# GENERAL STUDIES

## 1971 HANDBOOK


THE UNIVERSITY OF NEW SOUTH WALES

# BOARD OF STUDIES IN GENERAL EDUCATION

1971 HANDBOOK

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# FOREWORD

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 . . . 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 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.'

The programme requirements for both full-time and part-time courses are set out in this handbook, and it should be noted that there are no compulsory subjects.

We hope you will enjoy general studies. The following pages, giving information about the various electives, should help you to make your choice. Inevitably, there may be time-table clashes which will limit your selection, but there are classes in most general studies subjects at several different times during the week.

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 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 other disciplines, and this working together in classes and tutorial groups provides an 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.

It is hoped to continue the practice of holding two or three colloquia during the course of the year. These will enable postgraduate students

who have completed their general studies programmes to maintain some link with us, and will also stress the inter-disciplinary nature of much of the Department's work. University staff and any senior students interested should make enquiries through the Departmental Office.

An experiment in 1971 is the introduction of an inter-disciplinary advanced elective entitled *The Environmental Situation* which is fully described later. It is essentially a research course and for this reason the number of places will be limited. It is also felt that some kind of entry qualification is desirable and therefore only those who have obtained a 'credit' pass, or higher, in a first elective may apply.

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

NOTE

Since material for this handbook has to reach the printers some considerable time before the beginning of the 1971 academic year, arrangements for some courses have yet to be finalized.

# GENERAL STUDIES PROGRAMME

During 1966, the University Council resolved that normal general studies requirements should be 180 hours for full-time courses of at least four years duration, and 135 hours for part-time courses. In 1971 full-time programmes will consist of four courses of 42 hours each, and part-time programmes of three courses of 42 hours each.

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.

Normally, 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* (42 hours, except where otherwise stated)

| | |
|---|---|
| 11.011H | History of Fine Arts |
| 11.021H | History of Architecture |
| 26.121 | Psychology |
| 26.151 | Economics |
| 26.211 | The Arts and Crafts |
| 26.301 | Music |
| 26.501A | English (Language) |
| 26.501B | English (Literature) (Not offered in 1971) |
| 26.501C | English (Language and Literature) |
| 26.501D | Creative Writing |
| 26.511 | History |
| 26.521 | Philosophy |
| 26.531 | Sociology |
| 26.541 | Political Science |
| 26.571 | An Introduction to Modern Drama |

| | |
|---|---|
| 26.621 | Cosmology |
| 26.641 | German Literature and Civilization |
| †26.671 | Japanese (84 hours) |

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

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

(B) *Advanced Electives* (42 hours, except where otherwise stated)

| | |
|---|---|
| 11.031H | History of Fine Arts and Architecture (84 hours) |
| 26.122 | Psychology |
| 26.152 | Economics |
| 26.302 | Music |
| 26.502 | English |
| ‡26.503 | English (Literature) |
| 26.512 | History |
| 26.522 | Philosophy |
| 26.532 | Sociology |
| 26.542 | Political Science |
| 26.622 | Cosmology |
| 26.682 | The Environmental Situation* |

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. If either 11.011H History of Fine Arts or 11.021H History of Architecture has been taken as an elective, 11.031H History of Fine Arts and Architecture may not be taken as an advanced elective.

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* A credit pass, or better, in the first elective is a prerequisite for this course.

† 26.671 counts 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.

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

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 Pure and Applied Chemistry and Optometry Courses in the Faculty of Science).

SECOND YEAR

| | Total Class Hours |
|---|---|
| One Elective* | 42 |

THIRD YEAR

| | |
|---|---|
| Two Electives* | 84 |

FOURTH YEAR

| | |
|---|---|
| An Advanced Elective* | 42 |

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

SECOND YEAR

| | |
|---|---|
| One Elective | 42 |

THIRD YEAR

**Architecture and Building**

| | |
|---|---|
| One Elective | 42 |

**Town Planning**

| | |
|---|---|
| Two Electives | 84 |

FOURTH YEAR

**Architecture B.Sc.(Arch.) honours**

| | | |
|---|---|---|
| 11.011H | History of Fine Arts | 42 |

**Building**

| | | |
|---|---|---|
| 11.011H | History of Fine Arts *or* Elective not already taken | 42 |

**Town Planning**

| | |
|---|---|
| An Advanced Elective | 42 |

---

* Civil Engineering students do no general studies in their second year but take two electives in their third year and two in their fourth. One at least of their fourth-year subjects must be an advanced elective.

