



COLLEGE OF FINE ARTS

HANDBOOK 1993



The University of New South Wales

The University of New South Wales

College of Fine Arts

**1993
Handbook**

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ALL ENQUIRIES SHOULD BE ADDRESSED TO THE DEAN AND DIRECTOR

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Paddington NSW 2021
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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 1992, for the first time since its establishment in 1975, The College of Fine Arts was located on a single campus. The year was also an opportunity to complete the processes, of course development and expansion which quickened at the time of the College's amalgamation with the University in 1990. This process has now been successfully completed.

1993 promises to be a year of consolidation. The profile of undergraduate and postgraduate courses is now complete. The new challenge will be to establish ways in which the resources of the College can be used more effectively to provide for new clients who require special study opportunities tailored to meet special study needs.

Ken Reinhard
Foundation Professor of Art and Design Education
Dean and Director

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

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

The School of Studio Art

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

The School of Media Art

The School of Media Art is comprised of the studies of Photography, Four Dimensional Studies (including film, multi-media computing, sound performance and installation and video), Three Dimensional Studies (including clay, construction, installation and spaces and jewellery and sculpture).

The School of Art Education

This school comprises studies in Art Education.

The School of Art Theory

This school includes studies in art history and theory and art administration.

The Department of Design Studies

This department comprises studies in design and ceramics.

The Clement Semmler Library

The Clement Semmler Library is situated 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 of Advanced Education Council.

The library supports and complements the teaching programs of the College of Fine Arts by providing resource materials and services designed to stimulate the learning process as well as satisfying the information requirements of staff and students.

The collection includes books, periodicals and an extensive range of audio-visual resources including slides, video cassettes and sound recordings. Services provided include CD-ROM and online database searching as well as in-house indexing of periodicals and audio-visual material which enhances access to this material. A professional reference service is offered and emphasis is placed on assisting users to make best use of the information services available and to gain lasting learning skills.

As a member of the UNILINC (formerly CLANN) library network, the library is able to provide the benefits offered by network technology, such as online and CD-ROM catalogues and computerized lending, as well as reciprocal borrowing rights with other UNILINC libraries. Reciprocal borrowing with the University's libraries at Kensington and St. George is also available to students and staff of the College.

The Ivan Dougherty Gallery

The Ivan Dougherty Gallery was established in 1977 by the Alexander Mackie College of Advanced Education at 200 Cumberland Street, The Rocks and was named after Major General Sir Ivan Dougherty, Chairman of the first College Council.

When funds were made available to refurbish the Albion Avenue Public School built in 1894, part of the ground floor was developed as the Ivan Dougherty Gallery's new premises. These were opened on 16 June 1981. In 1991 the Gallery celebrated its 10th anniversary in Paddington.

The purpose of the Gallery is to provide an educational and cultural resource for the students and staff of the College of Fine Arts, The University of New South Wales and the general public. The Gallery mounts ten to twelve group or thematic exhibitions per year of Australian and International contemporary art, incorporating all media and disciplines: painting, sculpture, printmaking, drawing, design, installation, photography, video and time based art.

A forum is organized in conjunction with each exhibition, which facilitates an exchange of ideas between artists, theoreticians, curators and students. In addition, floor talks on the exhibitions are staged in the Gallery for the benefit of students and the wider community.

Committed to stretching the boundaries of current art practice, the Gallery also coordinates *Live Actions*, a series of events and performances by contemporary Australian performers and performance artists.

Gallery hours: Mon-Fri 10.00 am – 5.00 pm; Sat 1.00 pm – 5.00 pm. Closed public holidays.

The COFA Gallery

The COFA Gallery is the on-campus student gallery of the College of Fine Arts.

The aims of the Gallery are to provide an environment where students can gain professional experience in gallery procedures as exhibitors and where Art Administration students can develop their curatorial and management skills.

The Gallery provides a public space for viewing recent works by students currently undertaking studies in the broad range of studio based courses offered within the College. In the case of competitive or sponsored exhibitions, work by students from other institutions can also form part of the Gallery's program.

Gallery hours: Mon-Fri 10.00 am – 5.00 pm; Sat 1.00 pm – 5.00 pm. (During session time only.) Closed public holidays.

Office of Research and Development in Art and Design

The Office of Research and Development in Art and Design (ORDAD) was established at the College of Fine Arts, UNSW in 1990 to assist staff and postgraduate students with research activities.

The College through this office, also assists staff in locating, applying for and taking up opportunities for professional development, directly and via the pages of *The ORDAD Bulletin*, a quarterly staff and postgraduate research newsletter. ORDAD collects and re-distributes a range of information, and, in collaboration with the College of Fine Arts Faculty Research Management Committee, administers the distribution of research funds allocated for the support of research activities conducted within the College.

ORDAD is located in A Block above the First Aid Room, and is open Mon-Fri 9.00 am – 5.00 pm.

General Information

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, pregnancy, impairment, homosexuality, political affiliations, views or beliefs or religious affiliations, views or beliefs 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's Association of which the Student Representative Council is the elected executive and is a chapter of The University of New South Wales Student's Union. The aims of the Association are to provide students with services and facilities that will assist them in dealing with their political, philosophical, academic and practical needs within the College community.

The Association is financed by a compulsory fee collected by the University on behalf of the Association as part of the enrolment procedure and is administered by the Executive and staff.

The Association is involved with the organisation of activities that include an on-campus Art Materials Store; an off-campus gallery, Arthaus, lunch time activities (barbeques, films, bands, guest speakers). It supports clubs and societies such as The Temporal Visual Arts Society and the Christian Fellowship and encourages students to involve themselves in interest groups on and off campus.

Through representations on College boards and committees the Association may communicate with the Dean and Director on matters affecting the student body and plays an active role in the decision making process of the College.

Fees and Charges

In 1992 a Student Association fee of \$248 for each full-time student and \$238 for each part-time student was charged at the commencement of the academic year. This fee may increase in 1993.

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 1992 incurred a liability for each session in which they registered. In 1992 the liability for one session of full-time study (i.e. standard load) was \$1125. This amount is indexed each year.

Students registering in subjects to a credit point total greater or less than the standard load per session will incur a liability greater or less than the full-time liability amount in proportion to the credit point variation.

Students have the choice to pay up-front at enrolment and receive a 25% 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 is determined by the Australian Taxation Office. The threshold for the 1991/1992 financial year was \$27,098. 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 session one a pamphlet describing the grievance resolution procedures and listing the names of these officers will be published.

An aggrieved student may initiate a preliminary meeting to outline the grievance, first with a staff member concerned (who may, in the case of a research student be the student's supervisor). If not resolved, then

An approach should be made to the Grievance Resolution Officer for the school who will attempt to resolve the matter. If not resolved, then

The aggrieved party may approach the Head of School/Department but only on the basis of a written submission by the complainant. The Head of School/Department will ensure that the parties involved in the complaint are consulted and will attempt to resolve the matter. The Head of School/Department may seek the advice of an appropriate school committee. The decision of the Head of School/Department will be made in writing and will set out the reasons for the decision.

If a postgraduate student is still aggrieved, he or she may approach the Presiding Member of the Faculty who will undertake the same procedures as outlined for the head of school/department.

A student who remains aggrieved may request in writing that the matter be considered by the Dean and Director who will contact the aggrieved parties to ensure that all reasonable solutions to the problem have been evaluated.

Any student may approach the Appeals Committee of Council if it can be determined that all other stages in the grievance resolution procedures outlined above have failed to provide resolution of the complainant's problems.

It is expected that a student would not approach someone higher in the grievance resolution hierarchy unless a serious attempt had been made to resolve the matter at the lower level or an approach to a particular person in the hierarchy was clearly inappropriate in the circumstances.

Staff

Academic Staff

Dean and Director: Professor of Art and Design Education

Kenneth B. Reinhard, MA S.C.A.E. DipArt(Ed) N.A.S.
GradDip UNSW

Deputy Director and Professor

Colin G. Jordan, BA Syd.

Office of Research and Development in Art and Design Head and Associate Professor

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

School of Art Education

Senior Lecturer and Head of School

Neil C.M. Brown, DipArtEd A.M.C.A.E. MScEd, EdD *Indiana*

Senior Lecturers

Graeme Sullivan, DipArtEd(Hons) A.M.C.A.E. MA, PhD *Ohio*
Douglas R. Walker, BEd(Art) A.M.C.A.E.

Lecturers

Rosalind H. Boliitho, BA, DipEd, MEd(Hons) *Syd.*
Peter J. Kelly, BA, DipEd, MEd *Syd.*
Penny McKeon, BEd(Art) A.M.C.A.E. MA Ed. S.C.A.E.
Denise Perrin, DipArt&Design *CaulfieldInst.Tech.* GradDipEd
StateColl.Vic. GradDipVisArts S.C.A.
Amanda M. Weate, BEd(Art) A.M.C.A.E. MArtEd(Hons)
UNSW.

School of Art Theory

Senior Lecturer and Head of School

Fay Brauer, BA(Hons), BA(Hons), MA *Lond.*

Senior Lecturers

John J. FitzPatrick, BA *Macq.* BEd(Art) A.M.C.A.E. GradDip
(Art) S.C.A.E. MA *N.S.W.I.A.*
Diane Losche, BA *Barnard MA*, MPhil, PhD *Columbia*
Nicholas Waterlow, OAM
David E. Whitmarsh-Knight, BA *Penn.* MA, PhD *U.N.B.*
DipEd *N.E.*

Lecturers

Jacques Delaruelle, LicéesLettres *Paris VIII*, PhD *UNSW*
Graham Forsyth, BA(Hons.) *Syd.*
Pamela Hansford, BA *Syd.*
Alan Krell, BA, MA *Capetown*, PhD *Bristol*
Joanna Mendelssohn, BA(FineArts)(Hons.) *Syd.* DipEd
S.C.A.E.

School of Media Art

Associate Professor and Head of School

Adrian Hall, MArt (*RCA*) MFA *Yale*

Senior Lecturers

Bonita Ely, DipArt, *Prahran C.F.A.* MA(Vis Art) *Syd.*
Eric Gidney, BSc *Manc.* MA S.C.A.E.
Sylvia Ross, DipArtEd A.M.C.A.E.
George Schwarz, MA S.C.A.E.
Bill Seaman, BFA *SanFranciscoArtInst.* MSc *M.I.T.*

Lecturers

Stephen Cummins, BA(VisArts), GradDipVisArt S.C.A.
Paula Dawson, BArt *Vic.Coll. Arts* GradDipFineArt
Melb.Inst.Tech. DipTeach. *StateColl.Vic.* MFA *UNSW*
Gabrielle Finnane, BA(Communications) *N.S.W.I.T.*
Diplm'Lib *UNSW*
John Gillies, DipCreativeArts *D.D.I.A.E.* GradDipVisArt S.C.A.
Michael Goldberg, BAFineArts(Hons) *Cape T.* DipEd
Uni.Witw.
Joan Grounds, BFA *NewcombColl. L.A.* MA *Calif.*
Rosemary Laing, DipArt *Tas.* DipArtEd *Bris.C.A.E.*
Brian O'Dwyer, BA *Syd.* ASTC *N.A.S.*
Debra Phillips, BA(VisArts) S.C.A. MA(VisArt) *Syd.*
Lynne Roberts-Goodwin, BA *Syd.* BA(VisArts) A.M.C.A.E.
GradDipEd(Tech) S.C.A.E. MA *Manc.*
Martin Sims, DipArt&Design *Chel.Sch.Art*

School of Studio Art

Associate Professor and Head of School

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

Associate Professors

Alan Oldfield, MA S.C.A.E. ASTC *N.A.S.*
Peter L. Pinson, BEd(Art) S.C.A.E. MA (*RCA*) PhD *W'gong.*
A.W.I.

Senior Lecturers

George W. Barker, ASTC *N.A.S.*
Christopher L. Gentle, NDD *W.S.C.A. ATC Lond.*
Ian Grant, DipArtEd *A.M.C.A.E. MA S.C.A.E.*
Terence P. O'Donnell, ASTC *N.A.S.*
Emanuel 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 *UNSW BA Chel.Sch.Art*
Virginia H. Coventry, DipFineArt *R.M.I.T.*
Helen Eager, DipFineArt *S.A.S.A. MA(VisArts) UNSW*
Nicole Ellis, DipFineArt *Adelaide Coll.Arts&Ed. MFA Tas.*
Michael D. Esson, DipArt *Edin. MA R.C.A.*
Louise Fowler Smith, *MA Calif. BA(VisArts) S.C.A.E.*
DipArtEd, GradDipVisArts *A.M.C.A.E.*
Graham Kuo, ASTC *N.A.S.*
Alun Leach-Jones, MDipArt *V.C.A.*
Idris Murphy, MA(VisArts) *Wgong. ASTC N.A.S. GradDipEd*
S.C.A.E.

Department of Design Studies

Senior Lecturer and Head of Department

Allan S.J. Walpole, BA *UNSW*

Lecturers

John Cherrey, BEd(Art&Craft) *Melb. C.A.E. GradDipFineArt*
PhillipInst. BArch(Hons) R.M.I.T.
Richard N.C. Dovey, BArch. *N.S.W.I.T.*
Carol Longbottom, BArch(Hons.) *U.T.S.*
Eileen E.A. Slarke, BA(Hons.) *MA Syd. DipEd Syd. Teachers*
Coll. ASTC N.A.S.
Peter Travis

Administrative, Library and Support Staff

College Secretary

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

Personal Assistant to the Director

Carolyne Gilbert

Executive Assistant to the Deputy Director

Christopher Robinson, BA, MA *UNSW*

Personal Assistant to the Deputy Director

Lesley Hams

Telephonist/Receptionist

Simone Dimech

Student Administration Unit

Manager

Elizabeth FitzGerald, Dip *Syd. Kindergarten T.C.*

Administrative Officer

Mark Roberts, BA(Hons) *Syd.*

Student Systems Clerk

Robyn Causley

Student Services Clerks

Janet Grieve

Norma Kidner

Katie Mann, BEc *Syd.*

Neriman Osman

Clerk/Typist

Sandra Payn, BA(Hons) *Syd.*

Registry Officer

Ray Wooster

Mail Clerk

Josephine Harvie

Financial Services Unit

Manager

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

Accounts/Budgets Officer

Andreas Lucas

Purchasing Officer

Wayne O'Sullivan

Accounts Clerks

Chong (Ken) Ooi, BA (Econs) *Guelph*

Andrew Taylor

Finance Clerks

Speranza Dorigo

Betty Romero

Personnel Services Unit

Manager

Lynne Charlesworth

Assistant Personnel Officer

Ann Middlebrook

Clerk/Typist

Bep de Rooy

Computing Services Unit

Manager
Brian Causley

Co-ordinator, Computer Centre
Icarus Klepac, BFA *UNSW*

Computer Systems Officer
John O'Keeffe, DipEd *CatholicColl.Ed.* GradDip(Ed Stud)
S.C.A.E.

Computer Assistant
Sharon Etter

Property Services Unit

Manager
Ron Southall

Services Officer
Joseph Bass

Maintenance Assistant
Richard Vears

House Officer
Angelo Mancini

Security Attendants
David Collins
John Edwards

Desktop Publishing Unit

Manager
Robert Davison

Machine Operators
Margaret Bass
Patricia Taylor

Ivan Dougherty Gallery

Director
Nicholas Waterlow, OAM

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

Clerk/Typist
Beverley Fielder, DipinArt *A.M.C.A.E.*

Counselling Service

Counsellor
Erika Kensey, BA, MA *Syd.*

Clement Semmler Library

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

Senior Librarians
Jennifer Hayes, BA *N.E.* A.L.A.A. A.S.T.C.
Julie Hearne, BA *Syd.* DipLib *UNSW* A.L.A.A.

Librarians
Christine Hart, B.A. *N.E.* DipM'Lib *UNSW*
Virginia Levell, BA (Librarianship) *Riverina C.A.E.*
Gary Lom, BA(VisArts) *Newcastle C.A.E.* DipM'Lib *UNSW*

Library Assistant
Nalini Kumar, BA *Punjab.* GradDip(LibInfSc) *C.S.U.*

Library Technicians
John Ardill
Judith Haywood
Sue Olive

Clerk/Typist
Valerie McMullan

School of Art Education

Clerk/Typists
Yvonne Donaldson
Alyson Sharp

Attendant Art Education Store
Chris Brooks

School of Art Theory

Clerk/Typist
Emily Anton

School of Media Art

Manager, Resource Centre
Douglas Wilkinson, GradDip *UNSW*

Attendant
Warren Pollard

Technical Officers
James Brown
Phillip George, DipinArt *A.M.C.A.E.*
Grant Luscombe, GradDipProfArtStud *A.M.C.A.E.*
Stephen Thomsen

Attendant 4D Store
David Alton

Visual Aids Officer
Thelma Chandler, GradDipVisArt *UNSW*

College of Fine Arts

Attendants Photography

Sue Blackburn

David Haines, BAVisArt S.C.A.E. GradDipProfArtStud
N.S.W.I.A.

Laboratory Craftsperson Sculpture/3D Studies

Richard Bennett, BA(Hons) *Brist.*

Attendant Sculpture/3D Studies

Reginald Reynolds

Clerk/Typist

Maria Sava

School of Studio Art

Attendant Painting/Drawing

Kurt Schranzer, BEd(Art) S.C.A.E. GradDipVisArt *UNSW*

Attendant Printmaking

Karmen Grech

Clerk/Typist

Christine Powell

Department of Design Studies

Clerk/Typist

Kotchie Harrington

Office of Research and Development in Art and Design

Research Assistant

Richard McMillan, BA *Syr.*

Clerk/Typist

Margaret Holliday

1993 ACADEMIC CALENDAR

| WEEK COMENCING | SESSION WEEK NO. | |
|-------------------------------|---------------------------|--|
| Jan. 18 25 | | Academic year commences |
| Feb. 1 8 15 22 | | Enrolment of year 1 undergraduate students 4/2/93 and 5/2/93 Enrolment of year 1 postgraduate and all continuing students 15/2/93 – 19/2/93 ORIENTATION WEEK |
| Mar. 1 8 15 22 29 | 1 2 3 4 5 | Session 1 – lectures commence 2/3/93 Session 1 EPT commences |
| Apr. 5 12 19 26 | 6 7 8 | Mid-session recess 10/4/93 – 18/4/93 |
| May 3 10 17 24 31 | 9 10 11 12 13 | 21/5/93 Graduation Ceremony |
| June 7 14 | 14 | 11/6/93 Session 1 EPT ends Session 1 lectures cease 11/6/93 Assessment week 14/6/93 – 18/6/93 |
| 21 28 | | Midyear recess 19/6/93 – 25/7/93 |
| July 5 | | |

1993 ACADEMIC CALENDAR

| WEEK COMENCING | SESSION WEEK NO. | |
|-------------------|------------------|--|
| July 12 19 | | First Year Practice Teaching 12/7/93–16/7/93 or 19/7/93–23/7/93 Second and Third Year Practice Teaching 12/7/93–23/7/93 |
| 26 | 1 | Session 2 lectures commence 20/7/93 Session 2 EPT commences |
| Aug. 2 | 2 | 7/8/93 College Open Day |
| 9 | 3 | |
| 16 | 4 | |
| 23 | 5 | |
| 30 | 6 | |
| Sept 6 | 7 | |
| 13 | 8 | |
| 20 | 9 | |
| 27 | | Mid-session recess 25/9/93 – 3/10/93 |
| Oct. 4 | 10 | |
| 11 | 11 | |
| 18 | 12 | |
| 25 | 13 | |
| Nov. 1 | 14 | 5/11/93 Session 2 EPT ends 5/11/93 Session 2 lectures cease Assessment week 8/11/93 – 12/11/93 |
| 8 | | |
| 15 | | |
| 22 | | |
| 29 | | |
| Dec. 6 | | Academic year ends 24/12/93 |
| 13 | | |
| 20 | | |
| 27 | | |

2. General Rules and Procedures for Students

The procedures of the University in relation to admission, progression, assessment, leave, exclusion etc., apply to students of the College of Fine Arts and are published in the University Calendar.

1. GENERAL

- 1.1 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.
- 1.2 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.

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, 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 Loss of or damage to a Student Identification Card should be reported to the Dean and 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.
- 2.4 The Student Identification Card must be returned to the College when a student resigns, is granted leave of absence, or is excluded.
- 2.5 Students should not allow their card to be borrowed by any other person for any purpose.

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 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 Dean and Director.
- 3.3 A student who has genuine conscientious objection to membership of the Students' Union/Students' Association may be granted exemption from membership by the Dean and Director. Any student seeking exemption must make written application to the Dean and 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 Dean and Director from time to time.

4. CONFIRMATION OF STUDENT STATUS

- 4.1 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.
- 4.2 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.
- 4.3 Variations of Registration must be authorised by the Head of School/Department and will not normally be permitted after the second week of session.
- 4.4 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 Registration.

5. CORRESPONDENCE

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

6. OFFICIAL NOTICES

6.1 It is the responsibility of all students to be acquainted with the contents of those announcements which concern them.

6.2 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.

7. RESUMPTION OF COURSE AFTER LEAVE OF ABSENCE

7.1 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 Dean and Director or delegate to obtain approval for the course of studies proposed for the session or year.

8. RETENTION OF STUDENTS' WORK

8.1 The College reserves the right to retain for its use and at its 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.

8.2 A student has the right to retain the originals of all work including art, craft or media projects.

8.3 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.

9. INDEBTEDNESS TO THE COLLEGE

9.1 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.

9.2 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.

9.3 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.

9.4 Students who fail to return on time materials borrowed from College Media Units may be refused further borrowing privileges, at the discretion of the Dean and Director or delegate.

9.5 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.

9.6 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 Dean and Director:

- (1) refusal of further borrowing privileges;
- (2) withdrawal of authority to attend classes;
- (3) withholding of session 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.

9.7 In exceptional circumstances, the Dean and 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.

10. BUILDING RULES

10.1 Students are required to abide by the building closing times determined for the 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.

- 10.2 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 Dean and Director.
- 10.3 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.
- 10.4 Students seeking to serve alcoholic drinks at a social function on campus are required to have permission of the Dean and Director or delegate.
- 10.5 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 Dean and Director.
- 10.6 Animals are not permitted on any part of the campus except with the permission of an Authorised College Officer.
- 11.6 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.
- 11.7 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.
- 11.8 Where a breach of traffic or parking rules is committed, 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 and subsequent infringements or offences, an Authorised College Officer will record vehicle registration number, issue a 'second' parking notice and attach a wheel clamp to the vehicle. The driver shall then be required to pay a minimum fine of \$50.

11. TRAFFIC AND PARKING RULES

- 11.1 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. Students may not bring vehicles onto College grounds unless they have the express permission of the College Secretary and accept the College Traffic and Parking Rules and the penalties for infringement of those rules.
- 11.2 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.
- 11.3 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.
- 11.4 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.
- 11.5 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.

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

12. GRADUATION

- 12.1 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.
- 12.2 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.
- 12.3 Students graduating in absentia who have not collected testamurs within a reasonable time following the Graduation Ceremony, as specified by the Dean and Director, will be required to pay a handling and storage fee to the College.

13. ACADEMIC DRESS

Graduands will be required to wear the academic dress determined by the Council of The University of New South Wales.

14. 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, i.e. full year

S1 or **S2** Session 1 or Session 2, i.e. 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

HD High Distinction

X External

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 360 credit points within a minimum of six and a maximum of twelve academic sessions, and successfully complete certain prescribed subjects.

STRUCTURE OF THE COURSE (This structure only applies to students who enrolled for the first time before 1992.)

FOUNDATION SESSIONS

SESSION 1

SESSION 2

SESSION 3

SESSION 4

SESSION 5

SESSION 6

HISTORY THEORY & RESEARCH SUBJECTS

COFA 2001

First year Art History and
Theory of the Visual Arts 1:
Mapping the Modern

12 CP

COFA 2002

First year Art History and
Theory of the Visual Arts 2:
Mapping the Post-Modern

12 CP

HISTORY THEORY & RESEARCH SUBJECTS

Each subject is of one session in duration. Students must undertake two subjects each session.
Subject Numbers COFA 2100 – COFA 2299

2 X 8 CP = 16 CP

STUDIO SUBJECTS

In each of sessions one and two, students must undertake three studio subjects at least one from both Media Art and Studio Art. The subjects marked with an asterisk are compulsory for all students.

