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# GENERAL STUDIES

1969 HANDBOOK



THE UNIVERSITY OF NEW SOUTH WALES



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BOARD OF STUDIES IN GENERAL EDUCATION

1969 HANDBOOK

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THE UNIVERSITY OF NEW SOUTH WALES

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# DEPARTMENT OF GENERAL STUDIES

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| R. D. Covell, BA Qld. (Vice-Chancellor's Unit)                         | Music                             |
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| A. J. Garrick, BA Melb. (Institute of Languages)                       | Japanese                          |
| Professor W. G. Hesse, DrPhil Breslau, MA Cape T. (School of German)   | German Literature & Civilization  |
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| G. Audrey Rennison, MA Cantab. (School of Social Work)                 | Sociology                         |
| Jean Wilhelm, MA W.V.U., PhD Minn. (School of Drama)                   | Introduction to Modern Drama      |

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|               |           |
|---------------|-----------|
| F. P. Dickson | Cosmology |
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## FOREWORD

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The ideal of a general education is very old, but it is only in recent times that universities have attempted to provide such education in all faculties. Before this University was founded in 1949 as the New South Wales University of Technology, the Developmental Council had decided, as a matter of principle, that all courses should include study of the humanities, and that from six to ten per cent of non-arts curriculum time should be devoted to students' general education in these subjects. In so doing, the Council departed from the established practice of all existing universities in Australia, but was clearly influenced by the course patterns of many American universities, particularly their best-known technical universities, the Massachusetts Institute of Technology and the California Institute of Technology. The Report of the President's Commission on Higher Education, December 1947, puts the American viewpoint thus: 'that General Education should parallel technical training in professional schools cannot be urged too strongly. In no other way can a professional man or woman acquire the breadth of training he must have to attain full professional stature and to fulfil his obligations as a leader of society.'

In the early days of this University, the humanities experiment came in for a good deal of criticism, especially from academic staff whose experience had been largely of Australian and English universities, but in recent years there has been a marked change of attitude and the general studies programme, as it is now called, is generally accepted in the University as a normal part of undergraduate courses in all faculties other than Arts. The University's policy is now expressed in the following terms:

'The aim of the general studies programme is to broaden the education of a student by introducing him to some fields of knowledge which he might not otherwise enter, in order to develop him as a better informed individual who is able to play an intelligent part in the affairs of the community.'

Now that no subjects are compulsory in the general studies programme, students in three-year full-time or six-year part-time courses will take three electives of 45 hours each (30 hours of lectures and 15 hours of tutorials), while those in courses requiring four or more years of full-time or more than six years of part-time attendance will take in addition a 45-hour advanced elective in one of the three fields already studied.

We hope you will enjoy general studies. From the wide range of subjects offered, you should have little difficulty in selecting three which interest you, and the pages which follow give information about the various electives to help you make your choice.

All the electives are, in the broadest sense, humanities or humane sciences—that is studies concerned with Man, his nature, his thought, his works. Alexander Pope was exaggerating when he wrote that the proper study of mankind was man, but few would deny that an understanding and appreciation of the humanities are characteristic of an educated mind, that the study of the humanities is necessary for the breadth of experience and balance of outlook that distinguish the truly educated. In studying humanities, you are studying subjects central to our culture. You may study traditional disciplines such as philosophy, history and politics, or you may study ones that are comparatively new such as economics and psychology. You may discover architecture, music, literature and other fine arts. You may develop your awareness of language as a medium of communication, a form of expression, an instrument of thought. Whatever you choose, you will certainly explore new fields of knowledge, but—more important—you will experience new ways of thinking, of feeling and evaluating. Furthermore, your general studies will bring you into contact with staff and students of many disciplines, and this working together in classes and tutorial groups provides a unique opportunity for sharing points of view, comparing attitudes, exploring assumptions and prejudices, in short, for developing *universality* of outlook.

And what does it all lead to? This depends on you as much as on the subjects you choose. For some students, their general studies develop into an intellectual hobby, a civilized recreation, a valuable complement to their life's work. For others, general studies provide an academic and cultural orientation so often needed and so easily lost in the increasing specialization of modern universities. For some too, general studies initiate lines of thought and research that cut across conventional barriers, creating inter-disciplinary contact and cross-fertilization of ideas. In these and other ways, general studies will play an increasingly important part in the individual and collective life of the University.

Since most students have a very full programme of study in their main fields, the amount of assignment work in general studies subjects is strictly limited to the level of other subjects with comparable class-hours. Nevertheless, many students will have problems in finding the right balance between their general and their special studies, problems that are not always easy to solve. If you have difficulty over your choice of subjects at the beginning of the year, or with your studies during the year, do not hesitate to seek guidance from the lecturers

and tutors in the Department. The best way of making contact outside class-hours is to call at or telephone the Departmental Office, Room G15, Arts/Mathematics Building, Extension 2091.

J. F. D. WOOD,  
*Professor of General Education.*

**11.011 H HISTORY OF FINE ARTS**  
**11.031 H HISTORY OF FINE ARTS & ARCHITECTURE**

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**Part I\***

'What is art?' is the question posed by Helen Gardner in one of the books recommended for this subject. It is answered with the admission too seldom made, 'We do not know.' When Eric Newton defines art briefly as '... a human concept made manifest by the use of a medium', it is the process, not the essence, which is defined. In the form of painting and sculpture it stands both as a record and a communication of man's experience. As evidence of his creative impulse, it is as old as the race itself.

The study of this subject is intended to lead to an appreciation and understanding of the many aspects of painting and sculpture. Concerned with the concept of man's mind, the catalyst of his temperament and the skill of his hands, it has links with philosophy, psychology, religious thought and craftsmanship. It should put the art of the past into perspective with that of the present, and separate uncritical liking from critical appreciation.

The surviving examples of painting and sculpture with which man has marked his progress down the centuries reveal not only the direction of his interests but the conditions of his times. As records of the past, works of art are often the most accurate indications we have of a particular society, of its beliefs, its values and its way of life. They are, nevertheless, the product of an individual concept. We refer to this final aspect of a work of art, with all its inhering characteristics and manifestations, as its form. How much of its total form depends on the where, when and how of its production, how much on the man who made it? Save for the rare exception, his temperamental outlook, or kind of visual concept seldom transcends the conventional outlook of his era. It follows that the emergence of particular cultural patterns is inevitable and recognisable.

The major emphasis in the course is placed on the development of late nineteenth and early twentieth century art as the precursors of contemporary art, and two-thirds of the available time is devoted to this. The chronological sequence from ancient art to the eighteenth

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\* This course, together with 11.021 H History of Architecture, forms an advanced elective for students who have not taken either part as an ordinary elective.



century is treated more briefly. At all stages the course is illustrated by the use of slides and, where possible, by the use of films.

### TEXTBOOKS

- Lake, C., and Maillard, R. *The Dictionary of Modern Painting*. Methuen & Co., London, 1962.  
 Newton, Eric. *European Painting and Sculpture*. Pelican edition, Penguin, 1945 (or later editions).  
 Sewall, J. I. *A History of Western Art Revised*. Holt, Rinehart and Winston Inc., 1961.

### REFERENCE BOOKS

- Berenson, Bernard. *Italian Painting of the Renaissance*. Phaidon Press, London, 1952 (1956 reprint).  
 Brion, M., ed. *Art since 1945*. Thames & Hudson, London, 1959.  
 Brion, M. *Modern Painting from Impressionism to Abstract Art*. Trans. from the French by S. Hood. Thames & Hudson, London, 1958.  
 Burchhardt, J. *The Civilisation of the Renaissance in Italy*. 4th ed. Phaidon Press, London, 1951 (1955 reprint).  
 Flemming, W. *Art and Ideas*. Revised ed. Holt, Rinehart and Winston Inc., 1963.  
 Goldscheider, L. *The Sculptures of Michelangelo*. Complete (2nd) ed. Phaidon Press, London, 1950.  
 Grabar, Andre. *Byzantine Painting*. Historical and critical study. Skira, Geneva, 1958.  
 Holt, Elizabeth G. *Literary Sources of Art History*. Princeton University Press, 1947 (or later editions).  
 Read, Herbert. *A Concise History of Modern Sculpture*. Thames and Hudson, London, 1964.  
 Read, Herbert. *Modern Sculpture. A concise history of*.  
 Read, Herbert. *The Meaning of Art*. 3rd ed. Faber, London, 1951 (alt. Pelican edition).  
 Rewald, J. *The History of Impressionism*. 2nd ed. Museum of Modern Art, New York, 1946.  
 Rewald, J. *Post Impressionism from Van Gogh to Gauguin*. 2nd ed. Museum of Modern Art, New York, 1962.  
 Richter, G. M. A. *The Sculpture and Sculptors of the Greeks*. New revised (3rd) ed. Yale University Press, New Haven, Conn., 1950.  
 Selz, Jean. *Modern Sculpture. Origins and Evolution*. Heinemann, London, 1963.  
 Seuphor, M., ed. *A Dictionary of Abstract Painting* (text by various authorities). Methuen & Co., London, 1958.  
 Seuphor, M. *The Sculpture of This Century*. A. Zwemmer Ltd., London, 1959.  
 Vasari, Giorgio. *Lives of the Painters, Sculptors and Architects*. Modern Library, New York, 1959.  
 Venturi, Adolfo. *A Short History of Italian Art*. Macmillan, London, 1926.

### GENERAL HISTORIES

- Bazin, G. *A Concise History of Art, Part I*, from the beginnings to the fifteenth century; *Part II*, from the Renaissance to the present day. Thames & Hudson (paperback), London, 1962 (or later editions).  
 Gardner, H. *Art through the Ages* (revised). G. Bell & Sons Ltd., London, 1953 (or later editions).