**(iii) Science***

SECOND YEAR

| | Total Class Hours |
|---|---|
| One Elective | 42 |

THIRD YEAR

| | |
|---|---|
| Two Electives | 84 |

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.)**

In the revised course there are no compulsory General Studies subjects. However, students may substitute two 42-hour electives for certain Arts subjects.

**(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 84 hours, made up of 42-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 |
| 26.641 | German Literature and Civilization |

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

‡ 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 | 42 |

THIRD YEAR

| | |
|---|---|
| One Elective | 42 |

FOURTH YEAR

| | |
|---|---|
| An additional Elective (other than 26.121 Psychology) | 42 |

FIFTH YEAR

| | |
|---|---|
| An Advanced Elective | 42 |

**(vi) Social Work (B.S.W.)**

FIRST YEAR

| | | |
|---|---|---|
| 26.541 | Political Science | 42 |

SECOND YEAR

| | |
|---|---|
| One Elective | 42 |

THIRD YEAR

| | |
|---|---|
| One Elective | 42 |

*B. PART-TIME COURSES*

**(i) Bachelor of Science (Technology) and Bachelor of Science (Engineering).** All courses.

YEARS 3, 4, 5 AND 6

| | Total Class Hours |
|---|---|
| First Elective | 42 |
| Second Elective | 42 |
| Third Elective | 42 |

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

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

Part-time students in Pure and 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 2A

| | Total Class Hours |
|---|---|
| One Elective | 42 |

STAGE 3B

| | |
|---|---|
| One Elective | 42 |

HONOURS

**Architecture B.Sc.(Arch.) honours**

| | | |
|---|---|---|
| 11.011H | History of Fine Arts | 42 |

STAGE 7

**Building**

| | | |
|---|---|---|
| 11.011H | History of Fine Arts *or*<br>An Elective not already taken | 42 |

**(iv) Commerce**

The same subjects as for full-time Degree Courses.

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

In the revised course there are no compulsory General Studies subjects. However, students may substitute two 42-hour electives for certain Arts subjects.

FIRST YEAR

| | |
|---|---|
| One Elective | 42 |

SECOND YEAR

| | |
|---|---|
| One Elective | 42 |

FIFTH YEAR

| | |
|---|---|
| One Elective | 42 |

**(vi) Social Work (B.S.W.)**

STAGE 2

| | | |
|---|---|---|
| 26.541 | Political Science | 42 |

STAGE 4

| | |
|---|---|
| One Elective | 42 |

STAGE 5

| | |
|---|---|
| One Elective | 42 |

# SUBSTITUTION OF ARTS SUBJECTS FOR GENERAL STUDIES

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 84 hours of General Studies or two of these subjects for 168 hours of General Studies.

*Group A*

| (i) *General Studies Subjects* | | (ii) *Arts Subjects* | |
|---|---|---|---|
| 26.501 | English | 50.111 | English |
| 26.502 | English | 56.111 | French |
| 26.503 | English | 64.001 | German IZ* |
| 26.641 | German Literature and Civilization | 64.111 | German I |
| | | 65.001 | Spanish IZ* |
| 26.571 | An Introduction to Modern Drama | 65.111 | Spanish I |
| 26.671 | Japanese | 57.211 | Drama I |

* 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) *General Studies Subjects*

| | | | |
|---|---|---|---|
| 11.011H | History of Fine Arts | 26.542 | Political Science |
| 11.021H | History of Architecture | 26.621 | Cosmology |
| 11.031H | History of Fine Arts and Architecture | 26.622 | Cosmology |
| | | 26.682 | The Environmental Situation |
| 26.121 | Psychology | | |
| 26.122 | Psychology | | |
| 26.151 | Economics | | |
| 26.152 | Economics | (ii) *Arts Subjects* | |
| 26.211 | The Arts and Crafts | 12.001 | Psychology I |
| 26.301 | Music | 15.101 | Economics I |
| 26.302 | Music | 15.151 | Economics IT |
| 26.511 | History | 27.041 | Geography IA |
| 26.512 | History | 51.111 | History I |
| 26.521 | Philosophy | 52.111 | Philosophy I* |
| 26.522 | Philosophy | 53.111 | Sociology I |
| 26.531 | Sociology | 54.111 | Political Science I |
| 26.532 | Sociology | 62.111 | History and Philosophy of Science I |
| 26.541 | Political Science | | |

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.

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* Since 52.111 Philosophy I is offered in two parts of one session each, the first half of the course may be substituted for a 42-hour subject of Group B(i).

