

COLLEGE OF FINE ARTS

HANDBOOK

1992



The University of New South Wales

The University of New South Wales

College of Fine Arts

**1992
Handbook**

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

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

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Foreword

This year, the buildings designed to house the Schools of Media and Studio Art will be commissioned and the College of Fine Arts will, for the first time in its history, be located on a single campus.

Since 1975 the College has been obliged to offer its courses in a procession of temporary buildings and it is to the credit of both students and staff that, despite the difficulties of operating in separated and inadequate buildings, the College has prospered and achieved the standing we now enjoy.

Credit for this substantial improvement in teaching facilities must go to the Commonwealth Government, but it should also be noted that the high quality of the spaces provided with the funds at our disposal, is due to the working partnership established between the architects, Smith Pratt and Ma, the builders, Gledhill Constructions and the College staff. I take this opportunity to register my thanks to all those who have worked so effectively on this project over the past two years.

Since its amalgamation with the University in 1990, the College has been engaged in the review and expansion of its academic profile.

The Bachelor of Design and Bachelor of Art Theory Courses were successfully introduced in 1991 and will enrol second year students this year. Both courses have been successful in attracting high quality students and in establishing growing reputations for academic excellence and relevance to the needs of the community.

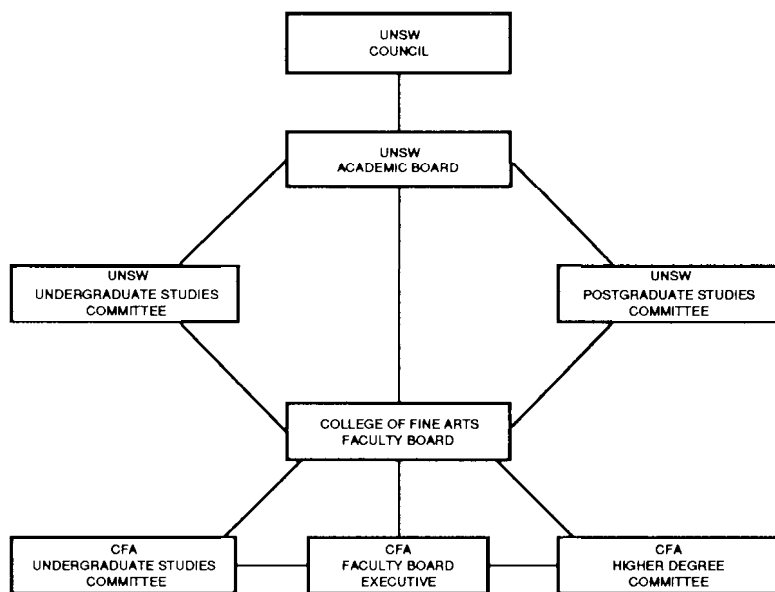
Revisions of the Bachelor of Fine Arts, Bachelor of Art Education, Master of Art and Master of Art Administration Courses are now complete. These revisions have been designed to meet the changing circumstances of the relationship between the College, its clients and the community.

With these developments complete, 1992 will be devoted to the development and fine tuning of these academic programs.

It would be foolish to suggest that, with the consolidation of the College on a single campus, the problems imposed by difficult economic times have disappeared, nevertheless, I am confident that the optimism engendered by our new circumstances will help us to devise new and creative ways to serve our students by providing academic programs of the highest quality.

Ken Reinhard
Foundation Professor of Art and Design Education
Director

THE ACADEMIC GOVERNANCE STRUCTURE



THE FACULTY BOARD

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

THE UNDERGRADUATE STUDIES COMMITTEE

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

THE HIGHER DEGREE COMMITTEE

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

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

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

The School of Studio Art

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

The School of Media Art

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

The School of Art Education

This school comprises studies in Art Education.

The School of Art Theory

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

The Department of Design Studies

The Clement Semmler Library

The Clement Semmler Library is situated on the City Art Campus above the Ivan Dougherty Gallery. It was named after Dr. Clement Semmler O.B.E., D.Litt., M.A. distinguished writer and critic and past Chairman of the Alexander Mackie College of Advanced Education Council.

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

The collection includes books, periodicals and an extensive range of audio-visual resources including slides, video cassettes, sound recordings and art prints. Services provided include CD-ROM and online database searching as well as in-house indexing of periodicals and audio-visual material which enhances access to this material. A friendly reference

service is offered and emphasis is placed on assisting users to make best use of the information services available and to gain lasting learning skills.