**11.021 H HISTORY OF ARCHITECTURE**  
**11.031 H HISTORY OF FINE ARTS & ARCHITECTURE**

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**Part II\***

In the earlier lectures this course considers the role of the architect and the nature of architecture as an art, a science and a practical profession. Later, it covers the origins of architectural form in ancient civilizations and the development of these forms in the Middle Ages and Renaissance. Next follow the effects of the Industrial Revolution and its aftermath and the growth of modern architecture. Finally, the development of an Australian idiom in architecture and building is studied.

Only the most important or most typical examples of each historical phase will be discussed, and then primarily from the point of view of what they reveal of the social, economic and physical conditions which produced them.

**TEXTBOOKS**

Boyd, R. *The Walls Around Us*. F. W. Cheshire, Melbourne, 1962.

Pevsner, N. *An Outline of European Architecture*. Pelican, London, 1963.

Richards, J. M. *An Introduction to Modern Architecture*. Pelican, London, 1963.

**REFERENCE BOOKS**

Cottrell, L. *The Penguin Book of Lost Worlds*. Vols I & II, Pelican, London.

Jordan, R. F. *European Architecture in Colour*. Thames & Hudson, London, 1962.

Wells, H. G. *A Short History of the World*. Penguin, London.

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\* This course, together with 11.011 H History of Fine Arts, forms an advanced elective (90 hours) for students who have not taken either part as an ordinary elective.

## 26.121 and 26.122 PSYCHOLOGY

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Psychology is the study of human nature and behaviour. As such it is not distinguished from other humanities by its subject-matter: the complexities of human nature have long been of interest to poets, novelists, philosophers, theologians and, of course, to man himself in his day-to-day dealings with his fellows. Beliefs about human nature and behaviour are of great antiquity and vary in degree of formality and sophistication.

Psychology differs from other approaches to the study of man in its methodology, which follows the scientific tradition of relying upon controlled observation and experimental manipulation. It emerged in the late nineteenth century because of converging interests from such diverse fields as physics and physiology, neurology and philosophy, astronomy and pathology. It is perhaps significant that the problems of man and his behaviour were not attacked by the methods of science until so late a date in history, and that the study of such disciplines as physics, biology and its branches physiology and neurology turned psychology into a science rather than a repository of fireside speculation.

From its nineteenth century beginnings psychology has never been an isolated discipline. It has been influenced by the questions of philosophy, the methodology of the natural sciences and the facilities provided by a rapidly developing technology. Thus students often find that psychology has interesting connections with their own special fields.

There are many branches of psychology, such as comparative psychology which seeks aid in understanding human behaviour by comparing it with the behaviour of other animal species; physiological psychology which is concerned with the structures that are the bases of behaviour; abnormal psychology which studies pathologies of man's nature and behaviour; and social psychology which seeks to understand human interaction. These special fields face many common problems: the fact that no two men are exactly alike raises issues of the nature and determinants of individual differences and their control in investigations; the fact that people are sometimes active and interested and at other times lethargic and bored raises issues of motivation; and the fact that man comes to know and to manipulate his environment raises the issues of perception and learning. In fact all areas of study in psychology draw on the body of knowledge and

the techniques of investigation that have been acquired as a result of studying these common problems.

The first elective introduces students to these major areas of psychology (namely individual differences, motivation, learning and perception) and also considers some aspects of human biology and physiology that relate to behaviour. Thus it is an introduction to the scientific study of human nature and behaviour.

#### TEXTBOOKS

Lindgren, H. C., Byrne, D., and Petrinovick, L. *Psychology. An Introduction to a Behavioural Science*. 2nd ed., Wiley, New York, 1966.

#### REFERENCE BOOKS

Geldard, F. A. *Fundamentals of Psychology*. Wiley, New York, 1963.

Morgan, C. T., and King, R. A. *Introduction to Psychology*. 3rd ed., McGraw-Hill, New York, 1966.

Munn, N. L. *Psychology. The Fundamentals of Human Adjustment*. Houghton Mifflin, New York, 1961.

The advanced elective takes up two aspects of the more specific question of psychological development:

- (1) The influence of family and society on the development of personality, and
- (2) The study of cognition and cognitive development through perception of the physical world.

This course considers the age-old problems of how man comes to know his environment and how, in interaction with his environment, he develops into a particular kind of person with characteristic needs, values, purposes and beliefs.

#### TEXTBOOKS

Gabriel, J. *Children Growing Up. The Development of Children's Personalities*. 2nd ed., University of London Press, London, 1968.

Leibowitz, H. W. *Visual Perception*. Macmillan, New York, 1965.

Hochberg, J. E. *Perception*. Prentice-Hall, Englewood Cliffs, New Jersey, 1964. (Foundations of Modern Psychology Series.)

Krech, D., Crutchfield, R. S., and Ballachey, E. L. *Individual in Society*. McGraw-Hill, New York, 1962.

#### REFERENCE BOOKS

Haber, R. N. *Contemporary Theory and Research in Visual Perception*. Holt, Rinehart & Winston, New York, 1968.

Dember, W. N. *Psychology of Perception*. Holt, Rinehart & Winston, New York, 1960.

Epstein, W. *Varieties of Perceptual Learning*. McGraw-Hill, New York, 1967.

Mussen, P. H., ed. *Handbook of Research Methods in Child Development*. Wiley, New York, 1960.

Mussen, P. H., Conger, J. J., and Kagan, J. *Child Development and Personality*. 2nd ed., Harper & Row, New York, 1963.

- Bell, N. W., and Vogel, E. F. *A Modern Introduction to the Family*. Kegan Paul, London, 1960.
- Benedict, R. *Patterns of Culture*. Houghton Mifflin, New York, 1950.
- Fletcher, R. *The Family and Marriage*. Penguin, 1962.
- Mead, M. *From the South Seas*. Morrow, 1954.
- Sherif, M. *An Outline of Social Psychology*. Harper, New York, 1956.
- Sprott, W. J. H. *Human Groups*. Pelican, 1960.
- Secord, P. F., Blackman, C. W. *Social Psychology*. McGraw-Hill, New York, 1964.

## 26.151 and 26.152 ECONOMICS

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*The age of chivalry is gone; that of sophisters,  
economists and calculators has succeeded.*

Edmund Burke.

### *What is economics about?*

In a general way we all know what economics is about. It deals with matters that concern everybody in the ordinary business of life. Can I be sure of finding a job and keeping it? What can the Government do to prevent unemployment? Why do doctors get paid more than engineers? Why do prices in general always seem to be going up? Is it really necessary to produce so many brands of soap-powder, cigarettes and cars? Can something be done to prevent strikes?

Economics also helps clear thinking about many of the great questions facing Australia and the world today: What can be done to increase the level of income and prevent starvation in countries like Indonesia? How do tariffs make people better off? Can Australia depend on immigration and foreign capital indefinitely? Is capitalism more efficient than communism? In answering questions like these, economics does not offer a body of settled conclusions which can be applied to policy. It is a method rather than a doctrine, an apparatus of the mind, a technique of thinking which helps us to reach valid conclusions.

### *Why study it?*

A study of economics will not guarantee your success in business or teach you how to make a quick fortune on the stock exchange. But you would find it difficult, if not impossible, to be a responsible citizen—or even to vote intelligently—without at least some economic knowledge. Whether a graduate in industry, technology, management or the other professions, you will be better equipped with an understanding of economics; but, purely for its own sake, economics will appeal to all who desire to understand the nature and causes of the wealth of nations.

The electives have been designed to introduce you to the main themes and concepts of economic analysis within the context of Australian institutions and problems. The first elective offers an outline of elementary theory including: supply and demand, production, prices, markets, money, income and employment and national account-

ing. Some of the major economic institutions, such as trade unions, the banking system, the Tariff Board and the Arbitration Commission, will also be studied.

### TEXTBOOKS

- Dorfman, R. *Prices and Markets*. Prentice-Hall, Englewood Cliffs, N.J., 1967.
- Schultze, C. L. *National Income Analysis*. Prentice-Hall, Englewood Cliffs, N.J., 1967.
- Hartman, R., and Gustafson, E. *Workbook for the Foundations of Economics Series*. Prentice-Hall, Englewood Cliffs, N.J., 1968.
- Grant, J. McB., Hagger, A. J., and Hocking, A., eds. *Economics—an Australian Introduction*. Rev. ed., Cheshire, Melbourne, 1969.

### REFERENCE BOOKS

- Reynolds, L. G. *Economics: A General Introduction*. Irwin, Homewood, Ill., 1966.
- Samuelson, P. A. *Economics: An Introductory Analysis*. 7th ed., McGraw-Hill, New York, 1967.
- Harris, C. P. *Money and Financial Institutions*. Cheshire, Melbourne, 1968.
- Cameron, B. *National Income: An Introduction*. Cheshire, Melbourne, 1968.
- Cameron, B. *Federal Economic Policy*. Cheshire, Melbourne, 1968.
- Robinson, M. A., Morton, H. C., Calderwood, J. D., and Lamberton, D. M. *An Introduction to Economic Reasoning*. Tudor Press, Balmain, N.S.W., 1968.

The advanced elective gives a more penetrating study of central fields of economic theory. Particular attention will be given to relating theory to such problems as: inflation and economic growth, the competitive performance of industry, underdeveloped countries and international trade. There will be further studies of the economic structure and economic policy of Australia.

### TEXTBOOKS

The textbooks for 26.151 will be used again in the Advanced Elective.

- Caves, R. *American Industry: Structure, Conduct and Performance*. Prentice-Hall, Englewood Cliffs, N.J., 1967.
- Gill, R. T. *Evolution of Modern Economics*. Prentice-Hall, Englewood Cliffs, N.J., 1967.

Two other textbooks to be selected from:

- Gill, R. T. *Economic Development: Past and Present*. Prentice-Hall, Englewood Cliffs, N.J., 1967.
- Eckstein, O. *Public Finance*. Prentice-Hall, Englewood Cliffs, N.J., 1967.