**(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 84-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 |
| 64.001 | German IZ |
| 64.111 | German I |
| 65.001 | Spanish IZ |
| 65.111 | Spanish I |
| 56.111 | French I |
| 62.111 | History and Philosophy of Science I |

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

### 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 source of influence on contemporary forms of painting and sculpture, and the various aspects of these since 1945. The traditional styles from ancient art to the eighteenth century are treated more briefly, tracing stylistic

* 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.

links from the past to the present. At all stages the course is illustrated by the use of slides and, where possible, by the use of films.

TEXTBOOKS

Bazin, G. *A Concise History of Art.* Parts I & II. Thames & Hudson, London, 1961, *or*
Newton, E. *European Painting and Sculpture.* Pelican, 1945 (or later editions).
Lake, C., and Maillard, R. *The Dictionary of Modern Painting.* Methuen, London, 1962.
Lucie-Smith, E. *Movements in Art Since 1945.* Thames & Hudson, London, 1969.

REFERENCE BOOKS

Apollinaire, G. *The Cubist Painters.* 2nd ed. Documents of Modern Art, Geo. Wittenborn, Inc., N.Y., 1962.
Brion, M., ed. *Art Since 1945.* Thames & Hudson, London, 1957.
Brion, M. *Modern Painting From Impression to Abstract Art.* Translation by S. Hood. Thames & Hudson, London, 1958.
Ernst, M. *Beyond Painting.* Documents of Modern Art, Geo. Wittenborn, Inc., N.Y., 1948.
Golding, J. *Cubism, A History and an Analysis 1907-1914.* Faber & Faber Ltd., London, 1968.
Hospers, J. *Introductory Readings in Aesthetics.* The Free Press, N.Y. (Collier-Macmillan Ltd., London), 1969.
Kandinsky, W. *Concerning the Spiritual in Art.* Documents of Modern Art. Geo. Wittenborn, Inc., N.Y., 1966.
Ragnar, M. *Modern Painting.* Skira, 1960.
Read, H. *A Concise History of Modern Sculpture.* Thames & Hudson, London, 1964.
Read, H. *The Meaning of Art.* 3rd ed. Faber, London, 1951. (alt. Pelican ed.)
Rosenblum, R. *Cubism and Twentieth Century Art.* Thames & Hudson, London, 1960.
Seuphor, M. ed., *A Dictionary of Abstract Painting.* Methuen, London, 1963.
Seuphor, M. *The Sculpture of This Century.* A Zivemmer, London, 1959.

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

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

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.

## 26.121 and 26.122 PSYCHOLOGY

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; social psychology which seeks to understand human interaction; and industrial psychology which considers the application of psychological knowledge to an industrial society. 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 the student to the following major areas of psychological study in a few lectures and then proceeds to bring to bear the knowledge from these areas on a number of issues that are of concern to society in general: (1) Public opinion and the mass media; (2) Psychological aspects of international relations; (3) Man in an automated society; and (4) Man and his environment.

### 26.121 Psychology

TEXTBOOKS

Klineberg, O. *The Human Dimension in International Relations.* Holt, Rinehart & Winston, N.Y., 1964.

*Proshansky, H. M., Ittelson, W. H., and Rivelin, L. G. *Environmental Psychology: Man and His Physical Setting.* Holt, Rinehart & Winston, N.Y., 1970.

REFERENCE BOOKS

Bem, D. J. *Beliefs, Attitudes and Human Affairs.* Brooks/Cole, Belmont, 1970.

Deutsch, M., Katz, I., and Jensen, A. R. *Social Class, Race and Psychological Development.* Holt, Rinehart & Winston, N.Y., 1967.

Faunce, W. A. *Problems of an Industrial Society.* McGraw-Hill, N.Y., 1968.

Gagné, R. M. et al. *Psychological Principles in System Development.* Holt, Rinehart & Winston, N.Y., 1962.

Halle, Gilmer B. von. *Industrial Psychology.* McGraw-Hill, N.Y., 1966.

Kelman, H. C. *International Behaviour.* Holt, Rinehart & Winston, N.Y., 1965.

Kretch, D., Crutchfield, R. S., and Ballachey, E. L. *Individual in Society.* McGraw-Hill (student edition), N.Y., 1962.

Readings from Scientific American, *Science, Conflict and Society.* Freeman, San Francisco, 1969.

Rivera, J. H. de. *The Psychological Dimension of Foreign Policy.*

Schultz, D. P. *Psychology and Industry.* Macmillan, 1970.

Wrightsman, L. S. *Contemporary Issues in Social Psychology.* Brooks/Cole, Belmont, 1968.

## 26.122 Psychology (Advanced Elective)

TEXTBOOKS

*Proshansky, H. M., Ittelson, W. H., and Rivelin, L. G. *Environmental Psychology: Man and His Physical Setting.* Holt, Rinehart & Winston, N.Y., 1970.

