and this will include the use of the computer as a creative medium.

**COFA 4037 Art Education and the Environment S1 or S2 L2 C3 (Group C Elective)**

This subject introduces students to concepts and issues involved in environmental design education and emphasises the reciprocal transaction that exists between people and their art, culture and environment.

Through lecture and discussion, the subject will consider the rationales for environmental design education, personal space, communal space and the cultural influences on environmental design.

**COFA 4039 Art Education and Aboriginal Studies S1 or S2 L2 C3 (Group C Elective)**

This subject is designed to give art educators some insight into the social and political background that has affected, and continues to affect, the educational opportunities of Aboriginal people in modern Australia.

Through lectures, discussions, seminars and visits by Aboriginal guest speakers, this subject will examine the following topics: Aboriginal Identity, Kinship, Law, Religious and Educational Systems and Land Rights; it will also explore European ethnocentricity, prejudice, stereotyping and racism. All topics will be illustrated by art works by both Aboriginal and non-Aboriginal artists.

**COFA 4040 Independent Study in Art Education S1 or S2 L2 C3 (Group C Elective)**

*Prerequisite: Seminar in Art Education*

This subject is designed for senior students with high ability and special interest to study in depth a particular aspect of Art Education. Through an indepth study of a relevant aspect of art education and through the organisation of time and resources, students will be required to demonstrate independence and self-motivation in reaching educational objectives.

Through interaction with a member of the academic staff, students will undertake a study in some aspect of Art Education.

**COFA 4041 Teacher Development, Special S1 or S2 L4 C6 (core subject)**

*Prerequisite and Co-requisite: Advanced Standing into Course*

This subject aims to develop students' competence in the planning, teaching and evaluation of experiences in the visual arts for small groups of school pupils in both the Primary and High School situations.

Through lectures and small group seminars, the subject develops models for teaching/learning situations. The various skills of teaching will be practised.

**COFA 4042 Art as Therapy 2 S1 or S2 L4 C5 (Group C Elective)**

*Prerequisite and Co-requisite: Art as Therapy 1*

This subject is an extension of Subject COFA 4035: Art as Therapy 1. It provides students with further opportunity to explore and study areas of special interest developed as a consequence of their studies during the pre-requisite subject COFA 4035. A number of visiting specialists currently involved in art as therapy will form a component of lecture input. Following this core of lecture-workshop series, the students will participate in eight half-day practicum attachments to relevant institutions.

Through lectures and workshop activities the subject elaborates and extends the various theoretical frameworks that make understanding possible. A feature of the subject is its practicum element of eight weeks.

**COFA 4043 Educational Research and Art Education S1 or S2 L2 C3 (Group C Elective)**

This subject introduces students in either 3rd or 4th year of the BArtEd Course to classical and more recent educational research methods and their effectiveness in understanding the contexts, inputs, processes and outputs associated with art education.

**COFA 4044 Teaching in Non-Government Schools S1 or S2 L2 C3 (Group C Elective)**

This subject is designed to provide an integrated approach to the issues associated with teaching in non-government schools.

Provision will be made for students to study in more depth, chosen aspects by means of internal election.

**COFA 4045 Community Arts and Education S1 or S2 L2 C3 (Group C Elective)**

This subject aims to develop in students an understanding of the factors which condition community involvement in the visual arts, an appreciation of the values underlying the avocational pursuit of art outside the school system and the ability to organise a curriculum applicable to community based activity in the visual arts.

**COFA 4046 The Art Museum and Art Education S1 or S2 L2 C3 (Group C Elective)**

This subject aims to bring about an awareness in students of the ideology of art museums, an understanding of the educational function of art museums and the opportunity to apply instructional methods in an art museum which are appropriate to that context.

**COFA 4047 Seminar in Theory and Aesthetics S2 L2 C2 (core subject)**

*Co-requisite: Students must be undertaking COFA 4029 Theory and Aesthetics in Art Education.*

(Note: Students who elect to undertake a theory pattern of normal progression which does not include studio subjects are not required to undertake this subject.)

This subject aims to broaden students' opportunities for the reading and application of concepts relating to the theory of art and the philosophy of aesthetics.

Students will demonstrate their understanding of concepts through the presentation of paper, the leading of analytical discussions and the design of curriculum materials.

**COFA 6001 Culture of Asia S1 or S2 L2 C3 (Segment C Elective)**

This subject focuses on selected Asian societies. China and Japan are compulsory areas of study after which students may select one or two Asian cultures for further study.

The main ingredients of the subject are history, geography, international relations and ideology which includes a survey of Asian religions, thought and philosophy.

**COFA 6002 Australian Studies S1 or S2 L2 C3 (Segment C Elective)**

This subject looks at modern Australia and contemporary issues and will require students to apply generalisations drawn from the social science and humanities disciplines to a study of Australian society.

Through lectures and seminars the subject will consider issues that affect contemporary society.

**COFA 6003 Evolution of Ideas and Culture 1 S1 or S2 L2 C3 (Segment C Elective)**

Through an examination of Jacob Bronowski's *The Ascent of Man* which is a multi-media essay on the rise of man as a species, the subject aims to develop the student's grasp of the unique human achievement. There is a strong emphasis on man moulding his environment, developing technology, and above all, the world of ideas.

Through the use of video presentation, this subject looks at the development of the human species over time.

**COFA 6004 Evolution of Ideas and Culture 2 S1 or S2 L2 C3 (Segment C Elective)**

This subject presents information and methods of thinking from the fields of study most concerned with human behaviour. The methods and data in the subject will help perceptions that human behaviour is not random and totally unpredictable. There are recurring patterns in human behaviour shared by all human beings, patterns that can be analysed and understood.

Through lectures and the use of the MACOS resource, the subject considers the animal kingdom and the world of the Netsilik Eskimo.

**COFA 6005 Literature S1 or S2 L2 C3 (Segment C Elective)**

This subject aims at giving students insights through literature into childhood and adolescence, and will give students the opportunity to experience different kinds of writing such as: autobiography, novels, short stories and poetry.

Through lecture and discussion group, the subject will offer opportunities to visit the various kinds of writing.

**COFA 6007 Psychology of Consciousness S1 or S2 L2 C3 (Segment C Elective)**

In this subject, students will critically examine the psychical structures of consciousness in terms of four metapsychological paradigms: the scientific; the psychosexual and mythic; the existential; and the spiritual. In particular, the creative process and its products as a way of subjective and objective knowledge will be studied.

Through lecture and seminar, the subject will look at methods of inquiry to the factual problems of consciousness.

**COFA 6008 Aesthetics, Drama and Education S1 or S2 L2 C3**

In this subject, students will examine the history of dramatic theory and practice from the Greeks to the moderns; the aesthetic principles underlying the dramatic arts; the role of drama in aesthetic education.

Through lecture and workshop activities, the subject will look at Drama as nemesis, Drama and critical theory.

**COFA 6009 Dance and Dance Education S1 or S2 L2 C3 (Segment C Elective)**

This subject aims to introduce students to the concepts and skills that are basic to dance as an expressive art.

Through workshop activities, the subject looks at movement skills and techniques which could be adapted to teaching.

**COFA 6011 Drama S1 or S2 L2 C3**

This subject is designed to provide the students with dramatic experiences which will contribute to their personal growth.

Through various workshop activities, the course looks at mime, dance, role playing and improvisation.

**FOUNDATION HISTORY AND THEORY OF THE VISUAL ARTS SUBJECTS****COFA 2003 History and Theory of the Visual Arts 1 S1 L4 C5****COFA 2004 History and Theory of the Visual Arts 2 S2 L4 C5****COFA 2031 Foundation 3D Studies S1 or S2 T4 C5**

The subject will seek to develop an awareness of scale, proportion, shape, colour, texture and structure in order to develop an understanding of the relationship between the objects which make up the environment.

**COFA 2041 Foundation Photo-Media Studies S1 or S2 T4 C5**

To introduce underlying principles in the areas of photography, electronic media and new art studies.

The course will concentrate on the perception of movement, duration, sound, light, colour, scale and language, particularly as they are expressed through the use of traditionally 'non-art' materials.

**STUDY COMMITMENT**

It is expected that the total study commitment required for each subjects is double that indicated for contact hours.

**HISTORY AND THEORY OF ART AND STUDIO SUBJECTS**

Refer page 24 to page 32.

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**Foundation Studio Subjects**


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**COFA 1170 Foundation Drawing (BEd) S1 or S2 T4 C5**

This subject aims to introduce students to Drawing so that they may develop a competence in, and sensitivity to, the discipline.

A study of the basic techniques, materials and approaches to drawing which will assist the student to communicate concepts and ideas through drawing.

**COFA 2021 Foundation 2D Studies S1 or S2 T4 C5**

The aim of the subject is to introduce underlying principles in the Visual Arts, in the areas of painting and printmaking and develop an understanding of pictorial structure and picturemaking.

The student will receive a comprehensive introduction to painting and printmaking and to contemporary issues in the visual arts.

# Bachelor of Art Education — BArtEd.

## COURSE RULES

These rules should be read in conjunction with the Academic Rules of the College.

### ADMISSION

#### Admission Requirements

All applicants for admission to the Foundation Year of the course will be required to submit a portfolio of their recent work in the visual arts by a date and in a form specified by the Board. The offer of places in the course will be made in order of merit following assessment of the portfolio, Higher School Certificate Tertiary Entrance Ranking and/or its equivalents.

### ASSESSMENT

#### Time Limit

A full-time student must complete the prescribed course for the award of the Bachelor of Art Education within a maximum of sixteen semesters from the date of initial enrolment.

### Student Progress

Student progress will be reported at the end of a semester.

### Attendance

Except where leave is granted:

- students must attend all sessions of subjects for which they are registered; and
- where absences in excess of 3 sessions occur, students may be given the grade F.

## 5. Bachelor of Design — BDes.

### THE COURSE

The new four year Bachelor of Design Degree is a vocational course which, subject to approval will start in 1991.

This course will provide an education for people who wish to enter a range of different areas of the design profession, for example: design studios, advertising agencies, illustration, publications, interiors, theatre, exhibitions, festivals, display fittings and furnishings, decorative and applied design, film, television production and post-production.

In year one students will be involved in a comprehensive and intensive range of 2D, 3D and 4D (or time-based) experiences as well as the acquisition of historical, theoretical and technological skills and understandings. These include studying human individuals, society, the environment, and the application of computer skills to design.

In years two and three students will extend their work on projects integrating the following: design in graphics/media, applied design and the design of environments. Historical, theoretical and technological contexts will be applied.

In year four students' projects will integrate design studies and a one semester period of work experience into a graduation project/exhibition.

This course recognises the College of Fine Arts' particular strengths, resources and requirements to provide an undergraduate course which places emphasis on an **integrated**

**approach** rather than on narrow vocational specialisations. These strengths are its technology and applied arts based and its relationship with industry, its Schools of Studio Arts, Media Arts and Arts Education and Theory providing an input of theoretical and practical subjects; the provision of new accommodation which is designed for such a program; and the ability to offer design from a creative and flexible base.

With the growth of specialisation in this century the relationship between design and the fine arts has grown more tenuous. Design has seen itself as linked to systems of industrial production and to the growth of the economy. By contrast the present cultural development and the articulation of cultural production in the character of Australia is seen through the Arts — painting, literature, music — not through design.

As the prominent economist John Kenneth Galbraith has said: 'We must cease to suppose that science and resulting technological achievement are only the edge of industrial advance. Beyond science and engineering is the artist; willing or unwillingly, he or she is vital for industrial progress in the modern world.' Reference quoted by Donald Horne (1988) *Think of Perish.* (Occasional paper No. 8. The Commissioner for the Future.)