Kenen, P. B. *International Economics*. Prentice-Hall, Englewood Cliffs, N.J., 1967.

Grossman, G. *Economic Systems*. Prentice-Hall, Englewood Cliffs, N.J., 1967.

#### REFERENCE BOOKS

Karmel, P. H., and Brunt, M. *The Structure of the Australian Economy*. Cheshire, Melbourne, 1966.

Hunter, A., ed. *The Economics of Australian Industry*. M.U.P., Melbourne, 1963.

Boxer, A. H., ed. *Aspects of the Australian Economy*, M.U.P., Melbourne, 1965.

McFarlane, B. *Economic Policy in Australia*. Cheshire, Melbourne, 1968.

Perkins, J. O. N. *Anti-Cyclical Policy in Australia, 1960-1966*. 2nd ed., M.U.P., Melbourne, 1967.



## 26.301 and 26.302 MUSIC

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Technical knowledge of music is not a pre-requisite for this course. One of its primary objectives is to provide students with some insight into the way music has functioned as a mirror of society and as part of social behaviour. The place of music in magic, religion and the ceremonial of kingship becomes a brief study embracing European, African and Asian cultures. This is followed by an account of music's place in drama, ranging from the theatre of Shakespeare's time to present-day films and television, and then by an examination of the way changes in society are reflected in cycles of vigour and refinement, in dance music (from medieval dances to rock-'n'-roll) and in the kinds of opera staged in the period of absolutist monarchy (Louis XIV, etc.).

A second part of the course pays more attention to the way music is put together, though it still retains an emphasis on social backgrounds. Among the topics touched on in this part of the course are: types of tribal melody from which most of our varieties of tune have sprung, the fundamental principles of improvisation that have held good from the fifteenth century *basse danse* to present-day jazz, and various devices that help to give music of many kinds a feeling of unity.

The third and final section gives a social background to the formal and traditional kinds of music cultivated in non-European countries of primarily European population, such as Australia and the United States. It includes a discussion of traditional Australian songs and of some attempts to find an Australian idiom in music as well as touching on aspects of the interaction now taking place between Eastern and Western music. Examples of music chosen to illustrate the course are of a very wide scope. Tutorials provide an opportunity for further listening as well as discussion.

Entry to the Advanced Elective Music course is open to anyone who has passed the examination for the first elective course. Its essential difference from the basic course is that it takes fewer topics and deals with them in greater detail.

The first part of the course will be devoted to a brief history of musical notation, showing how the development of greater precision in writing down (and thereby fixing) music in a more or less permanent form made possible the increasing veneration of the skill of the individual composer. This topic will be extended to show how the

idea of the composer as a hero figure reached its zenith in the nineteenth and early twentieth centuries. (No attempt will be made to teach students musical notation, but the study of its history obviously must make possible at least a passing acquaintance with its underlying principles.) The second part of the course will be devoted to developments in opera, and related kinds of musical theatre, from the time of Wagner to the present day. The third part will consist of an examination of successive changes in music in general from the time of Debussy to the present day. These two sections of the course will help students to become aware of why certain developments have taken place in modern music and will introduce them to the variety of development and tendencies to be found in the contemporary musical scene. Tutorials will provide opportunity for further listening and discussion.

### TEXTBOOKS

- Harman, A., and Mellers, W. *Man and His Music: The Story of Musical Experience in the West*. Barrie & Rockliff, London, 1962.  
 Covell, R. *Australia's Music: Themes of a New Society*. Sun Books, Melbourne, 1967.

### REFERENCE BOOKS

- Dart, T. *The Interpretation of Music*. Hutchinson, London, 1960.  
 Hartog, H., ed. *European Music in the Twentieth Century*. Penguin, London, 1961.  
 Lang, P. H. *Music in Western Civilization*. Dent, London, 1942.  
 Mellers, W. *Music in a New Found Land*. Barrie & Rockliff, London, 1964.  
 Nettl, B. *Folk and Traditional Music of the Western Continents*. Prentice-Hall, Englewood Cliffs, N.J., 1965.  
 Sachs, C. *The Wellsprings of Music*. McGraw-Hill, New York, 1965.

For the advanced elective:

TEXTBOOKS: As for the first elective.

### REFERENCE BOOKS

- Allen, W. D. *Philosophies of Music History*. Dover, New York, 1962.  
 Dart, T. *The Interpretation of Music*. Hutchinson, London, 1960.  
 Grout, D. J. *A Short History of Opera*. Columbia University, New York, 1965.  
 Kerman, J. *Opera as Drama*. Vintage, New York, 1956.  
 Lang, P. H. *Music in Western Civilization*. Dent, London, 1942.  
 Mellers, W. *Music in a New Found Land*. Barrie & Rockliff, London, 1964.  
 Salzman, E. *Twentieth Century Music: An Introduction*. Prentice-Hall, Englewood Cliffs, 1967.  
 Stravinsky, I. *The Poetics of Music*. Vintage, New York, 1959.  
 Wiora, W. *The Four Ages of Music*. Norton, New York, 1965.

## 26.501 and 26.502 ENGLISH

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One of the most popular words today is the word "communication". Unfortunately, it is too frequently associated with the word "problem". It seems that much of the world's discord comes from the difficulties of communication—between nation and nation, government and people, industry and employees, husband and wife, parents and children. In our society, the English language is the most commonly used means of communication, and it should follow that the greater the understanding, the less the problem. With English, we send and receive messages, express our thoughts and feelings, acquire knowledge, and overcome the barriers of time and space. But it is not only in the area of ideas that English is important. Through the literature that is expressed in the language, we communicate and have communicated to us the widest range of human, emotional and imaginative experience. As the basis of our studies in all areas, English prepares for the personal achievement of the highest human values. Its place in any humanities programme will, therefore, always be assured.

In 1969, however, after twenty years as the basic component in the University's Humanities programme for most Faculties, English will become an elective course (unless required as compulsory by any particular Faculty). This development makes it possible to offer separate as well as combined Language and Literature courses, and a special course in Creative Writing for those students who wish to exercise their creative talent in writing. However, students should note that only one course will operate at any one time scheduled for English. A combination of factors like students' choice, Faculty requirements, and staff available will determine the course, and so students should not purchase textbooks until they know what has been time-tabled.

Skill in writing is clearly essential for success in any profession. The aim of the basic *Language* course (sub-title Understanding English) is to give students a thorough understanding of the language they will be using, through a study of its history and structure. The developments that have produced modern English, with its analytic, hybrid, unphonetic qualities, will be studied. Modern attempts to systematise the language, without the weaknesses of the Parts of Speech method, will also be observed. But the emphasis will be on Modern Usage and Style, with concern for the idea of correctness, the need for clarity,

conciseness, and propriety in the use of words. An analysis will also be made of the various styles of writing—expository, persuasive, narrative, descriptive and atmospheric—so that students may be led to observe, appreciate and apply the principles underlying the writing.

The *Literature* course is intended to teach students how to use literature for the enrichment of their own experience and to encourage them to develop critical standards. Students are asked to read a number of serious works of imaginative literature (including poetry, drama, short stories and the novel) for the experience which they constitute, and to analyse and interpret these works. In this way, it is hoped, the emotional and imaginative needs of students may be fed, their sensibilities developed, and their ideas broadened. The texts chosen do, in fact, have relevance to other General Studies courses, like History, Politics, Sociology, Music, Philosophy and Psychology. A play like Brecht's "Galileo", for example, not only provides an artistic literary experience but also considers the problem of the responsibility of the scientist to society.

In general, however, the emphasis of the literature course is placed on stimulating a desire for future reading, and on recognising the value of literature in a continuing self-education.

The combined *Language and Literature* course aims at achieving, in a modified way, the purposes of both the Language and the Literature courses. There are fewer texts, no foreign literature in translation, and no poetry. Nevertheless, the range that covers English, American, and Australian writers of the twentieth century is broad enough to encourage the desire to read, with interest, pleasure and critical appreciation. This kind of reading requires a thorough understanding of the potentialities of the language, the tool writers are using to communicate their ideas and their emotional or imaginative experiences.

The language part of the course therefore moves from a study of the WORD and all it implies to a study of the principles of literary analysis, and so indicates to students the marriage of language and literature.

*CREATIVE WRITING* is a new experimental course. Many students not in the Faculty of Arts feel they have a genuine talent for creative writing but little opportunity to develop it. This course aims to provide them with that opportunity. It will make a study of literary forms (Short Story, Essay, Poetry, Novel, Drama, Biography), and the students will be encouraged to try their hand, as it were, at the form or forms which they feel they have an urge to express themselves in. Since a good deal of time will be spent in a critical evaluation of the students' own work, entry to this course will be restricted to those who have already demonstrated their ability in the use of English.

In addition to the basic electives, there are two Advanced Electives in English (with a basic course as a pre-requisite). One, Literature, is open to all students; the other, Language and Literature, is for Medical Students. The Literature in each course is centred on outstanding works (poetry and novels only) of the nineteenth and twentieth centuries. The lectures discuss the sorts of pressures, arising from preceding literary achievements and social and philosophical concerns, which have helped to mould the shape of the works studied and bring about changes in literary form. The Language component of the medical course is concerned with the development of the English language, and the styles of writing used in different professions.

All the English courses have 30 hours of lectures and 15 hours of tutorials. Students are given the opportunity and are encouraged to express themselves in both the written and the spoken word.

The courses offered in 1969 are:

**1. 26.501 English A (Language)**  
**Understanding English**

The aim of this course is to give students an understanding of The History of the Language, The Structure of the Language, Modern Usage, and Style in Modern Prose (including an Introduction to the Principles of Literary Analysis).

**TEXTBOOKS**

Wrenn, C. L. *The English Language*. Methuen, London, 1949.  
Read, H. *English Prose Style*. Beacon.