Gagné, R. M. et al. *Psychological Principles in System Development.* Holt, Rinehart & Winston, N.Y., 1962.

REFERENCE BOOKS

Faunce, W. A. *Problems of an Industrial Society.* McGraw-Hill, N.Y., 1968.

Halle, Gilmer B. von. *Industrial Psychology.* McGraw-Hill, N.Y., 1966.

Readings from Scientific American, *Science, Conflict and Society.* Freeman, San Francisco, 1969.

Schultz, D. P. *Psychology and Industry.* Macmillan, 1970.

* Students are advised not to purchase this book without first referring to the Department of General Studies.

*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?*

In a modern society, technical competence alone is rarely adequate for promotion to, and efficient operation at, the more senior executive and administrative levels of appointment. At such levels an understanding of economic as well as technical matters is often essential to rational decision-making. With this in mind, the economics electives have been designed to give students a sufficient grounding in economic theory to enable them to interpret intelligently the general forces affecting the economy as a whole and the particular forces affecting the industry in which they may find employment. Practical value apart, however, the student will find in a course in economics interesting extensions to his general knowledge. Moreover, its close reasoning will sharpen the mind and its analytical apparatus equip the student in his role as a citizen, with the means of forming valid judgments on the rival claims of political, social and economic pressure groups.

The first elective is a general introductory course treating the main areas and concepts of economic analysis. It offers an outline of elementary theory, including the national income and its determinants, the banking system, monetary theory, the theories of monetary and fiscal policies, the theory of price determination, the theory of factor rewards, and the theory of international trade and finance.

TEXTBOOK

Samuelson, P. A. *Economics: An Introductory Analysis.* McGraw-Hill, N.Y. (Australian edition, 1969).

REFERENCE BOOKS

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

Brehm, M. *Introduction to Economics.* Random House, N.Y., 1969.

Grant, J. McB., Hagger, A. J., and Hocking, A., eds. *Economics, an Australian Introduction.* Cheshire, Melbourne, 1968.

Harris, C. P. *Money and Financial Institutions.* Cheshire, Melbourne, 1968.

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

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

Lamberton, D. M. *Science, Technology and the Australian Economy.* Tudor Press, Sydney, 1970.

Lipsey, R. G. *An Introduction to Positive Economics.* Weidenfeld & Nicolson, London, 1969.

## 26.152 ADVANCED ELECTIVE

The advanced elective assumes a knowledge of elementary economic theory and analysis, and treats in depth selected areas of economic thought. The problems dealt with, fall into three sections: macro-economics, micro-economics and international trade and finance.

TEXTBOOKS

Reynolds, L. G. *Economics.* Richard Irwin, Homewood, Ill., 1969.

Stonier, A. W. and Hague, D. C. *A Textbook of Economic Theory.* Longmans, London, 1968.

REFERENCE BOOKS

Dernberg, T. F., and McDougall, D. M. *Macro-economics.* McGraw-Hill, N.Y., 1968.

Kindleberger, C. P. *International Economics.* McGraw-Hill, N.Y. Latest edition.

Stigler, G. J. *The Theory of Price.* Collier-Macmillan, N.Y. Latest edition, 1970.

## 26.211 THE ARTS AND CRAFTS

It is traditionally accepted that a general education should include a knowledge and appreciation of the arts. We sometimes tend to use the expression "works of art" rather narrowly to mean paintings, musical compositions or sculpture, forgetting that there are everyday objects such as knives and forks, cups and saucers, tables and chairs whose beauty also entitles them to the accolade "work of art". Just as paintings, buildings and musical compositions can acquire beauty through design and craftsmanship, so these necessities of life can go beyond their mere usefulness and become objects of beauty in their own right.

This course traces the major developments of the decorative and applied arts from the close of the middle ages to the present day with particular reference to the arts of the cabinet-maker, the silversmith, the potter, the glass-blower and the enamelist. Students are encouraged to analyse and understand not only the individual products of these arts but also the influences which formed them: the evolution of taste through the Renaissance, Baroque, Rococo, Georgian and Victorian styles; the effects of the scientific and industrial revolutions which brought the decline of the traditional crafts and the rise of new techniques of production; the voyages of discovery which introduced new materials, tastes and markets to Europe; and the political and social revolutions which brought the decline of aristocratic patronage and the expansion of the mass market.

Thus by studying objects and learning about them students may acquire the knowledge and discrimination necessary for the cultivation of taste.