**STRUCTURE OF THE COURSE**

	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	
<b>CORE SUBJECTS</b>	DESIGN STUDIO: PROJECTS- INTRO to 2D DES INTRO to 3D DES INTRO to 4D DES	DESIGN STUDIO: GRAPHICS/ MEDIA 1	DESIGN STUDIO: GRAPHICS/ MEDIA 2	DESIGN STUDIO: GRAPHICS/ MEDIA 3	DESIGN STUDIO: GRAPHICS/ MEDIA 4	DESIGN STUDIO: GRAPHICS/ MEDIA 5	DESIGN STUDIO: GRADUATION PROJECT RESEARCH AND ANALYSIS	RESEARCH PRESENTATION	DESIGN STUDIO: GRADUATION PROJECT DEVELOPMENT AND SYNTHESIS
	DESIGN STUDIO: MATERIALS, EQUIPMENT & PROCESSES IN: 2D DESIGN 3D DESIGN 4D DESIGN	DESIGN STUDIO: APPLIED 1	DESIGN STUDIO: APPLIED 2	DESIGN STUDIO: APPLIED 3	DESIGN STUDIO: APPLIED 4	DESIGN STUDIO: APPLIED 5			
		DESIGN STUDIO: ENVIRONMENTS 1	DESIGN STUDIO: ENVIRONMENTS 2	DESIGN STUDIO: ENVIRONMENTS 3	DESIGN STUDIO: ENVIRONMENTS 4	DESIGN STUDIO: ENVIRONMENTS 5			
	DESIGN SEMINAR 1	DESIGN SEMINAR 2	DESIGN SEMINAR 3	DESIGN SEMINAR 4	DESIGN SEMINAR 5	DESIGN SEMINAR 6	DESIGN SEMINAR 7	DESIGN SEMINAR 8	
<b>CORE OPTIONS</b>	—	—	RESEARCH PROJECT OR DRAWING OR SCULPTURE OR FILM/VIDEO	RESEARCH PROJECT OR PHOTOGRAPHY OR JEWELLERY OR PERF/INSTLN	RESEARCH PROJECT OR PRINTMAKING OR CERAMICS OR TECH. PROD.	RESEARCH PROJECT OR PAINTING OR COSTUME/FIBRE OR MULTIMEDIA	RESEARCH PROJECT	RESEARCH PROJECT	

<b>CONTEXTUAL STUDIES</b>	HISTORY, THEORY & AESTHETICS OF DESIGN 1	HISTORY, THEORY & AESTHETICS OF DESIGN 2	HISTORY, THEORY & AESTHETICS OF DESIGN 3	HISTORY, THEORY & AESTHETICS OF DESIGN 4	HISTORY, THEORY & AESTHETICS OF DESIGN 5	HISTORY, THEORY & AESTHETICS OF DESIGN 6	PROFESSIONAL EXPERIENCE 1	PROFESSIONAL EXPERIENCE 2	GRADUATION PROJECT: DEVELOPMENT PRESENTATION
	DESIGN & HUMAN FUNCTIONING: individual behaviour	DESIGN & HUMAN FUNCTIONING: the body at work	INTERACTIVE SYSTEMS: Design & Responsible Management of the Environment 1	INTERACTIVE SYSTEMS: Design & Responsible Management of the Environment 2	PROFESSIONAL PRACTICE 1	PROFESSIONAL PRACTICE 2			
	DESIGN & SOCIAL THEORY 1	DESIGN & SOCIAL THEORY 2	Design & time-based computer graphics	Design: CAD-CAM studies					
<b>ELECTIVES INCLUDING GENERAL EDUC PROGRAM</b>	—	GENERAL STUDIES	—	GENERAL STUDIES	ELECTIVE	ELECTIVE	ELECTIVE		

# Subjects

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## First Year Subjects

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### COFA 5101 Design Studio Projects: S1 T8 C28 Materials, Equipment and Processes

*Co-requisites:* COFA 5102, COFA 5103, COFA 5104, COFA 5105, COFA 5106.

The aim of these subjects is to introduce and demonstrate the multidisciplinary and integrated nature of the design process. Students will be involved in a variety of projects which address the acquisition of basic design concepts and the language, materials, techniques and processes by which they are expressed. These projects will initially concentrate on mark-making and its potential as an element in 2D design. Following the development of these understandings, subsequent projects will incorporate 3D forms, spatial and temporal considerations through sequential imagery.

### COFA 5102 Design Seminar 1 S1 L2 C8

*Co-requisites:* COFA 5101, COFA 5103, COFA 5104, COFA 5105, COFA 5106

In this subject students will be introduced to models of analysis whereby theoretical and philosophical understandings outlined in Contextual Studies are applied to the creative solution of a design problem. Further, students will be involved in critical analysis of solutions derived in order to develop the capacity to evaluate different design approaches.

### COFA 5103 History, Theory and S1 L2 C8 Aesthetics of Design 1

*Co-requisites:* COFA 5101, COFA 5102, COFA 5104, COFA 5105, COFA 5106

The aim of this subject is to discuss and analyse work by different designers and artists to elucidate issues applicable to the aesthetics of design. The issues include:

- the idiosyncratic nature of certain designers' and artists' practices.
- basic philosophies of structures and materials as they are expressed as an element of design.
- the interrelationships of form, space, movement and time.

### COFA 5104 Design and Human S1 L1 C4 Functioning: Individual Behaviour

*Co-requisites:* COFA 5101, COFA 5102, COFA 5103, COFA 5105, COFA 5106

The aim of this subject is to introduce students to basic concepts in psychological studies and their application in the design context. These concepts may include:

- the psychology of perception.
- theoretical approaches to the analysis of human behaviour as it relates to design.

### COFA 5105 Design and Social S1 L1 C4 Theory 1

*Co-requisites:* COFA 5101, COFA 5102, COFA 5103, COFA 5104, COFA 5106.

The aim of this subject is to introduce students to basic concepts in sociological studies and their application in the design context. These concepts may include:

- theoretical approaches to analysis of the behaviour of social groups.
- theoretical approaches to the analysis of groups within society as they relate to design for a target population.

### COFA 5106 Design and Computers: S1 T2 C8 An Introduction

*Co-requisites:* COFA 5101, COFA 5102, COFA 5103, COFA 5104, COFA 5105

This subject will introduce students to the computer, its languages and its potential as a design tool. They will develop basic computer literacy, keyboard skills and a variety of graphic techniques and skills.

### COFA 5201 Design Studio: S2 T3 C8 Graphics Media 1

*Prerequisite:* COFA 5101

*Co-requisites:* COFA 5202, COFA 5203, COFA 5204, COFA 5205, COFA 5206, COFA 5207, COFA 5208.

The aim of this subject is to develop students' perceptual awareness through observing objects, photographing and drawing them as pattern and diagram on a flat surface. Free-hand and technical drawing will be explored in the development of plan, section and elevation, together with acquiring understandings of compositional possibilities in the use of black/white, positive/negative relationships and colour theory. These understandings will be applied to graphics projects resulting in finished artwork such as is used for poster design and other advertising.

### COFA 5202 Design Studio: S2 T3 C8 Applied 1

*Prerequisite:* COFA 5101

*Co-requisites:* COFA 5201, COFA 5203, COFA 5204, COFA 5205, COFA 5206, COFA 5207, COFA 5208.

The aim of this subject is to develop students' perceptual awareness through cutting, folding and joining flat materials to make the simple geometric solids. The process whereby flat flexible materials are transformed into structure is analysed for the inherent principles involved. These solids are then arranged in space and drawn freehand progressively employing tone, texture and colour to represent 3D form. The conceptual, material and sculptural understandings gained are used to develop designs in the decorative and applied arts.

### COFA 5203 Design Studio: S2 T3 C8 Environments 1

*Prerequisite:* COFA 5101

*Co-requisites:* COFA 5201, COFA 5202, COFA 5204, COFA 5205, COFA 5206, COFA 5207, COFA 5208.

The aim of this subject is to develop students' awareness of space, scale and movement. The principles of perspective drawing are introduced and investigated through freehand and mechanically constructed drawing. The ways in which horizontal and vertical planes define and articulate space are explored through scale drawings and models of simple spaces. Students analyse and record by video and series of freehand drawings their perception of movement through a sequence of spaces. Analysis of the conceptual and material understandings gained are then applied to integrating the aesthetic, spatial and functional aspects of connected volumes as for exhibition, theatrical or promotional events.

**COFA 5404 Design Seminar 2 S2 T3 C6**

*Prerequisite:* COFA 5102

*Co-requisites:* COFA 5201, COFA 5202, COFA 5203, COFA 5205, COFA 5206, COFA 5207, COFA 5208.

In this subject students will continue to be involved in an analytical process whereby theoretical and philosophical understandings generated in Contextual Studies are applied to the creative solution of a design problem. Further, students will be involved in the critical analysis of the process and solutions derived in order to develop the capacity to evaluate different design approaches and solutions. Students will be expected to articulate such evaluations.

**COFA 5205 History, Theory and Aesthetics of Design 2 S2 L2 C8**

*Prerequisite:* COFA 5103

*Co-requisites:* COFA 5201, COFA 5202, COFA 5203, COFA 5204, COFA 5206, COFA 5207, COFA 5208.

Through the use of examples drawn from art and design, the aim of this subject is to introduce students to the aesthetic and cultural characteristics of:

- simple structures, geometric forms and spaces as design elements.
- ideas about the human body in space.
- the experience of spaces and forms perceived through movement.

**COFA 5206 Design and Human Functioning: The Body at Work S2 L1 C4**

*Co-requisites:* COFA 5201, COFA 5202, COFA 5203, COFA 5204, COFA 5205, COFA 5207, COFA 5208.

The aim of this subject is to introduce students to basic understandings about:

- anatomy and physiology for designers.
- anthropometrics, measurement of the physical and functional characteristics of the human body.
- analysis and measurement of the relationship between the human body and the design of the macro and micro environment.

**COFA 5207 Design & Social Theory 2 S2 L1 C4**

*Co-requisites:* COFA 5201, COFA 5202, COFA 5203, COFA 5204, COFA 5205, COFA 5206, COFA 5208.

The aim of this subject is to introduce students to basic understandings about human culture as expressed through artifacts. Students will be involved in observation, analysis and speculation about the potential for meaning in artifacts and their design. They will explore a variety of examples which are historically and culturally diverse.

**COFA 5208 Design and Computers: 2D CAD & 3D CAD Studies S2 T2 C6**

*Prerequisite:* COFA 5106

*Co-requisites:* COFA 5201, COFA 5202, COFA 5203, COFA 5204, COFA 5205, COFA 5206, COFA 5207.

This subject will extend the introduction to computers in design by developing understandings and skills in:

- using 2D Computer Aided Design programs to generate graphics.
- using 3D Computer Aided Design programs to generate representations of three dimensional design intentions.
- using software packages which enable interfacing of 2D and 3D CAD programs.
- using 2D and 3D CAD programs interfacing with hardware such as plotters and printers to produce hard copies.

#### **STUDY COMMITMENT**

It is expected that the total study commitment required for each subject is double that indicated for contact hours.

# Bachelor of Design — BDes.

## COURSE RULES

These rules should be read in conjunction with the Academic Rules of the College.

### ADMISSION

#### Admission Requirements

All applicants for admission to the First Year of the course will be required to submit a portfolio of their recent work in the visual arts by a date and in a form specified by the Board. The offer of places in the course will be made in order of merit following assessment of the portfolio, Higher School Certificate Tertiary Entrance Ranking and/or its equivalents.

### ASSESSMENT

#### Time Limit

A full-time student must complete the prescribed course for the award of the Bachelor of Design within a maximum of sixteen semesters from the date of initial enrolment inclusive of leave.

### Student Progress

Student progress will be reported at the end of a semester.

### Attendance

Except where leave is granted:

- students must attend all sessions of subjects for which they are registered; and
- where absences in excess of 3 sessions occur, students may be given the grade F.

## 6. Graduate Diploma of Gallery Management — Grad.Dip.

### THE COURSE

It is intended that students graduating from the course will be equipped with the skills necessary to solve the kinds of problems found in gallery managerial, administrative, and curatorial work. Such problems will vary from the maintenance, security and catalogue documentation of 2D and 3D art works to the unique display and facility demands created by electronic and new art study and environmental installations. Such knowledge, though disparate and far ranging, is of a very practical nature and is seen to be essential for any employee working in a contemporary gallery.

While the main thrust of the course is directed towards practical gallery management skills, curatorial studies and exhibition design and display, including art writing, a supplementary subject, 'Art Ethics and the Law', covers an increasingly significant area as it addresses the growing issues of forgery, censorship, copyright, the gallery's ethical and legal responsibility to the artist and art work, and such questions as agent commission, insurance and corporate commissions procedure.

It is important to point out that although the course is seen to be practical in design and function, electives such as 'Principles of Conservation', of necessity, aim to equip the student with information concerning the range of conservation activities and expertise.

The elective units of the course provide an examination of aesthetics and criticism, detailed information of galleries and collections in Australia and the history of art writing in Australia. Guidelines for art writing which is a necessary part of a gallery function will also be available (compilation of biographies, catalogues, press releases, supervision of book publication, constant liaison with printeries, etc.)

### COURSE DETAILS

FULL-TIME STUDY — two semesters — one year

core	(2 x 6 C.P.)	=	12 C.P.
elective	(2 x 6 C.P.)	=	12 C.P.
	total		<u>24 C.P. per semester</u>

PART-TIME STUDY — four semesters — two years

core	(1 x 6 C.P.)	=	6 C.P.
elective	(1 x 6 C.P.)	=	6 C.P.
	total		<u>12 C.P. per semester</u>

**STRUCTURE OF THE COURSE**

Core	COFA 8120 Gallery Management  6 C.P.	COFA 8124 Art, Ethics and The Law  6 C.P.	COFA 8125 Exhibition Design and Display  6 C.P.	COFA 8132 Exhibition Management/ Curatorial Studies  6 C.P.
	COFA 8122 Aesthetics and Criticism: Modernism — Postmodernism  6 C.P.	COFA 8128 Development of Art Criticism in Australia  6 C.P.	COFA 8129 Writing and Documentation of the Visual Arts in Australia  6 C.P.	
Elective	OR  COFA 8130 Art Galleries/ and Collections in Australia  6 C.P.	OR  COFA 8121 Principles of Conservation  6 C.P.		
Practicum		COFA 8127 Internship  6 C.P.		