MEDIA ART

- * COFA 2015 Introduction to Photography
- * COFA 2016 Introduction to Three Dimensional Studies and Design
- * COFA 2017 Introduction to Four Dimensional Studies

STUDIO ART

- COFA 2500 Painting 1
- COFA 2018 Printmaking
- * COFA 2340 Drawing 1

3 x 12 CP = 36 CP

STUDIO SUBJECTS

Eleven subjects are offered in each of the disciplines listed. Before the commencement of session 3, students must nominate the discipline in which they intend to major for the rest of the course.

MEDIA ART: COFA 2300 – COFA 2310 CLAY⁽¹⁾, COFA 2620 – COFA 2630 CONSTRUCTION, INSTALLATION AND SPACES⁽¹⁾, COFA 2420 – COFA 2430 FILM⁽²⁾, COFA 2440 - COFA 2450 JEWELLERY⁽¹⁾, COFA 2520 – COFA 2530 PHOTOGRAPHY, COFA 2600 – COFA 2610 SCULPTURE⁽¹⁾, COFA 2640 – COFA 2650 VIDEO⁽²⁾, COFA 2660 – COFA 2670 SOUND PERFORMANCE AND INSTALLATION, COFA 2680 – COFA 2690 MULTI-MEDIA COMPUTING.

STUDIO ART: COFA 2340 – COFA 2350 DRAWING, COFA 2360 – COFA 2370 ETCHING, COFA 2460 – COFA 2470 LITHOGRAPHY, COFA 2500 – COFA 2510 PAINTING, COFA 2560 – COFA 2570 RELIEF PRINTING, COFA 2580 – COFA 2590 SCREEN PRINTING.

DEPARTMENT OF DESIGN STUDIES: COFA 2320 – COFA 2330 DESIGN, COFA 2700 – 2710 CERAMICS.

In each of sessions three and four, students must undertake two subjects in the discipline elected for major study
PLUS
one other subject elected each session for minor study. A different discipline may be elected in each session.

In each of sessions five and six students may either undertake three subjects from the discipline of their major study
OR
undertake two subjects from the discipline of their major study.

PLUS
One other subject elected each session for minor study. A different discipline may be elected in each session.

(1) A combined major study in Three Dimensional Studies may be completed by undertaking a minimum of eight subjects in sequence selected from any combination of Clay, Construction, Installation and Spaces, Jewellery and Sculpture.

(2) A combined major study in 4D Studies may be completed by undertaking a minimum of eight subjects selected from a combination of Film and/or Video and/or Sound Performance and Installation and/or Multi-Media Computing.

STUDIO TECHNOLOGY/THEORY SUBJECTS

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

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

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

PROFESSIONAL PRACTICE SUBJECTS

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

| | | | | | |
|--------------|--------------|--------------|--------------|--------------|--------------|
| 12 CP | 12 CP | 8 CP | 8 CP | 8 CP | 8 CP |
| TOTAL: 60 CP |

EXHIBITION REQUIREMENT

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

Subjects

First Year Subjects

COFA 2001 First Year Art History and Theory of the Visual Arts 1: Mapping the Modern S1 L4 C12

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 C12

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 C12

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 to Three Dimensional Studies S1 or S2 T4 C12

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, and in jewellery.

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 C12

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 C12

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".

History and Theory Subjects

Subject Outlines

COFA 2104 Cross Media and Interdisciplinary Theory S1 or S2 L2 C8

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 1960s.

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

COFA 2105 Seminar in Women's Studies 1 S1 or S2 L2 C8

COFA 2106 Seminar in Women's Studies 2

COFA 2107 Seminar in Women's Studies 3

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 2125 Issues and Theories of Film S1 or S2 L2 C8

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, and contemporary inter-disciplinary approaches.

COFA 2132 From The Age of Absolutism to The Enlightenment: Mannerism, the Baroque and the Art of Revolution S1 or S2 L2 C8

This moment in European history – a moment precipitating the colonisation of Australia – often regarded as marking the transition between feudalism and the modern State, will be explored through the centralization of absolute power by such monarchs as Louis XIV, the relationship between dynastic control, Enlightenment ideas and the growth of parliament and ways this lead to reform, revolution and 'democracy.'

The interrelationship between Mannerist and Baroque art, within the 17th and 18th century shift of centre from Italy to France, will be examined in this context, together with ways such art became displaced by new concepts and genres of culture and revolutionary art.

COFA 2136 The Avant-Garde and The Academy, The Politics of Colonialism and The Other in early 19th Century Europe. S1 or S2 L2 C8

Following Napoleon's blaze of European and colonial conquests and his downfall, a waning of revolutionary fervour marked early nineteenth century reaction in Europe, in which church, monarchy and such authoritarian institutions as The Academy for Arts became reactivated, but subsequently contested.

The schism between Neoclassicism and Romanticism, concepts of art-for-art's-sake, oppositions to academic art, the rise of 'Orientalism', the emergence of photography and formations of an 'avant-garde' are issues which will be examined in this context, through such artists as Ingres, Canova, Goya, Turner, Daumier and Delacroix.

COFA 2140 Modernism and the Twentieth Century Experience of Modernity S1 or S2 L2 C8

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 Art Metaphysics and the Sublime S1 or S2 L2 C8

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 mythopoeic 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 2205 Critical Theories of Photography S1 or S2 L2 C8

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 Medieval and Renaissance Cultures of Europe S1 or S2 L2 C8

Within a shift from remote monastic settlements into towns from the 12th century, the emergence of urban cultures will be examined in relation to the organization of the artist's

workshop, a domestication of religious imagery, the flourishing of fresco narrative, the emergence of secular patronage and its ramifications upon new genres of art and culture.

Humanism and the recording of the Antique, Nominalism and Neoplatonic philosophy, expansions of trade routes and global exploration, together with the rise of European and 'New World' power in such centres as Italy, Holland, Portugal and Spain, will define an historical context for the examination of Renaissance art and culture, and artists as diverse as Donatello, Piero della Francesca, Holbein, Jan Van Eyck and Bosch.

COFA 2212 Early Christian, Islamic and Other Cultures S1 or S2 L2 C8

Starting with the displacement of Rome by Ravenna and Constantine's Byzantium as the new centre of Christianity, the power of the Romanized Christian Empire will be traced, in conjunction with the flourishing of Early Christian, Carolingian, Romanesque and Gothic art and culture, until the fall of Constantinople to the Turks in 1453.

The shift from a rational scientific and materialist philosophy of ancient Greece and Rome to Christian faith and spiritual values, articulated by such theologians as St. Augustine and scholastics as Abelard and Thomas Aquinas, will be examined in relation to Mohammed's conquest of Mecca, the Muslim faith and the spread of the Islamic Empire.

COFA 2215 Australian Cinema S1 or S2 L2 C8

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

COFA 2218 The Art of Ancient Cultures: Assyria, Mesopotamia, Egypt, Persia, Greece and Rome S1 or S2 L2 C8

Egyptian pharaoh pyramids, tombs and culture of death, the sculpture and friezes of Assyria and Mesopotamia will be examined in relation to the break-up of the Mycaenaen world and matriachal cultures, together with the shifts of dominance in the Eastern Mediterranean by the Persian Empire, until its defeat by the Greeks.

The supremacy of the Athenian Greeks, their rule of demos (democracy) and ethos (ethics) will be explored in relation to their new Classical Order articulated through temples and sculpture, philosophy, poetry and drama, together with the shift to Alexandria and Hellenism, and the ultimate displacement and appropriation of Greek culture by the Roman Empire.

COFA 2220 History of Jewellery S1 or S2 L2 C8

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 2223 Photography: Australian Contexts S1 or S2 L2 C8

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 2227 Histories of Women Artists S1 or S2 L2 C8

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 2232 Koori and Associated Cultures S1 or S2 L2 C8

'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 2236 Sculpture and the Modern: Irony, Metaphor and Contradiction S1 or S2 L2 C8

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 Site, Place and Dematerialization: Sculpture and Other Trouble S1 or S2 L2 C8

This subject will critically interrogate the shifting positions of sculpture in relation to other art practices, particularly from 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 C8

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 2242 History of Video Art S1 or S2 L2 C8

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 2245 Crafts: Contexts and Source S1 or S2 L2 C8

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 A History of Avant-Garde Cinema S1 or S2 L2 C8

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

COFA 2247 A History of Modernist Narrative Film S1 or S2 L2 C8

Designed to follow on from COFA 2246, 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 Brackhage, Anger, Deren, Rainer, Duras, Straub Huillet, Marker.

COFA 2248 Neo-Realism and the New Waves S1 or S2 L2 C8

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

COFA 2249 The Art of Sound S1 or S2 L2 C8

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 C8

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 C8

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 C8

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 Perspectives on South-East Asian Art and Culture S1 or S2 L2 C8

The historical and contemporary arts of South-East Asia will be examined in the light of religious beliefs, political systems, climate and regional characteristics.

Traditions of style, content and technique will be chartered in the arts of such countries as Singapore, Malaysia, Thailand, Indonesia and the Philippines.

COFA 2254 The Artist and the Writer S1 or S2 L2 C8

The aim of the first unit of this two session 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 on Art S1 or S2 L2 C8

Following on from COFA 2254, the second unit of this two-session course will be concerned with the works of seminal 20th century writers who, from a nonphilosophical (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 Psychoanalysis and Art S1 or S2 L2 C8

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 2258 A History of Drawing S1 or S2 L2 C8

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 Terra Australis: First Contact, Aboriginal Art and the Cultures of Settlement S1 or S2 L2 C8

As is now well documented, the colonization of Australia did not directly follow from early European explorers and traders voyages to Terra Australis, the great unknown land lying in the southern hemisphere, but from the political, economic and social circumstances of George III's England at the end of the Enlightenment. Whilst myths of Terra Australis will be examined in this Subject, the prime focus will be upon the process of colonization, the institution of a penal colony and its impact upon the indigeneous Aboriginal population. The emergence of a colonial culture with such artists as Joseph Lycett, will also be examined, together with the shifts in society and culture, and representations of gender, aborigines and 'migrant races' which occurred during the

Gold Rush period with such professional artists as John Glover, Eugene Von Guerard and Adelaide Ironside, and such growing patrons as the State's Galleries.

As this subject is designed as preliminary to Australian Post-War Art and Culture, formations of nationalism leading to Federation will also be explored in relation to the 'open-air camps of painting and the Heidelberg School, aestheticism and the revival of classicism through such artists as Norman Lindsay, as well as the emergence of Modernism with such seminal figures as Grace Cossington-Smith.

COFA 2260 Angry Penguins, Antipodeans and Abstractionists: Australian Post-War Art and Culture S1 or S2 L2 C8

Starting with the Great Depression, what Bernard Smith refers to as 'The Second Phase of Modernism' will be considered through such artists as Grace Crowley, Frank Hinder, Thea Proctor and Margaret Preston before examining such Angry Penguins as Albert Tucker, Arthur Boyd, Yosli Bergner and Joy Hester in relation to their journal published by Max Harris and John Reed, and in conjunction with the ideological and material disruptions of World War II.

Amidst a Cold War context, the grouping of such artists as Arthur Boyd and John Brack under the banner of Bernard Smith's Antipodean Manifesto, will be explored, in conjunction with American cultural imperialism and the growth of lyrical abstraction, the Charm School and the Contemporary Art Society's debates around Sydney art as decorative surface, questions of social conscience, vapid consumerism and the Annandale Imitation Realists, together with such issues as representing Australianess, its myths and land, through such art as Sidney Nolan's Ned Kelly series and John Olsen's You Beaut Country.

COFA 2261 Photography: Historical Perspectives S1 or S2 L2 C8

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 2268 An Introduction to Modern Aesthetics S1 or S2 L2 C8

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 in the Nineteenth Century S1 or S2 L2 C8

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 - Phoukhon 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 in the Twentieth Century S1 or S2 L2 C8

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 in the Nineteenth Century. Themes to be considered include: Nietzsche's characterization 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 Critical Theories of Philosophy S1 or S2 L2 C8

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 C8

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 postmodernism. 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 C8

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 C8

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 C8

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 The Painting of Modern Life: French and British Painting in Focus, 1850–1890 S1 or S2 L2 C8

This subject focuses on painting in France and Britain during the second half of the 19th century. Within changing cultural, political and social contexts, the production of painting is examined in the light of four major themes: Work, Sexuality, Leisure and Class. Paintings by Manet, Morisot and Ford Madox Brown, to name a few, are discussed in detail, together with images by lesser known figures such as Francois Salle and Augustus Egg

COFA 2277 Modernism in Painting S1 or S2 L2 C8

This subject provides students with knowledge of the history of painting from pre 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 2282 Art in Its Place: A History of Installation, Structures and Spaces S1 or S2 L2 C8

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 1960s 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, post 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

**COFA 2283 The Sources of
Artefact Imagery S1 or S2 L2 C8**

Artefacts have been classified by art historians as minor arts and 'decorative arts' as such have been dismissed from serious study. This subject will attempt to redress this lack by examining selected examples of objects from ancient times to the contemporary period. Conventional art, historical methods and terminology will be tested against other methods in attempts to assess and position the imagery of artefacts within theoretical structures.

**COFA 2284 Postindustrialisation,
Postmodernity and
Postmodernism S1 or S2 L2 C8**

Hyperreality, a society of spectacle and simulacra, an age of postindustrial technocracy, consumerism, obsolescence and the end of ideology are all terms used to characterise Postmodernity and distinguish it from The Modern.

While the conjunctions of Modernism to Postmodernism remains a contentious issue, their interrelationship will be examined through such characteristics, together with ways in which Postmodernism has been defined through art and culture.

**COFA 2285 Art and Revolution:
The Cultures of
Communism, Socialism,
Fascism and Democracy S1 or S2 L2 C8**

With the burst of utopian fervour following the 1917 October Revolution in the Soviet Union the Mexican Revolution and the November Revolution in Germany, a diversity of experimental Modernist art flourished through such artists as Rodchencko, El Lissitsky, Mayakovsky, Vertov and Eisenstein in the Soviet Union, George Grosz, Kathe Kollowitz, Hannah Hoch and John Heartfield in Germany, together with Diego Rivera and Frida Kahlo in Mexico and Americans like Ben Shahn and Phillip Guston working in support of Roosevelt's New Deal.

Concentrating upon the interwar period, the emergence of a diverse range of Modernist revolutionary art will be examined in relation to Communism, Socialism, European and American democracies and Fascism, together with ways it became expunged through the imposition of Soviet Socialist Realism, following Stalin's collectivization and Hitler's notorious Degerate Art Exhibition in Nazi Germany.

**COFA 2286 'Let 100 Flowers Bloom':
Art and the Cultural
Revolution of China,
Indonesia and Vietnam S1 or S2 L2 C8**

'Letting 100 flowers bloom and 100 schools of thought contend' was a seminal part of Mao Tse-tung's policy for

promoting 'progress' amidst the arts and sciences to create a flourishing Socialist culture throughout China.

The cultural policy formulated by Mao Tse-tung in the 1950s will be examined in relation to the Cultural Revolution, launched in 1966, to use culture as a means of changing Chinese society towards a greater egalitarianism, and in conjunction with the decolonisation of the Philippines, Cambodia and Vietnam, the political dictatorship of Indonesia and the Vietnam War.

**COFA 2287 A History of
Printmaking S1 or S2 L2 C8**

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.

It 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 2288 An Introduction to
Greek and Christian
Aesthetics S1 or S2 L2 C8**

This subject constitutes the first part of a comprehensive introduction to aesthetics and is primarily concerned with the essentials of aesthetic theory from Plato to Thomas Aquinas.

The subject will primarily involve the clarification of such key notions as "the beautiful" such as it was developed in Plato's dialogues (The Greater Hippias, Symposium, Phaedrus and Republic) and the no less seminal categories of mimesis and poesis as they can be found in Aristotelian philosophy. The last sessions will be devoted to the evolution from the Greek to the Christian cosmology and its repercussions in the conception of art as we find them expressed in Thomas Aquinas' aesthetic reflections.

Each concept or notion will be studied in the original historical context and in its later developments. Contemporary scholarship will be used to present classical paradigms and current aesthetic discussion will be evoked to test the actuality of ancient ideas.

STUDY COMMITMENT

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

Studio Subjects

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 Art

COFA 2300 COFA 2306 Clay 1 to 11 S1 or S2 T4 C12
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 2420 COFA 2426 Film 1 to 11 S1 or S2 T4 C12
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.

These 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 C12
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 specialization in the creation of works related to the body.

COFA 2520 COFA 2526 Photography S1 or S2 T4 C12
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 C12
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 C12
COFA 2621 COFA 2627 Installation
COFA 2622 COFA 2628 and Spaces
COFA 2623 COFA 2629 1 to 11
COFA 2624 COFA 2630
COFA 2625

These subjects provide 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.

These subjects are 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.

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|------------------|------------------|----------------|------------------------|
| COFA 2640 | COFA 2646 | Video | S1 or S2 T4 C12 |
| 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.

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|------------------|------------------|-------------------------|------------------------|
| COFA 2660 | COFA 2666 | Sound | S1 or S2 T4 C12 |
| COFA 2661 | COFA 2667 | Performance | |
| COFA 2662 | COFA 2668 | and Installation | |
| COFA 2663 | COFA 2669 | 1 to 11 | |
| COFA 2664 | COFA 2670 | | |
| COFA 2665 | | | |

These subjects enable students to develop critically aware multi-disciplinary approaches, which will intelligently utilize the traditions of sound, performance and installation in order to form a contemporary art practice which is innovative, challenging and pertinent.

By exploration of the theoretical overview and the development of relevant skills, students will formulate and implement an extensive study of a field of practice in Sound Performance and Installation.

| | | | |
|------------------|------------------|--------------------|------------------------|
| COFA 2680 | COFA 2686 | Multi-Media | S1 or S2 T4 C12 |
| COFA 2681 | COFA 2687 | Computing | |
| COFA 2682 | COFA 2688 | 1 to 11 | |
| COFA 2683 | COFA 2689 | | |
| COFA 2684 | COFA 2690 | | |
| COFA 2685 | | | |

These subjects enable students to develop a critically aware approach to multi-media production which utilises the computer to assemble sound, text and images in order to develop time based art which is innovative, challenging and pertinent.

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 in this area.

Studio Art

| | | | |
|------------------|------------------|----------------|------------------------|
| COFA 2340 | COFA 2346 | Drawing | S1 or S2 T4 C12 |
| 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.

| | | | |
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| COFA 2360 | COFA 2366 | Etching | S1 or S2 T4 C12 |
| 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 C12 |
| 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.

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|-----------|-----------|----------|-----------------|
| COFA 2500 | COFA 2506 | Painting | S1 or S2 T4 C12 |
| COFA 2501 | COFA 2507 | 1 to 11 | |
| 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.

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|-----------|-----------|----------|-----------------|
| COFA 2560 | COFA 2566 | Relief | S1 or S2 T4 C12 |
| 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 C12 |
| 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 screen printing. 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.

Department of Design Studies

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|-----------|-----------|---------|-----------------|
| COFA 2320 | COFA 2326 | Design | S1 or S2 T4 C12 |
| 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 2700 | COFA 2706 | Ceramics | S1 or S2 T4 C12 |
| COFA 2701 | COFA 2707 | 1 to 11 | |
| COFA 2702 | COFA 2708 | | |
| COFA 2703 | COFA 2709 | | |
| COFA 2704 | COFA 2710 | | |
| COFA 2705 | | | |

These subjects aim to introduce ceramics as a craft discipline and to develop the skills, concepts, and perspectives necessary for the practice of ceramics as a branch of the Visual Arts.

Students will undertake projects which progressively introduce such skills as clay preparation, handbuilding, throwing, glazing and firing of ceramic objects.

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

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|-----------|-------------------|----------------|
| COFA 1511 | Studio Research – | S1 or S2 T2 C8 |
| COFA 1512 | Video 1, 2, & 3 | |
| COFA 1513 | | |

Prerequisite and Corequisite:

Session 2 – Students must be undertaking at least one subject from either Film 1, Video 1, Sound Performance and Installation 1 or Multi-Media Computing 1 concurrently.

Sessions 3-6 – Students must be undertaking a major study in either film, Video, Sound Performance and Installation or Multi-Media Computing.

These subjects are 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, organization and presentation of material.

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

COFA 1521 Studio Research – S1 or S2 T2 C8
COFA 1522 Film, 1, 2 & 3
COFA 1523

Prerequisite and Corequisite:

Session 2 – Students must be undertaking at least one subject from either Film 1, Video 1, Sound Performance and Installation 1 or Multi-Media Computing 1 concurrently.

Sessions 3-6 – Students must be undertaking a major study in either Film, Video, Sound Performance and Installation or Multi-Media Computing.

These subjects are 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, organization and presentation of material.

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

COFA 1531 Studio Research – S1 or S2 T2 C8
COFA 1532 Multi-Media
COFA 1533 Computing 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking at least one subject from either Film 1, Video 1, Sound Performance and Installation 1 or Multi-Media Computing 1 concurrently.

Sessions 3-6 – Students must be undertaking a major study in either Film, Video, Sound Performance and Installation or Multi-Media Computing.

These subjects are 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 performance and develop a greater understanding of their chosen area through evaluation, organization and presentation of material.

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

COFA 1541 Studio Research – S1 or S2 T2 C8
COFA 1542 New Art Studies/
COFA 1543 Sound Performance
and Installation 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking at least one subject from either Film 1, Video 1, Sound Performance and Installation 1 or Multi-Media Computing 1 concurrently.

Sessions 3-6 – Students must be undertaking a major study in either Film, Video, Sound Performance and Installation or Multi-Media Computing.

These subjects are 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/Sound Performance and Installation and develop a greater understanding of their chosen area through evaluation, organization and presentation of material.

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

COFA 1551 Studio Research – S1 or S2 T2 C8
COFA 1552 Photography
COFA 1553 1, 2 & 3

Prerequisite and Corequisite:

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

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

These subjects are 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, organization and presentation of material.

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

COFA 1561 Studio Research – S1 or S2 T2 C8
COFA 1562 Screen Printing
COFA 1563 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking Screen Printing 1 concurrently.

Sessions 3-6 – Students must be undertaking a major study in Screen Printing.

The aim of these subjects 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 these subject units would relate directly to topics initiated by individual students and approved by the lecturer responsible.

COFA 1571 Studio Research – S1 or S2 T2 C8
COFA 1572 Etching 1, 2 & 3
COFA 1573

Prerequisite and Corequisite:

Session 2 – Students must be undertaking Etching 1 concurrently.

Sessions 3-6 – Students must be undertaking a major study in Etching.

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

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

COFA 1581 Studio Research – S1 or S2 T2 C8
COFA 1582 Drawing 1, 2 & 3
COFA 1583

Prerequisite and Corequisite:

Session 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.

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

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

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

COFA 1591 Studio Research – S1 or S2 T2 C8
COFA 1592 Lithography
COFA 1593 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking Lithography 1 concurrently.

Sessions 3-6 – Students must be undertaking a major study in Lithography.

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

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

COFA 1611 Studio Research – S1 or S2 T2 C8
COFA 1612 Relief Printing
COFA 1613 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking Relief Printing 1 concurrently.

Sessions 3-6 – Students must be undertaking a major study in Relief Printing.

The aim of these subjects 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 these subject units would relate directly to topics initiated by individual students and approved by the lecturer responsible.

COFA 1621 Print Workshop – S1 or S2 T2 C8
COFA 1622 How to Set Up and
COFA 1623 Maintain 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking one subject from either Screen Printing 1, Etching 1, Lithography 1 or Relief Printing 1 concurrently.

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

The aim of these subjects 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 1631 Metal Joining S1 or S2 T2 C8
COFA 1632 Techniques
COFA 1633 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking one subject from either Sculpture 1 or Jewellery 1.