TEXTBOOKS

Fastnedge, R. *English Furniture Styles, 1500-1830.* Pelican, 1962.
Haynes, E. *Glass Through the Ages.* Pelican, 1964.
Honey, W. B. *English Pottery and Porcelain.* Black, 1969.
Taylor, G. *Silver.* Pelican.

REFERENCE BOOKS

Banister, J. *English Silver.* Wardlock, 1965.
Cescinsky, H. *English Furniture from Gothic to Sheraton.* 4th ed. Dover, 1968.
Cripps, W. J. *Old English Plate.* Spring, 1967.
Cotterall, H. H. *Old Pewter.* Batsford, 1968.
Cushion, J. B. *Pottery and Porcelain.* Faber, 1964.
Elville, E. M. *The Collectors' Dictionary of Glass.* 3rd ed. Country Life, 1967.

Fisher, S. W. *British Pottery & Porcelain.* Arco, 1962.
Fisher, S. W. *Worcester Porcelain.* Wardlock, 1968.
Gloag, J. *Georgian Grace.* 2nd ed. Spring, 1967.
Gloag, J. *Short Dictionary of Furniture.* 4th ed. Allen & Unwin, 1969.
Gordon, H. *Antiques in their Periods.* Murray, 1968.
Gordon, H. *Antiques—The Amateur's Questions.* Murray, 1962.
Gordon, H. *Old English Furniture.* Murray, 1962.
Litchfield, F. *Pottery & Porcelain.* Black, 1962.
Mankowitz, W. *Wedgwood.* 2nd ed. Spring.
Taylor, G. *Silver.* Cassell, 1964.
Wills, G. *The Country Life Book of Glass.* Country Life, 1967.
Wyler, S. *The Book of Old Silver.* 22nd ed. Crown, 1969.
*Connoisseurs' Complete Period Guide.* Connoisseur, 1968.
*The Complete Encyclopedia of Antiques.* Connoisseur, 1968.
*The Country Life Pocket Dictionary of Collectors' Terms.* Country Life. 1964.

Technical knowledge of music is not a prerequisite 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.

TEXTBOOKS

Harman, A., and Mellers, W. *Man and His Music: The Story of Musical Experience in the West.* Barrie and Rockliff, London, 1962.

Covell, R. *Australia's Music: Themes of a New Society.* Sun Books, Melbourne, 1967.

REFERENCE BOOKS

Lang, P. H. *Music in Western Civilization.* Dent, London, 1942.

Malm, W. P. *Music Cultures of the Pacific, the Near East and Asia.* Prentice-Hall, N.J., 1967.

Mellers, W. *Music in a New Found Land.* Barrie & Rockliff, London, 1964.

Nettl, B. *Folk and Traditional Music of the Western Continents.* Prentice-Hall, N.J., 1965.
Sachs, C. *The Wellsprings of Music.* Mc-Graw-Hill, N.Y., 1965.

## 26.302 MUSIC—Advanced Elective

Entry to this course is open to anyone who has passed the examination for the first elective. 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:

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

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.
Salzman, E. *Twentieth Century Music: An Introduction.* Prentice-Hall, N.J., 1967.
Stravinsky, I. *The Poetics of Music.* Vintage, New York, 1959.

## 26.501, 26.502 and 26.503 ENGLISH

One of the most popular words today is "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 became an elective course (unless required as compulsory by any particular Faculty). This development made it possible to offer separate as well as combined Language and Literature courses, and a special course in Creative Writing for those students who wished to exercise their creative talent in writing. 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* (26.501A) 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* (26.501B) course will not be offered in 1971.

The combined *Language and Literature* (26.501C) course will be the course offered to most students. It aims at achieving, in a modified way, the purposes of both the Language and the Literature courses. There are fewer texts and no poetry. Nevertheless, the range that covers English, American, French, German 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.

The *Creative Writing* course (26.501D) is experimental. 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 makes a study of literary forms (short story, essay, poetry, novel, drama, biography), and the students are encouraged to try their hand, as it were, at the form or forms in which they have an urge to express themselves. 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. One, 26.502, is open to all students who have previously completed a basic English elective; the other, 26.503, is for 5th year medical students who have also previously completed a basic English elective.

Students are given the opportunity and are encouraged to express themselves in both the written and the spoken word.

## 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).

TEXTBOOK

Wrenn, C. L. *The English Language.* Methuen, 1949.

REFERENCE BOOKS

Baugh, A. C. *A History of the English Language.* Routledge & Kegan Paul.

Pei, M. *The Story of the English Language.* Allen & Unwin, 1968.

Read, H. *English Prose Style.* Bell, 1963.