# Subjects

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## Core Subjects

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### COFA 8120 Gallery Management S1 or S2 L3 C6

To make students conversant with the major areas of expertise required of them to take up positions as gallery directors or managers and to prepare them for vocations in art galleries or museums. To enable the students to initiate and manage an organisation, develop proficiency in gallery procedures, understand the administrative skills required for gallery management, develop interpersonal skills appropriate to gallery management, understand methods of art promotion, and public relations, understand procedures for general fund raising, government arts funding and sponsorship.

### COFA 8124 Art, Ethics and the Law S1 or S2 L3 C6

To examine the ethical and legal implications of the interactions generated between artists, galleries and the viewing/purchasing public in contemporary society. To enable development of a broader critical perspective on the cultural, legal, political and moral contexts of gallery management as a professional in contemporary society.

### COFA 8125 Exhibition Design and Display S1 or S2 L3 C6

To examine the theoretical and practical aspects of exhibition design and display and enable students to identify the objectives of an exhibition and develop their understanding of exhibition initiation. This includes examining all relevant aspects related to exhibition initiation; design and development; project planning management; evaluation.

### COFA 8132 Exhibition Management/ Curatorial Studies S1 or S2 L3 C6

To examine the theoretical and practical aspects of exhibition management. This subject is designed to develop students' knowledge of curatorial procedures with particular reference to the initiation, presentation, interpretation and planning of visual art works in exhibition settings. To enable students to conceive and implement a wide range of exhibitions, develop the managerial skills necessary to mount art and other exhibitions, develop their understanding of the methods of curatorial administration (record keeping, legal matters, indexing and conditions, repairs, storage, handling, care, etc.), produce visual and written documentation of art and exhibitions, enhance their understanding of artefact analysis and critical interpretation.

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## Elective Subjects

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### COFA 8121 Principles of Conservation S1 or S2 L3 C6

To examine conservation principles related to two and three dimensional works of art, artefacts, film and video. To develop

an awareness of the role of conservation in the preservation and management of collections of cultural property, identify existing or potential problems threatening the stability of materials found in public and private collections, make informed decisions about the need for professional specialist consultation with regard to conservation treatment and become familiar with the standards and ethics of conservation practice in both institutional and private laboratories.

### COFA 8122 Aesthetics and Criticism: Modernism — Postmodernism S1 or S2 L3 C6

To develop an understanding of selected aesthetic concepts and theories of art as a means to the formation of an independent perspective on art, and to enable defensible aesthetic decisions about art objects.

— Defined introduction to contemporary art discourse; modernism and the painting of modern life; modernism and the experience of modernity; modernism, irrationality and defamiliarization; modernism and marxism, expressionism and realism; modernism vs fascism; modernism as formalism; the crisis of modernity and modernism; post-modernity: power/knowledge and deconstruction; mythology and semiology; the society of the spectacle and simulacra; psychoanalysis, identity and sexuality; feminisms, gender and body politics, postindustrialisation, technocracy and computerisation.

### COFA 8128 Development of Art Criticism in Australia S1 L3 C6

To examine the history of art criticism and art writing in the context of the Australian art world and to consider how these practices reflect, diagnose and affect the nature of visual art. To critically evaluate recent art criticism and writing about art, place art criticism and writing about art within the context of Australian art practice and assess the relationship between gallery practice and art criticism.

### COFA 8129 Writing and Documentation of the Visual Arts in Australia S2 L3 C6

To introduce students to the practice of documenting the visual arts, with special application to the gallery/museum context. To gain a critical grasp of the research methods necessary for successful art writing, enhance their understanding of printing methods, design, layout and writing principles in art publications, develop their appreciation of the role of art writing in electronic documentation of the visual arts, develop their critical understanding of the role of documentation in the administration of an art gallery or art museum.

### COFA 8130 Art Galleries and Collections in Australia S1 or S2 L3 C6

To introduce students to the origins and major developments in the history of art galleries and collections in Australia. To gain an understanding of the history of public art galleries and collections in Australia, develop their knowledge of public and private art galleries and collections, become aware of the aims and roles of significant organisations and corporations in the sponsorship of exhibitions, festivals, prizes, etc, become aware of the aims and development of corporate collections and familiarise themselves with the available educational resources of art galleries and collections in Australia.

## Practicum

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**COFA 8127 Internship S1 or S2 C6**

Students are required to undertake an internship consisting of a minimum of 90 hours during the course and may involve more than one host institution. Internships with established galleries, museums or other arts organisations are designed to give students a broad and practical experience in those areas that are of importance and special interest to them. They may include art journalism, curatorial work, administration and management.

The internship enables students to gain practical, supervised experience of gallery management, curatorial practice, art writing and all other work areas related to the course.

Project based, the internship is assessed by reports provided by the host institution, the student and the supervising lecturer.

### **STUDY COMMITMENT**

It is expected that the total study commitment required for each subject is double that indicated for contact hours.

**\*Subject to approval, the Graduate Diploma of Gallery Management will be re-classified to become the Master of Arts Administration (by Coursework).**

## 7. Graduate Diploma of Visual Arts — Grad.Dip.

### THE COURSE

The Course is postgraduate in level and requires either full-time attendance of one year (two semesters) or part-time attendance of two years (four semesters). Students should hold a degree or a diploma in the visual arts craft/art education areas.

The academic award of the Course is Graduate Diploma of Visual Arts (PG 1). The abbreviation for the award is Grad.Dip.

The Course is offered for students who wish to further their artistic interests under expert guidance. Small class sizes in each discipline area allow for individual tuition, both of a theoretical and a technical nature. Seminar tutorials encourage students to see their art in the context of contemporary developments and to examine various aesthetic propositions. The Course can be seen as a "rounding out" of a student's years at Art College. Students are encouraged to develop a professional approach to their own creative endeavours at all times and the Course aims to assist in the transition from student to practising artist in the community. In order to qualify for the Graduate Diploma of Visual Arts a student must:

- acquire a minimum of 48 credit points;
- accumulate the above mentioned credit points, if a full-time student, in not less than two semesters and no more than five, or if a part-time student, in not less than four semesters or more than seven semesters.

Students will be required to select an area of study from the following: Painting, Drawing, Sculpture, Craft, New Art Studies (Conceptual Art, Project Art, etc.), Photography, Printmaking, Film Making, Video Art, Multi-Media/Performance, 3D Studies.

### SUBJECT DETAILS

**SEMINARS:** Seminars cover a variety of topics; they are non-discipline specific but deal with contemporary aesthetic issues, art criticism and various theories of creativity. Some seminars supply information of a practical nature such as how the private and public gallery systems function, grants and scholarships, etc. Students select from course outlines and change their seminar group each semester.

**GRADUATE LECTURE:** Various artists, art administrators and critics etc. from outside the College give a mass lecture which is compulsory for full-time students to attend.

**STUDIO CLASSES:** Generally students select (with assistance) their own projects or direction and lecturers guide each student individually. Remedial teaching of a technical nature is offered where required. In discipline areas where more than one class is held, students select from subject outlines.

UNSUPERVISED STUDIO PRACTICE: A minimum of 16 hours for full-time students and 8 hours for part-time students is expected in addition to class commitments. Work produced is an assessable complement to supervised studio practice. Wherever possible individual studio space and access to facilities is offered so that students may work on campus outside class hours.

## STRUCTURE OF THE COURSE

**Full-Time Study** — two semesters — one year

Seminar	=	6 C.P.
Graduate Lecture	=	6 C.P.
Studio Classes	=	12 C.P.
		<u>24 C.P.</u>
		per semester

(Minimum unsupervised studio practice (on Campus) (16 hours per week))

**Part-Time Study** — four semesters — two years

Seminar or Graduate Lecture	=	6 C.P.
Studio Class	=	6 C.P.
		<u>12 C.P.</u>
		per semester

(Minimum unsupervised studio practice) (8 hours per week)

**(Note:** Part-time students must undertake a total of two seminars and two graduate lectures during the four semesters of the course.)

### EXHIBITION REQUIREMENT

Participation in the annual Graduating Exhibition is a requirement for graduation.

## Subjects

### Studio

The following subjects may be elected by students enrolled in semesters one and two of the course (full-time) and in semesters one, two, three and four (part-time). Subjects numbered beyond four, are designated for students not completing the course in minimum time.

**COFA 8101 Unit 1 Painting S1 or S2 T3 C6**  
**COFA 8201 Unit 2**  
**COFA 8301 Unit 3**  
**COFA 8401 Unit 4**

To extend knowledge and awareness of skills and concepts in painting.

Study of practices appropriate to the medium. Research of the environment, special projects, investigation of techniques and processes, and the development of self-critical capacities and personal expression.

**COFA 8103 Unit 1 Drawing S1 or S2 T3 C6**  
**COFA 8203 Unit 2**  
**COFA 8303 Unit 3**  
**COFA 8403 Unit 4**

To provide the opportunity for students to pursue in depth and extend their awareness of media, techniques and concepts in the area of drawing.

Special projects and areas of individual concern will involve the investigation of process, and practices appropriate to the medium will explore creative potential.

**COFA 8102 Unit 1 Sculpture S1 or S2 T3 C6**  
**COFA 8202 Unit 2**  
**COFA 8302 Unit 3**  
**COFA 8402 Unit 4**

To enable students to undertake intensive study in sculpture and extend knowledge and awareness of media processes and technique.

Research of the environment, and the development of critical self evaluation through specialist study projects.

**COFA 8104 Unit 1 New Art Studies S1 or S2 T3 C6**  
**COFA 8204 Unit 2**  
**COFA 8304 Unit 3**  
**COFA 8404 Unit 4**

To extend student experience in the intellectual and physical processes of this creative area, and to develop approach and planning techniques relative to chosen disciplines.

Areas of interest chosen from among the forms of post object art (environment, earthworks, process art, installations, socio-political works etc.).

**COFA 8105 Unit 1 Photography S1 or S2 T3 C6**  
**COFA 8205 Unit 2**  
**COFA 8305 Unit 3**  
**COFA 8405 Unit 4**

To refine sensitivity to materials, processes and techniques in the medium, and to further develop self-discipline which is guided by an increasing conceptual and aesthetic awareness.

Works undertaken in specialist areas in photography, which demonstrate confidence and professional proficiency in the handling of photographic materials and processes.

**COFA 8106 Unit 1 Printmaking S1 or S2 T3 C6**  
**COFA 8206 Unit 2**  
**COFA 8306 Unit 3**  
**COFA 8406 Unit 4**

To pursue in depth investigation into conceptual and technical aspects of the subject, and to further the development of skills and aesthetic considerations within areas of specialisation in the medium.

Specialist areas of study chosen from serigraphy, lithography, etching or relief printing, and projects undertaken to exploit the creative potential of both the student and the media.

**COFA 8108 Unit 1 Film Making S1 or S2 T3 C6**  
**COFA 8208 Unit 2**  
**COFA 8308 Unit 3**  
**COFA 8408 Unit 4**

To develop a sensitivity to materials, processes and technique as it applies to the area of specialisation, and to increase awareness of the sociological and technological background from which film making derives.

The concept and execution of ideas in film which demonstrate confidence and proficiency in the handling of concepts, materials and processes. Study of the history and context of cinematographic art.

**COFA 8109 Unit 1 Multi-Media S1 or S2 T3 C6**  
**COFA 8209 Unit 2 Performance**  
**COFA 8309 Unit 3**  
**COFA 8409 Unit 4**

To develop a capacity and facility for self-discipline and creativity in the electronic/performance media.

Works and or performance in the areas of audio, audiovisual, cybernetics, electro-technology, and control systems, and evaluative processes in specialist areas.

**COFA 8110 Unit 1 Video S1 or S2 T3 C6**  
**COFA 8210 Unit 2**  
**COFA 8310 Unit 3**  
**COFA 8410 Unit 4**

To extend the students experience in the intellectual and physical processes relative to the creative use of video technology and television.

Basic considerations of broadcasting will include advanced experiments with camera technique, electronic manipulation of video images, electronic editing, multi-camera production etc. Study of contemporary contexts and developments.

**COFA 8107 Unit 1 3D Studies S1 or S2 T3 C6**  
**COFA 8207 Unit 2**  
**COFA 8307 Unit 3**  
**COFA 8407 Unit 4**

3D Studies provides an environment in which students are encouraged to pursue a self initiated program that extends their technical proficiency, conceptual sophistication and creative experimentation relative to contemporary art practice and theory. Specialist areas of study, in which an interdisciplinary approach is encourage, include clay, jewellery and construction, installation and spaces.

The graduate lecture introduces students to a range of ideas, attitudes and philosophies by exposing them to the views of a variety of distinguished artists, critics and art administrators, often from overseas.

## SEMINAR STUDIES

**COFA 8591 Unit 1 S1 or S2 L2 C6**  
**COFA 8592 Unit 2**

Each subject is offered for two hours a week per week for each semester.

Seminars encourage students to see their art in the context of contemporary developments and to examine various aesthetic propositions in depth.