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

The Ivan Dougherty Gallery

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

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

The purpose of the Gallery is to provide an educational and cultural resource for the students and staff of the College of Fine Arts, The University of New South Wales and the general public. This involves the mounting of exhibitions, installations and performances of a professional standard which can be related to the College's art programs. Consequently, the exhibitions range over a wide selection of disciplines including photography, printmaking, sculpture, painting, video, film, architecture and design and the crafts. Exhibitions are usually of thematic or survey type and include the work of those individuals who have made an outstanding contribution to art or who may be considered to be in the vanguard of art practice and development.

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

The Works Gallery

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

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

The Gallery provides a public space for viewing recent works by students currently undertaking studies in the broad range of studio based courses offered within the College.

Awards and Prizes

The Telecom Fine Art Scholarships

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

General Information

The Student & Staff Advisory Service

Counselling

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

Students and staff present with a range of problems including:

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

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

EEO Counselling

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

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

The Student Association

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

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

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

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

Fees and Charges

In 1992 a Student Association fee of \$248 for each full-time student and \$238 for each part-time student will be charged at the commencement of the academic year.

Higher Education Contribution Scheme

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

All students enrolling in 1992 will incur a liability for each semester in which they register. In 1992 the liability for one semester of full-time study (i.e. standard load) will be \$1125. This amount is indexed each year.

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

Students have the choice to pay up-front at enrolment and receive a 15% discount or to defer their payment and pay through the taxation system. In the case of a deferred payment, no payment is required until the student's taxable income exceeds a threshold value, which is determined by the Australian Taxation Office. The threshold for the 1990/1991 financial year was \$25,469. This amount is also indexed each year.

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

Grievance Resolution Procedures

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

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

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

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

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

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

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

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

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

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

Staff

Academic Staff

Director and Dean: Professor of Art and Design Education

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

Deputy Director and Associate Professor of Art

Colin G. Jordan, BA Syd.

Head: Office of Research and Development in Art and Design

Associate Professor

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

School of Art Education

Head of School

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

Senior Lecturers

John J. FitzPatrick, BA Macq. BEd(Art) A.M.C.A.E. GradDip
(Art) S.C.A.E. MA N.S.W.I.A.
Graeme Sullivan, DipArtEd(Hons) A.M.C.A.E. MA, PhD Ohio
Douglas R. Walker, BEd(Art) A.M.C.A.E.

Lecturers

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

School of Art Theory

Associate Professor and Head of School

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

Senior Lecturers

Fay Brauer, BA(Hons), BA(Hons), MA Lond.
Christopher L. Gentle, NDD W.S.C.A. ATC Lond.
Maggie A. Gilchrist, BA Melb. MA Lond.
Diane Losche, BA Barnard MA, MPhil, PhD Columbia
Nicholas Waterlow, OAM
David E. Whitmarsh-Knight, BA Penn. MA, PhD U.N.B.
DipEd U.N.E.

Lecturers

Jacques Delaruelle, LicesLettres Paris VIII, PhD N.S.W.
Graham Forsyth, BA(Hons.) Syd.
Pamela Hansford, BA Syd.
Alan Krell, BA, MA Capetown, PhD Bristol
Joanna Mendelssohn, BA(FineArts)(Hons.) Syd. DipEd
S.C.A.E.
Anne-Marie Willis, BA, MA Syd.

School of Media Art

Associate Professor and Head of School

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

Senior Lecturers

Bonita Ely, DipArt, Prahran C.F.A. MA(Vis Art) Syd.
Eric Gidney, BSc Manc. MA S.C.A.E.
Sylvia Ross, DipArtEd A.M.C.A.E.
George Schwarz, MA S.C.A.E.

Lecturers

Stephen Cummins, BA(VisArts), GradDipVisArt S.C.A.
Paula Dawson, BArt Vic.Coll. Arts GradDipFineArt
Melb.Inst.Tech. DipTeach. StateColl.Vic.
John Gillies, DipCreativeArts D.D.I.A.E. GradDipVisArt
S.C.A.
Bronwyn Kemp, DipDesign S.A.S.A.
Brian O'Dwyer, BA Syd. ASTC N.A.S.
Debra Phillips, BA(VisArts), MA(VisArt) Syd.
Lynne Roberts-Goodwin, BA Syd. BA(VisArts) A.M.C.A.E.
GradDipEd(Tech) S.C.A.E. MA Manc.
Bill Seaman, BFA SanFranciscoArtInst. MSc M.I.T.
Martin Sims, DipArt&Design ChelseaSch.Art
Eileen E.A. Slarke, BA(Hons.) MA Syd. ASTC N.A.S.
Grad DipEd S.T.C.