Sessions 3-6 – Students must be undertaking a major study in either Sculpture 1 or Jewellery 1.

The aim of these subjects 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 1641 3D Fabrication S1 or S2 T2 C8
COFA 1642 Techniques
COFA 1643 1, 2 & 3

Prerequisite and Corequisite:

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

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

The aim of these subjects 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 1651 Graphic Production and S1 or S2 T2 C8
COFA 1652 Layout Techniques
COFA 1653 1, 2 & 3

Prerequisite and Corequisite:

Session 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.

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

The aim of these subjects 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 1661 Perspective Drawing S1 or S2 T2 C8
COFA 1662 1, 2 & 3
COFA 1663

Prerequisite and Corequisite:

Session 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.

Sessions 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*.

These subjects 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 1671 Anatomy for Artists S1 or S2 T2 C8
COFA 1672 1, 2 & 3
COFA 1673

Prerequisite and Corequisite:

Session 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.

Sessions 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 1681 Photographic S1 or S2 T2 C8
COFA 1682 Techniques for
COFA 1683 Printmaking 1, 2 & 3

Corequisite:

Session 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.

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

The aim of these subjects 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 1691 Glaze and Clay S1 or S2 T2 C8
 COFA 1692 Research
 COFA 1693 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking at least one subject from either Sculpture 1 or Clay 1 concurrently.

Sessions 3-6 – Students must be undertaking a major study in either Sculpture or Clay.

The aim of these subjects 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 1711 Plastics Technology S1 or S2 T2 C8
 COFA 1712 1, 2 & 3
 COFA 1713

Prerequisite and Corequisite:

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

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

The aim of these subjects 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 1721 Studio Research – S1 or S2 T2 C8
 COFA 1722 Painting
 COFA 1723 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking Painting 1 concurrently.

Sessions 3-6 – Students must be undertaking a major study in Painting.

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

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

COFA 1731 Studio Research – S1 or S2 T2 C8
 COFA 1732 Sculpture
 COFA 1733 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking Sculpture 1, concurrently.

Sessions 3-6 – Students must be undertaking a major study in Sculpture.

These subjects are 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, organization and presentation of material.

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

COFA 1741 Studio Research – S1 or S2 T2 C8
 COFA 1742 Clay
 COFA 1743

Prerequisite and Corequisite:

Session 2 – Students must be undertaking Clay 1, concurrently.

Sessions 3-6 – Students must be undertaking a major study in Clay.

These subjects are 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, organization and presentation of material.

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

COFA 1751 Studio Research – S1 or S2 T2 C8
 COFA 1752 Jewellery
 COFA 1753 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking Jewellery 1, concurrently.

Sessions 3-6 – Students must be undertaking a major study in Jewellery.

These subjects are 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, organization and presentation of material.

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

COFA 1761 Studio Research – S1 or S2 T2 C8
COFA 1762 Construction,
COFA 1763 Installation and Spaces
1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking Construction, Installation and Spaces 1, concurrently.

Sessions 3-6 – Students must be undertaking a major study in Construction, Installation and Spaces.

These subjects are 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, organization and presentation of material.

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

COFA 1771 Studio Research – S1 or S2 T2 C8
COFA 1772 Design
COFA 1773 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking Design 1, concurrently.

Sessions 3-6 – Students must be undertaking a major study in Design.

These subjects are 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, organization and presentation of material.

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

COFA 1781 Methods, Media and S1 or S2 T2 C8
COFA 1782 Materials in Painting
COFA 1783 1, 2 & 3

Prerequisite and Corequisite:

Session 2 – Students must be undertaking Painting 1, concurrently.

Sessions 3-6 – Students must be undertaking a major study in Painting.

These subjects aim 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 1791 Studio Research: S1 or S2 T2 C8
COFA 1792 Basic Computing
COFA 1793 1, 2 & 3

Prerequisite and Corequisite:

Students must have successfully completed requirements for progression to Session 3 of the course.

These subjects are 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 these subject units will be the use of word and image software packages and the application of these to the students' work.

COFA 2079 Introduction to Studio S1 or S2 T2 C8
Research, Media Art

The aim of these subjects 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.

These subjects 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 Art.

COFA 2080 Studio Research – S1 or S2 T2 C8
Composition and Design

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

These subjects 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 1811 Studio Research – S1 or S2 T2 C8
COFA 1812 Electronics
COFA 1813 1, 2 & 3

Prerequisite and Corequisite:

Students must have successfully completed requirements for progression to Session 2 of the course.

These subjects are 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 1821 Studio Research – S1 or S2 T2 C8
COFA 1822 Animation
COFA 1823 1, 2 & 3

Prerequisite and Corequisite:

Students must have successfully completed requirements for progression to Session 2 of the course.

These subjects are 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 1831 Studio Research – S1 or S2 T2 C8
COFA 1832 Sound
COFA 1833 1, 2 & 3

Prerequisite and Corequisite:

Students must have successfully completed requirements for progression to Session 2 of the course.

These subjects are 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 1841 Studio Research – S1 or S2 T2 C8
COFA 1842 Video Graphics
COFA 1843 1, 2 & 3

Prerequisite and Corequisite:

Students must have successfully completed requirements for progression to Session 2 of the course.

These subjects are 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 C8
Media Art

Prerequisite and Corequisite:

Students must be undertaking a major study in one of the studio areas in Media Art.

This subject introduces students to issues relevant to the various areas of Media Art 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 C8
Studio Art

Prerequisite and Corequisite:

Students must be undertaking a major study in one of the studio areas in Studio Art.

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.

STUDY COMMITMENT

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

Revised Bachelor of Fine Arts

Studio Art Major

Session 1 (Year 1)

Core Subjects

| | | |
|-----------|--|-------|
| COFA 1001 | Studio Art 1A | 10 CP |
| COFA 1002 | Studio Art 1B | 10 CP |
| COFA 1003 | Studio Art 1C | 10 CP |
| COFA 1004 | Studio Art 1D | 8 CP |
| COFA 2001 | Art History & Theory of the Visual Arts 1 | 12 CP |

Core Options

One Subject selected from the School of Media Art offerings listed on pages 40 to 42 in the following disciplines: Clay, Film, Jewellery, Photography, Sculpture, Construction, Installation and Spaces, Video, Sound Performance and Installation, Multi-Media Computing.

10 CP

TOTAL 60 CP

Session 2 (Year 1)

Core Subjects

| | | |
|-----------|--|-------|
| COFA 1005 | Studio Art 2A | 10 CP |
| COFA 1006 | Studio Art 2B | 10 CP |
| COFA 1007 | Studio Art 2C | 10 CP |
| COFA 1008 | Studio Art 2D | 8 CP |
| COFA 2002 | Art History & Theory of the Visual Arts 2 | 12 CP |

Core Options

As for Session 1

10 CP

TOTAL 60 CP

Session 3 (Year 2)

Core Subjects

| | | |
|-----------|---------------|-------|
| COFA 1009 | Studio Art 3A | 10 CP |
| COFA 1010 | Studio Art 3B | 10 CP |
| COFA 1011 | Studio Art 3C | 8 CP |
| COFA 1012 | Studio Art 3D | 6 CP |

Core Options

Students must undertake one Studio/Media elective from the range of subjects to be determined by the Head of the School of Studio Art. This list will be published at the time of subject registration.

10 CP

Contextual Studies

One History and Theory of Art subject selected from those offered by the School of Art Theory from the range of subjects listed on pages 19 to 24 of this Handbook.

8 CP

Liberal and General Studies

One Liberal and General Studies A subject selected from those offered from the range of subjects listed on pages 76 to 77 of this Handbook.

8 CP

TOTAL 60 CP

Session 4 (Year 2)

Core Subjects

| | | |
|-----------|---------------|-------|
| COFA 1013 | Studio Art 4A | 10 CP |
| COFA 1014 | Studio Art 4B | 10 CP |
| COFA 1015 | Studio Art 4C | 8 CP |
| COFA 1016 | Studio Art 4D | 6 CP |

Core Options

As for Session 3

10 CP

Contextual Studies

As for Session 3

8 CP

Liberal and General Studies

As for Session 3

8 CP

TOTAL 60 CP

Session 5 (Year 3)**Core Subjects**

| | | |
|-----------|---------------|-------|
| COFA 1017 | Studio Art 5A | 12 CP |
| COFA 1018 | Studio Art 5B | 12 CP |
| COFA 1019 | Studio Art 5C | 12 CP |
| COFA 1020 | Studio Art 5D | 8 CP |

Contextual Studies

| | |
|------------------|------|
| As for Session 4 | 8 CP |
|------------------|------|

Liberal and General Studies

| | |
|--|------|
| One Liberal and General Studies B subject selected from the range of subjects listed on pages 77 to 78 of this Handbook. | 8 CP |
|--|------|

TOTAL **60 CP**

Session 6 (Year 3)**Core Subjects**

| | | |
|-----------|---------------|-------|
| COFA 1021 | Studio Art 6A | 12 CP |
| COFA 1022 | Studio Art 6B | 12 CP |
| COFA 1023 | Studio Art 6C | 12 CP |
| COFA 1024 | Studio Art 6D | 8 CP |

Core Options

| | |
|--|------|
| Students must undertake one History & Theory of Art elective from the range of subjects to be determined by the Head of the School of Studio Art. This list will be published at the time of subject registration. | 8 CP |
|--|------|

Liberal and General Studies

| | |
|------------------|------|
| As for Session 5 | 8 CP |
|------------------|------|

TOTAL **60 CP**

COURSE TOTAL **360 CP**

Media Art Major

Session 1 (Year 1)**Core Subjects**

| | | |
|-----------|---|-------|
| COFA 1101 | Media Art 1A | 10 CP |
| COFA 1102 | Media Art 1B | 10 CP |
| COFA 1103 | Media Art 1C | 10 CP |
| COFA 1104 | Media Art 1D | 8 CP |
| COFA 2001 | Art History & Theory of the Visual Arts 1 | 12 CP |

Core Options

| | |
|---|-------|
| One subject selected from the School of Studio Art offerings listed on pages 42 to 43 in the following disciplines: Painting, Drawing, Printmaking. | 10 CP |
|---|-------|

TOTAL **60 CP**

Session 2 (Year 1)**Core Subjects**

| | | |
|-----------|---|-------|
| COFA 1105 | Media Art 2A | 10 CP |
| COFA 1106 | Media Art 2B | 10 CP |
| COFA 1107 | Media Art 2C | 10 CP |
| COFA 1108 | Media Art 2D | 8 CP |
| COFA 2002 | Art History & Theory of the Visual Arts 2 | 12 CP |

Core Options

| | |
|------------------|-------|
| As for Session 1 | 10 CP |
|------------------|-------|

TOTAL **60 CP**

Session 3 (Year 2)**Core Subjects**

| | | |
|-----------|--------------|-------|
| COFA 1109 | Media Art 3A | 10 CP |
| COFA 1110 | Media Art 3B | 10 CP |
| COFA 1111 | Media Art 3C | 8 CP |
| COFA 1112 | Media Art 3D | 6 CP |

Core Options

| | |
|--|-------|
| Students must undertake one Studio/Media elective from the range of subjects to be determined by the Head of the School of Media Art. This list will be published at the time of subject registration. | 10 CP |
|--|-------|

Contextual Studies

One History and Theory of Art subject selected from those offered by the School of Art Theory from the range of subjects listed on pages 19 to 24 of this Handbook. 8 CP

Liberal and General Studies

One Liberal and General Studies A subject selected from those offered from the range of subjects listed on pages 76 to 77 of this Handbook. 8 CP

TOTAL 60 CP

Session 4 (Year 2)

Core Subjects

| | | |
|-----------|--------------|-------|
| COFA 1113 | Media Art 4A | 10 CP |
| COFA 1114 | Media Art 4B | 10 CP |
| COFA 1115 | Media Art 4C | 8 CP |
| COFA 1116 | Media Art 4D | 6 CP |

Core Options

As for Session 3 10 CP

Contextual Studies

As for Session 3 8 CP

Liberal and General Studies

As for Session 3 8 CP

TOTAL 60 CP

Session 5 (Year 3)

Core Subjects

| | | |
|-----------|--------------|-------|
| COFA 1117 | Media Art 5A | 12 CP |
| COFA 1118 | Media Art 5B | 12 CP |
| COFA 1119 | Media Art 5C | 12 CP |
| COFA 1120 | Media Art 5D | 8 CP |

Contextual Studies

As for Session 4 8 CP

Liberal and General Studies

One Liberal and General Studies B subject selected from the range of subjects listed on pages 77 to 78 of this Handbook. 8 CP

TOTAL 60 CP

Session 6 (Year 3)

Core Subjects

| | | |
|-----------|--------------|-------|
| COFA 1121 | Media Art 6A | 12 CP |
| COFA 1122 | Media Art 6B | 12 CP |
| COFA 1123 | Media Art 6C | 12 CP |
| COFA 1124 | Media Art 6D | 8 CP |

Core Options

Students must undertake one History & Theory of Art elective from the range of subjects to be determined by the Head of the School of Media Art. This list will be published at the time of subject registration. 8 CP

Liberal and General Studies

As for Session 5 8 CP

TOTAL 60 CP
COURSE TOTAL 360 CP

Change of Major Study

In special circumstances students may make applications to change their major studies. Such applications may be made to Student Administration Unit prior to the commencement of either Session 2 or Session 3. A change of major study must be approved by the appropriate Head of School and the Deputy Director.

Subjects

First Year Core Subjects

Media Art

COFA 1101 Media Art IA S1 or S2 L3 C10

This subject focuses upon the imaginative translation of thought and experience into two-dimensional and other 'image' forms, and upon the generation of imagery from a wide range of stimuli.

One of the main emphases will be upon working photographically and with associated processes. Broader methods of image-making such as drawing, three dimensional and time-based approaches will also be addressed, as will questions of intent, content and context, and the development of personal visual languages.

COFA 1102 Media Art IB S1 or S2 L3 C10

This subject forms an introduction to the imaginative and personal fabrication of form, as well as to the perception and articulation of space, both as a medium in its own right and as the medium in which all perception and plastic experience takes place.

A wide range of media and processes will be explored, not simply those that are explicitly sculptural and three-dimensional, but also, where appropriate two-dimensional or time-based ones.

Issues will be explored related to perceptual and other experience, symbolism and metaphor, narrative and scale, function and identity. This subject will focus on current sculptural and related practices, including installation, work sited on, or deriving from the body, and work devolving from an awareness of materials and process.

COFA 1103 Media Art IC S1 or S2 L3 C10

This course provides an introduction to the broad range of ways of working that may be described as time-based, or that actively explore time as a plastic medium in its own right.

Ideas tackled might therefore emerge in the form of moving imagery such as film/video and animated or kinetic work in two or three dimensions, along with performance, work based on or involving the use of sound, and other processes such as drawing, writing or photography in which time is an active element.

Students are encouraged to develop a working-practice founded upon their own ideas and experiences, supported by an inventive attitude to a wide spectrum of media.

COFA 1104 Media Art ID S1 or S2 L2 C8

This subject provides an arena where the various concerns of the rest of the first year Media Art course are brought together to address the complex relationships existing between the student as an individual, their work and ideas, and the living culture of which they are part.

The subject consists firstly of 'forum' sessions, which focus upon the work of particular individuals (practicing artists and others) who participate in these sessions, and secondly of 'integration' sessions. These, through a variety of projects, discussions and other initiatives, concentrate more directly on the individual student and on issues raised by their work, including, as the session progresses, decisions concerning their future subject specialization.

COFA 1105 Media Art 2A S1 or S2 L3 C10

Prerequisite: COFA 1101

This subject is designed to provide a transition from the breadth of experience of the first session, to the increasingly personalised program of subsequent sessions. During this period students will be able to map out with increasing certainty the natural bounds of their own artistic enquiry. This subject consists of a series of projects, which are primarily defined by idea and content, so that a trajectory that is individually stimulating and exploratory may be pursued by each student. The lack of constraint upon medium or dimensionality means students may choose to continue working as diversely and divergently as during the first session, or to concentrate more specifically upon modes of working particular to a chosen major area or study.

COFA 1106 Media Art 2B S1 or S2 L3 C10

Prerequisite: COFA 1102

In this studio based subject the students will begin studies related to their specialized area chosen from the following: Photographic Studies (image technologies/image manipulation), 4D (film, video art, sound/installation/performance), sculpture (object/installation, jewellery/bodyworks, clay).

While each of these may be considered as a self-contained area of study, it is also possible to opt for an interdisciplinary synthesis of the above. In this subject there will be an emphasis on an analysis of the students' conceptual development, the generation of ideas, visual language, acquisition and application of skills, manipulation of materials and interaction with context.

COFA 1107 Media Art 2C S1 or S2 L3 C10

Prerequisite: COFA 1103

This subject consists of a series of workshops based across the School of Media Art, which are designed to extend from and expand upon the basic technical inductions encountered during the first session. Specific and adaptable methodologies and processes will be explored, enabling a more resolved synthesis from the conceptual beginnings of a work to its realisation.

COFA 1108 Media Art 2D S1 or S2 L2 C8

Prerequisite: COFA 1104

This subject provides a continuing arena for tutorial, contextual and personal support. Attention will be paid to a continuing breadth of stimulus and thought, and to specific advice appropriate to the confirmation of students' future directions.

There will be a continuing program of visiting artists and other practitioners, plus projects designed to stimulate awareness and debate.

Studio Art

COFA 1001 Studio Art 1A S1 or S2 L3 C10

This subject will introduce students to basic concepts and skills in drawing. Students will be encouraged to understand both the inter-relationship of form and content and the creative possibilities of various media and techniques. The importance of analytical observation will be emphasised. Students will be expected to attain a basic competence in drawing by the end of session.

COFA 1002 Studio Art 1B S1 L3 C10

This subject will introduce students to basic concepts and skills in painting. Students will be encouraged to understand both the inter-relationship of form and content and the creative possibilities of various media and techniques. The importance of analytical observation will be emphasised. Students will be expected to attain a basic competence in painting by the end of session.

COFA 1003 Studio Art 1C S1 or S2 L3 C10

This subject will introduce students to basic concepts and skills in printmaking. Students will be encouraged to understand both the inter-relationship of form and content and the creative possibilities of various media and techniques. The importance of analytical observation will be emphasised. Students will be expected to attain a basic competence in printmaking by the end of session. One printmaking discipline will be studied.

COFA 1004 Studio Art 1D S1 or S2 L2 C8

This subject will introduce students to the theory and application of two-dimensional composition and design. More specifically the subject will examine terminology, proportion and format, elements and principles of design, tone and colour theory (part 1).

COFA 1005 Studio Art 2A S1 or S2 L3 C10

Prerequisite: COFA 1001

This subject will continue the investigation of basic concepts in drawing. Students will be encouraged to appreciate pictorial values and to apply structure, space and the elements of design in their work. Students will further develop technical skills and extend their knowledge of drawing media and approaches.

COFA 1006 Studio Art 2B S1 or S2 L3 C10

Prerequisite: COFA 1002

This subject will continue the investigation of basic concepts in painting. Students will be encouraged to appreciate pictorial values and to apply structure, space and the elements of design in their work. Students will further develop technical skills and extend their knowledge of painting media and approaches.

COFA 1007 Studio Art 2C S1 or S2 L3 C10

Prerequisite: COFA 1003

This subject will continue the investigation of basic concepts in printmaking. Students will be encouraged to appreciate pictorial values and to apply structure, space and the elements of design in their work. Students will further develop technical skills and extend their knowledge of printmaking media and approaches. One printmaking discipline, other than that undertaken in studio art 1C, will be studied.

COFA 1008 Studio Art 2D S1 or S2 L2 C8

Prerequisite: COFA 1004

This subject continues the introduction of students to the theory and application of two-dimensional composition and design. More specifically the subject will examine colour theory (part 2), spatial concepts, introduction to perspective, composition and systems of measurement.

Second Year Core Subjects

Media Art

COFA 1109 Media Art 3A S1 or S2 L3 C10

Prerequisite: Media Art 2A

This is a studio based subject with an emphasis on placing the students' practice in the context of art history and studio theory. This is addressed during tutorials and crit sessions in the studio, seminars presented by students sharing their personal research and issues pertinent to their practice and

interaction with visiting artists. Projects on fundamental issues will underpin studio practice, leading to self initiated projects appropriate to the following areas of speciality: Photographic Studies (image technologies, image manipulation), 4D (film, video art, sound/installation, jewellery/bodyworks, clay) and/or combinations of the above.

COFA 1110 Media Art 3B S1 or S2 L3 C10

Prerequisite: Media Art 2B

This is a studio based subject with an emphasis on an analysis of the students' conceptual development, their generation of ideas, visual language, application and development of skills, manipulation of materials and interaction with context. The production of works will be supported by feedback in formal contexts such as exhibitions, screenings and performances, appropriate to the following areas of speciality: Photographic Studies (image technologies, image manipulation), 4D Studies (film, video art, sound / installation / performance), Sculpture (object/installation, jewellery / bodyworks, clay) and/or combinations of the above.

COFA 1111 Media Art 3C S1 or S2 L3 C8

Prerequisite: Media Art 2C

This subject involves basic workshop technologies. Workshops are a resource across the major area, Media Art, and are accessible by students from all areas of speciality. Students will acquire basic skills and experiment with materials and technologies appropriate to their studio practice. Areas of speciality available are: Photographic Studies (image technologies, image manipulation), 4D Studies (film, video art, sound/installation/performance), Sculpture (object/installation, jewellery/bodyworks, clay) and/or combinations of the above.

COFA 1112 Media Art 3D S1 or S2 L2 C6

Prerequisite: History and Theory of the Visual Arts 1 & 2.

This subject will introduce students to histories of media which are drawn from a wide variety of historical perspectives. Using the human body as a unifying focus it will also utilise some of the great narrative themes which continue to sustain the history of art. Such organising motifs as Classicism, Decadence, Realism, and Romanticism will be used to interrogate fields that particularly refer to the Study Areas of Sculpture, Photography and 4D.

COFA 1113 Media Art 4A S1 or S2 L3 C10

Prerequisite: Media Art 3A

This is a studio based subject with an emphasis on the conceptual development and contextual implications of the student's work. These issues will be addressed through contributions to and participation in seminars, tutorials, crit sessions, lectures, and presentations fostering a community of scholarship and debate.

Self initiated work will be supported by projects that address specific fundamental issues in contemporary art practice appropriate to the students chosen area of speciality selected from the following: Photographic Studies, 4D Studies, Sculpture, and/or combinations of the above.

COFA 1114 Media Art 4B S1 or S2 L3 C10

Prerequisite: Media Art 3B

This is a studio based subject that pursues methodologies through extensive visual, technological and conceptual research. The work produced by students will be supported by critical evaluation particularly in the context of exhibitions, screenings and performances within chosen areas of speciality. Photographic Studies, 4D Studies, Sculpture and/or combinations of the above.

COFA 1115 Media Art 4C S1 or S2 L3 C8

Prerequisite: Media Art 3C

This subject allows students to broaden their basic skills base in order to underpin the individual development of studio practice. Through an increased understanding of materiality, process and technologies students will be better equipped to resolve ideas at an increasingly professional standard.

COFA 1116 Media Art 4D S1 or S2 L2 C6

Prerequisite: Media Art 3D

This subject will follow on from the material explored in Media Art 3D with a closer focus on contemporary practice. Additional themes will be introduced which have emerged in the recent past such as the "Avant-Garde", the "Autuer", Modernism and Post Modernism. The use of images, objects, spaces, events, texts and sound as vehicles of meaning in recent art will be examined in relation to their historical origins, social contexts, visual language, reception and retrospective reconstruction.

Studio Art

COFA 1009 Studio Art 3A S1 or S2 L3 C10

Prerequisite: Studio Art 2A

In this subject students will investigate and imaginatively interpret significant concepts and conventions of the disciplines within Studio Art. In consultation with lecturers, students will begin to develop a program of studio studies which reflects their individual interests and which may be built upon and expanded in subsequent sessions.