The content of seminars will vary with each lecturer, some dealing with art criticism and theories of creativity while others introduce students to important considerations for their future professional practice: gallery systems, funding of the arts etc.

Wherever possible seminars will relate to the content of the graduate lecture.

Seminars for Studio Arts students will be conducted by the School of Studio Arts.

## STUDY COMMITMENT

It is expected that the total study commitment required for each subject is double that indicated for contact hours.

**\* Subject to approval, the Graduate Diploma of Visual Arts will be re-classified to become the Master of Art (by Coursework).**

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## Lectures and Seminars

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### THE GRADUATE LECTURE

**COFA 8491 Unit 1 S1 or S2 L2 C6**  
**COFA 8492 Unit 2**

The graduate lecture is compulsory for full-time students and is offered through two semesters for students completing the course in minimum time. Each subject is offered for two hours per week per semester.



## 8. Master of Art Education — by Coursework — MArtEd.

### THE COURSE

The Master of Art Education — by Coursework provides an opportunity for teachers in the visual arts to deepen and broaden their understanding of art education at all levels of their specialised field. The course will make it possible for teachers concentrating on the visual arts to become more confident, competent, and competitive within educational affairs. The MArtEd will significantly help to retain experienced staff in the field of art education by providing graduates with new directions, a new sense of purpose, and an enhanced ability to interpret the field.

Election within a core study seeks to present students of the course with new applications for their experience and expertise as art teachers. The course seeks to further professionalism in art education by informing debate and by fostering a wider commitment to higher academic standards in the field.

In particular the MArtEd aims to assist experienced teachers in the development of leadership in visual arts education through an understanding of:

- concepts of educational organisation, guiding models of teacher management, curriculum structure, and foundational studio studies for graduates lacking specialist art studies;

- the nature of the art teacher, the art student, and art educational settings, through the use of research methods and models appropriate to the fields of education and the arts;
- the content of art education as, the practical, theoretical, and aesthetic agenda of the visual arts;
- career opportunities in a diversity of art educational settings including, museum education, educational research, secondary and primary education, health, aboriginal, and community education.

### COURSE DETAILS

#### FULL-TIME STUDY —

One year divided into two semesters.

Each semester is divided into four subjects.

Each subject attracts 6 CP for a total of 24 CP per full time semester.

Credit points for the course total 48.

#### OR

#### PART-TIME STUDY —

Two years divided into four semesters.

Each semester is divided into two subjects.

Each subject attracts 6 CP for a total of 12 CP per part time semester.

Credit points for the course total 48.

STRUCTURE OF THE COURSE

FULL TIME		PART-TIME	
SEMESTER 1 Subjects	SEMESTER 2 Subjects	SEMESTER 1 Subjects	SEMESTER 3 Subjects
<p><b>COFA 9001</b>  <b>Education Studies /</b>                      Lectures and Seminars                      6 Credit Points</p>	<p><b>COFA 9005</b>  <b>Theory of Knowing in the</b>  <b>Visual Arts /</b>                      Lectures and Seminars                      6 Credit Points</p> <p>ELECTIVE ORIENTATIONS                      IN ART AND EDUCATION:                      Electives to be chosen                      from the following group:                      Primary Art Education,                      Art Therapy, Community                      Arts Education, Museum                      Education, Unit 1 Studio                      (for primary qualified                      students only), Theoretical                      Frameworks in Art                      Education, Aboriginal                      Studies in Art Education.</p>	<p><b>COFA 9001</b>  <b>Education Studies /</b>                      Lectures and Seminars                      6 Credit Points</p>	<p><b>COFA 9005</b>  <b>Theory of Knowing in the</b>  <b>Visual Arts /</b>                      Lectures and Seminars                      6 Credit Points</p> <p>ELECTIVE ORIENTATIONS                      IN ART AND EDUCATION:                      Electives to be chosen                      from the following group:                      Primary Art Education,                      Art Therapy, Community                      Arts Education, Museum                      Education, Unit 1 Studio                      (for primary qualified                      students only), Theoretical                      Frameworks in Art                      Education, Aboriginal                      Studies in Art Education.</p>
<p><b>COFA 9002</b>  <b>Research Methods in</b>  <b>Art Education /</b>                      Lectures and Seminars                      6 Credit Points</p>	<p><b>COFA 9006 to COFA 9011</b>  <b>Introductory Subjects</b>  <b>in Electives</b>                      6 Credit Points</p>	<p><b>COFA 9002</b>  <b>Research Methods in</b>  <b>Art Education /</b>                      Lectures and Seminars                      6 Credit Points</p>	<p><b>COFA 9006 to COFA 9011</b>  <b>Introductory Subjects</b>  <b>in Electives</b>                      6 Credit Points</p>
<p><b>COFA 9003</b>  <b>Issues in Art Education /</b>                      Lectures and Seminars                      6 Credit Points</p>	<p><b>COFA 9012 to COFA 9017</b>  <b>Research Seminars</b>  <b>in Electives</b>                      6 Credit Points</p>	<p><b>SEMESTER 2 Subjects</b></p>	<p><b>SEMESTER 4 Subjects</b></p>
<p><b>COFA 9004</b>  <b>Curriculum and</b>  <b>Art Education /</b>                      Lectures and Seminars                      6 Credit Points</p>	<p><b>COFA 9018 or COFA 9019</b>  <b>Research Project</b>  <b>in Electives</b>                      6 Credit Points</p>	<p><b>COFA 9003</b>  <b>Issues in Art Education /</b>                      Lectures and Seminars                      6 Credit Points</p>	<p><b>COFA 9012 to COFA 9017</b>  <b>Research Seminars</b>  <b>in Electives</b>                      6 Credit Points</p>
		<p><b>COFA 9004</b>  <b>Curriculum and</b>  <b>Art Education /</b>                      Lectures and Seminars                      6 Credit Points</p>	<p><b>COFA 9018 or COFA 9019</b>  <b>Research Project</b>  <b>in Electives</b>                      6 Credit Points</p>
<p><b>Full-Time:</b> 48 Credit Points - 4 Subjects per Week -                      24 Credit Points per Semester.</p>		<p><b>Part-time:</b> 48 Credit Points - 2 Subjects per week -                      12 Credit Points per Semester.</p>	

# Subjects

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## Core Subjects

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### COFA 9001 Education Studies S1 L3 C6

*Prerequisite: Nil*

*Co-requisite: Nil*

This course aims to explore and analyse the history, philosophy and psychology of education in Australia and overseas for the purposes of the art teacher, the art administrator, and the art educator in a whole school environment. Subject content will include - analysis of the distinctions between models of explanation, models and methodologies (e.g., anthropological, analytic); overview of the theories and methods involved in studying the history, philosophy, psychology, sociology, and politics of education. Analysis of the above issues will be made from the perspectives of - equity in schooling and focus on whole school change; disadvantaged education; accountability in the school - financial, social, educational; community involvement - work, education and unemployment; integration of minority groups; decision making - patterns, models, methods, leadership in a total school environment; control of education/schools, the politics of educational research and change, examination of an interactionist model of educational development and change.

### COFA 9002 Research Methods in Art Education S1 L3 C6

*Prerequisite: Nil*

*Co-requisite: Nil*

The aim of this subject is to provide students with a foundation study of educational research with particular emphasis on issues, problems and methods of art educational research. Subject matter will include introduction to research processes and products, quantitative and qualitative paradigms; the nature of inquiry; knowledge, facts and theory; description, explanation, prediction, causation; research ethics. Research concepts and structures: variability; experimentation; sampling and randomisation; measurement; observation; triangulation; validity and reliability; role of literature. Research methods: experimental and quasi-experimental; ex-post facto; correlational; case studies; surveys; action; fieldwork; historical, philosophical. Design and use of research instruments: surveys; questionnaires; interviews; observation schedules; unobtrusive methods; tests; experiments; scales; simulations; audits. Interpreting and reporting research: description and analysis of data; generalisability; reporting and publishing. Research trends in art education - historical; psychological; socio-cultural; philosophical.

### COFA 9003 Issues in Art Education S1 L3 C6

*Prerequisite: Nil*

*Co-requisite: Nil*

This subject aims to assist students in the identification and critical examination of contemporary issues in art education through historical, philosophical and sociological methods. Subject matter will include art education and the question of value; art education histories; art education advocacy; art education and excellence; art education and social theory;

art education and future directions in education; discipline based art education; art education and leadership; art education and technology.

### COFA 9004 Curriculum and Art Education S1 L3 C6

*Prerequisite: Nil*

*Co-requisite: Nil*

The aim of this subject is to provide students with theoretical frameworks of curriculum evaluation with particular reference to critical and genealogical methodologies appropriate to an interpretation of the visual arts. Subject matter will include sociopolitical and historical perspectives of curriculum development in Australia. A review of the structure and sources of knowledge in art education - the revision of curriculum models and orientations in the light of modern and post modern methods of discursive analysis.

### COFA 9005 Theory of Knowing in the Visual Arts S2 L3 C6

*Prerequisite: Nil*

*Co-requisite: Nil*

This subject aims to further students' understanding of the cognitive foundations of the visual arts with a view toward an analysis of the visual arts as a field of knowledge. Subject matter will include an introduction to concepts of ontology, ethics, and epistemology. Issues in aesthetics including; the definition of art, the ontology of art, aesthetic perception, truth and representation, the philosophy of criticism, production and creativity. Psychological foundations of cognition in the arts including Lowenfeld, Harris, Burt, Piaget, Bruner, Arnheim, Osgood, Gardner, Perkins, and Van Sommers, and Freeman. Introduction to historical knowing in the visual arts including the basic assumptions of; Hegel, Wolfflin, Riegel, Springer, Warburg, Panofsky, Nietzsche, Benjamin Gadamer, Baudrillard. Introduction to the anthropology of art including the work of Boas, Alland, and Bourdieu.

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## Elective Subjects

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### COFA 9006 Theoretical Frameworks in Art Education S2 L3 C6

*Prerequisite: Nil*

*Co-requisite: Nil*

This subject aims to deepen students' understanding of the theoretical frameworks which influence the field of art education. Subject matter will include selected material relating to - philosophical systems of the 19th Century - Kant and Hume; Positivism; Darwinism; Schopenhauer and Nietzsche; Pragmatism. Philosophical systems of the 20th Century - Phenomenology/Existentialism; Structuralism; Critical Theory/Social Theory; Analytical methods; Poststructuralism; Psychoanalytic Theory; and Reconstructionism. Aesthetic education including the theorists - Broudy, Smith, Kaelin, Feldman, Villemain, Best, Goodman/Gardner. Art educational research including the theorists: Lanier, Gardner, Read, Goodnow, Pariser, Freeman, Willats, Hochberg, Parsons, Hattwick, Schaeffer-Simmen, Eisner, Barkan, McFee, Ecker, Wilson. Polemical issues in art education - design education versus art education; the art world versus art education.

**COFA 9007 Introduction to Primary Education S2 L3 C6**

*Prerequisite: Nil*  
*Co-requisite: Nil*

This course unit will provide a theoretical and practical approach to the art educational needs of primary school children. Subject matter will address general theories of child development linked with children's artistic development including - Lowenfeld, Read, Arnheim, Kellogg, Gardner. Issues in the study of children's art and development; perceptual and conceptual issues; developmentalism and stage theory; cross-cultural perspectives and cross discipline learning. Changing conceptions of children's artistic development including new ontological realism and its impact on curriculum change. Curriculum issues in primary art education - Art & Craft; art appreciation; design and environmental education.

**COFA 9008 Introduction to Art Therapy S2 L3 C6**

*Prerequisite: Nil*  
*Co-requisite: Nil*

This course aims to explore the integration of art and therapy in theory and practice. Subject matter will include theories of personality and "self" development; theoretical approaches to psychotherapy including - psychodynamic - Jungian - humanistic - existential - gestalt - transactional - cognitive/behavioural - systematic - implosive/flooding - rational. The history of art therapy - the difference and relationships between art teaching and art therapy. The use of metaphor - images and symbols in conscious and unconscious messages. Perceptual processes and their implications for the art therapist. An examination of mythical and archetypal in art. The notions of primary events as causal antecedents in behaviour. Overview of possible applications and appropriate settings for the use of art therapy by the art educator.

**COFA 9009 Introduction to Museum Education S2 L3 C6**

*Prerequisite: Nil*  
*Co-requisite: Nil*

This subject aims to further students' understanding the nature and purpose of the art gallery and museum with particular reference to the theoretical and value base of art education. Subject matter includes histories of museums and galleries including - the Louvre, the Smithsonian, the Metropolitan Museums. Introduction to concepts of ideology, culture and taste, including - Williams - Wolff - Bourdieu - Barthes - Adorno - Habermas - Nochlin - White. Art and its institutions, including Danto and Dickie's Institutional Theory. The roles and practices of the museum and gallery including - curators - education officers - marketing - collecting - spectacle. Contemporary developments in museum practices including - Musee d'Orsay - the Powerhouse - the Beauborg.