**2. 26.501 English B (Literature)**

A course intending to stimulate interest in literature by the study of a representative selection of the works of twentieth century writers of prose, poetry and drama.

**TEXTBOOKS**

Warren, R. P., and Erskine, A. *Short Story Masterpieces*. Dell-Laurel Edition.  
Williams, T. *A Streetcar Named Desire*. Penguin.  
Williams, T. *The Glass Menagerie*. Penguin.  
O'Neill, E. *The Emperor Jones*. Penguin.  
Brecht, B. *The Life of Galileo*. Methuen.  
Seymour, A., ed. *Three Australian Plays*. Penguin.  
Roberts, M., ed. *Book of Modern Verse*. Faber.  
Fitzgerald, F. S. *The Great Gatsby*. Penguin.  
Faulkner, W. *Intruder in the Dust*. Penguin.

Warren, R. P. *All the King's Men*. Penguin.  
 Golding, W. *The Inheritors*. Pocket.  
 Hemingway, E. *A Farewell to Arms*. Penguin.

### 3. 26.501 English C (Language and Literature)

A composite course incorporating elements of English Language and Literature. The language component is a broad outline of the developments that have made Modern English. The basic theme is *The Word* (its form, function, meaning, pronunciation, history and position). The literature component is to stimulate a further interest in prose and drama by analysing selected works of the twentieth century.

#### TEXTBOOKS

Warren, R. P., and Erskine, A. *Short Story Masterpieces*. Dell-Laurel Edition.  
 Williams, T. *A Streetcar Named Desire*. Penguin.  
 Miller, A. *Death of a Salesman*. Penguin.  
 Seymour, A., ed. *Three Australian Plays*. Penguin.  
 Steinbeck, J. *The Grapes of Wrath*. Penguin.  
 Hemingway, E. *A Farewell to Arms*. Penguin.  
 Greene, G. *The Power and the Glory*. Penguin.  
 Cary, J. *Mr. Johnson*. Penguin.

While most texts will be available in paperbacks, any edition is acceptable.

### 4. 26.501 English D (Creative Writing)

A course open to selected students with the purpose of developing the students' writing abilities by the study of Literary Forms and by the discussion and criticism of the students' own writings. Applicants for admission to the course should in general have attained the standard of a good Second Level pass in the H.S.C.

#### REFERENCE BOOKS

Warren, R. P., and Erskine, A. *Short Story Masterpieces*. Dell-Laurel Edition.  
 Murdoch, W. *Speaking Personally*. A. & R.  
 Drew, E. *Poetry*. Dell.  
 Swift, J. *Gulliver's Travels*. Signet Classics.  
 Hemingway, E. *A Farewell to Arms*. Penguin.  
 Camus, A. *The Outsider*. Penguin.  
 Shakespeare, W. *Macbeth*. Penguin.  
 Congreve, W. *The Way of the World*. Penguin.  
 Williams, T. *A Streetcar Named Desire*. Penguin.  
 Miller, A. *The Death of a Salesman*. Penguin.  
 Seymour, A. *The One Day of the Year*. Penguin.  
 Porter, H. *The Watcher on the Cast Iron Balcony*. Faber.  
 Most books will be available in paperback editions, but no set edition is prescribed.

**5. 26.502 English—Advanced Elective**

This course is centred upon outstanding works of literature of the nineteenth and twentieth centuries. It includes discussion of the sorts of pressure arising from preceding literary achievements, society and philosophical concerns, which have helped in moulding the form of each of the works and in bringing about changes of literary form.

**TEXTBOOKS**

Keats, J. *Selected Poems*. Signet Classics.

Eliot, T. S. *Selected Poems*. Faber & Faber.

Austen, J. *Persuasion*.

Dickens, C. *Bleak House*.

James, H. *Washington Square*.

Faulkner, W. *The Sound and the Fury*.

White, P. *The Tree of Man*.

The above novels may be obtained in any complete edition. They are all available in paperback editions.

**6. 26.503 English—Advanced Elective for Medical Students**

This is a language and literature course which deals with the history and development of the English language, and a study of outstanding works of literature of the nineteenth and twentieth centuries.

**TEXTBOOKS**

As for 26.502 above.

## 26.511 and 26.512 HISTORY

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History is the study of man's past in all its aspects, social, economic, political, religious and artistic, and it is generally held that a knowledge of this past may help people in three ways: to know more about the world in which they live; to understand their fellow-men better; and perhaps to play a more effective part in life themselves.

The historian finds his material in the fields of both arts and sciences. Certain areas, however, have been separated from the normal field allotted to the historian because their study has become highly specialised. Law, for example, may be an aspect of history, but its philosophy and interpretation form the subject-matter of jurisprudence, just as the nature of disease and mental conditions are the concern of the pathologist and psychologist respectively.

History cannot be studied in isolation; it should not, for instance, be separated from geography, economics, theology or even the natural sciences. For this reason it is essentially a subject for adults, admirably suited for university students, whether studied in depth or in more general terms. Such a study involves at least three activities—absorbing facts, evaluating them and acquiring an approach to the subject that might be described as learning historical method. We learn as children that Julius Caesar first invaded Britain in 55 B.C. and that William the Conqueror won the battle of Hastings in 1066, and we absorb such information without query. It is only much later, if at all, that we have enough background to see the real implications. It is, to take another example, hardly possible to explain to children what the Roman failure to conquer Ireland and most of Germany has meant in the development of Europe.

The courses offered aim at sharpening the student's awareness of the world in which he lives and works, and at explaining how certain events have come about and, having come about, what effect they have had on making the world what it is. Thus the first elective described below should have a particular relevance since it sets out to tackle—though not necessarily to answer—the kind of question that any intelligent adult may ask, amongst which the following seem a fair sample:

1. Would Karl Marx have approved of Lenin—or Tito, or Mao Tse-Tung?

i.e., a study of twentieth century Communism in relation to its nineteenth century founder.



2. Is the United Nations Organisation likely to prove more successful than the League of Nations?

i.e., a comparison of these two attempts to establish a world forum for solving international disputes.

3. How relevant is the Commonwealth?

i.e., a study of the change from Empire to Commonwealth, of growing nationalism in Africa, Asia and the Middle East, and a comparison with other methods of colonialism.

4. How hot can the Cold War get before world peace is really threatened?

i.e., a study of the growth of the two Super Powers after 1945 and the implications of living in the thermo-nuclear age.

and lastly, .

5. How can we be sure about the historical truth? Can books and newspapers ever be relied on?

i.e., a study of sources and how to use them, considerations of bias, propaganda, etc.

## 26.511 The World in the Twentieth Century

Beginning with a review of the relatively settled, European-centred world of the late nineteenth century, the course covers the causes and effects of the two World Wars, the growth of nationalism and consequent decline of colonialism (particularly in Africa and Asia), the Russian and Chinese revolutions, the Cold War, experiments in international and regional co-operation such as the League of Nations, UNO and the Colombo Plan.

### TEXTBOOKS

- Snyder, L. L., ed. *The World in the Twentieth Century*. Van Nostrand, Anvil Book No. 4 (revised), Princeton, 1964.
- Snyder, L. L., ed. *Fifty Major Documents of the Twentieth Century*. Van Nostrand, Anvil Book No. 5, Princeton, 1955.
- Henderson, J. L., ed. *Since 1945, Aspects of Contemporary History*. Methuen, London, 1966.
- Wiskemann, E. *Europe of the Dictators, 1919-1945*. Collins' Fontana Library, London, 1966.
- Dulles, F. R. *America's Rise to World Power 1898-1954*. Harper Torchbooks No. 3021, New York, 1963.
- Kochan, L. *The Making of Modern Russia*. Penguin, London, 1967.
- Crozier, B. *Turmoil in South-East Asia*. Penguin, London, 1968.
- FitzGerald, C. P. *The Birth of Communist China*. Penguin, London, 1965.
- Wallbank, T. W. *Contemporary Africa*. Van Nostrand, Anvil Book No. 15, Princeton, 1964.

## REFERENCE BOOK

Barracrough, G. *An Introduction to Contemporary History*. Penguin, London, 1967.

**26.512 and 26.512S Advanced Elective** (for those who have passed 26.511 above)

The object of this course is to study the history of the United States after the Civil War in greater depth than was possible in the ordinary elective. In thirty lectures and fifteen tutorials it covers the main political, economic and social features of the period since 1865, but also includes three special topics to be dealt with more fully. These are:

1. The Negro in the United States since the Abolition of Slavery.
2. The Age of Theodore Roosevelt.
3. The United States and the Cold War.

## TEXTBOOKS

Wiebe, R. H. *The Search for Order 1877-1920*. Macmillan, London, 1967.

Mowry, G. E. *The Urban Nation 1920-1960*. Macmillan, London, 1967.

Logan, R. W. *The Negro in the United States*. Van Nostrand, Anvil Books No. 19, Princeton, 1960.

Mowry, G. E. *The Era of Theodore Roosevelt*. Harper Torchbooks No. 3022, New York, 1962.

## REFERENCE BOOKS

Dulles, F. R. *The United States since 1865*. University of Michigan, Ann Arbor, 1959.

Halle, L. *The Cold War as History*. Chatto & Windus, London, 1968.