COFA 1010 Studio Art 3B S1 or S2 L3 C10

Prerequisite: Studio Art 2B

This subject will examine various media, techniques and aspects of the disciplines within Studio Art. Students will examine various motifs as vehicles for the expression of ideas and as subjects. Although there will be an emphasis on direct observation, other approaches will be explored. Students will be encouraged to develop concepts relating to the characteristics of specific media.

COFA 1011 Studio Art 3C S1 or S2 L3 C8

Prerequisite: Studio Art 2C

This subject is designed to enable students to extend their knowledge of basic principles of the disciplines within Studio Art. Students will be encouraged to analyse form and imagery through a range of approaches to media. Various practical and theoretical issues will be addressed in specific problem-solving exercises.

COFA 1012 Studio Art 3D S1 or S2 L2 C6

Prerequisite: History and Theory of the Visual Arts 1 & 2.

This subject examines critically western art and culture from Greek society to the 18th century. Thematically based, it explores the different ways in which the art of this period may be approached. Issues such as iconography and iconology, patronage, viewing publics, classicism, and gender are investigated in the light of recent scholarship. Questions of style and periodization are constantly scrutinized.

COFA 1013 Studio Art 4A S1 or S2 L3 C10

Prerequisite: Studio Art 3A

In this subject students will investigate under the guidance of lecturers areas of individual interest, building upon those concepts and conventions investigated in Studio Art 3A. Students will be encouraged to develop a personal imagery and to view their work in relation to both art history and to contemporary developments.

COFA 1014 Studio Art 4B S1 or S2 L3 C10

Prerequisite: Studio Art 3B

This subject is designed to consolidate approaches to various media and techniques initiated in previous sessions. More complex combinations of media will be explored and the relationship of drawing and design in the disciplines within Studio Art emphasised. Students will be introduced to a more diversified range of compositional possibilities and concepts.

COFA 1015 Studio Art 4C S1 or S2 L3 C8

Prerequisite: Studio Art 3C

This subject is designed to consolidate approaches to visual structures initiated in previous sessions. Students will be engaged in developing imaginative form/space relationships in their work. Conventions of abstraction and figuration and the use of nominated media will form the basis of image-making. Further, an understanding of drawing as a basis of other artistic disciplines will be encouraged.

COFA 1016 Studio Art 4D S1 or S2 L2 C6

Prerequisite: Studio Art 3D

This subject is a critical examination of art practice in the last decade, with emphasis on painting, drawing and printmaking. Employing examples from Australian and international sources, attention will be paid to notions of 'mainstream' and 'divergent' channels through which art is made public (e.g. national and local exhibitions, journals, etc.) and its cultural and social environments.

Studio and Media Art subject electives

- Revised Bachelor of Fine Arts
- Bachelor of Design
- Bachelor of Art Theory

Media Art

COFA 3300 COFA 3306 Clay 1 to 11 S1 or S2 T3 C10
COFA 3301 COFA 3307
COFA 3302 COFA 3308
COFA 3303 COFA 3309
COFA 3304 COFA 3310
COFA 3305

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 3420 COFA 3426 Film 1 to 11 S1 or S2 T3 C10
COFA 3421 COFA 3427
COFA 3422 COFA 3428
COFA 3423 COFA 3429
COFA 3424 COFA 3430
COFA 3425

Special Prerequisite: The satisfactory completion of COFA 3640 Video 1 will be accepted as a prerequisite for COFA 3421 Film 2.

These 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 3440 COFA 3446 Jewellery S1 or S2 T3 C10
COFA 3441 COFA 3447 1 to 11
COFA 3442 COFA 3448
COFA 3443 COFA 3449
COFA 3444 COFA 3450
COFA 3445

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

COFA 3520 COFA 3526 Photography S1 or S2 T3 C10
COFA 3521 COFA 3527 1 to 11
COFA 3522 COFA 3528
COFA 3523 COFA 3529
COFA 3524 COFA 3530
COFA 3525

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 3600 COFA 3606 Sculpture S1 or S2 T3 C10
COFA 3601 COFA 3607 1 to 11
COFA 3602 COFA 3608
COFA 3603 COFA 3609
COFA 3604 COFA 3610
COFA 3605

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 3620 COFA 3626 Construction, S1 or S2 T3 C10
COFA 3621 COFA 3627 Installation
COFA 3622 COFA 3628 and Spaces
COFA 3623 COFA 3629 1 to 11
COFA 3624 COFA 3630
COFA 3625

These subjects provide the opportunity to explore the various forms and disciplines three-dimensional activity can take in contemporary art practice. These subjects are designed to allow maximum flexibility for both multimedia experimentation and specialization in the exploration of the construction, installations and spaces as an expressive vehicle.

These subjects are 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 3640 COFA 3646 Video S1 or S2 T3 C10
COFA 3641 COFA 3647 1 to 11
COFA 3642 COFA 3648
COFA 3643 COFA 3649
COFA 3644 COFA 3650
COFA 3645

Special Prerequisite: The satisfactory completion of COFA 3420 Film 1 will be accepted as a prerequisite for COFA 3641 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.

COFA 3660 COFA 3666 Sound S1 or S2 T3 C10
COFA 3661 COFA 3667 Performance
COFA 3662 COFA 3668 and Installation
COFA 3663 COFA 3669 1 to 11
COFA 3664 COFA 3670
COFA 3665

These subjects enable students to develop critically aware multi-disciplinary approaches, which will intelligently utilize the traditions of sound, performance and installation in order to form a contemporary art practice which is innovative, challenging and pertinent.

By exploration of the theoretical overview and the development of relevant skills, students will formulate and implement an extensive study of a field of practice in Sound Performance and Installation.

COFA 3680 COFA 3686 Multi-Media S1 or S2 T3 C10
COFA 3681 COFA 3687 Computing
COFA 3682 COFA 3688 1 to 11
COFA 3683 COFA 3689
COFA 3684 COFA 3690
COFA 3685

These subjects enable students to develop a critically aware approach to multi-media production which utilises the computer to assemble sound, text and images in order to develop time-based art which is innovative, challenging and pertinent.

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 in this area.

Studio Art

COFA 3340 COFA 3346 Drawing S1 or S2 T3 C10
COFA 3341 COFA 3347 1 to 11
COFA 3342 COFA 3348
COFA 3343 COFA 3349
COFA 3344 COFA 3350
COFA 3345

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 3360 COFA 3366 Etching S1 or S2 T3 C10
COFA 3361 COFA 3367 1 to 11
COFA 3362 COFA 3368
COFA 3363 COFA 3369
COFA 3364 COFA 3370

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 3460 COFA 3466 Lithography S1 or S2 T3C10
COFA 3461 COFA 3467 1 to 11
COFA 3462 COFA 3468
COFA 3463 COFA 3469
COFA 3464 COFA 3470
COFA 3465

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 3500 COFA 3506 Painting S1 or S2 T3 C10
COFA 3501 COFA 3507 1 to 11
COFA 3502 COFA 3508
COFA 3503 COFA 3509
COFA 3504 COFA 3510
COFA 3505

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 3560 COFA 3566 Relief S1 or S2 T3 C10
COFA 3561 COFA 3567 Printing
COFA 3562 COFA 3568 1 to 11
COFA 3563 COFA 3569
COFA 3564 COFA 3570
COFA 3565

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 3580 COFA 3586 Screen S1 or S2 T3 C10
 COFA 3581 COFA 3587 Printing
 COFA 3582 COFA 3588 1 to 11
 COFA 3583 COFA 3589
 COFA 3584 COFA 3590
 COFA 3585

These subjects aim to introduce the student to all techniques involved in screen printing. 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.

Department of Design Studies

COFA 3700 COFA 3706 Ceramics S1 or S2 T3 C10
 COFA 3701 COFA 3707 1 to 11
 COFA 3702 COFA 3708
 COFA 3703 COFA 3709
 COFA 3704 COFA 3710
 COFA 3705

These subjects aim to introduce Ceramics as a craft discipline and to develop the skills, concepts and perspectives necessary for the practice of ceramics as a branch of the visual arts.

Students will undertake projects which progressively introduce such skills as clay preparation, handbuilding, throwing, glazing and firing of ceramic objects.

Bachelor of Fine Arts – BFA

COURSE RULES

These rules should be read in conjunction with the General Rules and Procedures for Students of the College as published on pages 11 to 14 of this Handbook and the Academic Rules of the University as published in the University Calendar.

ADMISSION

Admission Requirements

All applicants for admission to Year 1 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 sessions from the date of initial enrolment inclusive of leave.

Student Progress

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

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 a fail grade (FL).

4. Bachelor of Art Education – BArtEd

THE COURSE

The Bachelor of Art Education is a four-year full-time degree course designed to meet the community's need for art educators in secondary schools and related institutions.

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 specialize 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

(NB This course structure applies only to those students who enrolled for the first time prior to 1993. Students must consult their academic advisers regarding subject requirements for the various segments of the course.)

| SESSION | 1 FOUNDATION | 2 SESSIONS | 3 | 4 | 5 | 6 | 7 | 8 |
|---|--|--|---|---|--|------------------------------|--|--|
| SEGMENT A Professional Art Education Studies | COFA 4001 Child Growth & Development 8 CP | COFA 4001 Adolescent Growth & Development 8 CP | COFA 4003 Educational Psychology 12 CP | | COFA 4027 Theories and Practices of Art History in Education 8 CP | | TEACHING INTERNSHIP (EXTENDED PRACTICE TEACHING) | See below for patterns of normal progression |
| | COFA 4005 Teacher Development 1 8 CP | COFA 4010 Curriculum Studies in Art Education 1 8 CP | COFA 4013 Visual Arts Workshop 1 12 CP | COFA 4007 Teacher Development 3 12 CP | COFA 4008 Teacher Development 4 12 CP | | | COFA 4029 Theory of Aesthetics in Art Education 4 CP |
| | COFA 4004 Foundations of Art Education 8 CP | COFA 4009 Media & Technology in Art Education 8 CP | COFA 4006 Teacher Development 2 8 CP | COFA 4011 Curriculum Studies in Art Education 2 8 CP | | | | |
| | See below for courses and conditions | | Group A Electives 8 CP | | Group B Electives 8 CP | | | |
| | | | Group C Electives 8 CP | Group C Electives 8 CP | | Group C Electives 8 CP | | |
| Field Experience | Practice Teaching occurs during the June/July intersession periods in first, second and their years of the course | | | | | | | |
| | Year 1 5 Days Intersession Period Primary School | | Year 2 10 Days Intersession Period Secondary School | | Year 3 10 Days Intersession Period Secondary School | | | |

| | | | | | | | | |
|---|--|--|--|--|--|--|-------------------------------|--|
| SEGMENT B | COFA 2021 2D Studies 12 CP | COFA 2031 3D Studies 12 CP | Major Study 1 12 CP | Major Study 2 12 CP | Major Study 3 12 CP | Major Study 4 12 CP | | |
| Specialist Studio Studies | COFA 1170 Drawing 12 CP | COFA 2041 Photo Media Studies 12 CP | Minor Study 1 12 CP | | Major Study 5 12 CP | | | |
| | | | | | Minor Study 2 12 CP | Minor Study 3 12 CP | | |
| Art History and Theory | COFA 2003 History & Theory of the Visual Arts 1 12 CP | COFA 2004 History & Theory of the Visual Arts 2 12 CP | Art History 1 8 CP | Art History 2 8 CP | Art History 3 8 CP | Art History 4 8 CP | Art History 5 8 CP | Art History 6 8 CP |
| | | | | | | | Art History 7 8 CP | |
| SEGMENT C | | | | | | | Elective Subjects 24 CP | |
| Elective Studies | | | | | | | | |
| | 60 CP | 60 CP | Subjects elected to a total of 60 CP | Subjects elected to a total of 60 CP | Subjects elected to a total of 60 CP | Subjects elected to a total of 60 CP | 60 CP | Subjects elected to a total of 60 CP |
| EXHIBITION REQUIREMENT Participation in the annual Graduating Exhibition is a requirement for graduation. | | | | | | | | 480 CP |

Course may be
taken in either
session

Bachelor of Art Education

(NB. These course structures apply only to those students who enrol for the first time in 1993.)

Studio Art Major

Session 1 (Year 1)

Core Studies in Art Education

| | | |
|-----------|----------------------------|------|
| COFA 4001 | Child Growth & Development | 8 CP |
| COFA 4005 | Teacher Development | 8 CP |

Field Experience

5 day Primary practicum during intersession period.

Core Studies in Visual Arts

| | | |
|-----------|----------------|-------|
| COFA 1201 | Studio Art 1AE | 10 CP |
| COFA 1202 | Studio Art 1BE | 10 CP |
| COFA 1203 | Studio Art 1CE | 8 CP |
| COFA 1204 | Studio Art 1DE | 8 CP |

Liberal and General Studies

Students must undertake one Category A Liberal and General Studies subject. 8 CP

TOTAL 60 CP

Session 2 (Year 1)

Core Studies in Art Education

| | | |
|-----------|---------------------------------|------|
| COFA 4002 | Adolescent Growth & Development | 8 CP |
| COFA 4004 | Foundations of Art Education | 8 CP |

Core Studies in Visual Arts

| | | |
|-----------|---------------|-------|
| COFA 1301 | Media Art 1AE | 10 CP |
| COFA 1302 | Media Art 1BE | 10 CP |
| COFA 1303 | Media Art 1CE | 8 CP |
| COFA 1304 | Media Art 1DE | 8 CP |

Liberal and General Studies

Students must undertake one Category A Liberal and General Studies subject. 8 CP

TOTAL 60 CP

Session 3 (Year 2)

Core Studies in Art Education

| | | |
|-----------|---------------------------------------|-------|
| COFA 4010 | Curriculum Studies in Art Education 1 | 10 CP |
|-----------|---------------------------------------|-------|

Field Experience

10 day secondary practicum during intersession period.

Core Studies in the Visual Arts

| | | |
|-----------|--|------|
| COFA 2005 | History and Theory of the Visual Arts 1E | 8 CP |
|-----------|--|------|

One History & Theory of Art Elective 8 CP

| | | |
|-----------|----------------|-------|
| COFA 1205 | Studio Art 2AE | 10 CP |
| COFA 1206 | Studio Art 2BE | 10 CP |
| COFA 1207 | Studio Art 2CE | 8 CP |
| COFA 1208 | Studio Art 2DE | 6 CP |

TOTAL 60 CP

Session 4 (Year 2)

Core Studies in Art Education

| | | |
|-----------|---|-------|
| COFA 4006 | Teacher Development 2 | 10 CP |
| COFA 4015 | The Individual & Society – The Sociology of Education | 8 CP |
| COFA 4013 | Visual Arts Workshop 1 | 10 CP |
| COFA 4019 | Education of Atypical Children 1 | 8 CP |

Core Studies in the Visual Arts

| | | |
|-----------|--|------|
| COFA 2006 | History and Theory of the Visual Arts 2E | 8 CP |
|-----------|--|------|

Two History & Theory of Art Electives 2x8 = 16 CP

TOTAL 60 CP

Session 5 (Year 3)

Core Studies in Art Education

| | | |
|-----------|------------------------|-------|
| COFA 4003 | Educational Psychology | 10 CP |
| COFA 4007 | Teacher Development 3 | 10 CP |

Core Options in Education

| | |
|---|------|
| Students must undertake one Art Education elective subject. | 8 CP |
|---|------|

Field Experience

10 day secondary practicum during intersession period.

Core Studies in the Visual Arts

| | | |
|--------------|----------------|--------------|
| COFA 1209 | Studio Art 3AE | 10 CP |
| COFA 1210 | Studio Art 3BE | 10 CP |
| COFA 1211 | Studio Art 3CE | 6 CP |
| COFA 1212 | Studio Art 3DE | 6 CP |
| TOTAL | | 60 CP |

Session 6 (Year 3)

Core Studies in Art Education

| | | |
|-----------|--|-------|
| COFA 4011 | Curriculum Studies in Art Education 2 | 10 CP |
| COFA 4027 | Theories and Practices of Art History in Education | 10 CP |
| COFA 4017 | Philosophical Issues in Education | 8 CP |

Core Options in Education

| | |
|------------------|------|
| As for Session 5 | 8 CP |
|------------------|------|

Core Studies in the Visual Arts

| | |
|--|------|
| One History and Theory of Art Elective | 8 CP |
|--|------|

Liberal and General Studies

| | |
|---|-------|
| Two Category B Liberal and General Studies subjects 2 x 8 = | 16 CP |
|---|-------|

TOTAL 60 CP

Session 7 (Year 4)

Core Studies in Art Education

| | |
|--|-------|
| Students are required to undertake a Teaching Internship in the form of extended practice teaching assigned to an approved school. | 52 CP |
|--|-------|

Liberal and General Studies

| | |
|---|------|
| One Category C Liberal and General Studies subject. | 8 CP |
|---|------|

TOTAL 60 CP

Session 8 (Year 4)

Core Studies in Art Education

| | | |
|-----------|---------------------------------------|------|
| COFA 4029 | Theory of Aesthetics in Art Education | 8 CP |
|-----------|---------------------------------------|------|

Core Options in Education

| | |
|---|-------|
| Students must undertake two Art Education elective subjects 2 x 8 = | 16 CP |
|---|-------|

Core Studies in the Visual Arts

| | | |
|-----------|----------------|------|
| COFA 1213 | Studio Art 4AE | 8 CP |
| COFA 1214 | Studio Art 4BE | 8 CP |
| COFA 1215 | Studio Art 4CE | 8 CP |
| COFA 1216 | Studio Art 4DE | 4 CP |

Liberal and General Studies

| | |
|---|------|
| One Category C Liberal and General Studies subject. | 8 CP |
|---|------|

TOTAL 60 CP

COURSE TOTAL 480 CP

Media Art Major

Students undertaking a major study in Media Art are required to successfully complete the same pattern of subjects as that prescribed for a Studio Art Major in the following subject categories:

CORE STUDIES IN ART EDUCATION
 CORE OPTIONS IN EDUCATION
 FIELD EXPERIENCE
 LIBERAL AND GENERAL STUDIES

In addition students are required to successfully complete the following sequence of subjects in the category **Core Studies in the Visual Arts**.

Session 1 (Year 1)

| | | | |
|------------------------------|---------------|-------|--------------|
| COFA 1301 | Media Art 1AE | 10 CP | |
| COFA 1302 | Media Art 1BE | 10 CP | |
| COFA 1303 | Media Art 1CE | 8 CP | |
| COFA 1304 | Media Art 1DE | 8 CP | |
| plus | | | |
| Subjects in other categories | | 24 CP | |
| | TOTAL | | 60 CP |

Session 2 (Year 1)

| | | | |
|------------------------------|----------------|-------|--------------|
| COFA 1201 | Studio Art 1AE | 10 CP | |
| COFA 1202 | Studio Art 1BE | 10 CP | |
| COFA 1203 | Studio Art 1CE | 8 CP | |
| COFA 1204 | Studio Art 1DE | 8 CP | |
| plus | | | |
| Subjects in other categories | | 24 CP | |
| | TOTAL | | 60 CP |

Session 3 (Year 2)

| | | | |
|--------------------------------------|--|-------|--------------|
| COFA 2003 | History and Theory of the Visual Arts 2E | 8 CP | |
| One History & Theory of Art Elective | | 8 CP | |
| COFA 1305 | Media Art 2AE | 10 CP | |
| COFA 1306 | Media Art 2BE | 10 CP | |
| COFA 1307 | Media Art 2CE | 8 CP | |
| COFA 1308 | Media Art 2DE | 6 CP | |
| plus | | | |
| Subjects in other categories | | 10 CP | |
| | TOTAL | | 60 CP |

Session 4 (Year 2)

| | | | |
|---|--|-------|--------------|
| COFA 2004 | History and Theory of the Visual Arts 2E | 8 CP | |
| Two History and Theory of Art Electives 2 x 8 = | | 16 CP | |
| plus | | | |
| Subjects in other categories | | 36 CP | |
| | TOTAL | | 60 CP |

Session 5 (Year 3)

| | | | |
|------------------------------|---------------|-------|--------------|
| COFA 1309 | Media Art 3AE | 10 CP | |
| COFA 1310 | Media Art 3BE | 10 CP | |
| COFA 1311 | Media Art 3CE | 6 CP | |
| COFA 1312 | Media Art 3DE | 6 CP | |
| plus | | | |
| Subjects in other categories | | 28 CP | |
| | TOTAL | | 60 CP |

Session 6 (Year 3)

| | | | |
|--|--------------|-------|--------------|
| One History and Theory of Art Elective | | 8 CP | |
| plus | | | |
| Subjects in other categories | | 52 CP | |
| | TOTAL | | 60 CP |

Session 7 (Year 4)

| | | | |
|--|--------------|-------|--------------|
| Teaching Internship | | 52 CP | |
| plus | | | |
| One Category C Liberal and General Studies subject | | 8 CP | |
| | TOTAL | | 60 CP |

Session 8 (Year 4)

| | | | |
|------------------------------|---------------|-------|--------------|
| COFA 1313 | Media Art 4AE | 8 CP | |
| COFA 1314 | Media Art 4BE | 8 CP | |
| COFA 1315 | Media Art 4CE | 8 CP | |
| COFA 1316 | Media Art 4DE | 4 CP | |
| plus | | | |
| Subjects in other categories | | 32 CP | |
| | TOTAL | | 60 CP |

TOTAL COURSE TOTAL 480 CP

Subjects

Core Studies in the Visual Arts History and Theory of Art Electives

Students may elect subjects from the full range of History and Theory subjects as listed in the Bachelor of Fine Arts course on pages 19 to 24 of this Handbook.

History and Theory of the Arts Core Subjects

COFA 2005 History and Theory of the Visual Arts 1E S1 L3 C8

(See COFA 2001 History and Theory of the Visual Arts 1)

COFA 2006 History and Theory of the Visual Arts 2E S2 L3 C8

(See COFA 2002 History and Theory of the Visual Arts 2)

Media Art Core Subjects

COFA 1301 Media Art 1AE S1 or S2 L3 C10

(See COFA 1101 Media Art 1A)

COFA 1302 Media Art 1BE S1 or S2 L3 C10

(See COFA 1102 Media Art 1B)

COFA 1303 Media Art 1CE S1 or S2 L3 C8

(See COFA 1103 Media Art 1C)

COFA 1304 Media Art 1DE S1 or S2 L2 C8

(See COFA 1104 Media Art 1D)

Studio Art Core Subjects

COFA 1201 Studio Art 1AE S1 or S2 L3 C10

(See COFA 1001 Studio Art 1A)

COFA 1202 Studio Art 1BE S1 or S2 L3 C10

(See COFA 1002 Studio Art 1B)

COFA 1203 Studio Art 1CE S1 or S2 L3 C8

(See COFA 1003 Studio Art 1C)

COFA 1204 Studio Art 1DE S1 or S2 L2 C8

(See COFA 1004 Studio Art 1D)

Art Education Subjects

COFA 4001 Child Growth and Development S1 L2 C8

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 C8

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 C12

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 C8

This introductory subject in art education provides students with the opportunity to examine basic concepts and issues in art educational theory and practice.

The subject uses a modular structure to consider introductory concepts, performances and values of art education through an examination of the contributing disciplines of philosophy, sociology and psychology as they affect education and art education both in international and Australian contexts. Students will be introduced to a range of theorists including Bruner, Broudy, Dewey, Skinner, Neill and Smith and will examine material which is fundamental to the structure of the field of art education together with more speculative contributions including work by Wolpe, Grundy, Apple and Connell.

COFA 4005 Teacher Development 1 S1 L2 C8

This 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 C8

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 C12

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 C12

Prerequisite: Teacher Development 3

This 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 C8

This 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 C8**

This subject introduces students to traditional and contemporary concepts of and practices in curriculum. Using the four components of teacher, student, subject and setting as a framework students will develop art education curriculum proposals.

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 C8**

Prerequisite: Curriculum Studies in Art Education 1

The aim of this subject is to provide students with opportunities to examine theories of curriculum evaluation, curriculum orientations, knowledge and the curriculum, curriculum discourse, forms of organization and contemporary issues in art educational curriculum theory and practice.