**COFA 9010 Introduction to Community Arts S2 L3 C6**

*Prerequisite: Nil*  
*Co-requisite: Nil*

This subject aims to develop in students an understanding of the cultural field of the visual arts, and an appreciation of the values and forces which shape art practices within the

community. Subject matter will address concepts of social development and social structure including selected issues of - class, gender, race, and age; in relation to the theorists - Hegel, Marx, Weber, Benjamin, Adorno, Horkheimer, Tonnies, Lukacs, Althusser, Habermas. Cultural practices in the arts - arts and working life, traditional art practices, residences, local and non-professional artists, professional artists, art as representative of group styles, art as an agent of social change, high art, amateurism, folkways, popular culture, audiences and spectacle; the community - locality in employment, spirituality and politics; the values of - access, daily life ritual, participation and celebration; the art learning/practicing environments of the community and their limitations - private workshops, home, art galleries, evening classes, and commercial areas of assembly; the arts industry - arts funding, arts advocacy, arts agencies and unionisation of the arts.

**COFA 9011 Aboriginal Australia: Its History and Art S2 L3 C6**

*Prerequisite: Nil*  
*Co-requisite: Nil*

This subject aims to provide students with an understanding of the history of the indigenous peoples of Australia - especially of the local south-east. Some emphasis will be given to the great variety of art forms practiced throughout the continent and art will be viewed as a continuing and evolving tradition that expresses social values. Subject matter will address: An examination of the terms 'pre-history' as applied to Aboriginal History and Art; Important sites of the south-east and their significance; the impact of European invasion; Aboriginal resistance; institutions, reserves and missions; cultural survival; modern Aboriginal political struggles; contemporary issues; the art of the South East; the art of the Centre; the art of the West; the art of the North and Islander Peoples; the art of the urban Aboriginal artists; the relationship between Aboriginal art, history, social values and political concerns.

**COFA 9012 Research Seminar in Art Education S2 L3 C6**

*Prerequisite: COFA 9006*  
*Theoretical Frameworks in Art Education*  
*Co-requisite: Nil*

This subject aims to advance students' capacity to apply relevant theoretical frameworks to particular issues in art education. Subject content ranges widely across the field to include the following issues in art education - the arts in a liberal education; D.B.A.E.; humanism versus spiritualism in artistic value; the biological foundation of the aesthetic; visual literacy; elitism versus popularism; gender in art education; social theory and art education; history of art education in Australia and in NSW; creativity; student attitudes to the visual arts; the deconstruction of 'child art'; design education; elements of cognition - perception, representation, and metaphor.

**COFA 9013 Research Seminar in Primary Art Education S2 L3 C6**

*Prerequisite: COFA 9007*  
*Introduction to Primary Art Education*  
*Co-requisite: Nil*

The aim of this subject is to provide an extension to student understanding of children's art and art education at primary school level through the analysis of research into the field.

Subject content will include copying and artistic behaviours - psychological meaning of aesthetic judgements; picture perception; relation between reading and pictorial representation; idiosyncrasies in visual representation; critique of 'child art'; perception of sex and other differences by children; questions of the representation of 'realities'; belief claims relative to visual representation; socialisation of visual knowing and truth in children's art; the compatibility of the arts and the child; creativity, its history and rhetoric; D.B.A.E. and the primary aged child; 'school art' and self fulfilling expectations of the researcher and art educator; selection criteria for subject content in primary art; teachers' understanding of children's imaging; teachers' preferences in children's art; cognitive style and compatibility in art teaching; can creativity be taught?

**COFA 9014 Research Seminar in Art Therapy S2 L3 C6**

*Prerequisite: COFA 9008  
Introduction to Art Therapy*

*Co-requisite: Nil*

This subject aims to further explore the application of art therapy in a variety of educational and therapeutic settings. Subject content will include - revision of the theory and application of expressive therapies; art therapy with children; art therapy in forensic settings; the imagery of old age; women and metaphor; body concept and art; images of changing environment; group art therapy.

**COFA 9015 Research Seminar in Museum Education S2 L3 C6**

*Prerequisite: COFA 9009  
Introduction to Museum Education*

*Co-requisite: Nil*

This subject aims to provide students with critical skills to examine the role of museums and galleries in Australia with particular reference to art education. Subject content will include - histories and philosophies of national, state, and regional museums and galleries in Australia; introduction to concepts of - colonialism, nationalism, provincialism and regionalism, with particular reference to Australian art and culture from 1788; text, catalogues and exhibitions, including: - 1923 Penleigh Boyd - 1939 Herald and Weekly Times - The Field - Biennales; education services and exhibitions, including - didactic panels - floor talks - publications - public lectures.

**COFA 9016 Seminar in Community Arts S2 L3 C6**

*Prerequisite: COFA 9010  
Introduction to Community Arts*

*Co-requisite: Nil*

This subject aims to develop in students a critical approach to the field of community arts. Subject content will include - Australian and exotic projects in community arts including - projects in Koori Art; projects in women's art, political action and awareness projects; state and local festivals; artistic projects in the ethnic community, and trade union projects in community arts; writers in the field of community arts including - Braden, Kelly, Marsh, Greenwood, Berger, Fuller, Cochrane, Docker, Ecker; issues and perspectives - purposes of community arts, power and hegemony in the artworld, role of government in community arts, high art and popular art, gender, race, age, class, the environment and other ideologies; radicalism in the community arts; management and self help in the arts industry.

**COFA 9017 Research Seminar in Aboriginal Studies for Art Teachers S2 L3 C6**

*Prerequisite: COFA 9011*

*Aboriginal Australia: Its History and Art*

*Co-requisite: Nil*

This subject aims to further students' understanding of the history, art and cultures of Australia's indigenous peoples. Subject content will include the following material: anthropology and art; European ethnocentricity in defining art; the place of art in Aboriginal societies; regional variations; oral history and written history; cultural survival; contemporary Aboriginal organisations; contemporary Aboriginal writing; contemporary Aboriginal visual art; contemporary Aboriginal performance art; land rights; education; racism; Koori - Goori - Murri - Nungar - Nyungar, Aboriginal.

**COFA 9018 Research Project in Elective Studies I S2 L3 C6**

*Prerequisite: 1 subject from subject group  
COFA 9006 to COFA 9011*

*Co-requisite: 1 subject from subject group  
COFA 9012 to COFA 9017*

This subject aims to enable students to prepare a proposal for art educational research into a chosen specialisation in art education. Subject content will include a review of major factors entailed in - historical, descriptive, experimental, and philosophical methods; literature reviews including - computer assisted searches and descriptors, annotations, abstracts; instrumentation and data collection, qualitative and quantitative methods, the pilot study, sampling, research evaluation; introduction to descriptive, analytical, and interpretative approaches to the statistical measures of central tendency, variability, correlation, probability, frequency; qualitative measures of conceptual and structural analysis, auditing, triangulation; proposal writing, framing a question, setting the limitations of the study.

**COFA 9019 Research Project in Elective Studies 2 S2 L3 C6**

*Prerequisite: 1 subject from the subject group  
COFA 9006 to COFA 9011*

*Co-requisite: 1 subject from the subject group  
COFA 9012 to COFA 9017.*

This subject aims to enable students to design and evaluate a curriculum project for a chosen specialisation in visual arts education. Subject content will include descriptive methods, the survey, handling large data collections; literature review and annotated references; establishing the objectives and activities of a limited curriculum project in a specialised orientation of visual arts education; qualitative and quantitative evaluation methods.

**STUDY COMMITMENT**

It is expected that the total study commitment required for each subject is double that indicated for contact hours.



## **9. Graduate Diploma of Gallery Management Graduate Diploma of Visual Arts and Master of Art Education — by Coursework**

### **COURSE RULES**

These rules should be read in conjunction with the Academic Rules of the College.

#### **ASSESSMENT**

##### **Time Limit**

- (i) A full-time student must complete the prescribed course for the award of a graduate diploma within a maximum of five semesters from the date of initial enrolment.
- (ii) A part-time student must complete the prescribed course for the award of a graduate diploma within a maximum of seven semesters from the date of the original enrolment.

##### **Student Progress**

Student progress will be reported at the end of a semester.

##### **Assessment of Field Experiences**

Grades for internship courses in the Gallery Management course will be assessed as Satisfactory or Unsatisfactory.



## 10. Masters Courses — by Research

### THE COURSES

The Masters Courses by Research offered by the College provide the opportunity for students of proven ability to undertake advanced work in the visual arts.

They may be studio based, or may involve theoretical enquiry. They are individually oriented and cannot be undertaken by course work. All three courses involve two years full-time or four years part-time study.

The aims of the courses are:

- to provide the opportunity for students of proven ability to undertake advanced work in the visual arts and art education, thereby extending their creative capacity from the base established in the undergraduate and graduate studies.
- to foster a climate which encourages speculation, experimentation and soundly based working procedures.
- to promote critical reflection on the relationship between artists, their work and society.
- to encourage students to take advantage of the supportive climate of the College whilst at the same time developing those capacities required in assuming their place within the wider community as professional persons.

### STRUCTURE OF THE COURSES

In order to qualify for an award at Masters level the student must:

- satisfy progression requirements.
- complete all studies as specified by the Board.
- attend, if a full-time student, for not less than four semesters and not more than six semesters, and if a part-time student, for not less than eight semesters and not more than twelve semesters.
- submit the registered project for assessment in accordance with the course rules.
- satisfy the assessment panel that all requirements for the award have been met at an appropriate level.

Studies will be available in: Painting and/or Drawing; Sculpture; New Art Forms (Conceptual Art, Project Art, etc.); Photography; Printmaking; Clay; Jewellery; Film; Video; Multi-Media; Craft; Electromedia as well as Art Education and Art Theory.

Students are largely self-directed under the guidance of a qualified supervisor or a panel of supervisors. Informal seminars between masters degree students and other postgraduate students will be arranged. Masters students have access to on-campus work space where possible.

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## Academic Rules

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### 1 MASTER OF FINE ARTS — MFA

#### 1.1 Supervision of the course

The responsibility for the supervision of the Master of Fine Arts Course resides in the Council and Academic Board of The University of New South Wales which delegates to the Faculty Board of the College of Fine Arts (hereafter called the "Board") the Course's overall administration.

#### 1.2 Application for admission

1.2.1 An application for admission to the Master of Fine Arts Course is accepted subject to the availability of facilities and supervision. Courses and arrangements for courses as stated in the Handbook, any publication, announcement or advice of the College are an expression of intent only and are not to be taken as a firm offer or undertaking. The College reserves the right to discontinue or vary such courses, arrangements or staff allocations at any time without notice.

1.2.2 An application for admission to the Masters of Fine Arts Course will be made on the prescribed form and by the specified closing date, as determined by the Director.

1.2.3 An applicant shall seek admission to the Master of Fine Arts Course as:

- (a) a full-time student; or
- (b) a part-time student.

#### 1.3 General admissions requirements

1.3.1 To qualify for admission to the Master of Fine Arts Course, applicants shall:

- (a) possess four years initial training in the visual arts at least at UG2 level; or
- (b) possess an equivalent qualification; or
- (c) submit such other evidence of general and professional qualifications as will satisfy the Board that the applicant possesses the educational preparation and capacity to pursue graduate studies, and is suitable for admission to the Master of Fine Arts Course.

1.3.2 An applicant may be granted advanced standing, in terms of the minimum time allowed to complete the Master of Fine Arts Course, if

- (a) the applicant has satisfactorily completed a period of study of less than the prescribed period of candidature within another institution and the Board approves the registration of the applicant as in 1.4.1; or

- (b) the applicant demonstrates an outstanding level of experience and presents a proposal such that the Board can anticipate its completion in less than the required period of candidature.

1.3.3 No more than fifty percent advanced standing in the Master of Fine Arts Course may be granted to any applicant.

#### 1.4 Registration

1.4.1 The Board shall permit an applicant to register as a Master of Fine Arts candidate if the candidate:

- (a) has been approved as a candidate eligible for entry to the course;
- (b) has submitted a project to be undertaken during their candidature which has been approved and registered by the Board;
- (c) has been allocated a supervisor or supervisors who will be responsible for supervising the student's studies within the Master of Fine Arts Course approved by the Board; and
- (d) has been endorsed by the relevant committee as a suitable candidate to undertake either the full-time or part-time Course.

1.4.2 Where an applicant is deemed insufficiently prepared for registration the Board may prescribe qualifying studies where this does not conflict with the College's policies and delegations.

1.4.3 The Board shall not approve the endorsement of an applicant as suitable to undertake the Master of Fine Arts Course unless the applicant has:

- (a) qualified for admission in terms of rule 1.3.1;
- (b) satisfied the Board that the student is a fit person to become a Masters Degree candidate;
- (c) submitted a satisfactory proposal of studies of such a nature that the College is able to accommodate this advanced work;
- (d) satisfied the Board that the student can devote sufficient time to undertake advanced study and research; and
- (e) had Board approval for a supervisor, or supervisors, who are qualified to undertake the supervision of the applicant's studies within the Master of Fine Arts Course.

1.4.4 (a) A full-time student's registration in each semester of the course shall be expressed as a commitment of 24 credit points.