School of Studio Art

Associate Professor and Head of School

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

Associate Professors

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

Senior Lecturers

George W. Barker, ASTC N.A.S.
Ian Grant, DipArtEd A.M.C.A.E. MA S.C.A.E.
Terence P. O'Donnell, ASTC N.A.S.
Emanuel Raft, MA S.C.A.E.
Rose A. Vickers, ASTC N.A.S. DipEd S.T.C.

Lecturers

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

Department of Design Studies

Senior Lecturer and Head of Department

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

Lecturers

Craig Bremner, BA *W.A.* MDesign *Milan*
 Richard N.C. Dovey, BArch. *N.S.W.I.T.*
 Carol Longbottom, BArch(Hons.) *U.T.S.*
 Peter Travis

Administrative, Library and Support Staff

College Secretary

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

Personal Assistant to the Director

Carolyne Gilbert

Executive Assistant to the Deputy Director

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

Personal Assistant to the Deputy Director

Lesley Hams

Telephonist/Receptionist

Simone Dimech

Student Administration Unit**Manager**

Elizabeth FitzGerald, Dip SKTC *Syd.KindergartenTeach.Coll.*

Administrative Officer

Mark Roberts, BA(Hons) *Syd.*

Student Systems Clerk

Robyn Causley

Student Services Clerks

John Brennan, BA(Hons.) *Syd.*

Janet Grieve

Chandra Lal, BA *Auckland*

Katie Mann, BEc *Syd.*

Clerk/Typist

Kotchie Harrington

Registry Officer

Ray Wooster

Mail Clerk

Josephine Harvie

Financial Services Unit**Manager**

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

Accounts Officer

Andreas Lucas

Purchasing Officer

Wayne O'Sullivan

Accounts Clerks

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

Andrew Taylor

Finance Clerk

Speranza Dorigo

Clerk/Typist

Betty Romero

Personnel Services Unit**Manager**

Lynne Charlesworth

Assistant Personnel Officer

Ann Middlebrook

Clerk/Typist

Bep de Rooy

Computing Services Unit**Manager**

Brian Causley

Co-ordinator, Computer Centre

Icarus Klepac, BFA *N.S.W.*

Computer Systems Officer

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

Computer Assistant

Sharon Etter

College of Fine Arts

Property Services Unit

Manager
Ron Southall

Services Officer
Joseph Bass

Maintenance Assistant
Richard Vears

House Officer
Angelo Mancini

Security Attendants
David Collins
John Edwards

Desktop Publishing Unit

Manager
Robert Davison

Machine Operators
Margaret Bass
Patricia Taylor

Ivan Dougherty Gallery

Director
Nicholas Waterlow, OAM

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

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

Counselling Service

Counsellor
Mark Anns, BApSc W.A.I.T. GradDipPsych W.A.I.T.

Clerk/Typist
Bep de Rooy

Clement Semmler Library

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

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

Librarians
Christine Hart, B.A. U.N.E. DipIM'Lib N.S.W.
Virginia Levell, BA (Librarianship) Riverina C.A.E.
Gary Lom, BA(VisArts) Newcastle C.A.E. DipIM'Lib N.S.W.

Library Assistant
Nalini Kumar, BA Punjab. LibTechCert.

Library Technicians
Judith Haywood
Sue Olive

Clerk/Typist
Valerie McMullan

School of Art Education/School of Art Theory

Clerk/Typists
Emily Anton
Yvonne Donaldson

Attendant Art Education Store
Chris Brooks

School of Media Art

Manager, Photo Media
Douglas Wilkinson, GradDip N.S.W.

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

Visual Aids Officer
Thelma Chandler, GradDipVisArt N.S.W.

Attendants Photography
Sue Blackburn
David Haines, BAVisArt S.C.A.E. GradDipProfArtStud N.S.W.I.A.

Attendants Sculpture/3D Studies
Jeremy Barwell, BAVisArt N.S.W.I.A.
Reginald Reynolds

Attendant Media Store
Jarek Jazinski

Clerk/Typist
Alison Campbell

School of Studio Art

Attendant Painting/Drawing
Kurt Schranzer, BEd(Art) S.C.A.E. GradDipVisArt N.S.W.