The subject will include planning visual arts learning activities for the secondary school and the organization 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 C8**

Prerequisite: Curriculum Studies in Art Education 1 and 2

This 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 organization 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 C12**

This subject aims to provide students with frameworks and methods for the interpretation of artistic performances appropriate to various educational settings.

Through a series of lectures, workshops and individual research projects, students will gain skills and understandings of the theoretical, performative and valutive knowing of art practice.

COFA 4014 Visual Arts Workshop 2 **S1 or S2 L2 C8**

Prerequisite: Visual Arts Workshop 1

This subject aims to further student's critical and reflective skills and understandings of the technical and theoretical nature of art practice.

Through naturalistic research methods, students will examine primary sources as characterising aspects of artists in their settings.

COFA 4015 The Individual and Society – The Sociology of Education **S1 or S2 L2 C8**

This course provides an introduction to and overview of the interaction between society and the individual and between the socializing groups which shape behaviour. Current issues and problems will provide a focus for analysis and projecting strategies for effective pupil learning.

Participation in this course should develop attitudes and skills, so that the student is able: to appraise and appreciate significant developments and theoretical contributions in the area of social research; to identify and analyse the nature of group processes operating in classrooms and society; to identify probable individual reactions to a wide range of social situations; to analyse the school as a social system in interaction with other social systems in the community; to employ knowledge of social processes for greater teacher effectiveness.

COFA 4016 Social Processes In the Classroom **S1 or S2 L2 C8**

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 C8

The aim of this subject is to introduce students to contemporary philosophical theories applied to the field of education. Using the critical theories of society put forward by Jurgen Habermas students will analyse knowledge and human interests in order to critically understand a range of significant educational issues in terms of their technical, practical and emancipatory consequences.

COFA 4018 Issues in Australian Education S1 or S2 L2 C8

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 C8

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 C8

Prerequisite: Education of Atypical Children 1

This 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 C8

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 C8

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 C8

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 identity 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 C8

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 C8**

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 L4 C8**

Prerequisite: Seminar in Art Education

This subject aims to provide senior students with the opportunity to explore an area of education which is of particular interest. Through interaction with a member of the staff of the School of Art Education, students will undertake a study in some aspect of education which is not encountered in other subjects offered.

Students are expected to demonstrate initiative and organization in independently pursuing the research process and reaching educational objectives.

COFA 4027 Theories and Practices of Art History in Education **S1 or S2 L4 C8**

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 spatiotemporal frames of reference among art works.

COFA 4028 Seminar in Art Education **S1 or S2 L2 C8**

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 of Aesthetics In Art Education **S2 L2 C4**

Prerequisite: Theories and Practices of Art History in Education

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 C8**

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 C8**

Involvement in this 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 C8**

This 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 C8

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 multi-culturalism and look at the issues/problems arising from multi-cultural education.

COFA 4034 Media Studies in Art Education S1 or S2 L2 C8

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 C8

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 C8

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 C8

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 C8

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 L4 C8

Prerequisite: Seminar in Art Education

This subject aims to provide senior students with the opportunity to explore an area of art education which is of particular interest. Through interaction with a member of the staff of the School of Art Education, students will undertake a study in some aspect of art education which is not encountered in other subjects offered.

Students are expected to demonstrate initiative and organization skills in independently pursuing the research process and reaching educational objectives.

COFA 4042 Art as Therapy 2 S1 or S2 L4 C12

Prerequisite and Corequisite: 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 Prerequisite 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 C8

This subject introduces students in either Year 3 or Year 4 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 C8

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 C8

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 S2 L2 C8

This subject aims to foster an awareness in students of the ideology and philosophies of art museums and an understanding of the educational functions of the museum in the development of a lifelong concept of learning. Students will have the opportunity to apply appropriate instructional methods in the art museum context and systematically investigate the plurality of roles which the museum performs within our society.

Bachelor of Art Education – BArtEd.

COURSE RULES

These rules should be read in conjunction with the General Rules and Procedures for Students of the College as published on pages 11 to 14 of this Handbook and the Academic Rules of the University as published in the University Calendar.

ADMISSION

Admission Requirements

All applicants for admission to Year 1 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 sessions from the date of initial enrolment.

Student Progress

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

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 Art Theory – BArtTh

THE COURSE

The Bachelor of Art Theory is a three year Degree course. The course has been constructed to provide intensive study of art histories and theories, as well as to address the nexus between art theory, art practice and 'the art industry'. It will provide an education for those wishing to find employment as gallery curators, art administrators, art consultants, art project officers, art writers and critics, as well as for those who wish to 'freelance' as artist/theorists.

The Bachelor of Art Theory Degree is constructed around three integrated strands of study comprising Core Subjects, Contextual Studies and Core Options.

CORE

The Core Subjects provide intensive study in art histories, theories and philosophies. These subjects consist of The Modern and The Postmodern, Theories of the Image, as well as Theories of Art History and Culture in the first year. In the second year, students would undertake Narratives of Western Art, as well as Images of Non-Western Art. These Core Subjects are complemented by Mythologies of the Artist and Art and Cultural Difference. In the final year, Core Subjects are Art and the Culture of 'Everyday Life', Art in Focus and Philosophies of History.

CONTEXTUAL STUDIES

Contextual Studies consist of subjects such as Audiences for Art, The Production of Art and Genres of Art Writing. This strand aims at integrating theoretical and historical understandings with the practices by which art is exhibited, catalogued, published and promoted. It includes an internship in which students are placed in specific institutional frameworks such as galleries, museums, libraries and publishing houses.

CORE OPTIONS

In Core Options, students choose studio/media subjects such as Photography, Film, Video, Design, Painting, Drawing or Sculpture. Students must also choose Art History and Theory electives which closely explore such issues as Aboriginal Cultures, Community Arts, the relationship between Art and the Mass Media, and studies in art historical topics such as The Renaissance to Mannerism, Early Christian and Medieval Art, Art of the Nineteenth Century and Art of the Twentieth Century. Over the course of six sessions students do a minimum of six studio/media electives, but these may be increased to nine by substitution of Studio/Media electives for up to three History/Theory electives.

Bachelor of Art Theory

Session 1 (Year 1)

Core Studies

| | | |
|-----------|---|-------|
| COFA 2001 | Art History & Theory of the Visual Arts 1 | 12 CP |
| COFA 6005 | Theories of the Image | 12 CP |

Contextual Studies

| | | |
|-----------|------------------------------------|-------|
| COFA 6105 | Audiences for Art | 10 CP |
| COFA 6130 | Studio, Media and Theory Seminar 1 | 6 CP |

Core Options

Media Art

Students must undertake one elective subject selected from the following:

| | | |
|---|--|-------|
| Clay 1 | | |
| Film 1 | | |
| Jewellery 1 | | |
| Photography 1 | | |
| Sculpture 1 | | |
| Construction, Installation and Spaces 1 | | |
| Video 1 | | |
| Sound Performance and Installation 1 | | |
| Multi Media Computing 1 | | 10 CP |

Studio Art

Students must undertake one elective subject selected from the following:

| | | |
|-------------------|--|-------|
| Drawing 1 | | |
| Etching 1 | | |
| Lithography 1 | | |
| Painting 1 | | |
| Relief Printing 1 | | |
| Screen Printing 1 | | 10 CP |

TOTAL 60 CP

Session 2 (Year 1)

Core Studies

| | | |
|-----------|---|-------|
| COFA 2002 | Art History & Theory of the Visual Arts 2 | 12 CP |
| COFA 6010 | Theories of Art History and Culture | 12 CP |

Contextual Studies

| | | |
|-----------|------------------------------------|------|
| COFA 6110 | The Production of Art | 8 CP |
| COFA 6131 | Studio, Media and Theory Seminar 2 | 2 CP |

Core Options

Students must undertake one History and Theory of Art elective subject. 8 CP

Plus

One Studio Art or Media Art elective from the range of subject areas listed for Session 1. 10 CP

Liberal and General Studies

Students must undertake one Category A Liberal and General Studies subject. 8 CP

TOTAL 60 CP

Session 3 (Year 2)

Core Studies

| | | |
|-----------|---|-------|
| COFA 6015 | Narratives of Western Art | 12 CP |
| COFA 6020 | Mythologies of the Artist: A Social History | 12 CP |

Contextual Studies

| | | |
|-----------|------------------------------------|------|
| COFA 6115 | Genres of Writing | 8 CP |
| COFA 6132 | Studio, Media and Theory Seminar 3 | 2 CP |

Core Options

As for Session 2:
Art History and Theory elective 8 CP
Studio Art or Media Art elective 10 CP

Liberal and General Studies

As for Session 2: one Category A, Liberal and General Studies subject. 8 CP

TOTAL 60 CP

Session 4 (Year 2)

Core Studies

| | | |
|-----------|--------------------------------------|-------|
| COFA 6025 | Images and Issues in Non-Western Art | 10 CP |
| COFA 6030 | Art and Cultural Difference | 10 CP |

Contextual Studies

| | | |
|-----------|--|------|
| COFA 6120 | Methods of Research and Writing on Art | 4 CP |
| COFA 6133 | Studio, Media and Theory Seminar 4 | 2 CP |

Core Options

Students must undertake two History and Theory of Art elective subjects 2 x 8 = 16 CP

Plus

One Studio Art or Media Art elective 10 CP

Liberal and General Studies

Students must undertake one Category B Liberal and General Studies subject. 8 CP

TOTAL 60 CP

Session 5 (Year 3)**Core Studies**

| | | |
|-----------|------------------------------------|-------|
| COFA 6035 | Art and Culture of "Everyday Life" | 10 CP |
| COFA 6040 | The Philosophy of Taste | 10 CP |

Contextual Studies

| | | |
|-----------|------------------------------------|------|
| COFA 6125 | Internship | 4 CP |
| COFA 6134 | Studio, Media and Theory Seminar 5 | 2 CP |

Core Options

As for Session 4:
Two History and Theory of Art elective subjects 2 x 8 = 16 CP

Plus

One Media Art or Studio Art elective subject. 10 CP

Liberal and General Studies

As for Session 4:
One Category B Liberal and General Studies subject. 8 CP

TOTAL 60 CP

Session 6 (Year 3)**Core Studies**

| | | |
|-----------|-------------------------|-------|
| COFA 6045 | Art in Focus | 12 CP |
| COFA 6050 | Philosophies of History | 12 CP |
| COFA 6060 | Research Project | 28 CP |

Core Options

Students must undertake one History and Theory of Art Elective subject. 8 CP

TOTAL 60 CP

COURSE TOTAL 360 CP

Core Options**History and Theory of Art**

| | |
|-----------|---|
| COFA 2104 | Cross Media and Interdisciplinary Theory |
| COFA 2125 | Issues and Theories of Film |
| COFA 2132 | From the Age of Absolutism to the Enlightenment: Mannerism, the Baroque and the Art of Revolution |
| COFA 2136 | The Avant-Garde, the Academy, the Politics of Colonialism and the Other in early 19th Century Europe. |
| COFA 2140 | Modernism and the Twentieth Century Experience of Modernity |
| COFA 2196 | Art, Metaphysics and the Sublime |
| COFA 2205 | Critical Theories of Photography |
| COFA 2208 | The Medieval and Renaissance Cultures of Europe |
| COFA 2212 | Early Christian, Islamic and Other Cultures |
| COFA 2214 | Seminar in Women's Studies – The Visual Arts |
| COFA 2215 | Australian Cinema |
| COFA 2218 | The Art of Ancient Cultures: Assyria, Mesopotamia, Egypt, Persia, Greece and Rome |
| COFA 2220 | History of Jewellery |
| COFA 2223 | Photography: Australian Contexts |
| COFA 2227 | Histories of Women Artists |
| COFA 2232 | Koori and Associated Cultures |
| COFA 2236 | Sculpture and the Modern: Irony, Metaphor and Contradiction |
| COFA 2237 | Site, Place and Dematerialisation: Sculpture and Other Trouble |
| COFA 2238 | Histories and Theories of Ceramics |
| COFA 2242 | History of Video Art |
| COFA 2245 | Crafts: Contexts and Source |
| COFA 2246 | A History of Avant-Garde Cinema |
| COFA 2247 | A History of Modernist Narrative Film |
| COFA 2248 | Neo-Realism and the New Waves |
| COFA 2249 | The Art of Sound |
| COFA 2250 | Colonialism and Art: Inventing the "Other" |

| | | | | |
|-----------|--|-----------|--|------------------|
| COFA 2251 | Orientalism and Primitivism | COFA 6010 | Theories of Art History and Culture | S2 L3 C12 |
| COFA 2252 | The Arts of the Pacific: Image, Myth and History | | | |
| COFA 2253 | Perspectives on South East Asian Art & Culture | | | |
| COFA 2254 | The Artist and the Writer | | | |
| COFA 2255 | Writing on Art | | | |
| COFA 2256 | Psychoanalysis and Art | | | |
| COFA 2258 | A History of Drawing | | | |
| COFA 2259 | Terra Australis: First Contact, Aboriginal Art and the Cultures of Settlement | | | |
| COFA 2260 | Angry Penguins, Antipodeans and Abstractionists: Australian Post War Art and Culture | | | |
| COFA 2261 | Photography: Historical Perspectives | | | |
| COFA 2269 | Theories of Subjectivity and the Body in the Nineteenth Century | | | |
| COFA 2270 | Theories of Subjectivity and the Body in the Twentieth Century | | | |
| COFA 2271 | Critical Theories of Philosophy | COFA 6015 | Narratives of Western Art | S1 L3 C12 |
| COFA 2272 | Theories of Cultural Crisis | | | |
| COFA 2273 | The History and Theory of Performance | | | |
| COFA 2274 | Aboriginal Art – Outsiders Looking In | | | |
| COFA 2275 | German Expressionism and Realism | | | |
| COFA 2276 | The Painting of Modern Life: French and British Painting in Focus, 1850 to 1890 | | | |
| COFA 2277 | Modernism in Painting | | | |
| COFA 2282 | Art in its Place: A History of Installation Structures and Spaces | | | |
| COFA 2283 | The Sources of Artefact Imagery | | | |
| COFA 2284 | Postindustrialisation, Postmodernity and Postmodernism | | | |
| COFA 2285 | Art and Revolution: The Cultures of Communism, Socialism, Fascism and Democracy | | | |
| COFA 2286 | 'Let 100 Flowers Bloom': Art and the Cultural Revolution of China, Indonesia and Vietnam | COFA 6020 | Mythologies of the Artist: A Social History | S1 L3 C12 |
| COFA 2287 | A History of Printmaking | | | |
| COFA 2288 | An Introduction to Greek and Christian Aesthetics | | | |

This subject charts different ways in which art history and culture have been historically constructed as fields of knowledge. It draws upon methodologies concerned with connoisseurship, periodization, formalism, iconography and iconology, historicism and historical materialism, social history, semiotics, high culture and popular culture, regionalism and feminism. Through analysis of these methodologies, it identifies the processes of selectivity and exclusion involved in the interpretation and writing of history. These methodologies will be examined by reference to such historians as Burkhardt, Wofflin, Panofsky, Gombrich, Roger Fry, Frederick Antal, T.J. Clark, Bernard Smith and Griselda Pollock. This subject also identifies ways in which relationship of culture to society has been theorized through philosophers such as Hegel and Nietzsche.

This subject is designed to cut across a wide historical field to critically examine how 'grand narratives' are formed in western art and its histories. It will focus upon the nature of historical material constituted as evidence for 'grand narratives' such as 'classicism' mimesis, allegory and symbol, images of the body, representations of the environment, as well as period and style classifications. This subject will also critically examine historical material excluded from narratives, through such issues as power relations, patronage, gender, race, popular cultures and regionalism (as distinct from the 'internationalism' assumed by the notion of 'total' history).

This subject examines the historical and social constructions of the 'artist as subject' within Western culture. Shifts that took place between circa 1400 to 1900 from the artist as craftperson to inspired creator to alienated genius are examined in relation to social, cultural and political contexts. A range of positions within Modernism are then considered, including artist as innovator, visionary, custodian of cultural values, provocateur, social engineer, some of which can be seen as transformations of earlier conceptualisations.

These historical explorations will be underpinned by an enquiry into the limits and potentialities of independent creative activity in the context of contemporary cultural situations.

**COFA 6025 Images and Issues
in Non-Western Art** **S2 L3 C10**

Non-western art forms have come to form a distinct but changing category within the historical trajectory of western art and culture especially since the development of capitalism and imperialism in the European Renaissance. This subject investigates that category from two vantage

Subjects

**COFA 6005 Theories
of the Image** **S1 L3 C12**

This subject introduces students to a range of theories which have constituted the visual image as an object of analysis. It draws upon knowledges from philosophy, semiotics and post-structuralism in an attempt to address substantial and perennial questions about the visual image. Areas covered are the image and 'the real', theories of reflection, duplication, correspondence and non-correspondence; the original and the reproduction; theories of the visual as language; the image as materiality, as commodity; the image and its maker, theories of intention, authorship; the image and the viewer, theories of reception, affect and effect, theories of interpretation and inter-textuality.

points; first, the way in which the category of nonwestern art was constructed and changed in the course of western developments, and second, the way in which certain non-western cultural systems incorporate art practices.

Topics covered include: The categorizations of non-western art in European conceptual systems, such as the 'Artificial Curiosities' of 18th century England and Scotland, the 'Primitive Art' of the 20th century, the French l'art negre, and the 16th century Portuguese feitico. Policies of acquisition of non-western art by governments and private dealers, including the post-colonial repatriation policies developed by UNESCO are also examined as well as the development of institutions for the housing and display of nonwestern art.

The Aztec conceptualization of architecture and sacrifice and the Navah Indian incorporation of painting in shamanistic healing are among non-western cultural systems to be examined.

COFA 6030 Art and Cultural Difference S2 L3 C10

The conceptualization and evaluation of cultural difference has occupied a central position in Western art and culture, particularly since the period of colonization began. In this subject cultural difference is seen as being constructed in a series of narratives and counter-narratives about the nature of cultural difference. Topics covered include the construction of cultural difference in different periods in western painting, the way in which cultural difference has been addressed in art and literature by colonized subjects, the place of art in anti-colonial liberation movements of the 20th century, the role of art and culture in sub-altern studies, French constructions of the Orient in texture and painting and Surrealist conceptions of the child-like and the 'primitive'.

The ways in which art and cultural difference are theorized by writers addressing issues of colonial struggle, will also be examined.

COFA 6035 Art and the Culture of 'Everyday Life' S1 L3 C10

This subject looks at the changing position of art in relation to the proliferation and complexity of mass culture. This includes both the aestheticization of everyday life as well as the ways in which art's communicative role has been altered by the pervasiveness of mass media. The subject gives an account of social and technological development of mass culture over the last one hundred and fifty years including the arrival of photography, film, television, computer imaging, the popular press and advertising. It examines ways in which the relationship between art and mass culture has been conceptualised by such seminal thinkers as Walter Benjamin and Theodor Adorno, as well as such theorists of 'the spectacle' as Guy Debord, Jean Baudrillard and Paul Virilio.

COFA 6040 The Philosophy of Taste S1 L3 C10

This subject explores ways in which the popularization of the notion of 'taste' in Europe represents a turning point in the history of Western subjectivity. The thesis that modernity corresponds to a 'subjectivization' of the world is developed chronologically. The principal moments of this history are explored to demonstrate how the birth of aesthetics as a special branch of philosophy cannot be separated from the notion of 'taste' which, towards the middle of the 18th century, came to be viewed as the faculty representing the essence of human subjectivity.

COFA 6045 Art in Focus S2 L3 C12

This subject provides the framework within which particular theoretical positions (examined elsewhere in the course) can be employed in the detailed examination of a period or artist or issue. The content and orientation of the subject is intended to reflect the different interests of staff, and will vary from session to session. The following are examples of subjects that might be offered:

- * Cultural Imperialism, Nationalism and Regionalism
- * Australian Art and Social Commitment in the 1930s
- * Western Desert Painting
- * Black Art in Soweto

The following is a description of one of these subjects:

Modern Paintings, Modern Life: Impressionism and Parisian Society. This subject looks critically at cliched views of Impressionism. The paintings are situated in their socio-political context and the relationships between the two are explored. Attention is drawn to Haussmann's modernization of Paris under the Second Empire and concomitant social dislocation. The increasing significance in modern urban culture of institutionalised forms of leisure – cafes, theatres, racetracks and regattas, is discussed. Both the inclusions and omissions of impressionist imagery are considered. Such issues as work and leisure, class and gender, city and country are examined in relation to works by artists including Manet, Caillebotte, Morisot, Cassatt, Degas, Monet and Renoir.

COFA 6050 Philosophies of History S2 L3 C12

This subject introduces the different ways of conceiving the domain, methods, functions and definition of history. Beginning with an examination of historicism, empiricism and hermeneutics, the subject proceeds to look at various formulations of history in terms of myth, narrative, archeology and finality. Each of these topics is illuminated by a discussion of theorists including Reidl, Comte, Dilthey, Sartre, Barthes, Foucault and Baudrillard. The relevance of their writings to art values is explored.

COFA 6060 Research Project**S2 CCH9 C28**

This subject provides an opportunity for students to bring the range of art knowledge acquired over the previous five sessions, together into a sustained piece of research.

Students can choose to research a topic concerned with either a particular artist, art writer, art historian or philosopher, an institution or particular issues during a defined historical period, such as modernity, nationalism, orientalism or gender. Students must then, in consultation with a supervisor, conduct archival and field research. From this, a 6,000 word paper must be developed, demonstrating a cohesive methodology, critical evaluation and classification of research material, valid argumentation and writing skills, together with speculation and a clear delineation of ideas.

CONTEXTUAL STUDIES

COFA 6105 Audiences for Art**S2 L2 C10**

This subject exposes students to the different types of contemporary art exhibited locally – in the Art Gallery of New South Wales, dealer galleries, Contemporary Art Spaces, Artist Run Initiatives, shopping malls and other 'non-art' spaces. Designed to reflect the diversity both of art and the institutions through which it is viewed, this subject is structured around an examination of works 'in situ'. Students are encouraged to engage with work in relation to specific contexts, to consider issues of taste and value and how these are mediated by place and modes of display.

COFA 6110 The Production of Art**S2 L2 C8**

This subject is designed to follow on from COFA 6105 Audiences for Art. The emphasis here is on a 'behind the scenes' exposition of art. It looks critically at processes by which visual art is made available to viewing publics. These processes take into account a range of concerns (practical, strategic, ideological) that vary widely between institutions. Students are introduced to various professional art practices, through the processes of curating, managing, catalogue writing and production, exhibition display and handling of works. The infrastructure of the 'art industry', including the administration of State Museums and other art organizations, such as funding bodies, are presented as a subject for practical purposes, as well as critical consideration.

COFA 6115 Genres of Art Writing**S1 L2 C8**

This subject examines different genres of writing on the visual arts, with an emphasis on contemporary practices. Newspaper reviews, journal criticism, scholarly catalogue essays, 'in house' catalogue notes, 'coffee table' art books and collaborative works between artists and writers are studied in terms of their connections to other genres of writing (for example 'journalese', fictional narrative, descriptive prose). The subject looks at the working of these writings within specific cultural fields and their assumed sets of values. It also demonstrates how such categories play an active role in the shaping and production of meanings in art.

COFA 6120 Methods of Research and Writing on Art**S2 L2 C8**

This subject is primarily concerned with the teaching of skills necessary to conduct specific research projects. The focus is on methods of researching primary material as well as locating archival documentation, in order to evaluate and effectively utilise different forms of visual and theoretical 'evidence' for research projects. Topics include field work methods, such as interviewing techniques, together with knowledge of indexing procedures, statistical analysis and the utilization of computer resources, and critical methodologies for appraising research material. The subject also addresses the logical construction of 'a valid argument', the rhetorical promises of different genres of writing and the delineation of ideas.