If anything is a general study, philosophy is. Indeed, philosophers have pursued studies so broad and varied that the question "What is Philosophy?" has become a favourite philosophers' puzzle. William James once defined it as "words, words, words", but this is like defining "engineering" as "tools, tools, tools". Rather better is his definition of "philosophy" as "a collective name for questions which have not been answered to the satisfaction of all that asked them". Ever since the days of the ancient Greeks, philosophers have distinguished themselves by asking questions that are so difficult to answer, and yet so fascinating, that they have established themselves as the "perennial problems" of philosophy. It is through a study of these perennial questions—and their perennial answers—that students are introduced to philosophy and philosophising. Hence there is some point to Bertrand Russell's definition of "philosophy" as "that which is studied in philosophy departments in our universities and colleges"; for this is the subject which is offered as an elective study in this university, and the best way of finding out about any subject is, of course, to study it. Students who do not want to buy a pig in a poke can consult those who have studied philosophy, or do some exploratory reading. The autobiographies of John Stuart Mill or Bertrand Russell are stories of great philosophers; the *Apology* of Plato records Socrates' defence of the philosophic life; Bishop Berkeley's *Principles of Human Knowledge* is a classic of English literature as well as a specimen of fine thought; *The Fly and the Fly-Bottle*, by Ved Mehta, is an interesting report of what some contemporary philosophers think of their subject, and of each other.

Until recently, "philosophy" meant "science", but nowadays it is often used in a narrower sense to denote the more difficult part of science, the problems that cannot be solved experimentally. Philosophers do not usually wear lab-coats, and scientists do not always indulge in what Einstein called "thought-experiments", but it does not follow that philosophy is unscientific, or that science is unphilosophical. The modern pursuit of Truth, Beauty and Goodness necessarily involves a division of labour, and philosophers are those inquirers who work with their heads rather than their hands, specialising in questions like the following:

Has the universe always existed?

Is it ever right to do just whatever we want to do?

Is democracy better than government by experts?  
 Does everything happen by chance?  
 Could we survive death?  
 Is the mind different from the brain?  
 Is faith a substitute for reason?

These typically philosophical questions are briefly discussed in *A Guide to Subjects Taught in the Faculty of Arts* (at this university) and the introduction to philosophy therein might usefully be read by students interested in the subject as an elective study. Since philosophic problems can arise in any discipline, philosophy can be a valuable part of any degree course; and it is hoped that, having completed their general studies in philosophy, students will be sufficiently equipped to cultivate intellectual curiosity and pursue independent critical thought in their future academic or professional life.

The first elective course in philosophy (26.521) consists of two parts:

1. *Elementary Philosophy*. Lectures introduce some of the classic problems of philosophy and some of the methods by which philosophers have attacked these problems.
2. *Elementary Formal Logic*. Students are introduced to the systems of classical and modern logic, and, through tutorial work and class discussion, are encouraged to develop logical skills and to apply them in critical thought.

#### TEXTBOOKS

Hospers, John, *An Introduction to Philosophical Analysis*. 2nd ed., Prentice-Hall, Englewood Cliffs, N.J., 1967.

Hamblin, C. L., *Elementary Formal Logic*. Hicks, Smith & Sons, Sydney, 1966 (revised 1967).

The second elective course in philosophy (26.522) is designed for advanced students who, having developed philosophic interests, intend to cultivate them by further reading and discussion. The course consists of lectures on contemporary philosophy, seminars, class discussions, and supervised library work. With the aid of University library staff, students are introduced to techniques and resources of philosophic scholarship, and are trained to use the library as a working tool. Students are required to prepare a short dissertation embodying results of original research on their chosen branch of philosophy.

#### TEXTBOOK

Passmore, J. A. *A Hundred Years of Philosophy*. 2nd ed., Duckworth, London, 1966.

Depending on the availability of staff, students may take, as their second elective in philosophy, a course in symbolic logic, and those interested in such a course should consult the Department of General Studies.

## 26.531 SOCIOLOGY

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Air, light, fire and water are commonplace things, but no scientist needs to be told that they are legitimate and challenging objects of scientific enquiry. The objects of sociological enquiry may be equally familiar, and just as difficult to explain and understand. Some of the familiar things the sociologist studies are our families, the neighbourhood in which we live, the relationships of people at work, in sport, in intimate groups, in crowds. Others are: What prompts us to conform to established ways of behaving? Why do we give each other presents at Christmas, on our birthdays? Why do we have church weddings? Do mothers today bring up their children as their grandmothers did? What differences result from different ways of child-rearing and education? Do we see ourselves as others see us? How does the man in the street see the doctor, the nurse? How do they see themselves? What do we mean by 'middle class'? What is public opinion and how can we measure it? Can we explain the Beat Generation and the Hippies? Why does the migrant from a southern European country seem different from the migrant from Germany or the Netherlands? What are the characteristics of the Australian people? What is the Aboriginal 'dreamtime' and what is the significance of the corroboree? What is the cargo cult of the New Guinea people and how has it arisen? How has the Maori of New Zealand fared in his dealings with the European settler?

'Perhaps the sociological attitude is essentially the ability to look at the problem of one's own society and yet be detached, in order to understand it and to see that it is as surprising as every other society. We may admit that the surprise is mutual. Your society is incredible, but mine is no less so.' So says Raymond Aron, a professor of sociology in the University of Paris.

Sociologists have much in common with other scientists: The main difference lies in the objects they study. They must have the same discipline of critical and rigorous enquiry as the natural scientists. They have had to devise ways of describing and defining social things to help them establish theories, to form the framework of research. Sociology, like the natural sciences, has its own concepts and its own language. It uses the methods of science—observes, counts, measures, and experiments. It uses statistical techniques to estimate the validity of its findings. Thus the student of science and technology can turn his experience and competence in other fields to good account in even

a brief flirtation with sociology, and can expect to gain more than a superficial grasp of its subject-matter. It is frequently said that sociology is a relatively new science, and there is certainly still plenty of unexplored territory waiting for the venturesome. There is a popularly held belief that no two sociologists agree about anything—not even the definition of sociology. This is some distance from the truth, but there is always room for argument and debate.

Students in some professional courses, medicine, social work and town-planning for example, may be required to study sociology, but its relevance is not restricted to a limited sector of professional activity. The mining engineer or wool technologist may be just as glad that he studied the subject when later he finds himself faced with situations in which the social factors are of more immediate consequence than the technical problems involved.

The elective offered in 1969 covers the following topics:

Sociology, its scope and methods; the material of sociological enquiry; concepts in common use in sociology today; patterns of behaviour, culture, custom and tradition; social institutions, family, medicine, religion, etc.; community, organisation and stratification; social images and public opinion; conformity and defiance; social problems and social change.

It should be noted that no advanced elective is offered in 1969.

### TEXTBOOKS

Simpson, G. *Man in Society*. Random House, 1954.

Sprott, W. J. H. *Sociology*. Hutchinson University Library, 1966.

### REFERENCE BOOKS

Borrie, W. D., and Spencer, G. *Australia's Population, Structure and Growth*. Committee for Economic Development of Australia, 1965.

Congalton, A. A. *Status and Prestige in Australia*. Cheshire, 1969.

Lawrence, P. *Road Belong Cargo*. Melbourne University Press, 1967.

Metge, J. *The Maoris of New Zealand*. Routledge and Kegan Paul, 1967.

Rennison, G. A. *Man On His Own*. Melbourne University Press, 1962.

Riesman, D. *Individualism Reconsidered*. Free Press (unabridged), 1964.

Riesman, D. *Abundance for What?* Anchor, 1964.

Vandenberg, McCreary and Chapman. *A Social Survey of Hamilton*. School of Social Science, Victoria University of Wellington, 1965.

Susser, M. W. and Watson, W. *Sociology in Medicine*. O.U.P., 1962 (for medical students only).

### REQUIRED READINGS

Aron, R. *Eighteen Lectures on Industrial Society*. (Chapter I) Weidenfeld and Nicolson, 1967.

Cooley, C. H. *Social Organization*. (Chapters I-III) Schocken, 1963.

Durkheim, E. *The Rules of Sociological Method*. (Chapter I) Free Press, 1950.

Kurt, H. W. *The Sociology of George Simmel*. (Chapter III) Free Press, 1964.

Tönnies, F. *Community and Society (Association)*. (Introductory article) Harper, 1963.

Weber, M. *The Theory of Social Organization*. (pp. 87-120) Free Press, 1964.

Political science was discovered by Aristotle. His teacher Plato also wrote on political subjects, but Aristotle, unlike Plato, put the means of living well, according to justice, within the reach of man. Political science, as developed by Aristotle, was both theoretical and practical. He contrasted how men *do* live together with how they *ought* to live together, and provided something more than Plato, namely the practical means of attaining virtue. His political science was in this respect an exhortation to men to live decent and humane lives. It remains the most relevant of all answers given to *the* political question: what is the just way of life?

All political discussion presupposes its theoretical defence. Of the outstanding contributions to political knowledge since Aristotle, all refer back to him, either directly or indirectly, to elaborate, amend or repudiate him. In the present-day context, Aristotle provides the theoretical defence of liberal democracy, the way of life of countries like Australia, Great Britain and U.S.A. The two philosophers who knowingly and deliberately repudiated Aristotle and claimed they had answered him were Machiavelli and Marx. The most conspicuous alternative to the Western way of life is communist tyranny which finds its theoretical justification in the works of Machiavelli and his great successor, Marx. At its highest level, political science is the study of the most noble aspirations of man—freedom, virtue, happiness; but we can only recognise the noble by distinguishing it from the base and vicious. Therefore political science must necessarily study the depravity of man.

Unlike philosophy proper, of which political science is a branch, the study centres on man's active life, not on his thoughts, for the political life is the life of deeds, not the life of contemplation. Political science draws upon other branches of humane studies—economics, psychology and ethics, as well as studying matters called 'political' like ruling, legislating and judging. Indeed, some academic political scientists, who simulate mathematicians, confine political science to these three subjects and ignore the relevance of the context in which they are coherent. These latter-day political scientists are now the orthodoxy in university political science departments, but a general study of political science, by its very nature, compels a less doctrinaire and broader approach.

In the ordinary elective, the Aristotelian defence of liberal

democracy is presented indirectly by a description and evaluation of the basic features of three regimes, Australia, Great Britain and U.S.A. Their institutions of government are considered in the context of the essential requirements of liberal democracy and the traditions of the west.