- (b) A part-time student's registration in each semester of the course shall be expressed as a commitment of 12 credit points.
- 1.4.5 Students who fail to register within the period determined for registration at the commencement of each semester shall be deemed to have abandoned the course.
- 1.5 Progression and exclusion**
  - 1.5.1 At the end of each semester a full-time student shall be awarded 24 credit points and a part-time student shall be awarded 12 credit points provided that:
    - (a) the student has submitted by the time and in the manner prescribed by the Board, all reports and met all requirements determined by the Board or by the course rules.
    - (b) the student's supervisor has submitted a report to the Board indicating that the student is eligible to progress to the next semester.
  - 1.5.2 A student who has failed to meet the requirements of the course as listed in 1.5.1 (a) and (b) shall be:
    - (a) awarded 12 credit points in the case of a full-time student or 6 credit points in the case of a part-time student provided that in the opinion of the Board the student's performance has been such as to indicate that he or she will be able to complete the course within the time specified in rules 1.8.3. (a) or (b);
    - or
    - (b) excluded from the course.
- 1.6 Appeal against exclusion**
  - 1.6.1 An appeal against decisions made in accordance with the rules on exclusion may be made to an appeals committee appointed by the Board which may consider extenuating circumstances contributing to a student's exclusion.
  - 1.6.2 Appeals should be lodged in writing and be delivered by hand or by certified mail to the Director within fourteen days of the date of mailing of the notification of exclusion.
  - 1.6.3 In exceptional circumstances, appeals made after the time stipulated in 1.6.2 above may be accepted by the Board.
  - 1.6.4 Reasons for the appeal supported by documentary evidence where appropriate must be included with the notification of the appeal.
  - 1.6.5 A student may register pending the outcome of an appeal but will be required to withdraw if the appeal is denied.
  - 1.6.6 The appeals committee may call for such reports or interview such persons, including the appellant, as it deems necessary.
- 1.6.7 The decision of the Board on a student's appeal shall be notified to the student in writing by the Director. However with the agreement of appeals committee, students may be advised verbally of the outcome pending written notification.
- 1.7 Other studies**

An applicant registered as a Master of Fine Arts candidate may not undertake any other studies, either at graduate or undergraduate level, concurrent with their candidature except with the approval of the Board.
- 1.8 Course requirements**
  - 1.8.1 A Master of Fine Arts candidate shall be eligible for the award of the Degree, if
    - (a) the candidate pursues and satisfactorily completes the course of studies arising from their registered proposal under the supervision of the approved supervisor(s).
    - (b) the candidate has completed any studies required by the Board.
    - (c) the candidate undertakes advanced studio work and presents this advanced work in an exhibition or suitable presentation together with such documentation as required and this documentation is presented to the Board.
  - 1.8.2 A Master of Fine Arts candidate shall not be eligible for the award of a degree:
    - (a) in the case of a full-time student, until a period of at least four semesters has elapsed from the time of registration as a Master of Fine Arts candidate and until a total of 96 credit points has been accrued.
    - (b) in the case of a part-time student until a period of at least eight semesters has elapsed from the time of registration as a Master of Fine Arts candidate and until a total of 96 credit points has been accrued.
    - (c) with the permission of the Board a part-time student may be permitted to undertake the remainder of his or her course as a full-time student.
    - (d) with the permission of the Board a full-time student may be permitted to undertake the remainder of his or her course as a part-time student.
  - 1.8.3 A Master of Fine Arts candidate shall present his or her work for examination.
    - (a) in the case of a full-time student, not later than six semesters from the date of registration as a Master of Fine Arts candidate, inclusive of leave; or

- (b) in the case of a part-time student, not later than twelve semesters from the date of registration as a Master of Fine Arts candidate inclusive of leave, unless special permission for an extension of time has been granted by the Board;
  - and
  - for the purposes of calculating the maximum or minimum number of semesters required for completion of the course shall be on the basis of equivalent full-time semesters.
- 1.8.4 Notwithstanding the provisions of 1.8.3 the Board may discontinue the registration of a Master of Fine Arts candidate in less than the maximum time allowed, if it is dissatisfied with the candidate's progress.
- 1.8.5 The Board will determine what conditions shall apply to the student's studies and may approve any variations of course.
- 1.8.6 Where the Board considers it appropriate it may recommend academic co-supervisors.
- 1.8.7 Reports on the candidate's progress shall be presented to the Board as follows:
- (a) Every Master of Fine Arts candidate shall submit a report on their work to their academic supervisor at the end of each semester.
  - (b) The academic supervisor shall submit a report on the candidate's progress to the Board at the end of each semester.
- 1.8.8 If the candidate's progress during their candidature is unsatisfactory the Board may exclude the candidate from the Course.
- 1.8.9 Except in exceptional circumstances, post-graduate scholarships are not awarded to students for semesters beyond the minimum completion time (i.e. 4 full-time semesters or 8 part-time semesters).
- 1.9 Preparation and presentation of advanced work**
- 1.9.1 Where a student requests a variation in their course the Board may approve such variations. All variations must be submitted in writing before the final semester of the student's candidature.
- 1.9.2 A Master of Fine Arts candidate may be required by the Board to undertake concurrently with their proposed studies a formal course of study.
- 1.9.3 On completing studies a Master of Fine Arts candidate shall present for examination:
- (a) an exhibition or appropriate presentation of work; and
  - (b) a catalogue or relevant supportive material such as a script; and
  - (c) comprehensive documentation of all stages of the studio study; and
  - (d) three bound volumes, each containing as far as practicable visual record of the work presented for examination. Two copies will be retained by the College.
    - (i) such bound volumes shall be in accordance with a size and format prescribed by the Board.
    - (ii) the volumes will be submitted to the Director with a statement by the supervisor(s) certifying that all the candidate's work has been completed satisfactorily and is ready for examination.
    - (iii) where the supervisor(s) decline to sign such a statement the student may appeal to the Board through the head of school.
- 1.9.4 At the time of assessment a volume may, at the discretion of the Board, be presented in its final but unbound form. Following review of the volume and amendment where necessary, the assessors may direct that it be presented again in the bound form required by the rules determining format of volumes.
- 1.10 Access to volume containing visual record of the work**
- 1.10.1 The original or best copy, if there is a difference in quality of the copies, of each volume for which the candidate is admitted to a Masters Degree, shall be deposited with the Library.
- 1.10.2 The copy of the volume deposited with the Library will be available for consultation, loan, or copying at the discretion of the head of this facility, unless the College on the application of the candidate determines that it shall not be available until after the expiry of a period, which period shall not normally exceed two years.
- 1.10.3 The head of the library shall require each user and recipient of a copy of a volume to undertake in writing to respect the author's rights under the law relating to copyright.
- 1.10.4 When a candidate for a Master of Fine Arts lodges a volume containing restricted or confidential information which they do not desire to be disclosed freely, they may request that it be released to other persons only on the authorisation of the Director after consultation with the head of school. Otherwise by lodging a volume a candidate consents to its release under Rule 1.10.2.

- 1.10.5 Where the volume contains material which the candidate considers should have restricted distribution, the supervisor(s), the head of department and the assessors will be informed which parts are classified. If further precautions are required such as more secure transmission than registered post the costs will be borne by the candidate.
- 1.10.6 Where a candidate states that a volume contains confidential information which the candidate may to the extent that it is possible, place that information in an appendix to the volume.
- 1.10.7 The head of the library shall not disclose to any person an appendix to a volume where the candidate states that the appendix contains restricted or confidential information, unless the Director after consultation with the appropriate head of department has authorised such disclosure.
- 1.11 Examination of exhibition of work and supporting volume**
- 1.11.1 The Board shall appoint two assessors who are not members of the staff of the College. In their deliberations the assessors will have the assistance of the student's academic supervisor. In the event that two assessors disagree as to whether a student should be recommended for graduation the matter will be referred to the Board.
- 1.11.2 The candidate may be required to attend the College or such other place as the Board shall determine for an oral examination of their work or volume.
- 1.11.3 The report of the assessors shall be forwarded to the Board which shall
- recommend to the governing body that the student be awarded the degree, or
  - permit the student to resubmit the work no later than two semesters hence for re-examination, or
  - cancel the student's registration as a Master of Fine Arts candidate.
- 1.11.4 A copy of the report of the assessors shall be sent to the candidate.
- 1.12 Leave of absence**
- 1.12.1 At the discretion of the Director a student may be granted leave of absence for one or two semesters. Such leave will commence on the first day and conclude on the last day of the semester or semesters for which the leave is granted.
- 1.12.2 An enrolled student will be required to complete all requirements for the course within the period defined in these rules. Periods of leave will be counted as a part of the maximum duration over which the course may be undertaken. Leave will not normally be granted if the effect is to extend the duration of study beyond the maximum time available.
- 1.12.3 A student seeking to take leave of absence must apply to the Director in writing, enrolled until he or she has been granted leave by the Director or duly delegated committee.
- 1.12.4 A student who is unavailable for supervision and who fails to apply for leave as prescribed in 1.12.2 may be deemed to have abandoned enrolment in the course. Such students will be subject to general admission rules if re-admission is sought.
- 1.12.5 Re-enrolment and registration following leave of absence will be permitted only at the beginning of the semester immediately following the expiration of a period of leave.
- 1.12.6 Re-enrolment and registration following leave of absence will be contingent upon the current availability of appropriate supervisors and facilities.
- 1.13 Format of volume containing visual record of the work**
- 1.13.1 Visual record of the work
- Where the work consists of a combination of written materials and artefacts such as slides, films, sculpture, painting, or consists wholly of artefacts which will be returned to the candidate, a volume containing a full visual documentary record of the work shall be submitted.
- 1.13.2 Format
- Each copy of the volume shall have a summary of the work undertaken of not more than 400 words bound in. An additional three copies of the summary shall be submitted with the volume.
  - The title page shall contain the volume title, author's name, degree, and year of submission.
  - Any written material contained in the volume should follow the format for written volume presentation.
  - Except with the approval of the supervisor, catalogues and similar material shall be bound in the volume.
  - Any material which exceeds A4 size shall be either:
    - folded so as to read as a right-hand page when opened; or
    - numbered and folded for insertion in a pocket in the back inside cover of the volume binding.

- (f) All loose material shall be clearly marked with the candidate's name, the volume title and the degree for which it is submitted.
  - (g) A full visual documentary record of the work may be presented in either:
    - (i) 35 mm slides
    - (ii) video tape
    - (iii) film
    - (iv) Other formats approved by the supervisors.
  - (h) Any material submitted in the form of a film or video shall be clearly marked with the candidate's name, the name of the work and the degree for which it is submitted.
  - (i) Slides will be inserted into slide sheets and bound into the volume.
  - (j) Further visual records may be presented in forms such as photographs, illustrations, drawings, original art work, xerox copies, or prints.
  - (k) All slides and other visual material will be clearly marked with the artist's name, work title, size, date and the material or media used.
  - (l) All the work which is to be presented in the exhibition of work will be fully documented. Such visual documents shall include slides and work progress, overall views of the final presentation and of each individual piece showing the entire work. For 3 dimensional work slides of several views shall be required. Slides showing details shall be provided in the case of major works.
- (iii) where the spine of the volume is too thin to support lettering across, the wording will be written along the spine reading from top to bottom in all cases.
  - (b) The cover of the volume shall be maroon and the lettering will be gold.

#### 1.13.3 Quality of copy

All copies of the volume shall be presented in a permanent and legible form, either in original typescript, printed offset copy, or highgrade plain paper photocopy on medium bond paper.

#### 1.13.4 Binding

- (a) Each copy of the volume submitted will be bound in boards covered with buckram or similar and embossed on the spine as follows:
  - (i) 90 mm from the bottom and across, the degree and year of submission;
  - (ii) evenly spaced between the statement in (1) and the top of the spine, the initials and surname of the author. No other lettering or decoration shall appear on the spine; or

## 2 MASTER OF ART EDUCATION (Honours) — MArtEd.(Hons.)

### 2.1 Supervision of the course

The responsibility for the supervision of the Master of Art Education (Honours) Course resides in the Council and Academic Board of The University of New South Wales which delegates to the Faculty Board of the College of Fine Arts (hereafter called the "Board") the Course's overall administration.

### 2.2 Application for admission

- 2.2.1 An application for admission to the Master of Art Education (Honours) Course is accepted subject to the availability of facilities and supervision. Courses and arrangements for courses as stated in the Handbook, any publication, announcement or advice of the College are an expression of intent only and are not to be taken as a firm offer or undertaking. The College reserves the right to discontinue or vary such courses, arrangements or staff allocations at any time without notice.
- 2.2.2 An application for admission to the Master of Art Education (Honours) Course will be made on the prescribed form and by the specified closing date, as determined by the Director.
- 2.2.3 An applicant shall seek admission to the Master of Art Education (Honours) Course as:

- (a) a full-time student; or
- (b) a part-time student.