COFA 6125 Internships**S1 CCH2 C8**

This subject is designed to place students into specific institutional frameworks for the duration of the session. Students will nominate one such institution at the beginning of the session and work for a specific period of time at the institution, which could be an art gallery, museum, art institution, journal, artist studio, library or Fine Art Department. The student shall carry out one project while at the institution, and prepare a report at the end of the session on the project. Alternatively students may produce journal material within the College, in group projects, if such a project seems suitable in particular years.

COFA 6130 Studio/Media and Theory Seminar**S1-5 L1 C6
(COFA 6130)****COFA 6131****S1-5 L1 C2****COFA 6132****(COFA 6131-6134)****COFA 6133****COFA 6134**

This subject is designed to intergrate students' particular Studio/Media practices with aspects of Art History and Theory addressed in each of the five session core subjects, from session one through to session five. Students examine their own practical work in this seminar, during the first five sessions, in the light of theoretical topics selected in consultation with both a Bachelor of Art Theory and Studio/Media representative.

Bachelor of Art Theory – BArtTh

COURSE RULES

These rules should be read in conjunction with the General Rules and Procedures for Students of the College as published on pages 11 to 14 of this Handbook and the Academic Rules of the University as published in the University Calendar.

ADMISSION

Admission Requirements

All applicants for admission to the Year 1 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 twelve sessions from the date of initial enrolment.

Student Progress

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

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. Bachelor of Design – BDes

THE COURSE

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 1 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 2 and 3 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 4 students' projects will integrate design studies and a one session 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 specializations. These strengths are its technology and applied arts base and its relationship with industry, its Schools of Studio Art, Media Art, Art Education and Art 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 specialization 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 or Perish. (Occasional paper No. 8. The Commission for the Future.)*

Bachelor of Design

Sessions 1 and 2 (Year 1)

| | | |
|--------------|---|---------------|
| COFA 5110 | Design Studio: Projects | 60 CP |
| COFA 5111 | Design Seminar 1 | 12 CP |
| COFA 5112 | History, Theory and Aesthetics of Design 1 | 12 CP |
| COFA 5113 | Interactive Systems | 12 CP |
| COFA 5114 | Design/Human Functioning | 12 CP |
| COFA 5115 | Research Project Design (Drawing) (Session 1 only) | 6 CP |
| COFA 5116 | Research Project Design (Sculpture/Photos/Print) (Session 2 only) | 6 CP |
| TOTAL | | 120 CP |

Sessions 3 and 4 (Year 2)

| | | |
|-----------------|--|---------------|
| COFA 5210 | Design Studio: Graphics/Media 1 | 21 CP |
| COFA 5211 | Design Studio: Applied 1 | 21 CP |
| COFA 5212 | Design Studio: Environments 1 | 21 CP |
| COFA 5213 | Design Seminar 2 | 11 CP |
| COFA 5214 | History, Theory and Aesthetics of Design 2 | 10 CP |
| COFA 5215 | Design and Social Theory | 10 CP |
| COFA 5216 | Design and Computers 1 | 10 CP |
| General Studies | 1 x Category A Session 1 | 8 CP |
| | 1 x Category A Session 2 | 8 CP |
| TOTAL | | 120 CP |

Sessions 5 and 6 (Year 3)

| | | |
|--------------|-------------------------------------|--------------|
| COFA 5310 | Design Studio: Graphics/Media 2 and | 24 CP |
| COFA 5311 | Design Studio: Applied 2 | 24 CP |
| TOTAL | | 48 CP |
| OR | | |
| COFA 5310 | Design Studio: Graphics/Media 2 and | 24 CP |
| COFA 5312 | Design Studio: Environments 2 | 24 CP |
| TOTAL | | 48 CP |
| OR | | |
| COFA 5311 | Design Studio: Applied 2 and | 24 CP |
| COFA 5312 | Design Studio: Environments 2 | 24 CP |
| TOTAL | | 48 CP |

| | | |
|-----------------|--|-------|
| AND | | |
| COFA 5313 | Design Seminar 3 | 10 CP |
| COFA 5314 | History, Theory and Aesthetics of Design 3 | 10 CP |
| COFA 5315 | Design and Computers 2 | 10 CP |
| General Studies | 1 x Category B (Session 1) | 8 CP |
| | 1 x Category B (Session 2) | 8 CP |
| | 1 x Category C COFA 5316 | |
| COFA 5317 | Professional Practice | 16 CP |
| | Research Project Design 1 (Session 1 only) | |
| OR | | |
| | Film 1 (Session 1 only) | |
| | Video 1 (Session 1 only) | |
| OR | | |
| | Multimedia Computing (Session 1 only) | |
| OR | | |
| | Screen Printing 1 (Session 1 only) | |
| OR | | |
| | Etching 1 (Session 1 only) | 5 CP |
| AND | | |
| COFA 5318 | Research Project Design 2 (Session 2 only) | |
| OR | | |
| | Jewellery 1 (Session 2 only) | |
| OR | | |
| | Clay 1 (Session 2 only) | |
| OR | | |
| | Painting 1 (Session 2 only) | 5 CP |

TOTAL 120 CP

Sessions 7 and 8 (Year 4)

| | | |
|---------------------|---------------------------------|---------------|
| COFA 5410 | Design Studio: Graphics/Media 3 | 48 CP |
| OR | | |
| COFA 5411 | Design Studio: Applied 3 | 48 CP |
| OR | | |
| COFA 5412 | Design Studio: Environments 3 | 48 CP |
| AND | | |
| COFA 5413 | Design Seminar 4 | 10 CP |
| COFA 5414 | Research Project Design 5 | 10 CP |
| COFA 5415 | Research Project Design 6 | 10 CP |
| COFA 5416 | Professional Experience | 42 CP |
| TOTAL | | 120 CP |
| COURSE TOTAL | | 480 CP |

Subjects

COFA 5110 Design Studio Projects: Materials, Equipment and Processes F T12 C60

The aim of these subjects is to introduce and demonstrate the multi-disciplinary 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 5111 Design Seminar 1 F L2 C12

In this subject students will be introduced to an analytical process 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 5112 History, Theory and Aesthetics of Design 1 F L2 C12

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.
- 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 5113 Interactive Systems F L1 C12

The aim of this subject is to introduce and develop understandings about patterns of human habitation. The relationship between 'nature' and society is examined in the context of pressures on resources, both past and present, for their implications for the quality of life. Students will develop moral and ethical frameworks within which to evaluate problems and define strategies for solutions.

Further, to continue investigation of notions about interrelationships of 'nature', society and the urban environment, and the need for responsibility in formulating models and strategies for the future. Socio-political

processes are evaluated for their adequacy to respond to human aspirations and objectives and the design of alternatives is explored.

COFA 5114 Design and Human Functioning: Individual Behaviour Ergonomics & Design F L1 C12

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.
- anatomy.
- 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 5115 Research Project S1 T3 C6

This subject provides students with the opportunity to participate in a fine art study or an area of research which informs and supplements their Core Subjects. Students may take the Research Project in another part of the University with the approval of their Course Advisers.

COFA 5116 Research Project S2 T3 C6

This subject provides students with the opportunity to participate in a fine art study or an area of research which informs and supplements their Core Subjects. Students may take the Research Project in another part of the University with the approval of their Course Advisers.

COFA 5210 Design Studio: Graphics/Media 1 F T3 C21

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. Freehand 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.

Further, students will develop an ability to identify, analyse and resolve more complex design problems as well as experience coping with various tasks and challenges simultaneously. Students will undertake projects which require them to synthesize a variety of understandings, materials and processes, extending their skills in illustration, rendering and perspective to explore the potential for graphics design. Students identify projects which arise from

understandings acquired in Contextual Studies, and will experience teamwork as a means of understanding the roles of communication and organization in the design process. 2D & 3D CAD, materials and techniques in drawing or those undertaken as individual research in the Core Options will also be applied in these projects.

COFA 5211 Design Studio: Applied 1 **F T3 C21**

Prerequisite: COFA 5110

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.

Further, students will develop an awareness of compound forms. Projects will focus on various aspects of the fabricated environment, and students will construct models to examine the interrelationship of materials and fabrication techniques in their application to design. Students will undertake projects which require them to synthesize a variety of understandings, materials and processes, extending their skills in developing sculptural forms. Students identify projects which arise from understandings acquired in Contextual Studies, and will experience teamwork as a means of understanding the roles of communication and organization in the design process. 2D & 3D CAD, materials and techniques in sculpture or those undertaken as individual research in the Core Options will also be applied in these projects.

COFA 5212 Design Studio: Environments 1 **F T3 C21**

Prerequisite: COFA 5110

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 5213 Design Seminar 2 **F T2 C11**

Prerequisite: COFA 5111

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 5214 History, Theory and Aesthetics of Design 2 **F L1 C10**

Prerequisite: COFA 5112

From general understandings gained in History, Theory and Aesthetics of Design 1, more complex notions about form, space and movement are used to develop aesthetic understandings about the constructed and 'natural' environments. Students understanding of the history of society as it relates to these is expanded to encompass considerations of the characteristics and relationships between internal and external spaces. This is undertaken through a process of tracing design issues through different periods and movements to reveal the manner in which they have been expressed.

COFA 5215 Design and Social Theory **F L1 C10**

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.
- understandings about human cultures as expressed through artifacts. Students will be involved in observation, analysis and speculation about the potential for meaning in artifacts. They will explore a variety of examples which are historically and culturally diverse.

COFA 5216 Design and Computers 1 **F T2 C10**

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.

The subject will also develop understandings and skill 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.

COFA 5310 Design Studio: Graphics/Media 2 F T4 C24*Prerequisite: COFA 5210*

In Sessions 5 and 6 students will undertake a design project in each of three graphics areas. The options available are:

- a design project nominated in one graphics area and based in a 'real' context developed in conjunction with selected workplace representatives, and
- a research and development design project nominated in a different graphics area and based in a 'real' context developed in conjunction with selected workplace representatives, and
- a design project set by the academic staff in the remaining graphics area.

In this subject students will be expected to apply understandings derived from their Contextual Studies 2D & 3D CAD, materials and techniques in printmaking or those undertaken as individual research in the Core Options may be applied in these projects.

COFA 5311 Design Studio: Applied 2 F T4 C24*Prerequisite: COFA 5211*

In Sessions 5 and 6 students will undertake a design project in each of three applied areas. The options available are:

- a design project nominated in one applied area and based in a 'real' context developed in conjunction with selected workplace representatives, and
- a research and development design project nominated in a different applied area and based in a 'real' context developed in conjunction with selected workplace representatives, and
- a design project set by the academic staff in the remaining applied area.

COFA 5312 Design Studio: Environments 2 F T4 C24*Prerequisite: COFA 5212*

In Sessions 5 and 6 students will undertake a design project in each of three environment areas. The options available are:

- a design project nominated in one environment area and based in a 'real' context developed in conjunction with selected workplace representatives, and
- a research and development design project nominated in a different environment area and based in a 'real' context developed in conjunction with selected workplace representatives, and
- a design project set by the academic staff in the remaining environment area.

COFA 5313 Design Seminar 3 F L2 C10*Prerequisite: COFA 5213*

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 and synthesis of the processes 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 5314 History, Theory and Aesthetics of Design 3 F L2 C10*Prerequisite: COFA 5214*

The aim of this subject is to develop understandings about the aesthetics of 'craft' and of 'the machine'. The Bauhaus is examined as a pivotal model for the expression of these design issues, which are then traced from the mid-nineteenth century to the present. Issues of industrialisation, mass-production, standardization and of questions around high art versus popular forms will be discussed. Further, tendencies in design and aesthetics since the 1960s are investigated to reveal what have variously been termed Post Modernism, Late Modernism and High-Tech. Students will also explore issues such as Regionalism for evidence of a pluralist repertoire from which to derive alternative designer strategies, and will acquire understandings about the most recent developments in structural systems, methods, composite materials and methods of production.

COFA 5315 Design & Computers 2: Computer Graphics F T2 C10*Prerequisite: COFA 5216*

This subject will extend skills and understandings acquired in 2D CAD & 3D CAD Studies into graphics which permit computer-generated complex images and effects to be manipulated and animated in space and time. Further, students will be introduced to understandings about how 2D CAD & 3D CAD may interface with Computer Aided Manufacturing (CAM). Students will investigate the potential for robotics in manufacturing and assembly.

COFA 5316 Professional Practice F L1 C16

This subject will develop students' understanding of principles applied to design practice and marketing. Students will investigate:

- the moral and philosophical contexts for professional activity,

- professional ethics,
- contract law,
- patents, copyright and registration of designs,
- target a market,
- prepare and budget for a brief,
- co-ordinate production,
- prepare reports.

COFA 5317 Research Project Design 1 S1 T3 C5

This subject provides students with the opportunity to nominate an area of research which informs and supplements their Core Subjects. Students may take the Research Project in another part of the University with the approval of their Course Advisers.

COFA 5318 Research Project Design 2 S2 T3 C5

This subject is similar in nature to Research Project Design 1 though in a different area of individual research.

COFA 5410 Design Studio: Graphics/Media 3 Graduation Project Research and Analysis – Research Presentation F T5 C48

Prerequisite: COFA 5310

This project is related to the student's Professional Experience. Following satisfactory presentation of the 'brief' derived from the detailed study and evaluation of the participating employer's operation students will develop and present the approved Graduation Project. To satisfy the requirements of this brief students will present all appropriate designs, graphics, models, written material and other documentation to communicate their intentions. Each student will be allocated space and time for the presentation. The project will represent the student's capacity to make a fully professional presentation to a client.

COFA 5411 Design Studio: Applied 3 Graduation Project Research and Analysis – Research Presentation F T5 C48

Prerequisite: COFA 5311

This project is related to the student's Professional Experience. Following satisfactory presentation of the 'brief' derived from the detailed study and evaluation of the participating employer's operation students will develop and present the approved Graduation Project. To satisfy the requirements of this brief students will present all appropriate designs, graphics, models, written material and other documentation to communicate their intentions. Each student will be allocated space and time for the presentation. The project will represent the student's capacity to make a fully professional presentation to a client.

COFA 5412 Design Studio: Environments 3 Graduation Project Research and Analysis – Research Presentation F T5 C48

Prerequisite: COFA 5312

This project is related to the student's Professional Experience. Following satisfactory presentation of the 'brief' derived from the detailed study and evaluation of the participating employer's operation students will develop and present the approved Graduation Project. To satisfy the requirements of this brief students will present all appropriate designs, graphics, models, written material and other documentation to communicate their intentions. Each student will be allocated space and time for the presentation. The project will represent the student's capacity to make a fully professional presentation to a client.

COFA 5413 Design Seminar 4 F L2 C10

Prerequisite: COFA 5313

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 and synthesis of the processes 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 5414 Research Project Design 5 S1 C10

This project is related to the student's Professional Experience. Students will make a detailed study and evaluation of the participating employer's operation to identify areas where the professional designer's contribution may significantly enhance or expand that operation. Students are required to collate a comprehensive record from which they curate and develop an end-of-session presentation. Students will make comprehensive and creative use of graphics, models, reports and other modes of presentation to communicate the criteria for their Proposed Graduation Project. Each student will be allocated space and time for this presentation. The project will represent the student's capacity to make a fully professional presentation to a client.

COFA 5415 Research Project Design 6 S2 C10

This subject provides students with the opportunity to nominate an area of research which informs and supplements their Core Subjects. Students may take the Research Project in another part of the University with the approval of their Course Advisers.

**COFA 5416 Professional
Experience****F C42**

In Sessions 7 and 8 students are required to undertake Professional Experience with a co-operating employer. Prior to these sessions the College and students will negotiate with interested workplace representatives the possibility and requirements of this period of Professional Experience. This is a time when students:

- establish a working relationship between their profession and prospective employers.
- gain a working knowledge of Design and Production.
- undertake to Research and Develop a design related issue derived from the work experience.

Bachelor of Design – BDes

COURSE RULES

These rules should be read in conjunction with the General Rules and Procedures for Students of the College as published on pages 11 to 14 of this Handbook and the Academic Rules of the University as published in the University Calendar.

ADMISSION

Admission Requirements

All applicants for admission to the Year 1 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 sessions from the date of initial enrolment inclusive of leave.

Student Progress

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

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.

7. General Education Requirement

The University requires that all undergraduate students undertake a structured program in General Education as an integral part of studies for their degree.

Among its objectives, the General Education program provides the opportunity for students to address some of the *key questions* they will face as individuals, citizens and professionals.

The program requires students to undertake studies in three categories of the program:

CATEGORY A. An introduction in non-specialist terms to an understanding of the environments in which humans function.

CATEGORY B. An introduction to, and a critical reflection upon, the cultural bases of knowledge, belief, language, identity and purpose.

CATEGORY C. An introduction to the development, design and responsible management of the systems over which human beings exercise some influence and control. This category is required only of students in four-year professional and honours programs.

Students must complete a program of general education in accordance with the requirements in effect when they commenced their degree program. Students should consult the ~~appropriate course authority or the Centre for Liberal and General Studies in the Morven Brown Building, Room 658, Kensington campus.~~ *the appropriate subject authority or Student Admin*

The key questions addressed by the Program are:

Category A: The External Context

Course requirement: 56 hours

1. How do we, can we, generate wealth? (Australia and the Development of the World Economy) 28 hours.
2. How can we, ought we, distribute wealth, status and power? (Human Inequality) 28 hours.
3. What steps should we take, and what policies should we adopt, in science and technology? (Science and Civilization) 28 hours.

4. What effects do our wealth generating and techno-scientific activities have on the environment (Ecosystems, Technology and Human Habitation) 28 hours.
5. What are the effects of the new mass media of communication? (Mass Media and Communication) 28 hours.
6. What are the key social and cultural influences on Australia today? (Australian Society and Culture) 28 hours.

Category B: The Internal Context of Assumptions and Values

Course requirement: 56 hours

1. How do we define ourselves in relation to the larger human community? (The Self and Society) 28 hours.
2. How do our conceptions of human nature and well being influence both individual and social behaviour? (Changing Conceptions of Human Nature and Well-Being) 28 hours.
3. What are the prevailing conceptions of and challenges to human rationality? (The Pursuit of Human Rationality) 28 hours.
4. How do language, images and symbols function as means and media of communication? (The Use of Language, Image and Symbols) 28 hours.
5. What is the impact of the computer on human society and culture? (The Computer: Its Impact, Significance and Uses) 28 hours.
6. Which systems of belief and configurations of values are most conducive to the survival and enhancement of the human species and the planet earth? (Beliefs, Values and the Search for Meaning) 28 hours.

Category C: An introduction to the Design and Responsible Management of the Human and Planetary Future

Provides an introduction to the development, design and responsible management of the systems over which human beings exercise some influence and control.

Category C General Education applies only to students in four year ~~degree courses and is incorporated in the relevant course requirement summaries.~~ *professional and honours courses.*

Category A Subjects

GENS 4507 Mass Media and Communication S1 or S2 L2 C8

This stream of the subject is entitled "Popular Culture, Mass Media and 'Everyday Life'".

The power of the mass media over the last 150 years has transformed the nature of popular cultures and 'everyday life'. The mass media has assumed such a pervasive power in contemporary societies that it is able to transfigure everyday life without our awareness or control.

By exploring the transition from industrial to post-industrial society in relation to the proliferation and complexity of technologised culture such as radio, television, video and computers, this subject will question the nature of distinctions drawn between the visual arts, popular culture and the mass media. The aestheticisation of everyday life, the coercive impact of the mass media on forms of communication, the patterns of media ownership and control, together with the social and technological development of mass culture over the last 150 years—including the arrival of photography, film, television, the popular press, advertising and the possibilities of alternative media—will be examined.

GENS 4521 Aboriginal Australia: A View of its Past, Present and Future S1 or S2 L2 C8

This stream of the subject is entitled "Aboriginal Australia".

This subject is offered in order to provide an Aboriginal perspective on Aboriginal society as it was in the past, as it is at present and its prognosis for the future. It is designed to provide an equiponderate account where previously the Aboriginal contribution was either mis-stated, misrepresented or completely ignored.

In presenting a broad overview of Aboriginal Australia from antiquity to the present day, contemporary Aboriginal issues such as land rights, political movements and relationships between Aboriginals and law can be addressed from an evolutionary context, rather than from reactive judgement based solely on the face value of the end product.

GENS 4529 Ecosystems, Technology and Human Habitation S1 or S2 L2 C8

This stream of the subject is entitled "Art, the Community and the Environment".

What relationship does a community bear to its natural environment? What constitutes the identities of a community and how are they articulated? How important is it for the

identities of a community to be represented through art and culture? How can art and culture help convey the identities of a community and its relationship to a particular environment? If the artist is an 'outsider', how is this to be negotiated?

This subject will explore the formation of communal identities through labour, leisure, architecture, visual communication, art, language, the natural environment and the functions of everyday life. It will examine ways in which the visual arts, architecture, landscape architecture and a range of cultures from theatre to rock concerts have articulated and shaped community identity. It will also consider the politics involved in such interventions, ranging from the co-called imposition of the 'turd in the plaza', earthworks to define remote environments and their relationship to ecology, to the emergence of community arts programmes designed to integrate cultural identities with different forms of urban and rural habitation.

GENS 4531 Australian Society and Culture S1 or S2 L2 C8

This stream of the subject is entitled "Race, Nation and Multiculturalism in Australian Society".

From first contact, through colonisation, the construction of Federation and a modern nation, post WWII mass European immigration, to modern conceptions of a multicultural Australia at home in Asia, issues of race and nation have been crucial to Australian culture and society.

In examining responses to the Aboriginal inhabitants, relations between English and Irish settlers, notions of British empire, attitudes to and fear of the Asian north, reactions to Chinese settlement, White Australia, the rise of non-British European immigration, conceptualisations of race and nation will be explored. Reactions to U.S. cultural dominance, the impact of recent Asian settlement including 'boat people' and other refugees, the emulation of Asian economic success and the official policy of multiculturalism, are also issues to be questioned in conjunction with formations of Identity and Otherness.

GENS 4532 Australia and the Development of the World Economy S1 or S2 L2 C8

This stream of the subject is entitled "Regional and International Perspectives on Australian Culture: Australia and the World at Large".

Is Australia 'the lucky country' as Donald Horne proclaimed in the 1960s, rich in natural wealth with a stridently independent identity unburdened by colonial traditions, or is it merely a new Britannia, America's 52nd State? How does Australia's economic performance rate within the world economy and can it compete with computerized technology? When compared to the global market dominance of Japan

and the U.S., is it a 'Banana Republic'? How do Australians see themselves in relation to cultures outside Australia? Conversely how do those cultures see Australians?

This subject will not only investigate the roles played by world trade, manufacturing and commerce in shaping Australian society. It will also consider the 'cultural cringe', how Australia may internalise the tyranny of distance and address its so-called provincialism problem as well as its early penal history. Australian identities in relation to others will be explored through these issues as well as ways Australians are seen to represent themselves through a range of cultures from Dame Edna to Biennales.

GENS 5515 The Role of the Arts in the Human Future S1 or S2 L2 C8

This stream of the subject is entitled "Creativity and Conception, Labour and Production: The Artist as Producer".

Ways in which the position of the artist has been constructed, through history, by comparison to other producers of knowledge and objects, such as scientists, engineers, technicians, manufacturers and industrial workers, will be examined in the subject.

Conceptions of the artist as innovator, visionary, alienated genius, custodian of cultural values, provocateur and social engineer will be explored in relation to other forms of labour, within the context of politico-social transformations in Western and Non-Western cultures.

Category B Subjects

GENS 5050 Individual and Social Psychology S1 or S2 L2 C8

How is an individual identity formed? How is an individual identity defined within social and working relations? Through an exploration of perception and the categorization of stimuli according to personal schemata and attribution processes, this subject will consider the contribution psychology and art can make towards understanding the formulation and nature of cognitive structures that effect the course of individual's lives.

The representation of unconscious motives which underlie an individual's conscious beliefs and behaviour will be examined through art, conceived as the expression of individual and collective cultures. Through such an examination, this subject will then consider whether art is an effect of possible perceptions or an expression of the congruence between the internal and external realities of an individual.