The advanced elective introduces the student to the principal antagonists of Aristotle, to those writers who accept the pre-suppositions on which the scientific or quantitative analysis of politics is established. Not all who accept the rejection of the Aristotelian premise reject his solution, and it is useful to investigate some of these approaches as well as to study his radical antagonists, those who defend a Machiavellian solution.

Since political science is a branch of philosophy, it partakes of the essence of a university: it invites self-inquiry and reflection on the nature of man.

The courses offered in 1969 are:

## 1. 26.541 Political Science

A course on liberal democracy studying the constitutional and political practice of Great Britain, U.S.A. and Australia in light of the intentions of their constitutions. By this analysis the student is to be introduced to the principal concepts of political science and may augment his knowledge and understanding of the Western tradition.

### TEXTBOOKS

Crisp, L. F. *Australian National Government*. Longmans, Melbourne, 1967.

Griffith, E. S. *The American System of Government*. Methuen, London, 1964. (University Paperbacks.)

Moodie, G. C. *The Government of Great Britain*. Methuen, London, 1964.

*The Constitution of the United States of America and The Declaration of Independence*. United States Information Service.

### REFERENCE BOOKS

Diamond, M., Fisk, W. M., and Garfinkel, H. *The Democratic Republic*. Rand-McNally, Chicago, 1966.

Lubell, S. *The Future of American Politics*. Harper, N.Y., 1964.

Goldwin, R. A., ed. *Political Parties, U.S.A.* Rand-McNally, Chicago, 1964.

## 2. 26.542 Political Science—Advanced Elective

*Modern Political Regimes*. A course on the doctrines of totalitarianism and liberal democracy analysing selected readings from the political treatises of the major political philosophers, progenitors of the regimes.



## TEXTBOOKS

- Machiavelli, N. *The Prince*. Appleton-Crofts, N.Y., 1955. (Crofts Classics.)
- Marx, K., and Engels, F. *The Communist Manifesto*. Appleton-Crofts, N.Y., 1955. (Crofts Classics.)
- Locke, J. *On Civil Government*. Second Treatise, Appleton-Crofts, N.Y., 1964. (Crofts Classics.)
- Hamilton, A., et al. *The Federalist*. Modern Library, N.Y. (Modern Library College Editions T61), or Dent, London (Everyman's Library No. 519).
- Burke, E. *Reflections on the Revolution in France*. Heffer Library Edition, Chicago.

## REFERENCE BOOKS

- Strauss, L., and Cropsey, J. *A History of Political Philosophy*. Rand-McNally, Chicago, 1963.
- Strauss, L. *Natural Right and History*. Chicago Uni. Press, Chicago, 1953.
- Shapiro, G. *The Government and Politics of the Soviet Union*. Hutchinson, London, 1967.

## 26.571 AN INTRODUCTION TO MODERN DRAMA

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Even before the beginning of recorded history, the theatre emerged as one of the most natural methods by which man could express himself. In the centuries since, drama, together with its interpretation upon the stage, has proved to be one of the most eloquent and popular channels for the projection of ideas conveyed by a wide variety of dramatic and theatrical approaches.

This course considers styles of drama and the playwright's methods of theatrical, social, and personal statement. Emphasis is placed on drama of the twentieth century; but, to clarify the development of forms of dramatic expression, study is made of vital periods of the past, as well as of theatre and stage design. As a part of their assignments, students enjoy the experience of live theatre by critical examination of plays performed at the Old Tote Theatre.

### TEXTBOOKS

Barnet, S., ed. *The Genius of the Early English Theatre*. Mentor, 1962.

Brecht, B. *Parables for the Theatre*. Penguin, 1966.

Chekhov, A. *Plays*. Penguin, 1964.

Esslin, M., ed. *Absurd Drama*. Penguin, 1965.

Ibsen, H. *Ghosts and Other Plays*. Penguin, 1967.

Ionesco, E. *Plays*. Penguin, 1966.

O'Neill, E. *Ah, Wilderness! and Other Plays*. Penguin, 1966.

Sophocles. *Theban Plays*. Penguin, 1966.

Strindberg, A. *Six Plays* (trans. E. Sprigge). Doubleday Anchor, 1955.

Williams, T. *Sweet Bird of Youth and Other Plays*. Penguin, 1959.

## 26.621 COSMOLOGY

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Cosmology is concerned with the structure and history of the universe viewed on a large scale. From atomic physics we have learned that the laws governing the behaviour of the smallest things are different from those of objects comparable in size with ourselves. Equally there are different rules for phenomena on the largest scale. Thus we must use the quantum theory to describe the behaviour of electrons and the theory of relativity to deal with the universe. Accordingly it is necessary to make some study of relativity, which in turn presupposes an understanding of the conceptual and observational problems which led up to it.

Though cosmology is a part of physical science, it has to be based on observation rather than experiment because of the inaccessibility of the objects studied. Optical and radio telescopes provide the observations on which cosmological theories are developed, but, as is usual in science, there is always the possibility of new observations to upset what seemed to be well-founded theories. The recent discovery of the mysterious quasars is a spectacular example. Like the geologist, the cosmologist can observe the effects of a vast span of time: because of the finite velocity of light we can observe now events which took place thousands of millions of years ago, because they happened so far away.

There are many deep and interesting problems for the cosmologist to think about. Is our universe infinite in extent or is it finite and, if the latter, what is its size? Is the portion we can observe a fair sample of the whole and how much of it can we, in principle, observe? Has the universe always been as it is, or has it evolved from some different initial state, or is it at some stage which will be repeated indefinitely in an endless series of oscillations? There are rival theories which seek to answer these questions only to raise others: whence came matter and energy and what will be the end of them? Did matter come into existence out of nothing or was it formed from a pre-existing chaos? If so, whence came that?

Both the classical and the relativist approaches raise questions about the nature and properties of space and of time. Relativity seems to give more answers in terms of mathematical models, but how well do these represent physical reality? We must consider, too, whether space is open or closed and whether time has a beginning or not. All these problems are in part physical, in part philosophical. More than in

most other fields of science, cosmologists have to work with observations which are at the very limits of what is technically possible, and the results of the observations themselves are highly debatable. Consequently we are involved in fascinating problems of interpretation; and in making modern (or post-relativity) theories of the universe, observations can often be interpreted in favour of rival models. Despite improved observations and new discoveries which have in the last few years greatly extended our knowledge of the universe, there is still room for different theories of the universe: for example, there is as yet no clear decision between the evolutionary and steady state models.

#### TEXTBOOKS

Dickson, F. P. *The Bowl of Night*. Centrex, 1967.

Bondi, H. *Relativity and Common Sense*. Heinemann, London, 1965.

#### REFERENCE BOOKS

Munitz, M. K. *Theories of the Universe*. Free Press, New York, 1962.

North, J. D. *The Measure of the Universe*. O.U.P., 1965.

Bondi, H. *Cosmology*, C.U.P., 1961.

## 26.641 and 26.642 GERMAN LITERATURE AND CIVILIZATION

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The School of German offers two half-courses, conducted in English throughout, on German literature and civilization. These two courses are complementary and are designed for the student who has no knowledge of the German language but wishes to obtain an introduction to the achievements of German culture, particularly in the nineteenth and twentieth centuries. The German cultural heritage draws especially from the great artistic contributions of the last century, and an understanding of the achievements of the present century is impossible without a knowledge of its foundations. In all fields of the arts Germany, Austria and Switzerland, the three major German-speaking countries in Europe, have been of the utmost importance for the whole of Europe during just this period.

One half-course devotes 15 hours to a general survey of German civilization by means of illustrated lectures. There are 10 further hours of tutorials on Goethe, Germany's greatest literary figure, the textbook being his drama, *Faust Part I*. The remaining 20 hours deal with contemporary texts: Thomas Mann's novel *Buddenbrooks* and Bertolt Brecht's dramas *Mother Courage* and *Sezuan*.

The second half-course contains 15 hours devoted to a survey of German literature of the last two centuries. Goethe's novel *Wilhelm Meister, Part I* is covered in 10 further hours; and the remaining 20 hours deal with Franz Kafka's novel *The Castle*, and the dramas *Romulus* by Friedrich Dürrenmatt and *The Fire Raisers* by Max Frisch.

All texts are available in excellent English translations, and the tutorials develop their analysis on the assumption of the student's familiarity with these texts.

### TEXTBOOKS FOR PART I

Brecht, B. *Plays*, Vol. II. Methuen, London, 1962.

Goethe, J. W. v. *Faust, Part I*. Dual Language edition, Bantam Classics, New York.

Mann, T. *Buddenbrooks*. Vintage Books, Random House, New York.

### FOR PART II

Dürrenmatt, F. *Romulus the Great*. Grove Press, New York, 1965.

Frisch, M. *The Fire Raisers*. Methuen, London, 1962.

Goethe, J. W. v. *Wilhelm Meister's Apprenticeship*. Collier-Macmillan.

Kafka, F. *The Castle*. Modern Classics No. 1237, Penguin, London.

## 26.651 and 26.652 SPANISH AND SPANISH AMERICAN LITERATURE

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Spanish is the language not only of Spain but also of eighteen sovereign nations in the Americas, as well as being one of the languages of Puerto Rico and in the Republic of the Philippines. It is widely spoken as a *lingua franca* in North Africa and among Sephardic Jews of many nations, as well as in the Spanish territories in West Africa. It is spoken as a first language by some 180 million people and is closely related to Portuguese, which is spoken by another 80 millions or more. Latin America is growing in population faster than any region except Asia. It is calculated that by the year 2000 the population of Latin America will have risen from the 1960 total of 212 millions to 638 millions. Spanish is also one of the official languages of the United Nations and its agencies, an honour it shares, among European languages, only with English, French and Russian.