### 2.3 General admissions requirements

- 2.3.1 To qualify for admission to the Master of Art Education (Honours) Course, applicants shall:
  - (a) possess four years initial training in the visual arts at least at UG2 level; or
  - (b) possess an equivalent qualification; or
  - (c) submit such other evidence of general and professional qualifications as will satisfy the Board that the applicant possesses the educational preparation and capacity to pursue graduate studies, and is suitable for admission to the Master of Art Education (Honours) Course.

- 2.3.2 An applicant may be granted advanced standing, in terms of the minimum time allowed to complete the Master of Art Education (Honours) Course, if
- (a) the applicant has satisfactorily completed a period of study of less than the prescribed period of candidature within another institution and the Board approves the registration of the applicant as in 2.4.1; or
  - (b) the applicant demonstrates an outstanding level of experience and presents a proposal such that the Board can anticipate its completion in less than the required period of candidature.
- 2.3.3 No more than fifty percent advanced standing in the Master of Art Education (Honours) Course may be granted to any applicant.
- (d) satisfied the Board that the student can devote sufficient time to undertake advanced study and research; and
  - (e) had Board approval for a supervisor, or supervisors, who are qualified to undertake the supervision of the applicant's studies within the Master of Art Education (Honours) Course.
- 2.4.4 (a) a full-time student's registration in each semester of the course shall be expressed as a commitment of 24 credit points.
- (b) a part-time student's registration in each semester of the course shall be expressed as a commitment of 12 credit points.
- 2.4.5 Students who fail to register within the period determined for registration at the commencement of each semester shall be deemed to have abandoned the course.

## 2.4 Registration

- 2.4.1 The Board shall permit an applicant to register as a Master of Art Education (Honours) candidate if the candidate:
- (a) has been approved as a candidate eligible for entry to the course;
  - (b) has submitted a project to be undertaken during their candidature which has been approved and registered by the Board;
  - (c) has been allocated a supervisor or supervisors who will be responsible for supervising the student's studies within the Master of Art Education (Honours) Course approved by the Board; and
  - (d) has been endorsed by the relevant committee as a suitable candidate to undertake either the full-time or part-time Course.
- 2.4.2 Where an applicant is deemed insufficiently prepared for registration the Board may prescribe qualifying studies where this does not conflict with the College's policies and delegations.
- 2.4.3 The Board shall not approve the endorsement of an applicant as suitable to undertake the Master of Art Education (Honours) Course unless the applicant has:
- (a) qualified for admission in terms of rule 2.3.1;
  - (b) satisfied the Board that the student is a fit person to become a Masters Degree candidate;
  - (c) submitted a satisfactory proposal of studies of such a nature that the College is able to accommodate this advanced work;

## 2.5 Progression and exclusion

- 2.5.1 At the end of each semester a full time student shall be awarded 24 credit points and a part time student shall be awarded 12 credit points provided that:
- (a) the student has submitted by the time and in the manner prescribed by the Board, all reports and met all requirements determined by the Board or by the course rules.
  - (b) the student's supervisor has submitted a report to the Board indicating that the student is eligible to progress to the next semester.
- 2.5.2 A student who has failed to meet the requirements of the course as listed in 2.5.1 (a) and (b) shall be:
- (a) awarded 12 credit points in the case of a full time student or 6 credit points in the case of a part time student provided that in the opinion of the Board the student's performance has been such as to indicate that he or she will be able to complete the course within the time specified in rules 2.8.3 (a) and (b);
  - or
  - (b) excluded from the course.

## 2.6 Appeal against exclusion

- 2.6.1 An appeal against decisions made in accordance with the rules on exclusion may be made to an appeals committee appointed by the Board which may consider extenuating circumstances contributing to a student's exclusion.

- 2.6.2 Appeals should be lodged in writing and be delivered by hand or by certified mail to the Director within fourteen days of the date of mailing of the notification of exclusion.
  - 2.6.3 In exceptional circumstances, appeals made after the time stipulated in 2.6.2 above may be accepted by the Board.
  - 2.6.4 Reasons for the appeal supported by documentary evidence where appropriate must be included with the notification of the appeal.
  - 2.6.5 A student may register pending the outcome of an appeal but will be required to withdraw if the appeal is denied.
  - 2.6.6 The appeals committee may call for such reports or interview such persons, including the appellant, as it deems necessary.
  - 2.6.7 The decision of the Board on a student's appeal shall be notified to the student in writing by the Director. However with the agreement of the appeals committee, students may be advised verbally of the outcome pending written notification.
- (b) in the case of a part-time student until a period of at least eight semesters has elapsed from the time of registration as a Master of Art Education (Honours) candidate and until a total of 96 credit points has been accrued; or
  - (c) with the permission of the Board a part time student may be permitted to undertake the remainder of his or her course as a full-time student.
  - (d) With the permission of the Board a full time student may be permitted to undertake the remainder of his or her course as a part-time student.

**2.7 Other studies**

An applicant registered as a Master of Art Education (Honours) candidate may not undertake any other studies, either at graduate or undergraduate level, concurrent with their candidature except with the approval of the Board.

**2.8 Course requirements**

- 2.8.1 A Master of Art Education (Honours) candidate shall be eligible for the award of the Degree, if:
  - (a) the candidate pursues and satisfactorily completes the course of studies arising from their registered proposal under the supervision of the approved supervisor(s).
  - (b) the candidate has completed any studies required by the Board.
  - (c) the candidate undertakes advanced work and presents this advanced work in the form required by the Board and these rules.
- 2.8.2 A Master of Art Education (Honours) candidate shall not be eligible for the award of a degree:
  - (a) in the case of a full-time student, until a period of at least four semesters has elapsed from the time of registration as a Master of Art Education (Honours) candidate and until a total of 96 credit points has been accrued; or
  - (b) in the case of a part-time student until a period of at least eight semesters has elapsed from the time of registration as a Master of Art Education (Honours) candidate and until a total of 96 credit points has been accrued; or
  - (c) with the permission of the Board a part time student may be permitted to undertake the remainder of his or her course as a full-time student.
  - (d) With the permission of the Board a full time student may be permitted to undertake the remainder of his or her course as a part-time student.
- 2.8.3 A Master of Art Education (Honours) candidate shall present his or her work for examination:
  - (a) in the case of a full-time student, not later than six semesters from the date of registration as a Master of Art Education (Honours) candidate, inclusive of leave; or
  - (b) in the case of a part-time student, not later than twelve semesters from the date of registration as a Master of Art Education (Honours) candidate inclusive of leave, unless special permission for an extension of time has been granted by the Board;

and

for the purposes of calculating the maximum or minimum number of semesters required for completion of the course shall be on the basis of equivalent full-time semesters.
- 2.8.4 Notwithstanding the provisions of 2.8.3 the Board may discontinue the registration of a Master of Art Education (Honours) candidate in less than the maximum time allowed, if it is dissatisfied with the candidate's progress.
- 2.8.5 The Board will determine what conditions shall apply to the students studies and may approve any variations of course.
- 2.8.6 Where the Board considers it appropriate it may recommend academic co-supervisors.
- 2.8.7 Reports on the candidate's progress shall be presented to the Board as follows:
  - (a) Every Master of Art Education (Honours) candidate shall submit a report on their work to their academic supervisor at the end of each semester.
  - (b) The academic supervisor shall submit a report on the candidate's progress to the Board at the end of each semester.

- 2.8.8 If the candidate's progress during their candidature is unsatisfactory the Board may exclude the candidate from the Course.
- 2.8.9 Except in exceptional circumstances, post-graduate scholarships are not awarded to students for semesters beyond the minimum completion time (i.e. 4 full-time semesters or 8 part-time semesters).
- 2.9 Preparation and presentation of advanced work**
- 2.9.1 Where a student requests a variation in their course the Board may approve such variations. All variations must be submitted in writing before the final semester of the student's candidature.
- 2.9.2 A Master of Art Education (Honours) candidate may be required by the Board to undertake concurrently with their proposed studies a formal course of study.
- 2.9.3 On completing studies a Master of Art Education (Honours) candidate shall present for examination, three volumes of the thesis in the form required in these rules and by the Board.
- 2.9.4 The volumes will be submitted to the Director with a statement by the supervisor(s) certifying that all the candidate's work has been completed satisfactorily and is ready for examination.
- 2.9.5 Where the supervisor(s) decline to sign such a statement the student may appeal to the Board through the head of school.
- 2.9.6 At the time of assessment a thesis may, at the discretion of the Board, be presented in its final but unbound form. Following review of the thesis and amendment where required, the assessors may direct that it be presented again in the bound form required by the rules determining format of written thesis.
- 2.10 Access to thesis**
- 2.10.1 The original or best copy, if there is a difference in quality of the copies, of the thesis for which the candidate is admitted to a Masters Degree, shall be deposited with the library.
- 2.10.2 The copy of the thesis deposited with the library will be available for consultation, loan, or copying at the discretion of the head of this facility, unless the College on the application of the candidate determines that it shall not be available until after the expiry of a period, which period shall not normally exceed two years.
- 2.10.3 The head of the library shall require each user and recipient of a copy of a thesis to undertake in writing to respect the author's rights under the law relating to copyright.
- 2.10.4 When a candidate for a Master of Art Education (Honours) lodges a thesis containing restricted or confidential information which they do not desire to be disclosed freely, they may request that it be released to other persons only on the authorisation of the Director after consultation with the head of school. Otherwise by lodging a thesis a candidate consents to its release under rule 2.10.2.
- 2.10.5 Where the thesis contains material which the candidate considers should have restricted distribution, the supervisor(s), the head of department and the assessors will be informed which parts are classified. If further precautions are required such as more secure transmission than registered post the costs will be borne by the candidate.
- 2.10.6 Where a candidate states that a volume contains confidential information which the candidate may to the extent that it is possible, place that information in an appendix to the volumes.
- 2.10.7 The head of the Library shall not disclose to any person an appendix to a thesis where the candidate states that the appendix contains restricted or confidential information, unless the Director after consultation with the appropriate head of department has authorised such disclosure.
- 2.11 Examination of written thesis**
- 2.11.1 The Board shall appoint two assessors who are not members of the staff of the College. In their deliberations the assessors will have the assistance and advice of the student's academic supervisor. In the event that assessors disagree as to whether a student should be recommended for graduation, the matter will be referred to the Board for resolution.
- 2.11.2 The candidate may be required to attend the College or such other place as the Board shall determine for an oral examination of their work.
- 2.11.3 The report of the assessors shall be forwarded to the Board which shall:
- recommend to the governing body that the student be awarded the degree; or
  - permit the student to resubmit the work no later than two semesters hence for re-examination; or
  - cancel the student's registration as a Master of Art Education (Honours) candidate.
- 2.11.4 A copy of the report of the assessors shall be sent to the candidate.

**2.12 Leave of absence**

- 2.12.1 At the discretion of the Director a student may be granted leave of absence for one or two semesters. Such leave will commence on the first day and conclude on the last day of the semester or semesters for which the leave is granted.
- 2.12.2 An enrolled student will be required to complete all requirements for the course within the period defined in these rules. Periods of leave will be counted as a part of the maximum duration over which the course may be undertaken. Leave will not normally be granted if the effect is to extend the duration of study beyond the maximum time available.
- 2.12.3 A student seeking to take leave of absence must apply to the Director in writing, but remains enrolled until he or she has been granted leave by the Director or duly delegated committee.
- 2.12.4 A student who is unavailable for supervision and who fails to apply for leave as prescribed in 2.12.2 may be deemed to have abandoned enrolment in the course. Such students will be subject to general admission rules if re-admission is sought.
- 2.12.5 Re-enrolment and registration following leave of absence will be permitted only at the beginning of the semester immediately following the expiration of a period of leave.
- 2.12.6 Re-enrolment and registration following leave of absence will be contingent upon the current availability of appropriate supervisors and facilities.

**2.13 Format of written thesis presentation**

**2.13.1 Size**

The content of a thesis will normally be between 35,000 and 45,000 words.

**2.13.2 Format**

- (a) All copies of the thesis will be in good quality transcript on one side of the paper only. In the main body of the thesis one-and-a-half spacing is preferred, but double-spacing is acceptable. Single spacing may be used only for appendices and footnotes.
- (b) The paper used will be good quality medium weight white stock, sufficiently opaque for normal reading.
- (c) The size of the paper will be I.S.O. paper size A4 (297 mm x 210 mm) except for illustrative material on which no restriction is placed.
- (d) The margin on each sheet will not be less than 40 mm on the left-hand side, 20 mm on the right-hand side, 20 mm at the top and 20 mm at the bottom.

- (e) Each copy of the thesis will have an abstract of not more than 400 words bound in. An additional three copies of the summary will be submitted with the thesis.
- (f) Beginning with the first page of the Introduction (or Chapter 1 if there is no separate Introduction), pages will be numbered consecutively, using arabic numerals.
- (g) The title page will contain the thesis title, author's name, degree, and year of submission.
- (h) Except with the approval of the supervisor, illustrations, charts, tables, etc. will be bound with the text, immediately after the first reference to them, as right-hand pages with the caption at the bottom, or, if necessary, on the page facing the figure.
- (i) Diagrams, maps, tables, etc. which exceed A4 size will be either:
  - (i) folded to read as a right-hand page when opened; or
  - (ii) clearly referred to in the text, numbered and folded for insertion in a pocket in the back inside cover of the thesis binding.
- (j) All loose material will be clearly marked with the author's name, the thesis title and the degree for which it is submitted.