GENS 5180 The Use of Language Images and Symbols S1 or S2 L2 C8

This subject may be undertaken as one of two different streams.

Stream 1: This stream is entitled "Culture and Communication, Disciplines and Boundaries".

Culture is not simply an homogenous thing. The sub-divisions of culture into separate disciplines and the arts has been the product of a long historical development, effecting ways in which the different arts have been perceived as related to or different from each other. At the same time, whilst the partitioning of the arts has seemed securely established by the techniques of making (metiers) and the specific requirement of the different materials used, there exists a multitude of connections between them.

This subject will address a range of cultural disciplines, including theatre, dance, poetry, music in terms of the interrelationship between such disciplines and the so-called 'Fine Arts'. Questions of the ways in which disciplinary boundaries are constructed, the cultural status of disciplines, the nature of attempts at cross-disciplinary and inter-disciplinary interactions, the effects of new and often hybrid art forms will be examined. The reciprocal influences of such cross-cultural disciplines as the picture-poem ('pictura poesis') or the symphonic painting will be explored in conjunction with the recent development of more synthetic art forms such as installation, dance-theatre or concrete poetry—the ultimate aim of this subject being the broadening of artistic horizons and a hermeneutical understanding of the inter-dependency of all artistic disciplines within the field of Post Modern Culture.

Stream 2: This stream is entitled "Culture, Language and Knowledge".

How do we know? How do we acquire knowledge? How is knowledge defined? This subject introduces basic concepts interrelating culture, language and knowledge and explores the relationship between perception and knowledge. What is the relationship between language, language acquisition and knowledge? What is the relationship between cultural context, language and the perception of and forms of knowledge? What is the relationship between verbal and non-verbal forms of knowledge in different cultural contexts?

These questions will be addressed in this subject through the introduction of basic concepts in philosophy, art history and anthropology.

GENS 5522 Changing Conceptions of Human Nature and Well-Being S1 or S2 L2 C8

This stream of the subject is entitled "The Body, Gender, Sexuality and Pleasure".

This subject introduces students to contemporary theories and philosophies which investigate and problematise the relationship between the body, gender, sexuality and pleasure.

The last 25 years has witnessed an efflorescence of investigations into and theorisation about the relationship between the body, gender, sexuality and pleasure. This theorisation has developed in relationship to feminism,

deconstructive theories, structuralism, theories of representation and media developments. The contributions of each of these arenas to the relations between sexuality and pleasure will be explored through an examination of the visual arts, in relation to theoretical and philosophical texts.

GENS 5523 The Pursuit of Human Rationality S1 or S2 L2 C8

This stream of the subject is entitled "Art and Science: Imagination and the Pursuit of Rationalism".

Differing notions of rationality have been dominant at different stages in western history, while non-western societies have had varying conceptions of reason. One major contrast, at least in the West, has been that between scientific rationality and art. Since the late 18th century, art has been linked not to knowledge, in a public or intersubjective form, but to beauty and as the expression of an imaginative and subjective knowledge, different from, but complementary to, perception and thought.

This subject will examine the ways in which art and science have been understood as distinct or even opposed forms of activity. Ways in which the science/non-science distinction has been established, competing notions of the bases for knowledge (perception, logic, imagination, creativity), accounts of art as subjective, private and undemonstrable, notions of the imagination and art as a form of knowledge will be investigated.

GENS 5524 Beliefs, Values and the Search for Meaning S1 or S2 L2 C8

This subject may be undertaken as one of two different streams.

Stream 1: This stream is entitled "Religion, Culture and Belief".

The secularisation of the world or its disenchantment (as articulated by Weber) has coincided with a dissemination of the traditional systems of beliefs that used to be able to provide people with a generalised account of the world in which they live, to give them "the big picture". As the Enlightenment dispelled the illusion of divine wisdom as a monopoly of the Christian Church, or any other similarly established dogma, one of the main characteristics of modern society which began to emerge from this time has been the pluralism and eclecticism which characterise religious life and belief systems.

It is the complex manner in which our multicultural society integrates and assimilates heteronomous fragments of religious narratives, both western and non-western, in contemporary art that will be examined in this subject.

Stream 2: This stream is entitled "Evaluation, Taste and Judgement".

This Subject will be concerned with the history of Taste and the different methods by means of which it has been thought possible to form judgement in this century. The underlying

value systems of artistic evaluation will be scrutinised on a critical basis and students will be introduced to the different and often conflicting theories (aesthetic and hereneutical, semiological and psychoanalytical) which propound to have arrived at a clear understanding of the mechanics or the metaphysics of artistic judgement.

The overriding aim of this subject is to show how no judgement of taste can possibly be thought of as value-free. It will then examine how the evaluation of works of art inevitably entails a projection of beliefs and assumptions of meaning, which are grounded in ideology.

GENS 5525 The Computer, its Impact, Significance and Uses S1 or S2 L2 C8

This stream of the subject is entitled "New Technologies, New Perceptions".

New technologies, particularly computer based, have dramatically transformed the ways in which people perceive, understand and deal with their environments. Although this may be understood as simply an extension of the powers of human perception and understanding it is just as much a transformation or mutation of these powers. From the invention of photography in the 19th century through to the increasing use of electronic image manipulation, which bypass the optical and chemical processes that physically define photography, the links between image and reality, the so-called "truth" of the image has come under increasing question. Electronic imagery, whether on computer screen, television, or hidden in film or photography, has become ubiquitous, transforming the way we experience our world. The use of electronic and computer technology by artists and future possibilities such as virtual reality will also be examined.

***Language Subjects may be substituted for two Category B Subjects under conditions prescribed by the Centre for Liberal and General Studies.**

8. Master of Art Administration – by Coursework – MArtAdm

THE COURSE

It is intended that students graduating from this course will be equipped with the skills necessary to function in managerial, administrative curatorial, art writing and other professional capacities within the visual arts industry.

While the main thrust of the course is directed towards gallery management skills, curatorial studies and exhibition design development, 'Art Ethics and the Law', addresses such issues as censorship, copyright, the gallery's ethical and legal responsibility to the artist and art work.

The elective subjects in this course provide an exploration of Modernism and Postmodernism, detailed information of galleries and collections in Australia, examination of the principles and philosophy of conservation, the history of art criticism and writing about art in Australia, and the kinds of writing undertaken by those working in institutions.

STRUCTURE OF THE COURSE

| | | | | | |
|---------------------------------|---|--|---|--|---|
| CORE | COFA 8120 Gallery Management 15 CP | COFA 8124 Art, Ethics and The Law 15 CP | COFA 8125 Exhibitio Design Development 15 CP | COFA 8132 Exhibition Management/ Curatorial Studies 15 CP | COFA 8133 Research Paper 15 CP |
| ELECTIVE | COFA 8122 Aesthetics and Criticism: Modernism/ Postmodernism 15 CP COFA 8130 Art Galleries and Collections in Australia 15 CP | COFA 8128 Development of Art Criticism in Australia 15 CP COFA 8121 Principles of Conservation 15 CP | COFA 8129 Writing and Documentation of the Visual Arts 15 CP | | |
| COFA 8127 INTERNSHIP | | | | | |

FULL-TIME STUDY – two sessions – one year

First Session: Four subjects each attracting 15 credit points for a total of 60 credit points.

Second Session: Four subjects each attracting 15 credit points for a total of 60 credit points.

Internship

* Credit points for the course total 120.

* Students complete all five core subjects, three elective subjects and an internship.

PART-TIME STUDY – four sessions – two years

Two subjects per session each attracting 15 credit points for a total of 30 credit points per session.

Internship.

The course consists of lectures and seminars, a 10,000 word research paper and an internship of no less than 90 hours. Each subject requires weekly attendance at a 3 hour lecture plus related research and assignment work.

Subjects

Core Subjects

COFA 8120 Gallery Management

This subject makes 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. It enables students to initiate and manage an organization, develop proficiency in gallery procedures, understand the administrative skills required for gallery management and develop interpersonal skills appropriate to gallery management. Consideration is given to methods of art promotion, public relations, procedures for general fund raising, government arts funding and sponsorship.

Specific attention is paid to acquisition and collection of works; study of management from state galleries to artist run initiatives; publicity and advertising; fund raising, budgeting and cash planning; staff management, communications skills, negotiation with clients and dealing with the general public; control of material and resources; insurance and safety; market trends in art.

COFA 8132 Exhibition Management/Curatorial Studies

This subject examines the theoretical and practical aspects of exhibition management. It 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. It enables 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, produce visual and written documentation of art and exhibitions, enhance their understanding of artefact analysis and critical interpretation.

Specific attention is paid to exhibition costing and promotion; catalogue preparation; preparation of educational programs; visual documentation of exhibitions; connoisseurship; ethics in relation to the curatorial role; general principles and techniques related to storage, handling, transportation and care of works of art; general principles and techniques related to the display and presentation of works of art and travelling exhibitions; principles and techniques related to interpretation of works of art and artefacts; an overview of the literature related to recent exhibitions.

COFA 8124 Art, Ethics and the Law

This subject examines the ethical and legal implications of the interactions generated between artists, galleries and the

viewing/purchasing public in contemporary society. It enables the development of a broader critical perspective on the cultural, legal, political and moral contexts of gallery management.

Specific attention is paid to contracts (artist-gallery, loans, commissions, etc.); acquisition and disposal of works; deaccessioning; business structures; copyright; merchandising; sponsorship; moral rights; censorship; international control of artworks; insurance; conflict of interest; the responsibilities of trustees.

COFA 8125 Exhibition Design Development

This subject examines the theoretical and practical aspects of design development and display techniques. It introduces the design demands of a gallery space and its ongoing needs to function effectively. The subject enables students to identify the objectives of an exhibition and develop their understanding of, and familiarity with, the design process. This includes examining all relevant aspects related to exhibition initiation; design and development; project planning and design management; spatial requirements and evaluation.

Specific attention is paid to the development of design management skills; knowledge of presentation in support of works being displayed; production and installation management, materials and processes; budget formulation and controls; the critical evaluation of the impact of an exhibition and the engagement of consultants.

COFA 8133 Research Paper

Research topics are chosen in consultation with a supervisor. These topics relate to the internship and allow for the focussing of student's investigative and analytical skills. The 10,000 word research paper may include the use of film, video and audio tape or photographic documentation where relevant.

Elective Subjects

COFA 8122 Aesthetics and Criticism: Modernism/Postmodernism

Through an exploration of aesthetic theory and critical writing concerned with issues of Modernity and Postmodernity, this subject considers the complexities embraced by such subsuming terms as Modernism and Postmodernism. An understanding of particular writers, theorists and artists, their historical contexts together with their discourses and debates will be encouraged through an examination of the following topics:

Modernism and the representation of modern life; modernism and the experience of modernity; modernity, irrationality and

defamiliarisation; modernism and Marxism, expressionism and realism; modernism vs Communism and Fascism; modernism as formalism; power/ knowledge and deconstruction; mythology and semiology; the society of the spectacle and simulacra; psychoanalysis, identity and sexuality; feminisms, gender and body politics; centre and otherness; post industrialisation, technocracy and computerisation.

COFA 8128 The Development of Art Criticism in Australia

This subject examines the history of art criticism and writing about art in an Australian context, and considers how these practices reflect, diagnose and affect the nature of the visual arts.

The subject takes a combination of approaches. There is a constant evaluation of recent art criticism from a variety of sources, and a questioning of what actually constitutes criticism. Documents examined include daily newspapers, specialist art magazines, television and radio programs.

At the same time the subject goes back to the start of writing about art in Australia and looks at the practice from the beginning of European settlement to recent times in an historical context.

COFA 8129 Writing and Documentation of the Visual Arts

If criticism is writing from the perspective of the observer, this subject is about the kinds of writing that those working in art institutions most commonly undertake: writing from the perspective of the institution.

Questions to be considered include: the current debate on captions, writing for children and the general public, research techniques and scholarly catalogues, press kits and media management, and different types of catalogues.

The method of study in this subject is very much "hands on". Students are given a number of weekly writing exercises as well as a major assignment. In addition students edit and lay out an edition of *Artwrite*, a magazine of student writing.

COFA 8130 Art Galleries and Collections in Australia

This subject introduces students to the origins of Australian public art galleries and collections and major developments in their history. Included are the Australian National Gallery, the Museum of Contemporary Art, the Art Gallery of New South Wales and other State art galleries as well as a range of regional and university collections. The functions and roles of various public art gallery departments are considered, including curatorial areas, registration, display, conservation, public programs, education and publications. Emphasis is placed on connoisseurship and ethics in the profession of art gallery management and curatorial practice. Concepts and practices in the areas of trusteeship, patronage and sponsorship of public collections are investigated.

Inquiry into selected private and corporate art collections includes techniques of acquisition, display, public access provision, conservation and storage. The role of art in public places and work spaces is considered, including study of Sydney City Council's 'Open Museum', Artbank and the Federal and New South Wales Parliament House collections.

COFA 8121 Principles of Conservation

This subject examines conservation principles related to two and three-dimensional art works, artefacts, film and video. It develops an awareness of the role of conservation in the preservation and management of collections of cultural property, identifies existing or potential problems threatening the stability of materials found in public and private collections, encourages the making of informed decisions about the need for professional specialist consultation with regard to conservation treatment, and identifies the standards and ethics of conservation practice in both institutional and private laboratories.

Specific attention is paid to the causes of deterioration; conservation practice from its earliest development to the present; identification of artists' materials by visual examination; gallery techniques for controlling the environment; light levels, air pollution, insect and fungal growth; safe techniques for the handling, display, storage, packing and transport of art works, the philosophy of conservation and its role in raising public awareness through education.

Internship

COFA 8127 Internship

Students are required to undertake a project based internship consisting of a minimum of 90 hours. The internship may involve more than one host institution. Internships enable students to gain practical, supervised experience of gallery management, curatorial practice, art writing and all other work areas related to the course. The internship is ungraded but successful completion requires the submission of reports by the host institution and student. Students are also required to attend an interview with lecturers involved in the program.

Internships to date have been hosted by the following, amongst others: Art Gallery of NSW, Australian National Gallery, Art Gallery of Western Australia, National Trust of Australia (NSW), Australian Museum, Powerhouse Museum, Museum of Contemporary Art, Art Exhibitions Australia Ltd., Australian Business Support for the Arts, National Association for the Visual Arts, Biennale of Sydney, NSW State Library, Artbank, Redback Graphix, First Draft, Australian Centre for Photography, Visual Arts and Craft Board of the Australia Council, NSW Ministry for the Arts, and many regional and commercial galleries.

Conditions for the Award of Master of Art Administration

a full-time candidate and seven academic sessions for a part-time candidate. In special cases a variation to these times may be granted by the Committee.

1. The degree of Master of Art Administration by coursework may be awarded by the Council to a candidate who has satisfactorily completed a program of advanced study.

2. Qualifications

- 2.1 A candidate for the degree shall have been awarded an appropriate degree of Bachelor from The University of New South Wales or a qualification considered equivalent from another university or tertiary institution at a level acceptable to the Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the Committee].
- 2.2 In exceptional cases an applicant who submits evidence of such other academic and professional qualifications as may be approved by the Committee may be permitted to enrol for the degree.
- 2.3 If the Committee is not satisfied with the qualifications submitted by an applicant the Committee may require the applicant to undergo such assessment or carry out such work as the Committee may prescribe, before permitting enrolment.

3. Enrolment and Progression

- 3.1 An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged with the College Secretary at least two calendar months before the commencement of the session in which enrolment is to begin.
- 3.2 A candidate for the degree shall be required to undertake such formal subjects and pass such assessment or conditions as prescribed.
- 3.3 The progress of a candidate shall be reviewed each session by the Committee and as a result of its review the Committee may cancel enrolment or take such other action as it considers appropriate.
- 3.4 No candidate shall be awarded the degree until the lapse of two academic sessions from the date of enrolment in the case of a full-time candidate or four sessions in the case of a part-time candidate. The maximum period of candidature shall be five academic sessions from the date of enrolment for

4. Fees

A candidate shall pay such fees as may be determined from time to time by the Council.

9. Master of Art – by Coursework – MArt

- **Media Art Program**
- **Studio Art Program**

THE COURSE

The course is postgraduate in level and requires either full-time attendance of one year (two sessions) or part-time attendance of two years (four sessions). Students should hold a degree or a diploma in the visual arts craft/art education areas.

The academic award of the course is Master of Art (PG 1). The abbreviation for the award is MArt.

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. Students are encouraged 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.

STRUCTURE OF THE COURSE

Full-Time Study – two sessions – one year

| | | |
|------------------------------|---|----------------|
| Tutorial/Critique or Seminar | = | 12 C.P. |
| Graduate Lecture | = | 12 C.P. |
| Studio Classes | = | <u>36 C.P.</u> |
| | | 60 C.P. |
| | | per session |

(Minimum unsupervised studio practice (on Campus)) (16 Hours per week)

Part-Time Study – four sessions – two years

| | | |
|--|---|----------------|
| Tutorial/Critique or Seminar or Graduate Lecture | = | 12 C.P. |
| Studio Class | = | <u>18 C.P.</u> |
| | | 30 C.P. |
| | | per session |

(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 sessions of the course.)

EXHIBITION REQUIREMENT

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

Media Art Program

The programs of seminars, tutorials and critiques offered by the School of Media Art extend over a full calendar year.

A discrete program of lecture/seminars by visiting specialists will be offered during the intersession period to MArt candidates. Attendance is required.

Participation is also required in an exhibition/presentation of works in progress within the intersession period. Critiques, discussions and tutorials will be ancillary to this presentation.

Attendance and participation is required in the program of presentations by MFA (Research) candidates, known as the "MFA Seminars".

Assessment during the session is progressive and is the responsibility of the class lecturers.

Final assessment will be on work produced during the course and shall be presented at an exhibition or showing and assessed by a panel. This panel will consist of the lecturers within the subject areas, plus other experts appropriate to the field of study, either from within or outside the School or College.

The Final Presentation will take place at the end of the February of the year following registration for the final session of the course. The exhibition will be public and held on campus.

Included for assessment, a substantial written/documentary component must be submitted. This component should be an annotated record of working process and areas of concern.

Studio Art Program

Students will be required to undertake two units of the Graduate Lecture and of Tutorial/Critique or Seminar and a sequence of four subjects in their Core Elective.

Students will be required to participate in an approved concluding Presentation/Exhibition. The work should be presented in a manner, place and for a duration determined by the Higher Degree Committee on the recommendation of the School of Studio Art Committee.

The final presentation shall include a substantial written and appropriately illustrated component, being an annotated record of the working process and areas of concern.

As this course is considered to be intensive and rigorous in involvement, students are expected to maintain their unsupervised Studio Practice during mid-session and intersession periods, although not necessarily on campus.

Lectures and Seminars

THE GRADUATE LECTURE

COFA 8491 Unit 1
COFA 8492 Unit 2

S1 or S2 L2 C12

The two Graduate Lecture subject units are to be undertaken by all students whether in full-time or part-time enrolment. Full-time students would normally complete both units during their year course, whilst part-time students can undertake the two units during any of the four sessions of their course.

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 specialization 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.

STUDY COMMITMENT

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

*** Subject to the agreement of the MArt Interview Committee and the Higher Degree Committee, it is possible for those holding the award of Graduate Diploma of Visual Arts (from this institution) to be admitted to the Master of Art course with Advanced Standing.**

Conditions for the Award of Master of Art

1. The degree of Master of Art by coursework may be awarded by the Council to a candidate who has satisfactorily completed a program of advanced study.

2. Qualifications

2.1 A candidate for the degree shall have been awarded an appropriate degree of Bachelor from The University of New South Wales or a qualification considered equivalent from another university or tertiary institution at a level acceptable to the Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the Committee].

2.2 In exceptional cases an applicant who submits evidence of such other academic and professional qualifications as may be approved by the Committee may be permitted to enrol for the degree.

2.3 If the Committee is not satisfied with the qualifications submitted by an applicant the Committee may require the applicant to undergo

such assessment or carry out such work as the Committee may prescribe, before permitting enrolment.

3. Enrolment and Progression

3.1 An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged with the College Secretary at least two calendar months before the commencement of the session in which enrolment is to begin.

3.2 A candidate for the degree shall be required to undertake such formal subjects and pass such assessment or conditions as prescribed.

3.3 The progress of a candidate shall be reviewed each session by the Committee and as a result of its review the Committee may cancel enrolment or take such other action as it considers appropriate.

3.4 No candidate shall be awarded the degree until the lapse of two academic sessions from the date of enrolment in the case of a full-time candidate or four sessions in the case of a part-time candidate. The maximum period of candidature shall be five academic sessions from the date of enrolment for a full-time candidate and seven academic sessions for a part-time candidate. In special cases a variation to these times may be granted by the Committee.

4. Fees

A candidate shall pay such fees as may be determined from time to time by the Council.

10. 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 specialized 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 organization, 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 sessions.

Each session is divided into four subjects.

Each subject attracts 15 CP for a total of 60 CP per full-time session.

Credit points for the course total 120.

OR

PART-TIME STUDY –

Two years divided into four sessions.

Each session is divided into two subjects.

Each subject attracts 15 CP for a total of 30 CP per part-time session.

Credit points for the course total 120.

STRUCTURE OF THE COURSE

| FULL-TIME | | PART-TIME | |
|---|--|---|--|
| SESSION 1 Subjects | SESSION 2 Subjects | SESSION 1 Subjects | SESSION 3 Subjects |
| COFA 9001 Education Studies / Lectures and Seminars 15 Credit Points | COFA 9005 Theory of Knowing in the Visual Arts / Lectures and Seminars 15 Credit Points 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. | COFA 9001 Education Studies / Lectures and Seminars 15 Credit Points | COFA 9005 Theory of Knowing in the Visual Arts / Lectures and Seminars 15 Credit Points 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. |
| COFA 9002 Research Methods in Art Education / Lectures and Seminars 15 Credit Points | COFA 9006 to COFA 9011 Introductory Subjects in Electives 15 Credit Points | COFA 9002 Research Methods in Art Education / Lectures and Seminars 15 Credit Points | COFA 9006 to COFA 9011 Introductory Subjects in Electives 15 Credit Points |
| COFA 9003 Issues in Art Education / Lectures and Seminars 15 Credit Points | COFA 9012 to COFA 9017 Research Seminars in Electives 15 Credit Points | SESSION 2 Subjects | SESSION 4 Subjects |
| COFA 9004 Curriculum and Art Education / Lectures and Seminars 15 Credit Points | COFA 9018 or COFA 9019 Research Project in Electives 15 Credit Points | COFA 9003 Issues in Art Education / Lectures and Seminars 15 Credit Points | COFA 9012 to COFA 9017 Research Seminars in Electives 15 Credit Points |
| Full-Time: 120 Credit Points – 4 subjects per week – 60 Credit Points per session. | | COFA 9004 Curriculum and Art Education / Lectures and Seminars 15 Credit Points | COFA 9018 or COFA 9019 Research Project in Electives 15 Credit Points |
| | | Part-time: 120 Credit Points – 2 subjects per week – 30 Credit Points per session. | |

Subjects

Core Subjects

COFA 9001 Education Studies S1 L3 C15

Prerequisite: Nil

Corequisite: 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 C15

Prerequisite: Nil

Corequisite: 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 C15

Prerequisite: Nil

Corequisite: Nil

This subject will identify and critically examine contemporary issues in art education through the application of hermeneutic and critical frameworks. Subject matter may be drawn from the following topics: art education and the question of value; art education histories; art education advocacy; the excellence versus equity dilemma; societal reproduction, stratification and resistance; discipline based art education and art education and technology.

Theorists to be examined as means to analyse and interpret the significance of current issues include Thomas Kuhn, Antonio Gramsci, Hans George Gadamer, Pierre Bourdieu and Louis Althusser. In addition a range of educational critics will be presented in order to analyse issues and policy emergent from State educational systems.

COFA 9004 Curriculum and Art Education S1 L3 C15

Prerequisite: Nil

Corequisite: Nil

This subject will provide students with modernist and post modernist theoretical frameworks of curriculum evaluation and critique. Particular reference will be made to the critical methodologies of Habermas and the genealogical archeology of Foucault as appropriate to an interpretation of the visual arts in education.