More important than mere population statistics is the cultural legacy of Spain. Both Spain and Latin America have magnificent literatures. The former has given us a number of literary archetypes—Don Quixote, Sancho Panza, the picaresque, Don Juan—and has contributed to the literature of the novel, drama and poetry. Spanish America has added another literary type, the gaucho, which, if less universal, is represented in a number of extremely fine works. He may be compared with the North American cowboy and the Australian drover or stockman, just as his balladry recalls that of his Australian counterpart. Latin America has also given rise to the creation of a new type of narrative fiction in the form of the *indigenista* novel, often of social protest, sometimes idealizing the indigenous groups of the various regions. From Latin America, too, come many noted grammarians, educationalists, poets, dramatists and short-story writers.

In the first half of the ordinary elective, the literature, in translation, of Latin American countries is studied, beginning with the independence movements early in the nineteenth century and ending with contemporary writers and trends. The second half of this course is dedicated to the study of Spain, her literature and culture from the time of the Napoleonic intervention to the present day. The advanced elective ranges from Spanish medieval literature through the golden age of the sixteenth and seventeenth centuries to the end of the eighteenth century. The second half of the course deals with the Latin American countries, their pre-hispanic cultures, the history and

literature of the conquest and colonial period up to the time of independence.

## 26.651 Spanish Literature

### *Part I: Modern and Contemporary Literature.*

#### TEXTBOOKS

Flores, A., ed. *Great Spanish Stories*. Dell-Laurel Edition.

Lorca, F. G. *Three Tragedies*. New Directions.

Gili, J. L., ed. *Lorca*. (The Penguin Poets.)

Resnick and Pasmantier, eds. *An Anthology of Spanish Literature in English Translation*. Vol. II. Ungar.

Jones, W. K. *Representative Plays of Florencio Sanchez*. Pan American Union.

Azuela, M. *The Underdogs*. Signet.

Alegria, C. *The Golden Serpent*. Signet.

Hortelano, J. G. *Summer Storm*. Penguin.

### *Part II: The Medieval Period. The Renaissance. The Golden Age. The Colonial Period in Spanish America.*

#### TEXTBOOKS

Merwin, W. S., ed. *Poem of the Cid*. A Mentor Classic.

Resnick and Pasmantier, ed. *An Anthology of Spanish Literature in English Translation*. Vol. I. Ungar.

Cervantes. *Don-Quixote*. Laurel.

Bentley, E., ed. *The Classic Theatre*. Vol. III. Doubleday Anchor.

Duplicated materials embracing a selection of Spanish American Literature in English Translation.

#### REFERENCE BOOKS—PARTS I AND II

Jones, W. K. *Spanish American Literature in Translation since 1888*. Ungar.

Resnick and Pasmantier, eds. *Highlights of Spanish Literature. A Bilingual Anthology*. Ungar.

Cohen, J. M. *The Penguin Book of Spanish Verse*. Penguin.

Horig, E. *Garcia Lorca*. Editions Poetry London.

Brenan, G. *The Literature of the Spanish People*. Meridian Books.

Englekirk et al. *An Outline History of Spanish American Literature*. Appleton-Century-Crofts.

## 26.671 JAPANESE

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Recent years have witnessed the rapid growth of economic, political and cultural relations between Australia and Asia, and this interaction has been particularly evident in the field of Japanese studies. The study of the Japanese language is attracting more and more Australians from all walks of life, not only from the representatives of industry, commerce, government and diplomacy, but also from people interested in Japanese science, art and technology. Students of architecture and engineering, for example, find that through the study of Japanese they can make more effective contact with the important contributions that Japan is making to modern architecture and technology; but a serious study of any aspect of Japanese culture presupposes at least a working knowledge of the language in its spoken and written forms. The aim of this course is to equip the student with the elements of Japanese, and the beginner is encouraged to understand and speak the language before attempting to read or write it.

Relatively speaking, Japanese is a simple language to speak, but a difficult one to write. In this course, speaking skills are taught by the method of guided imitation aimed at producing automatic linguistic responses. Most of the oral work is done in a language laboratory where students can practise with mechanical teaching aids; but students are also assisted by a tutor, a native speaker of Japanese, who provides an authentic model of the spoken language for students to imitate. Written Japanese consists of two parts: first, the characters or KANJI (of Chinese origin); and secondly, the phonetic script or syllabry of which there are two versions, HIRAGANA and KATAKANA. When studying KANJI, both printed and written forms have to be considered as well as various phonetic and phonemic differences associated with the characters.

Like any other national language, Japanese cannot be studied in isolation from the nation of which it is a part, and during this course students are introduced to social and political conditions in Japan and to some of its cultural activities by way of films and recommended reading.

### TEXTBOOKS

Jorden, E. H. *Beginning Japanese, Part I, Lessons 1-20.*

Sakade, F., ed. *A Guide to Reading and Writing Japanese, 1,850 Basic Characters.* Rev. ed. Charles E. Tuttle.



## DICTIONARIES

Kenkyusha. *A New Japanese/English Dictionary.*  
*A New English/Japanese Dictionary.*

Vaccari, O. *A Concise English/Japanese and Japanese/English Dictionary.*

Takashi, M. *English/Japanese and Japanese/English (Romanized) Dictionary.*

Nelson. *Japanese/English Character Dictionary.*

## GENERAL STUDIES PROGRAMME

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During 1966 the University Council approved the following changes in the general studies programme for all undergraduates in Faculties other than Arts:

- (i) Instead of having some 30-hour and some 60-hour courses, all 30-week general studies courses should be of 45 hours' duration and all 21-week courses should be of 42 hours' duration. In each of these arrangements two-thirds of the total time should be devoted to lectures and one-third to tutorial classes.
- (ii) The normal general studies requirements for full-time courses of at least four years' duration should be 180 hours (as at present) made up of four courses of 45 hours each and for part-time courses\* should be 135 hours (15 hours more than at present) made up of three courses of 45 hours each; except that in the Faculty of Commerce the normal general studies component for the B.Com. courses shall be 90 hours, made up of two courses of 45 hours each.

The last stage in the implementation of this new programme occurs in 1969 when the advanced elective subjects, formerly of 60 hours, will become 45-hour subjects when offered on a 30-week basis and 42-hour subjects when offered on a 21-week basis.

Selection of electives in the general studies programme is governed strictly by Faculty requirements. Before selecting a particular elective, students should ascertain that their choice is in accordance with Faculty requirements. In fulfilment of these requirements certain subjects offered by the Faculty of Arts to its own students may be taken in place of general studies subjects. Details of this arrangement are given at the end of this section.

As neither 26.501 English nor 26.571 An Introduction to Modern Drama is now a compulsory component of the general studies programme, students will choose three electives, and, where applicable, an advanced elective from the following lists. The advanced elective must follow one of three ordinary electives passed by the student.

(A) *Electives* (45 hours, except where otherwise stated)

11.011H History of Fine Arts

11.021H History of Architecture

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\* This also applies to three-year full-time courses.

|          |  |
|----------|--|
| 26.121   | Psychology                                     |
| 26.151   | Economics                                      |
| 26.301   | Music  |
| 26.501A  | English (Language)                             |
| 26.501B  | English (Literature)                           |
| 26.501C  | English (Language and Literature)              |
| 26.501D  | Creative Writing                               |
| 26.511   | History  |
| 26.521   | Philosophy                                     |
| 26.531   | Sociology                                      |
| 26.541   | Political Science                              |
| *†26.561 | Introduction to French Civilization (90 hours) |
| 26.571   | An Introduction to Modern Drama                |
| *26.601  | History of Technology                          |
| 26.621   | Cosmology                                      |
| 26.641   | German Literature and Civilization, Part I     |
| 26.651   | Spanish and South American Literature, Part I  |
| †26.671  | Japanese (120 hours)                           |

Students who have chosen 26.571 An Introduction to Modern Drama may select only one of the following electives:

|         |                         |
|---------|-------------------------|
| 26.301  | Music                   |
| 26.601  | History of Technology   |
| 11.011H | History of Fine Arts    |
| 11.021H | History of Architecture |

(B) *Advanced Electives* (45 hours except where otherwise stated)

|         |  |
|---------|--|
| 11.031H | History of Fine Arts and Architecture (90 hours) |
| 26.122  | Psychology                                       |
| 26.152  | Economics  |
| 26.302  | Music  |
| 26.502  | English (Literature)                             |
| †26.503 | English (Language and Literature)                |
| 26.512  | History  |
| 26.522  | Philosophy                                       |
| 26.532  | Sociology  |
| 26.542  | Political Science                                |
| *26.602 | History of Technology                            |
| 26.642  | German Literature and Civilization, Part 2       |
| 26.652  | Spanish and South American Literature, Part 2    |

All of the above courses except 11.031H History of Fine Arts and Architecture require a previous course in the same subject as a prerequisite. 11.031H History of Fine Arts and Architecture may not be taken as an advanced elective if either 11.011H History of Fine Arts

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\* These subjects are not likely to be offered in 1969.

† 26.561 and 26.671 each count as an elective plus an advanced elective and may only be taken by students who can also fit a subject from the "non-language" group into their general studies programme. For 26.561 a reasonable standard of French at matriculation is required.

‡ This subject is only available to 5th Year medical students.

or 11.021H History of Architecture has previously been taken as an elective.