Attendant Printmaking
Karmen Grech

Clerk/Typist
Bernadette Chance

Office of Research and Development in Art and Design

Research Assistant
Richard McMillan, BA Syracuse N.Y. State

Clerk/Typist
Margaret Holliday

1992 ACADEMIC CALENDAR

WEEK COMENCING	SEMESTER WEEK NO.	
Jan. 20 27		Summer School Academic year commences 31/1/92
Feb. 3 10 17 24		Enrolment of year 1 undergraduate students 6/2/92 10/2/92 – 21/2/92 Supplementary Practicum 25/2/92 Autumn Internship commences ORIENTATION WEEK
Mar. 2 9 16 23 30	1 2 3 4 5	Autumn semester – lectures commence
Apr. 6 13 20 27	6 7 8	Mid Autumn semester vacation 17/4/92 - 26/4/92
May 4 11 18 25	9 10 11 12	29/5/92 Graduation Ceremony
June 1 8 15	13 14	12/6/92 Autumn Internship ends Autumn semester lectures cease 12/6/92 Assessment week
22 29		Inter semester period 20/6/92 – 26/7/92 First Year one week Primary Practicum 22/6/92 – 26/6/92 29/6/92 – 3/7/92
July 6		

1992 ACADEMIC CALENDAR

WEEK COMENCING	SEMESTER WEEK NO.	
July 13 20		Second and Third Year two week Secondary Practicum 22/6/92 – 3/7/92 Academic year commences 31/1/92
27	1	Spring semester lectures commence
Aug. 3	2	28/7/92 Spring Internship commences
10	3	1/8/92 College Open Day
17	4	
24	5	
31	6	
Sept 7	7	
14	8	
21	9	
28		Mid Spring semester vacation 26/9/92 – 5/10/92
Oct. 6	10	
12	11	
19	12	
26	13	
Nov. 2	14	6/11/92 Spring semester lectures cease
9		Assessment week
16		13/11/92 Spring Internship ends
23 30		
Dec. 7		
14		
21		Academic year ends 24/12/92
28		

2. Rules of the College of Fine Arts

Academic Rules – Undergraduate and Postgraduate Courses

1. DEFINITIONS

ACADEMIC BOARD	The Academic Board of The University of New South Wales.	SCHEDULE	The published list of subjects, progressive sequences and other requirements specified for a particular course.
COLLEGE	College of Fine Arts, The University of New South Wales.	SUBJECT	A component of a course in a defined content area normally undertaken over one semester.
BOARD	The Faculty Board of the College.	CREDIT POINT	The value assigned to a subject within a course as specified in the schedule for that award and indicative of the relative weight of the subject in the course.
HANDBOOK	The College publication, available for purchase which lists and describes courses.	CREDIT POINT LOAD	The total number of credit points for approved subjects undertaken during a semester.
COURSE	The subjects and other requirements approved by the Council and Academic Board of The University of New South Wales and specified in the schedule for the appropriate award.		

FULL-TIME STUDENT	A full-time student will normally undertake the number of credit points identified in the course schedule.
PART-TIME STUDENT	A part-time student will normally undertake half the number of credit points identified in the course schedule.
CROSS-INSTITUTIONAL	A student enrolled in an accredited course of a recognised institution who is permitted to enrol and register in a subject/subjects of the College.
PREREQUISITE	A requirement which must be completed satisfactorily prior to commencement of a particular subject.
COREQUISITE	A requirement which must be undertaken in association with a particular subject.
WITHDRAWAL	Abandonment of studies in one or more subjects which does not represent an entire course.
LEAVE OF ABSENCE	Notified absence from studies that is of a duration of one semester or one year.
RESIGNATION	Notification of intention to discontinue studies in a course.
EXEMPTION	A number of credit points equivalent to a subject which, though not undertaken is credited to a student as contributing to progression status towards an award in recognition of prior work successfully undertaken.
ADVANCED STANDING	The sum of exemptions from subjects amounting to more than 20 credit points.

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

2.2 ADMISSION TO POSTGRADUATE COURSES

(a) Normal Admission

- (i) An applicant for admission to candidature will be expected to possess an appropriate degree or diploma from a recognised institution and/or an equivalent qualification.
- (ii) Applicants may be required to demonstrate that such a degree or diploma provides suitable background status in areas prerequisite to the particular course of study.
- (iii) Applicants will be required to have appropriate professional experience over a prescribed period, as detailed in the specific entry requirements.