COFA 9005 Theory of Knowing in the Visual Arts S2 L3 C15

Prerequisite: Nil

Corequisite: 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.

Elective Subjects

COFA 9006 Theoretical Frameworks in Art Education **S2 L3 C15**

Prerequisite: Nil

Corequisite: 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 Reconstructionalism. 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 C15**

Prerequisite: Nil

Corequisite: 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 C15**

Prerequisite: Nil

Corequisite: 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 C15**

This subject aims to further understanding of the nature and purpose of the public art gallery and museum with particular reference to their respective theoretical and value bases. Subject content includes an overview of the origin and history of the museum as a construct of the modernist era. The concerns, philosophies and ideologies of the museum will be introduced. Theories of art, the art world and its institutions will be examined drawing on the work of Danto, Dickie and Robert Hughes. The variety of social roles of the museum will be explored with an emphasis upon the educational implications of the museum's functions. The mutation of the museum under the influence of the culture and leisure industries will also be explored.

Theoretical frameworks will be drawn from the works of Gramsci, Adorno, Habermas, Nochlin, Bennett, Preziosi, Bourdieu, Bazin and Malraux. The subject includes a field experience in a major state or national institution.

COFA 9010 Introduction to Community Arts **S2 L3 C15**

Prerequisite: Nil

Corequisite: 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, residencies, 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 art industry – arts funding, arts advocacy, arts agencies and unionisation of the arts.

COFA 9011 Aboriginal Australia: Its History and Art S2 L3 C15

Prerequisite: Nil

Corequisite: 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 C15

Prerequisite: COFA 9006
Theoretical Frameworks in Art Education

Corequisite: 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 C15

Prerequisite: COFA 9007
Introduction to Primary Art Education

Corequisite: 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; idiosavants 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 C15

Prerequisite: COFA 9008
Introduction to Art Therapy

Corequisite: 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 C15

Prerequisite: COFA 9009
Introduction to Museum Education

Corequisite: Nil

This subject provides students with critical skills to examine the role of museums and galleries in the Australian context with particular reference to educational implications and significance.

The museum as an ideological state apparatus and the function of museums as agencies of public identity formation, nationalism, and cultural dominance will be identified in order to isolate an issue of significance for study. Students will isolate a problem originating from the field of museology, analyse and describe the educational significance of this issue and define a focus population or area which limits the research problem. Students are expected to complete a 30 minute seminar for a peer group audience as part of this subject.

COFA 9016 Seminar in Community Arts S2 L3 C15

Prerequisite: COFA 9010
Introduction to Community Arts

Corequisite: 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 art world, 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 C15**

Prerequisite: COFA 9011
Aboriginal Australia: Its History and Art

Corequisite: 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 organizations; 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 1 **S2 L3 C15**

Prerequisite: 1 subject from subject group COFA 9006 to COFA 9011

Corequisite: 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 specialization 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 C15**

Prerequisite: 1 subject from the subject group COFA 9006 to COFA 9011

Corequisite: 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 specialization 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 specialized 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.

Conditions for the Award of Master of Art Education

1. The degree of Master of Art Education by coursework may be awarded by the Council to a candidate who has satisfactorily completed a program of advanced study.

2. Qualifications

2.1 A candidate for the degree shall have been awarded an appropriate degree of Bachelor from The University of New South Wales or a qualification considered equivalent from another university or tertiary institution at a level acceptable to the Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the Committee].

2.2 In exceptional cases an applicant who submits evidence of such other academic and professional qualifications as may be approved by the Committee may be permitted to enrol for the degree.

2.3 If the Committee is not satisfied with the qualifications submitted by an applicant the Committee may require the applicant to undergo such assessment or carry out such work as the Committee may prescribe, before permitting enrolment.

3. Enrolment and Progression

- 3.1 An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged with the College Secretary at least two calendar months before the commencement of the session in which enrolment is to begin.
- 3.2 A candidate for the degree shall be required to undertake such formal subjects and pass such assessment or conditions as prescribed.
- 3.3 The progress of a candidate shall be reviewed each session by the Committee and as a result of its review the Committee may cancel enrolment or take such other action as it considers appropriate.
- 3.4 No candidate shall be awarded the degree until the lapse of two academic sessions from the date of enrolment in the case of a full-time candidate or four sessions in the case of a part-time candidate. The maximum period of candidature shall be five academic sessions from the date of enrolment for a full-time candidate and seven academic sessions for a part-time candidate. In special cases a variation to these times may be granted by the Committee.

4. Fees

A candidate shall pay such fees as may be determined from time to time by the Council.

11. 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.

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.

Conditions for the Award

1. MASTER OF FINE ARTS – MFA

1.1 The degree of Master of Fine Arts by research may be awarded by the Council on the recommendation of the Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the committee] to a candidate who has demonstrated ability to undertake research by the submission of the results of an original investigation. The degree shall be awarded with the grade of Honours Class 1 or Honours Class 2.

1.2 Qualifications

1.2.1 A candidate for the degree shall have been awarded an appropriate degree of Bachelor with Honours from The University of New South Wales or a qualification considered equivalent, from this, another university or tertiary institution at a level acceptable to the Committee.

1.2.2 In exceptional cases an applicant who submits evidence of such other academic and professional qualifications as may be approved by the Committee may be permitted to enrol for the degree.

1.2.3 If the Committee is not satisfied with the qualifications submitted by an applicant the Committee may require the applicant to undergo such assessment or carry out such work as the Committee may prescribe, before permitting enrolment.

1.3 Enrolment

1.3.1 An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged with the College Secretary at the prescribed time before the commencement of the session in which the enrolment is to begin.

1.3.2 In every case before making the offer of a place the Committee shall be satisfied that initial agreement has been reached between the School and the applicant on the topic area, supervision arrangements, provision of adequate facilities and any coursework to be prescribed and that these are in accordance with the provisions of the guidelines for promoting postgraduate study within the University.

1.3.3 The candidate shall be enrolled as either a full-time or part-time student.

1.3.4 A full-time candidate will present the thesis for examination no earlier than two years and no later than three years from the date of enrolment and a part-time candidate will present the thesis for examination no earlier than four years and no later than six years from the date of enrolment except with the approval of the Committee.

1.3.5 The candidate may undertake the research as an internal student i.e. at the College or as an external student not in attendance at the College except for periods as may be prescribed by the Committee.

1.3.6 The research candidate will normally carry out the research at the College except that the Committee may permit a candidate to spend a period in the field, within another institution or elsewhere away from the College provided that the work can be supervised in a manner satisfactory to the Committee. In such instances the Committee shall be satisfied that the location and period of time away from the College are necessary to the research program.

1.3.7 The research shall be supervised by a supervisor or supervisors who are members of the academic staff of the School or under other appropriate supervision arrangements approved by the Committee. Normally an external candidate within another organization or institution will have a co-supervisor at that institution.

1.4 Progression

1.4.1 The progress of the candidate shall be considered by the Committee each session following report from the School in accordance with the procedures established within the School and previously noted by the Committee.

1.4.2 A candidate for the degree shall be required to undertake such assessment or conditions as prescribed.

1.5 Advanced Work**

1.5.1 On completing the program of study a 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 a visual record of the work presented for examination.

1.5.2 The candidate shall give in writing to the College Secretary two months notice of intention to present for examination.

1.5.3 The advanced work shall present on account of the candidate's own research. In special cases work done conjointly with other persons may be accepted, provided the Committee is satisfied on the candidate's part in the joint research.

1.5.4 Three copies of the documentation of the advanced work shall be presented in a form which complies with the requirements of the University for the preparation and submission of theses for higher degrees.

1.5.5 It shall be understood that the College retains the three copies of the documentation of the advanced work submitted for examination and is free to allow the documentation to be consulted or borrowed. Subject to the provisions of the Copyright Act, 1968, the College may issue the thesis in whole or in part, in photostat or microfilm or other copy medium.

1.6 Examination

1.6.1 There shall be no fewer than two examiners of the advanced work, appointed by the Committee, at least one of whom shall be external to the University unless the Committee is satisfied that this is not practicable.

1.6.2 At the conclusion of the examination each examiner shall submit to the Committee a concise report on the advanced work and shall recommend to the Committee that:

- (a) The advanced work merits the award of the degree, either Honours Class 1 or Honours Class 2.

(b) The advanced work merits the award of the degree, either Honours Class 1 or Honours Class 2, subject to minor corrections as listed being made to the satisfaction of the Head of School.

(c) The advanced work requires further work on matters detailed in my report. Should performance in this further work be to the satisfaction of the Higher Degree Committee, the advanced work would merit the award of the degree, either with Honours Class 1 or Honours Class 2.

(d) The advanced work does not merit the award of the degree in its present form and further work as described in my report is required. The revised advanced work should be subject to re-examination.

(e) The advanced work does not merit the award of the degree and does not demonstrate that re-submission would be likely to achieve that merit.

1.6.3 If the performance in the further work recommended under 1.6.2(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to re-present the same advanced work and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.

1.6.4 The Committee shall, after consideration of the examiners' reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to resubmit the advanced work after a further period of study and/or research.

1.7 Fees

A candidate shall pay such fees as may be determined from time to time by the Council.

** or equivalent work as determined by the Higher Degree Committee.

2. MASTER OF ART EDUCATION HONOURS – MArtEd(Hons)

2.1 The degree of Master of Art Education Honours by research may be awarded by the Council on the recommendation of the Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the committee] to a candidate who has demonstrated ability to undertake research by the submission of a thesis embodying the results of an original investigation. The degree shall be awarded with the grade of Honours Class 1 or with the grade Honours Class 2.

2.2 Qualifications

2.2.1 A candidate for the degree shall have been awarded an appropriate degree of Bachelor with Honours from The University of New South Wales or a qualification considered equivalent, from this, another university or tertiary institution at a level acceptable to the Committee.

2.2.2 In exceptional cases an applicant who submits evidence of such other academic and professional qualifications as may be approved by the Committee may be permitted to enrol for the degree.

2.2.3 If the Committee is not satisfied with the qualifications submitted by an applicant the Committee may require the applicant to undergo such assessment or carry out such work as the Committee may prescribe, before permitting enrolment.

2.3 Enrolment

2.3.1 An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged with the College Secretary at the prescribed time before the commencement of the session in which the enrolment is to begin.

2.3.2 In every case before making the offer of a place the Committee shall be satisfied that initial agreement has been reached between the School and the applicant on the topic area, supervision arrangements, provision of adequate facilities and any coursework to be prescribed and that these are in accordance with the provisions of the guidelines for promoting postgraduate study within the University.

2.3.3 The candidate shall be enrolled as either a full-time or part-time student.

2.3.4 A full-time candidate will present the thesis for examination no earlier than two years and no later than three years from the date of enrolment and a part-time candidate will present the thesis for examination no earlier than four years and no later than six years from the date of enrolment except with the approval of the Committee.

2.3.5 The candidate may undertake the research as an internal student i.e. at the College or as an external student not in attendance at the College except for periods as may be prescribed by the Committee.

2.3.6 The research candidate will normally carry out the research at the College except that the Committee may permit a candidate to spend a period of the field, within another institution or elsewhere away from the College provided that the work can be supervised in a manner satisfactory to the Committee. In such instances the Committee shall be satisfied that the location and period of time away from the College are necessary to the research program.

2.3.7 The research shall be supervised by a supervisor or supervisors who are members of the academic staff of the School or under other appropriate supervision arrangements approved by the Committee. Normally an external candidate within another organization or institution will have a co-supervisor at that institution.

2.4 Progression

2.4.1 The progress of the candidate shall be considered by the Committee each session following a report from the School in accordance with the procedures established within the School and previously noted by the Committee.

2.4.2 A candidate for the degree shall be required to undertake such assessment or conditions as prescribed.

2.5 Thesis**

2.5.1 On completing the program of study a candidate shall submit a thesis embodying the results of the investigation.

2.5.2 The candidate shall give in writing to the College Secretary two months notice of intention to submit a thesis.

- 2.5.3 The thesis shall present on account of the candidate's own research. In special cases work done conjointly with other persons may be accepted, provided the Committee is satisfied on the candidate's part in the joint research. demonstrate that re-submission would be likely to achieve that merit.
- 2.5.4 The candidate may also submit any work previously published whether or not such work is related to the thesis.
- 2.5.5 It shall be understood that the College retains the three copies of the thesis to be consulted or borrowed. Subject to the provisions of the Copyright Act, 1968, the College may issue the thesis in whole or in part, in photostat or microfilm or other copy medium.
- 2.6.3 If the performance in the further work recommended under 2.6.2(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to re-present the same thesis and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.
- 2.6.4 The Committee shall, after consideration of the examiners' reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to re-submit the thesis after a further period of study and/or research.

2.6 Examination

- 2.6.1 There shall be no fewer than two examiners of the thesis, appointed by the Committee, at least one of whom shall be external to the University unless the Committee is satisfied that this is not practicable.
- 2.6.2 At the conclusion of the examination each examiner shall submit to the Committee a concise report on the thesis and shall recommend to the Committee that:
- The thesis merits the award of the degree, either Honours Class 1 or Honours Class 2.
 - The thesis merits the award of the degree, either with Honours Class 1 or Honours Class 2, subject to minor corrections as listed being made to the satisfaction of the Head of School.
 - The thesis requires further work on matters detailed in my report. Should performance in this further work be to the satisfaction of the Higher Degree Committee, the thesis would merit the award of the degree, either with Honours Class 1 or Honours Class 2.
 - The thesis does not merit the award of the degree in its present form and further work as described in my report is required. The revised thesis should be subject to re-examination.
 - The thesis does not merit the award of the degree and does not

2.7 Fees

A candidate shall pay such fees as may be determined from time to time by the Council.

** or equivalent work as determined by the Higher Degree Committee.

3. MASTER OF ART THEORY – MArtTh

- 3.1 The degree of Master of Art Theory by research may be awarded by the Council on the recommendation of the Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the committee] to a candidate who has demonstrated ability to undertake research by the submission of a thesis embodying the results of an original investigation. The degree shall be awarded with the grade of Honours Class 1 or with the grade Honours Class 2.
- 3.2 Qualifications
- 3.2.1 A candidate for the degree shall have been awarded an appropriate degree of Bachelor with Honours from The University of New South Wales or a qualification considered equivalent, from this, another university or tertiary institution at a level acceptable to the Committee.
- 3.2.2 In exceptional cases an applicant who submits evidence of such other academic

and professional qualifications as may be approved by the Committee may be permitted to enrol for the degree.

- 3.2.3 If the Committee is not satisfied with the qualifications submitted by an applicant the Committee may require the applicant to undergo such assessment or carry out such work as the Committee may prescribe, before permitting enrolment.

3.3 Enrolment

- 3.3.1 An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged with the College Secretary at the prescribed time before the commencement of the session in which the enrolment is to begin.

- 3.3.2 In every case before making the offer of a place the Committee shall be satisfied that initial agreement has been reached between the School and the applicant on the topic area, supervision arrangements, provision of adequate facilities and any coursework to be prescribed and that these are in accordance with the provisions of the guidelines for promoting postgraduate study within the University.

- 3.3.3 The candidate shall be enrolled as either a full-time or part-time student.

- 3.3.4 A full-time candidate will present the thesis for examination no earlier than two years and no later than three years from the date of enrolment and a part-time candidate will present the thesis for examination no earlier than four years and no later than six years from the date of enrolment except with the approval of the Committee.

- 3.3.5 The candidate may undertake the research as an internal student i.e. at the College or as an external student not in attendance at the College except for periods as may be prescribed by the Committee.

- 3.3.6 The research candidate will normally carry out the research at the College except that the Committee may permit a candidate to spend a period in the field, within another institution or elsewhere away from the College provided that the work can be supervised in a manner satisfactory to the Committee. In such instances the Committee shall be satisfied that the location and period of time away from the

College are necessary to the research program.

- 3.3.7 The research shall be supervised by a supervisor or supervisors who are members of the academic staff of the School or under other appropriate supervision arrangements approved by the Committee. Normally an external candidate within another organization or institution will have a co-supervisor at that institution.

3.4 Progression

- 3.4.1 The progress of the candidate shall be considered by the Committee each session following report from the School in accordance with the procedures established within the School and previously noted by the Committee.

- 3.4.2 A candidate for the degree shall be required to undertake such assessment or conditions as prescribed.

3.5 Thesis**

- 3.5.1 On completing the program of study a candidate shall submit a thesis embodying the results of the investigation.

- 3.5.2 The candidate shall give in writing to the College Secretary two months notice of intention to submit the thesis.

- 3.5.3 The thesis shall present on account of the candidate's own research. In special cases work done conjointly with other persons may be accepted, provided the Committee is satisfied on the candidate's part in the joint research.

- 3.5.4 The candidate may also submit any work previously published whether or not such work is related to the thesis.

- 3.5.5 Three copies of the thesis shall be presented in a form which complies with the requirements of the University for the preparation and submission of theses for higher degrees.

- 3.5.6 It shall be understood that the College retains the three copies of the thesis submitted for examination and is free to allow the thesis to be consulted or borrowed. Subject to the provisions of the Copyright Act, 1968, the College may issue the thesis in whole or in part, in photostat or microfilm or other copy medium.

3.6 Examination

- 3.6.1 There shall be no fewer than two examiners of the thesis, appointed by the Committee, at least one of whom shall be external to the University unless the Committee is satisfied that this is not practicable.
- 3.6.2 At the conclusion of the examination each examiner shall submit to the Committee a concise report on the thesis and shall recommend to the Committee that:
- (a) The thesis merits the award of the degree, either Honours Class 1 or Honours Class 2.
 - (b) The thesis merits the award of the degree, either Honours Class 1 or Honours Class 2, subject to minor corrections as listed being made to the satisfaction of the Head of School.
 - (c) The thesis requires further work on matters detailed in my report. Should performance in this further work be to the satisfaction of the Higher Degree Committee, the thesis would merit the award of the degree, either with Honours Class 1 or Honours Class 2.
 - (d) The thesis does not merit the award of the degree in its present form and further work as described in my report is required. The revised thesis should be subject to re-examination.
 - (e) The thesis does not merit the award of the degree and does not demonstrate that re-submission would be likely to achieve that merit.
- 3.6.3 If the performance in the further work recommended under 3.6.2(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to re-present the same thesis and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.
- 3.6.4 The Committee shall, after consideration of the examiners' reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that

the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to resubmit the thesis after a further period of study and/or research.

3.7 Fees

A candidate shall pay such fees as may be determined from time to time by the Council.

** or equivalent work as determined by the Higher Degree Committee.

12. Doctor of Philosophy – PhD

CONDITIONS FOR THE AWARD OF THE DEGREE

1. The degree of Doctor of Philosophy may be awarded by the Council on the recommendation of the Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the Committee] to a candidate who has made an original and significant contribution to knowledge.

2. Qualifications

- (1) A candidate for the degree shall have been awarded an appropriate degree of Bachelor with Honours from The University of New South Wales, College of Fine Arts or a qualification considered equivalent from another university or tertiary institution at a level acceptable to the Committee.
- (2) In exceptional cases an applicant who submits evidence of such other academic and professional qualifications as may be approved by the Committee may be permitted to enrol for the degree.
- (3) If the Committee is not satisfied with the qualifications submitted by an applicant the

Committee may require the applicant to undergo such assessment or carry out such work as the Committee may prescribe, before permitting enrolment as a candidate for the degree.

3. Enrolment

- (1) An application to enrol as a candidate for the degree shall be lodged with the College Secretary one month prior to the date at which enrolment is to begin.
- (2) In every case before making the offer of a place the Committee shall be satisfied that initial agreement has been reached between the School* and the applicant on the topic area, supervision arrangements, provision of adequate facilities and any coursework to be prescribed and that these are in accordance with the provisions of the guidelines for promoting postgraduate study within the University.
- (3) The candidate shall be enrolled either as a full-time or a part-time student.

- (4) A full-time candidate will present the thesis for examination no earlier than three years and no later than five years from the date of enrolment and a part-time candidate will present the thesis for examination no earlier than four years and no later than six years from the date of enrolment, except with the approval of the Committee.
 - (5) The candidate may undertake the research as an internal student i.e. at a campus, teaching hospital, or other research facility with which the University is associated, or as an external student not in attendance at the University except for periods as may be prescribed by the Committee.
 - (6) The candidate will normally carry out the research on a campus or at a teaching or research facility of the University except that the Committee may permit a candidate to spend a period in the field, within another institution or elsewhere away from the University provided that the work can be supervised in a manner satisfactory to the Committee. In such instances the Committee shall be satisfied that the location and period of time away from the University are necessary to the research program.
 - (7) The research shall be supervised by a supervisor and where possible a co-supervisor who are members of the academic staff of the School, or under other appropriate supervision arrangements approved by the Committee. An external candidate within another organization or institution will have a co-supervisor at that institution.
- (2) The candidate shall give in writing to the College Secretary two months notice of intention to submit the thesis.
 - (3) The thesis shall comply with the following requirements:
 - (a) it must be an original and significant contribution to knowledge of the subject;
 - (b) the greater proportion of the work described must have been completed subsequent to enrolment for the degree;
 - (c) it must be written in English except that a candidate in the Faculty of Arts may be required by the Committee to write a thesis in an appropriate foreign language;
 - (d) it must reach a satisfactory standard of expression and presentation;
 - (e) it must consist of an account of the candidate's own research but in special cases work done conjointly with other persons may be accepted provided the Committee is satisfied about the extent of the candidate's part in the joint research.
 - (4) The candidate may not submit as the main content of the thesis any work or material which has previously been submitted for a university degree or other similar award but may submit any work previously published whether or not such work is related to the thesis.

4. Progression

The progress of the candidate shall be considered by the Committee following report from the School in accordance with the procedures established within the School and previously noted by the committee.

- (1) The research proposal will be reviewed as soon as feasible after enrolment. For a full-time student this will normally be during the first year of study, or immediately following a period of prescribed coursework. This review will focus on the viability of the research proposal.
- (2) Progress in the course will be reviewed within twelve months of the first review. As a result of either review the Committee may cancel enrolment or take such other action as it considers appropriate. Thereafter, the progress of the candidate will be reviewed annually.

5. Thesis

- (1) On completing the program of study a candidate shall submit a thesis embodying the results of the investigation.

- (5) Four copies of the thesis shall be presented in a form which complies with the requirements of the University for the preparation and submission of theses for higher degrees.
- (6) It shall be understood that the University retains the four copies of the thesis submitted for examination and is free to allow the thesis to be consulted or borrowed. Subject to the provisions of the Copyright Act, 1968, the University may issue the thesis in whole or in part, in photostat or microfilm or other copying medium.

6. Examination

- (1) There shall be not fewer than three examiners of the thesis, appointed by the Academic Board on the recommendation of the Committee, at least two of whom shall be external to the University.
- (2) At the conclusion of the examination each examiner shall submit to the Committee a concise report on the thesis and shall recommend to the Committee that:

- (a) the thesis merits the award of the degree;
 - (b) the thesis merits the award of the degree subject to minor corrections as listed being made to the satisfaction of the head of school;
 - (c) the thesis requires further work on matters detailed in my report. Should performance in this further work be to the satisfaction of the Higher Degree Committee, the thesis would merit the award of the degree;
 - (d) the thesis does not merit the award of the degree in its present form and further work as described in my report is required. The revised thesis should be subject to re-examination;
 - (e) the thesis does not merit the award of the degree and does not demonstrate that resubmission would be likely to achieve that merit.
- (3) If the performance in the further work recommended under (2)(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to re-present the same thesis and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.
- (4) The Committee shall, after consideration of the examiners' reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to resubmit the thesis after a further period of study and/or research.

7. Fees

A candidate shall pay such fees as may be determined from time to time by the Council.

* School is used here and elsewhere in these conditions to mean any teaching unit authorised to enrol research students and includes a department where that department is not within a school; a centre given approval by the Academic Board to enrol students and an interdisciplinary unit within a faculty and under the control of the Dean of the Faculty. Enrolment is permitted in more than one such teaching unit.

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