The detailed requirements for students in the various degree courses are as follows:

#### **A. DAY DEGREE COURSES**

- (i) Four-Year Courses** (in the Faculties of Engineering; Applied Science; and the Applied Chemistry and Optometry Courses in the Faculty of Science).

| SECOND YEAR                |  | Total Class Hours |
|----------------------------|--|-------------------|
| One Elective .....         |  | 45                |
| THIRD YEAR                 |  |                   |
| Two Electives* .....       |  | 90                |
| FOURTH YEAR                |  |                   |
| An Advanced Elective ..... |  | 45                |

#### **(ii) Architecture, Building and Town Planning**

| SECOND YEAR                                  |  |    |
|--|--|----|
| One Elective .....                           |  | 45 |
| THIRD YEAR                                   |  |    |
| Two Electives .....                          |  | 90 |
| FOURTH YEAR                                  |  |    |
| <b>Architecture</b>                          |  |    |
| 11.011H History of Fine Arts .....           |  | 45 |
| <b>Building</b>                              |  |    |
| 11.011H History of Fine Arts <i>or</i> ..... |  | 45 |
| Elective not already taken                   |  |    |
| <b>Town Planning</b>                         |  |    |
| An Advanced Elective .....                   |  | 45 |

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\* In 1969 third year students from the School of Civil Engineering (including the Department of Surveying) and the School of Mechanical and Industrial Engineering will study one elective in Term 1 and the corresponding advanced elective in Term 2. These students will study a second elective in fourth year.

**(iii) Science\***

| SECOND YEAR         |  | Total Class Hours |
|---------------------|--|-------------------|
| One Elective .....  |  | 45                |
| THIRD YEAR          |  |                   |
| Two Electives ..... |  | 90                |
| FOURTH YEAR         |  |                   |

Students taking a fourth year (honours) degree in the Science course will do an Advanced Elective, as for the Four-Year Courses above.

**Applied Psychology (B.Sc.)**

| SECOND YEAR         |  |    |
|---------------------|--|----|
| One Elective .....  |  | 45 |
| THIRD YEAR          |  |    |
| One Elective† ..... |  | 45 |
| FOURTH YEAR         |  |    |
| One Elective† ..... |  | 45 |

**(iv) Commerce** (Accountancy, Economics, Economic History, Statistics, Applied Psychology, Industrial Relations, Marketing, Wool Commerce).

Students in the Faculty of Commerce may complete their programme of general studies as follows (or by the substitution of Arts courses—see later).

A total class attendance of at least 90 hours, made up of 45-hour courses chosen from the following:

|         |   |
|---------|---|
| 11.011H | History of Fine Arts                            |
| 11.021H | History of Architecture                         |
| 26.301  | Music   |
| ‡26.501 | English   |
| 26.511  | History   |
| 26.521  | Philosophy                                      |
| 26.541  | Political Science                               |
| ‡26.571 | An Introduction to Modern Drama                 |
| 26.601  | History of Technology                           |
| 26.641  | German Literature and Civilization, Part 1      |
| 26.651  | Spanish and Spanish American Literature, Part 1 |

\* In particular cases the Head of the Department of General Studies has discretion to vary the sequence of humanities subjects.

† 26.121 Psychology may not be taken; and 26.531 Sociology may not be taken if 53.111 Sociology is taken as a course subject.

‡ Students may not count both 26.501 and 26.571 as part of their general studies programme.

**(v) Medicine**

| SECOND YEAR  |  | Total Class Hours |
|--|--|-------------------|
| One Elective .....   |  | 45                |
| THIRD YEAR   |  |                   |
| 26.531 Sociology .....   |  | 45                |
| FOURTH YEAR  |  |                   |
| An additional Elective<br>(other than 26.121 Psychology) ..... |  | 45                |
| FIFTH YEAR   |  |                   |
| An Advanced Elective .....                                     |  | 45                |

**B. PART-TIME COURSES****(i) Bachelor of Science (Technology). All courses.****YEARS 3, 4, 5 AND 6**

|                       | Total Class Hours |
|-----------------------|-------------------|
| First Elective .....  | 45                |
| Second Elective ..... | 45                |
| Third Elective .....  | 45                |

Only one subject is to be taken in each of three years. Different Schools place the subjects in different years.

**(ii) Bachelor of Science. (Applied Chemistry, Science.)**

Part-time students in Applied Chemistry complete the general studies requirements set out above for Bachelor of Science (Technology) students, the years in which these subjects are taken being the same.

Part-time students in the Science course take the same courses as full-time students (see above).

In addition, students in these courses wishing to do honours will take an Advanced Elective in their seventh year.

**(iii) Architecture and Building**

Students taking their degree in Architecture as part-time students do the same total programme as the day students.

| STAGE 3            |  | Total Class Hours |
|--------------------|--|-------------------|
| One Elective ..... |  | 45                |
| STAGE 5            |  |                   |
| One Elective ..... |  | 45                |

## STAGE 6

|                    | Total Class Hours |
|--------------------|-------------------|
| One Elective ..... | 45                |

## STAGE 7

**Architecture**

|         |                            |    |
|---------|----------------------------|----|
| 11.011H | History of Fine Arts ..... | 45 |
|---------|----------------------------|----|

**Building**

|         |                                      |    |
|---------|--------------------------------------|----|
| 11.011H | History of Fine Arts <i>or</i> ..... | 45 |
|         | An Elective not already taken        |    |

**(iv) Commerce**

The same subjects as for full-time Degree Courses.

**(v) Applied Psychology (B.Sc.)**

## FIRST YEAR

|                     |    |
|---------------------|----|
| One Elective* ..... | 45 |
|---------------------|----|

## SECOND YEAR

|                     |    |
|---------------------|----|
| One Elective* ..... | 45 |
|---------------------|----|

## FIFTH YEAR

|                     |    |
|---------------------|----|
| One Elective* ..... | 45 |
|---------------------|----|

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\* 26.121 Psychology may not be taken; and 26.531 Sociology may not be taken if 53.111 Sociology is taken as a course subject.

## SUBSTITUTION OF ARTS SUBJECTS FOR GENERAL STUDIES

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In fulfilment of the humanities requirements, and provided time-tables and other circumstances permit, students in Faculties other than Arts may substitute certain Arts subjects for the prescribed humanities subjects. Since Arts courses are conducted on a full-time basis, this provision will normally apply to full-time students only.

The manner in which substitution of Arts subjects may be effected is set out below.

### **(i) Courses in all Faculties other than Commerce**

Subject to the rules listed below, a student may, with the approval of the Head of the School offering the subject, substitute one of the Arts subjects listed for 90 hours of General Studies or two of these subjects for 180 hours of General Studies.

|                                     |   | <i>Group A</i>            |                                 |
|-------------------------------------|---|---------------------------|---------------------------------|
| <i>(i) General Studies Subjects</i> |   | 26.571                    | An Introduction to Modern Drama |
| 26.501                              | English                                       | 26.671                    | Japanese                        |
| 26.502                              | English                                       |                           |                                 |
| 26.503                              | English                                       |                           |                                 |
| 26.561                              | Introduction to French Civilization           |                           |                                 |
| 26.641                              | German Literature and Civilization, Part 1    | <i>(ii) Arts Subjects</i> |                                 |
|                                     |   | 50.111                    | English                         |
| 26.642                              | German Literature and Civilization, Part 2    | 56.111                    | French                          |
|                                     |   | 56.201                    | German IZ*                      |
| 26.651                              | Spanish and South American Literature, Part 1 | 56.211                    | German I                        |
|                                     |   | 56.301                    | Spanish IZ*                     |
| 26.652                              | Spanish and South American Literature, Part 2 | 56.311                    | Spanish I                       |
|                                     |   | 57.211                    | Drama I                         |

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\* Students who have passed in German or Spanish at matriculation level are not permitted to enrol in Course IZ in that subject.



*Group B*

|                                     |                                       |                           |                                     |
|-------------------------------------|---------------------------------------|---------------------------|-------------------------------------|
| <i>(i) General Studies Subjects</i> |                                       | 26.541                    | Political Science                   |
| 11.011H                             | History of Fine Arts                  | 26.542                    | Political Science                   |
| 11.021H                             | History of Architecture               | 26.601                    | History of Technology               |
| 11.031H                             | History of Fine Arts and Architecture | 26.602                    | History of Technology               |
|                                     |                                       | 26.621                    | Cosmology                           |
| 26.121                              | Psychology                            | <i>(ii) Arts Subjects</i> |                                     |
| 26.122                              | Psychology                            | 12.001                    | Psychology I                        |
| 26.151                              | Economics                             | 15.101                    | Economics I                         |
| 26.152                              | Economics                             | 15.151                    | Economics II                        |
| 26.301                              | Music                                 | 27.041                    | Geography IA                        |
| 26.302                              | Music                                 | 51.111                    | History I                           |
| 26.511                              | History                               | 52.111                    | Philosophy I                        |
| 26.512                              | History                               | 53.111                    | Sociology I                         |
| 26.521                              | Philosophy                            | 54.111                    | Political Science I                 |
| 26.522                              | Philosophy                            | 62.111                    | History and Philosophy of Science I |
| 26.531                              | Sociology                             |                           |                                     |
| 26.532                              | Sociology                             |                           |                                     |

Rule 1: A student must include in his General Studies programme at least one subject from each of the Groups A and B.

Rule 2: A student may not count in his General Studies programme both a General Studies subject and the corresponding Arts subject.

Rule 3: A student may not substitute an Arts subject for one or more General Studies subjects, if the Arts subject or a similar subject is taken as a part of the normal programme in the degree course in which he is enrolled; but, when one of these subjects has already been passed, he may be granted permission to substitute a subject at a higher level in the same discipline.

**(ii) Courses in the Faculty of Commerce**

A student may, subject to the approval of the Head of the relevant School in the Faculty of Arts, substitute for the normal 90-hour general studies programme one of the following courses:

|        |                                     |
|--------|-------------------------------------|
| 50.111 | English I                           |
| 51.111 | History I                           |
| 52.111 | Philosophy I                        |
| 54.111 | Political Science I                 |
| 56.201 | German IZ                           |
| 56.211 | German I                            |
| 56.301 | Spanish IZ                          |
| 56.311 | Spanish I                           |
| 56.111 | French I                            |
| 62.111 | History and Philosophy of Science I |