**2. 26.501 English B (Literature).** Not offered in 1971.

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

This composite course incorporates elements of English Language and Literature. The language component consists of 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 aims to stimulate a further interest in prose and drama by an analysis of selected works of the twentieth century.

TEXTBOOKS

Baldwin, J. *The Fire Next Time.* Penguin.

Bellow, S. *The Victim.* Penguin

Bolt, R. *A Man For All Seasons.* Heinemann.

Brecht, B. *The Life of Galileo.* Methuen.

Camus, A. *The Outsider.* Penguin.

Greene, G. *The Comedians.* Penguin.

Keneally, T. *Bring Larks and Heroes.* Sun.

Miller, A. *Death of a Salesman.* Penguin.

Seymour, A., Stewart, D., and Porter, H. *Three Australian Plays.* Penguin.

Warren, R. P., and Erskine, A. eds. *Short Story Masterpieces.* Dell-Laurel, 1966.

Williams, T. *A Streetcar Named Desire—The Glass Menagerie.* Penguin.

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

## 4. 26.501 English D (Creative Writing)

This course is for selected students and aims at developing 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.

TEXTBOOKS

Baldwin, J. *The Fire Next Time*. Penguin.
Brecht, B. *The Life of Galileo*. Methuen.
Campbell, D., ed. *Modern Australian Poetry*. Sun Poetry Series.
Camus, A. *The Outsider*. Penguin.
Cocteau, J. *Les Enfants Terribles*. Penguin.
Hasek, J. *The Good Soldier Schweik*. Penguin.
Hemingway, E. *A Farewell to Arms*. Penguin.
Miller, A. *Death of a Salesman*. Penguin.
Seymour, A. *The One Day of the Year*. Penguin.
Shakespeare, W. *The Tempest*. Pelican.
Warren, R. P., and Erskine, A., eds. *Short Story Masterpieces*. Dell-Laurel.

REFERENCE BOOKS

Bolam, D. W., and Henderson, J. L. *Art and Belief*. Hamish Hamilton, 1967.
Christesen, C. B. ed. *On Native Grounds*. A. & R., 1968.

Most books will be available in paperback editions, but no set edition is prescribed.

## 5. 26.502 English—Advanced Elective

This course is in two parts: Part I is an introduction to the Australian novel; Part II is a study of selected modern drama (with strong, present-day social implications).

TEXTBOOKS

1. *Australian Literature*
Boyd, M. *The Cardboard Crown*. Penguin.
Johnston, G. *My Brother Jack*. Pan Books.
Lindsay, N. *Redheap*. Ure Smith.
Porter, H. *The Watcher on the Cast-iron Balcony*. Faber.
Stead, C. *For Love Alone*. Pacific.
Stone, L. *Jonah*. Pacific.
White, P. *The Tree of Man*. Penguin.

2. *Modern Drama*
Auden, W. H., and Isherwood, C. *The Ascent of F6.*
Beckett, S. *All That Fall.*
Dürrenmatt, F. *The Physicists.*
Heller, J. *We Bombed in New Haven.* Cape.
Ibsen, H. *Ghosts.*
O'Neill, E. *Long Day's Journey into Night.*
Shaw, G. B. *Mrs. Warren's Profession.*
Weiss, P. *Marat/Sade.*
Where no publisher is given, the text is available in paperback.

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

This course is a study of the shorter forms of literature.

TEXTBOOKS

Bellow, S. *Seize the Day.* Penguin.
Campbell, D., ed. *Modern Australian Poetry.* Sun Poetry Series.
Camus, A. *The Fall.* Penguin.
Conrad, J. *The Shadow Line.* Dent.
Dürrenmatt, F. *A Dangerous Game.* Cape.
Esslin, M. *Absurd Drama.* Penguin.
Hemingway, E. *The Short Happy Life of Francis Macomber.* Penguin.
Hunter, J., ed. *Modern Short Stories.* Faber.
Lawrence, D. H. *St Mawr.* Penguin.
Salinger, J. D. *Raise High the Roof Beam, Carpenters.* Penguin.
Steinbeck, J. *Of Mice and Men* and *Cannery Row.* Penguin.
Strachey, L. *Eminent Victorians* (Florence Nightingale). Collins.

## 26.511 and 26.512 HISTORY

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-power 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, 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

Barraclough, G. *An Introduction to Contemporary History*. Penguin, 1967.

Henderson, J. L., ed. *Since 1945, Aspects of Contemporary History*. Methuen, London, 1966.

Snyder, L. L., ed. *Fifty Major Documents of the Twentieth Century*. Van Nostrand, Princeton, 1955.