**2.13.3 Quality of copy**

All copies of the thesis will be presented in a permanent and legible form, either in original typescript, printed offset copy, or high-grade plain paper photocopy on medium bond paper.

**2.13.4 Binding**

- (a) Each copy of the thesis submitted will be bound in boards covered with buckram or similar and embossed on the spine as follows:
  - (i) 90 mm from the bottom and across, the degree and year of submission;
  - (ii) evenly spaced between the statement in (1) and the top of the spine, the initials and surname of the author. No other lettering or decoration will appear on the spine; or
  - (iii) where the spine of the thesis is too thin to support lettering across, the wording will be written along the spine reading from top to bottom in all cases.

- (b) The cover of the thesis will be reflex blue and lettering will be gold.

### 3 MASTER OF ART THEORY — MArtTh.

#### 3.1 Supervision of the course

The responsibility for the supervision of the Master of Art Theory Course resides in the Council and Academic Board of The University of New South Wales which delegates to the Faculty Board of the College of Fine Arts (hereafter called the "Board") the Course's overall administration.

#### 3.2 Application for admission

3.2.1 An application for admission to the Master of Art Theory Course is accepted subject to the availability of facilities and supervision. Courses and arrangements for courses as stated in the Handbook, any publication, announcement or advice of the College are an expression of intent only and are not to be taken as a firm offer or undertaking. The College reserves the right to discontinue or vary such courses, arrangements or staff allocations at any time without notice.

3.2.2 An application for admission to a Master of Art Theory Course will be made on the prescribed form and by the specified closing date, as determined by the Director.

3.2.3 An applicant shall seek admission to the Master of Art Theory Course as:

- (a) a full-time student; or
- (b) a part-time student.

#### 3.3 General admissions requirements

3.3.1 To qualify for admission to the Master of Art Theory Course, applicants shall:

- (a) possess four years initial training in the visual arts at least at UG2 level; or
- (b) possess an equivalent qualification; or
- (c) submit such other evidence of general and professional qualifications as will satisfy the Board that the applicant possesses the educational preparation and capacity to pursue graduate studies, and is suitable for admission to the Master of Art Theory Course.

3.3.2 An applicant may be granted advanced standing, in terms of the minimum time allowed to complete the Master of Art Theory Course, if:

- (a) the applicant has satisfactorily completed a period of study of less than the prescribed period of candidature within another institution and the Board approves the registration of the applicant as in 3.4.1; or

- (b) the applicant demonstrates an outstanding level of experience and presents a proposal such that the Board can anticipate its completion in less than the required period of candidature.

3.3.3 No more than fifty percent advanced standing in the Master of Art Theory Course may be granted to any applicant.

#### 3.4 Registration

3.4.1 The Board shall permit an applicant to register as a Master of Art Theory candidate if the candidate:

- (a) has been approved as a candidate eligible for entry to the course;
- (b) has submitted a project to be undertaken during their candidature which has been approved and registered by the Board;
- (c) has been allocated a supervisor or supervisors who will be responsible for supervising the student's studies within the Master of Art Theory Course approved by the Board; and
- (d) has been endorsed by the relevant committee as a suitable candidate to undertake either the full-time or part-time Course.

3.4.2 Where an applicant is deemed insufficiently prepared for registration the Board may prescribe qualifying studies where this does not conflict with the College's policies and delegations.

3.4.3 The Board shall not approve the endorsement of an applicant as suitable to undertake the Master of Art Theory Course unless the applicant has:

- (a) qualified for admission in terms of rule 3.3.1;
- (b) satisfied the Board that the student is a fit person to become a Masters Degree candidate;
- (c) submitted a satisfactory proposal of studies of such a nature that the College is able to accommodate this advanced work;
- (d) satisfied the Board that the student can devote sufficient time to undertake advanced study and research; and
- (e) had Board approval for a supervisor, or supervisors, who are qualified to undertake the supervision of the applicant's studies within the Master of Art Theory Course.

- 3.4.4 (a) A full-time student's registration in each semester of the course shall be expressed as a commitment of 24 credit points.
- (b) A part-time student's registration in each semester of the course shall be expressed as a commitment of 12 credit points.
- 3.4.5 Students who fail to register within the period determined for registration at the commencement of each semester shall be deemed to have abandoned the course.
- 3.5 Progression and exclusion**
- 3.5.1 At the end of each semester a full time student shall be awarded 24 credit points and a part time student shall be awarded 12 credit points provided that:
- (a) the student has submitted by the time and in the manner prescribed by the Board, all reports and met all requirements determined by the Board or by the course rules.
- (b) the student's supervisor has submitted a report to the Board indicating that the student is eligible to progress to the next semester.
- 3.5.2 A student who has failed to meet the requirements of the course as listed in 3.5.1 (a) and (b) shall be:
- (a) awarded 12 credit points in the case of a full time student or 6 credit points in the case of a part time student provided that in the opinion of the Board the student's performance has been such as to indicate that he or she will be able to complete the course within the time specified in rules 3.8.3 (a) and (b); or
- (b) excluded from the course.
- 3.6 Appeal against exclusion**
- 3.6.1 An appeal against decisions made in accordance with the rules on exclusion may be made to an appeals committee appointed by the Board which may consider extenuating circumstances contributing to a student's exclusion.
- 3.6.2 Appeals should be lodged in writing and be delivered by hand or by certified mail to the Director within fourteen days of the date of mailing of the notification of exclusion.
- 3.6.3 In exceptional circumstances, appeals made after the time stipulated in 3.6.2 above may be accepted by the Board.
- 3.6.4 Reasons for the appeal supported by documentary evidence where appropriate must be included with the notification of the appeal.
- 3.6.5 A student may register pending the outcome of an appeal but will be required to withdraw if the appeal is denied.
- 3.6.6 The appeals committee may call for such reports or interview such persons, including the appellant, as it deems necessary.
- 3.6.7 The decision of the Board on a student's appeal shall be notified to the student in writing by the Director. However with the agreement of the appeals committee, students may be advised verbally of the outcome pending written notification.
- 3.7 Other studies**
- An applicant registered as a Master of Art Theory candidate may not undertake any other studies, either at graduate or undergraduate level, concurrent with their candidature except with the approval of the Board.
- 3.8 Course requirements**
- 3.8.1 A Master of Art Theory candidate shall be eligible for the award of the Degree, if:
- (a) the candidate pursues and satisfactorily completes the course of studies arising from their registered proposal under the supervision of the approved supervisor(s).
- (b) the candidate has completed any studies required by the Board.
- (c) the candidate undertakes advanced work and presents this advanced work in the form required by the Board and these rules.
- 3.8.2 A Master of Art Theory candidate shall not be eligible for the award of a degree:
- (a) in the case of a full-time student, until a period of at least four semesters has elapsed from the time of registration as a Master of Art Theory candidate and until a total of 96 credit points has been accrued.
- (b) in the case of a part-time student until a period of at least eight semesters has elapsed from the time of registration as a Master of Art Theory candidate and until a total of 96 credit points has been accrued.
- (c) with the permission of the Board a part-time student may be permitted to undertake the remainder of his or her course as a full-time student.
- (d) with the permission of the Board a full-time student may be permitted to undertake the remainder of his or her course as a part-time student.
- 3.8.3 A Master of Art Theory candidate shall present his or her work for examination:

(a) in the case of a full-time student, not later than six semesters from the date of registration as a Master of Art Theory candidate, inclusive of leave; or

(b) in the case of a part-time student, not later than twelve semesters from the date of registration as a Master of Art Theory candidate inclusive of leave, unless special permission for an extension of time has been granted by the Board;

and

for the purposes of calculating the maximum or minimum number of semesters required for completion of the course shall be on the basis equivalent full-time semesters.

3.8.4 Notwithstanding the provisions of 3.8.3 the Board may discontinue the registration of a Master of Art Theory candidate in less than the maximum time allowed, if it is dissatisfied with the candidate's progress.

3.8.5 The Board will determine what conditions shall apply to the student's studies and may approve any variations of course.

3.8.6 Where the Board considers it appropriate it may recommend academic co-supervisors.

3.8.7 Reports on the candidate's progress shall be presented to the Board as follows:

(a) Every Master of Art Theory candidate shall submit a report on their work to their academic supervisor at the end of each semester.

(b) The academic supervisor shall submit a report on the candidate's progress to the Board at the end of each semester.

3.8.8. If the candidate's progress during their candidature is unsatisfactory the Board may exclude the candidate from the Course.

3.8.9. Except in exceptional circumstances, post-graduate scholarships are not awarded to students for semesters beyond the minimum completion time (i.e. 4 full-time semester or 8 part-time semesters).

### 3.9 Preparation and presentation of advanced work

3.9.1 Where a student requests a variation in their course the Board may approve such variations. All variations must be submitted in writing before the final semester of the student's candidature.

3.9.2 A Master of Art Theory candidate may be required by the Board to undertake concurrently with their proposed studies a formal course of study.

3.9.3 On completing studies a Master of Art Theory candidate shall present for examination three volumes of the thesis in the form required in these rules and by the Board.

3.9.4 The volumes will be submitted to the Director with a statement by the supervisor(s) certifying that all the candidate's work has been completed satisfactorily and is ready for examination.

3.9.5 Where the supervisor(s) decline to sign such a statement the student may appeal to the Board through the head of School.

3.9.6 At the time of assessment a thesis may, at the discretion of the Board, be presented in its final but unbound form. Following review of the thesis and amendment where required, the assessors may direct that it be presented again in the bound form required by the rules determining format of written thesis.

### 3.10 Access to the thesis

3.10.1 The original or best copy, if there is a difference in quality of the copies, of the thesis for which the candidate is admitted to a Masters Degree, shall be deposited with the library.

3.10.2 The copy of the thesis deposited with the library will be available for consultation, loan, or copying at the discretion of the head of this facility, unless the College on the application of the candidate determines that it shall not be available until after the expiry of a period, which period shall not normally exceed two years.

3.10.3 The head of the library shall require each user and recipient of a copy of a thesis to undertake in writing to respect the author's rights under the law relating to copyright.

3.10.4 When a candidate for a Master of Art Theory lodges a thesis containing restricted or confidential information which they do not desire to be disclosed freely, they may request that it be released to other persons only on the authorisation of the Director after consultation with the head of school. Otherwise by lodging a thesis a candidate consents to its release under rule 3.10.2.

3.10.5 Where the thesis contains material which the candidate considers should have restricted distribution, the supervisor(s), the head of department and the assessors will be informed which parts are classified. If further precautions are required such as more secure transmission than registered post the costs will be borne by the candidate.

- 3.10.6 Where a candidate states that a thesis contains confidential information which the candidate may to the extent that it is possible, place that information in an appendix to the thesis.
- 3.10.7 The head of the library shall not disclose to any person an appendix to a thesis where the candidate states that the appendix contains restricted or confidential information, unless the Director after consultation with the appropriate head of department has authorised such disclosure.
- 3.11 Examination of written thesis**
- 3.11.1 The Board shall appoint two assessors who are not members of the staff of the College. In their deliberations the examiners will have the assistance and advice of the students academic supervisor. In the event that the two examiners disagree as to whether a student should be recommended for graduation the matter will be referred to the Board for resolution.
- 3.11.2 The candidate may be required to attend the College or such other place as the Board shall determine for an oral examination of their work.
- 3.11.3 The report of the assessors shall be forwarded to the Board which shall:
- recommend to the governing body that the student be awarded the degree; or
  - permit the student to resubmit the work no later than two semesters hence for re-examination; or
  - cancel the student's registration as a Master of Art Theory candidate.
- 3.11.4 A copy of the report of the assessors shall be sent to the candidate.
- 3.12 Leave of absence**
- 3.12.1 At the discretion of the Director a student may be granted leave of absence for one or two semesters. Such leave will commence on the first day and conclude on the last day of the semester or semesters for which the leave is granted.
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- 3.13 Format of written thesis presentation**
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  - (iii) where the spine of the thesis is too thin to support lettering across, the wording will be written along the spine reading from top to bottom in all cases.
- (b) The cover of the thesis will be reflex blue and lettering will be gold.



# 11. Campus Locations

The College's facilities are located on two campuses:

## 1. City Art Campus

Located on the corner of Albion Avenue and Selwyn Street, Paddington in the Eastern Suburbs, the buildings date back to 1894.

This campus is the administrative headquarters of the College and following a program of refurbishment now contains the Clement Semmler Library, Ivan Dougherty Gallery, Student Association Offices and facilities and teaching studios for art education, history and theory, print-making, photography, film, video, new art studies and clay.

## 2. Flinders Street Campus

This is a three-storeyed building on the west side of Flinders Street, Surry Hills and is leased for the purpose of providing studios for painting, drawing, sculpture, design, jewellery and construction, installation and spaces.

# NOTES

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