2. ADMISSION

2.1 ADMISSION TO UNDERGRADUATE COURSES

(b) Special Admission

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

2.3 ADMISSION OF CROSS-INSTITUTIONAL STUDENTS

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

2.4 ADMISSION WITH ADVANCED STANDING

- (a) Applications for advanced standing should be made prior to enrolment or, where appropriate, re-enrolment.

- (b) Unless rules associated with a specific course state otherwise, the amount of advanced standing permitted in a course will be limited to a maximum of 50% of the credit points allocated to that course.
- (c) The Board will determine whether an application for advanced standing is successful and will specify for successful applications the conditions that will pertain to the completion of the course.
- (d) Except with the approval of the Board, an applicant will not be granted advanced standing for course completed more than 10 years previously.

3. ENROLMENT AND REGISTRATION

3.1 ENROLMENT AND RE-ENROLMENT

- (a) A person will be deemed to be an enrolled student of the College in a particular course following:
 - (i) an offer of admission; and
 - (ii) completion by the person of the appropriate enrolment form; and
 - (iii) payment of the required charges, as approved by the Board from time to time.
- (b) A student will be required to enrol/re-enrol at a time specified by the College.
- (c) A student who enrolls/re-enrolls after the specified enrolment date(s) will pay a late fee unless the fee is waived by the Director.
- (d) The amount of the late fee will be as approved by the Board and specified in the schedule of fees and charges.
- (e) A student will remain an enrolled student of the College until the period specified by the College for re-enrolment unless the student:
 - (i) completes the course of study; or
 - (ii) is excluded from the course; or
 - (iii) resigns from the course; or
 - (iv) is deemed to have abandoned enrolment in the course.

- (f) In order to be eligible for election to or to retain membership of Committees and/or Boards of the College a student must be enrolled as a candidate for an approved award of the College and registered in relevant subjects.
- (g) The enrolment of a student will be cancelled if the qualifications upon which admission was based cannot be supported by documentary or other evidence when such evidence is requested.
- (h) A student who wishes to enrol concurrently in more than one formal course of studies offered by the College must have the prior approval of the Board.

3.2 REGISTRATION

- (a) In order to register, an enrolled student must:
 - (i) nominate on the required form the subjects to be studied in the semester or year; and
 - (ii) obtain the written approval of an authorised academic adviser; and
 - (iii) submit the form to the appropriate nominated authority.
- (b) It will be the responsibility of an enrolled student to register in each subject to be undertaken in a given semester or year of a course as specified in the requirements for that course.
- (c) A student seeking to vary the schedule of subjects specified in the course must apply in writing to the Director stating the reasons for the application with the recommendation of the authorised academic advisor as to whether the application should or should not be approved.
- (d) A student will not be eligible to withdraw from subjects if the effect of the withdrawal would be to extend the duration of the student's total enrolment beyond the maximum duration defined in specific course rules.
- (e) Permission to vary registration in a subject shall not normally be granted following the conclusion of the second week of the course.

- (f) A student will be ineligible to register in a subject without having satisfied the published prerequisites for the subject and registered in corequisites for the subject unless the Board determines otherwise.
- (g) With the prior approval of the Board, a student may be permitted to substitute a specified subject(s) from this or another institution and on satisfactory completion of that subject(s) have it counted towards a degree of the College.

4. ASSESSMENT

4.1 PREAMBLE

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

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

4.2 SUBJECTS AND ASSESSMENT

- (a) Student progress will be reported at the end of a semester.
- (b) Student performance in subjects will be assessed progressively and will include, as prescribed,
 - (i) participation in the subject; and
 - (ii) completion of assignments, practical work, tests and examinations.
- (c) Credit may be given for activities approved by the Board that are outside normal semester periods.
- (d) A student may apply in writing to the College Director within 14 days of the mailing of a notified result for a review of the accuracy of that result. Such a review will not constitute a reassessment of submitted work.

4.3 GRADINGS AND STATUS NOTATIONS

Student performance will be graded in the following manner:

Grades

HD	–	High Distinction
D	–	Distinction
C	–	Credit
P	–	Pass
F	–	Fail
U	–	Unsatisfactory (Masters by Research only)
S	–	Satisfactory (Masters by Research only)
P*	–	Pass (practicum only)
F*	–	Fail (practicum only)

Status Notations

I	–	Incomplete
EX	–	Exemption
W	–	Withdrawal
WD	–	Withdrawal with HECS debt

disadvantaged may have the assessment regarded as incomplete by the Board and be granted permission to complete the outstanding requirements or to attempt a special assessment in the subject concerned.