REFERENCE BOOKS

Dulles, F. R. *America's Rise to World Power 1898-1954*. Harper, N.Y., 1963.

Kochan, L. *The Making of Modern Russia*. Penguin, 1967.

Legum, C., ed. *Africa Handbook*. Penguin, 1969.

Taylor, A. J. P. *From Sarajevo to Potsdam*. Thames & Hudson, London, 1966.

Wint, G., ed. *Asia Handbook*. Penguin, 1969.

## 26.512—THE UNITED STATES OF AMERICA SINCE 1850

Advanced Elective (for those who have passed 26.511 above).

The object of this course is to study the history of the United States in the last hundred years in greater depth than was possible in the first elective. It covers the main political, economic and social features of the period, but also includes four special topics. These are:

1. Slavery and Secession.
2. The American Presidency.
3. United States Foreign Policy Since 1917.
4. The American Conscience.

TEXTBOOK

Nye, R. B., and Morpurgo, J. E. *A History of the United States.* Vol. II. Pelican, 1965.

REFERENCE BOOKS

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

Logan, R. W. *The Negro in the United States.* Van Nostrand, Princeton, 1960.

Mowry, G. E. *The Urban Nation 1920-1960.* Macmillan, London, 1968.

Nichols, R. F. *The Stakes of Power 1845-1877.* Macmillan, London, 1965.

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

## 26.521 and 26.522 PHILOSOPHY

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's 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

Hamblin, C. L. *Elementary Formal Logic.* Hicks, Smith & Sons, Sydney, 1967.

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

REFERENCE BOOKS

Edwards, P., ed. *The Encyclopedia of Philosophy.* Macmillan & Free Press, N.Y., 1967.

Hospers, J., ed. *Readings in Introductory Philosophical Analysis.* Prentice-Hall, N.J., 1968.

**Advanced Elective**

Students credited with the first elective course in philosophy may take a second course in either philosophy or logic (26.522). *The advanced elective in philosophy* is designed for students who wish to develop their philosophic interests through further reading and discussion. The course consists of lectures, 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 required to prepare a short dissertation on their chosen branch of philosophy.

TEXTBOOK

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

*The advanced elective in logic* is provided for those students who wish to pursue further their interest in the subject. The course is designed to develop both a competence in the formalisation of argument and an understanding of the theory of formal systems. Students are required to do regular exercises or, where appropriate, to prepare a short dissertation.

TEXTBOOK

Copi, I. *Symbolic Logic.* 3rd ed. Macmillan, N.Y., 1968.

## 26.531 and 26.532 SOCIOLOGY

It is hoped to be able to offer this course at both first and advanced levels.

Students should make enquiries at the General Studies Office.

## 26.541 and 26.542 POLITICAL SCIENCE

The first elective consists both of an introduction to political science and a brief analysis of three "liberal democratic" political systems, namely those of Australia, Great Britain and U.S.A.

Before one can consider the workings of any particular system, it is important to have an understanding of some of the features that underlie the workings of political systems in general.

The course begins with a survey of the actors found in any political system, namely the legislative, executive and judicial branches of government. As these are merely the formal institutions it is necessary to look at features which determine the form these institutions will take, namely the cultural and value systems of a society and the means of communication within the system, especially how matters are brought to the attention of the authorities and how the decisions of the authorities in turn have an effect on the whole system.

In political science, many concepts are of vital importance to the understanding of the workings and the character of a system, e.g. "power", "influence", "authority", "democracy", "sovereignty", "constitutionalism", "rights", and "duties".

When most of these have been discussed the stage will be set for a detailed study of how the various governmental institutions, political parties and pressure groups work, and how they go about attaining power, what authority they have, how their workings can be reconciled with the word "democracy", how constitutions play their part, and how major conflicts arise and are dealt with.

Studies of the political systems of Australia, Great Britain and U.S.A. will help illustrate the above.

TEXTBOOKS

Crisp, L. F. *Australian National Government.* Longmans, Melbourne, 1970.

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

Miller, J. D. B. *The Nature of Politics.* Pelican.

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

REFERENCE BOOKS

Beer, S. H. *Modern British Politics*. Faber, London, 1965.

Burns, J. M., and Peltason, J. W. *Government by the People*. Prentice-Hall, 1963.

Dahl, R. A. *Modern Political Analysis*. Prentice-Hall, N.J., 1963.

Davies, A. F. *Australian Democracy*. 2nd ed. Longmans, Melbourne, 1964.

Lasswell, H. *Politics: Who Get What, When, How*. World Pub. Co., Cleveland, 1958.

Mayer, H., ed. *Australian Politics—A Second Reader*. Cheshire, Melbourne, 1969.

Potter, A. M. *American Government and Politics*. Faber, London, 1961.

Rose, R., ed. *Policy-making in Britain*. Macmillan, London, 1969.

Rose, R., ed. *Studies in British Politics*. Macmillan, London, 1968.

Students who are eligible to take the **Advanced Elective (26.542)** will be able to pursue some of the above topics more fully. Owing to changes in staff at the time this handbook is going to press, it is thought inadvisable to list the textbooks and reference books here. Students interested in the course should make enquiries at the Departmental Office.

## 26.571 AN INTRODUCTION TO MODERN DRAMA

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, a 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 Parade 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.

Duerrenmatt, F. *The Visit.* Cape, London, 1962.

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

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

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

Miller, A. *Death of a Salesman.* Penguin, 1961.

Miller, A. *The Crucible.* Bantam, 1959.

Seymour, A., Steward, D., & Porter, H. *Three Australian Plays.* Penguin.

Sophocles. *Theban Plays.* Penguin, 1966.

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

REFERENCE BOOKS

Brockett, I. G. *The Theatre, An Introduction.* 2nd ed. Holt, Rinehart & Winston, N.Y., 1969.

Goodman, R. *Drama On Stage.* Holt, Rinehart & Winston, N.Y., 1961.

## 26.621 COSMOLOGY

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.

## 26.622 COSMOLOGY—Advanced Elective

Develops further the approach and ideas introduced in the first elective. Recent developments in astrophysical observations will be presented, and their impact on cosmological theories discussed. The mathematical exposition of cosmological theories will be emphasised more fully, and the relation of mathematical models to the physical world and our observations of it will be considered. A cosmological model based on the assumption of a uniformly expanding universe will be outlined together with its implications for relativity and gravitation.

Students should possess a facility in first and (preferably) second year mathematics, but the emphasis will be on the significance of mathematical concepts rather than on mathematical manipulation.

TEXTBOOKS

Bondi, H. *Cosmology.* C.U.P., 1961.
Dickson, F. P. *The Bowl of Night.* Centrex, 1967.
Prokhovnik, S. J. *The Logic of Special Relativity.* C.U.P. and M.U.P., 1967.

REFERENCE BOOKS

Munitz, M. K. *Theories of the Universe.* Free Press, N.Y., 1962.
North, J. D. *The Measure of the Universe.* O.U.P., 1965.
Sciama, D. W. *The Unity of the Universe.* Faber & Faber, 1959.
Whitrow, G. J. *The Natural Philosophy of Time.* Nelson, 1961.

## 26.641 GERMAN LITERATURE AND CIVILIZATION

The School of German offers a course, conducted in English throughout, on German literature and civilization. The course is 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 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 this period.

TEXTBOOKS

Brecht, B. *The Life of Galileo.* Methuen Paperback.
Dürrenmatt, F. *The Physicists.* Samuel French.
Grass, G. *The Tin Drum.* Penguin.
Kafka, F. *The Trial.* Penguin.
Weiss, P. *Marat/Sade.* Calder Paperback.

## 26.671 JAPANESE

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 representatives of industry, commerce, government and diplomacy, but also 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 Company.

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.*

## 26.682 THE ENVIRONMENTAL SITUATION—
## Advanced Elective

This course, an experiment in inter-disciplinary study, is to be offered as an advanced elective for the first time in 1971. It is conceived as a wide-ranging exploration of Man's relationship to his natural and artificial environment, and the aim is not merely to review existing information and theory, but to stimulate discussion and research. The textbooks are intended as preliminary reading, to introduce students to three important subjects of environmental study: the role of architecture and planning in modern industrial society; the problem of pollution and the control and use of natural resources; and the workings of "the affluent society".

After a series of lectures by members of staff from different disciplines, students will be encouraged to extend their study to other aspects of the environment, and to make an active contribution to the course in seminars and class discussions. Each student will prepare, under supervision, a formal dissertation presenting the results of his research during the year.

Admission to this course is restricted to students who have obtained at least a "credit" pass in *any* first elective. Intending applicants are asked to make enquiries through the Departmental Office.

TEXTBOOKS

Chermayeff, S., and Alexander, C. *Community and Privacy: Towards a New Architecture of Humanism.* Penguin, 1966.

Darling, F. *Wilderness and Plenty.* B.B.C. Reith Lectures, 1969. O.U.P., Melbourne, 1970.

Galbraith, J. K. *The Affluent Society.* Penguin, 1962.