- (b) Applications for Special Assessment with written support of the particular lecturer and stating reasons for the application must be submitted to the Director, as soon as possible, and no later than the last day of the last lecture in the particular semester. Acceptable documentary or other corroborative evidence may be required.
- (c) Where permission to complete outstanding work or to undertake special assessment is granted, the student will be eligible for the full range of grades prescribed for the original assessment.
- (d) Where a student's assessment has been determined by the Board as being incomplete, it will be finalised prior to the commencement of the succeeding semester, except where the Board has approved an extension.

4.4 ASSESSMENT OF FIELD EXPERIENCES

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

4.6 RESIGNATION FROM COURSE

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

4.7 ATTENDANCE

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

4.5 SPECIAL ASSESSMENT

- (a) A student who for unavoidable reasons is either prevented from completing subject requirements, or is otherwise seriously

4.8 ALTERATION TO NOTIFIED RESULTS

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

5. PROGRESSION

5.1 NORMAL PROGRESSION

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

5.2 VARIATION OF NORMAL PROGRESSION

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

5.3 PREREQUISITES OR COREQUISITES

In order to register in a subject unit, a student must satisfy published Prerequisites and register in published corequisites unless the Board determines otherwise.

5.4 FAILURE

- (a) A student whose failures do not exceed one quarter of the credit points undertaken in a given semester is eligible to progress within the context of the specific course schedule and timetable constraints.
- (b) A student whose failures in a particular semester exceed one-quarter but do not exceed one-half of the credit points undertaken in that semester may be permitted to progress to the next stage of the course within the context of the specific course schedule. Such a student will not be permitted to undertake a credit point load in excess of the norm as defined in Rule 5.1.
- (c) A student whose failures in a particular semester are in excess of one-half of the credit points undertaken in that semester will be excluded from the course.
- (d) Notwithstanding the provisions of Rule 5.4 (c), a student who fails in a particular

semester in one subject only, the credit points for which exceed one-half of the credit points undertaken in that semester, may be permitted to progress in terms of Rule 5.4 (b).

- (e) A student who fails a subject will repeat the subject when it next becomes available or substitute another subject for the failed subject in accordance with the specific course schedule, unless the Board determines otherwise.
- (f) In the event of dishonesty in connection with assessment within a subject, a student may be graded Fail in that subject.

6. LEAVE OF ABSENCE

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

7. LEAVE TO ATTEND AN ACCREDITED COLLEGE OR UNIVERSITY

entitled to any special priority if seeking admission or admission with advanced standing.

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

7.2 A student granted leave under rule 7.1 shall be granted the appropriate course credit in each semester on the satisfactory completion of the approved course of study.

8. EXCLUSION

8.1 EXCLUSION FROM A SUBJECT

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

8.2 EXCLUSION FROM A COURSE

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

8.3 NOTIFICATION OF EXCLUSION

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

9. APPEAL AGAINST THE APPLICATION OF EXCLUSION RULES

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

10. GENERAL

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

General Rules and Procedures for Students

1. GENERAL CONDUCT

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

2. STUDENT IDENTIFICATION CARD

- 2.1 All students are issued with an identification card at enrolment after payment of compulsory fees. This card must be carried during attendance at the College and must be presented on request to an authorised officer of the College, in order to protect the student and the College.
- 2.2 Students should note that the number on the card is their student number, which should be quoted on all correspondence with the College.

- 2.3 The card must be presented if requested, for example, when varying enrolment, collecting assignments, applying for travel concessions, notifying change of name/change of address and applying for a replacement Library Borrowers Card.
- 2.4 Loss of or damage to a Student Identification Card should be reported to the Director by completion of a Replacement of Student Card form available from the College Student Administration office. A new card will be issued on payment of the prescribed replacement charge.
- 2.5 The Student Identification Card must be returned to the College when a student resigns, is granted leave of absence, or is excluded.

3. PAYMENT OF FEES

- 3.1 As part of enrolment/registration, students are required to pay a compulsory Students' Union and Students' Association Fee. Students are required to make this payment annually at the scheduled enrolment/registration period prior to commencement of the academic year.
- 3.2 Scholarship holders or sponsored students who have not received an enrolment voucher or appropriate letter of authority from their sponsor at the time when they are enrolling must complete their enrolment and pay their own fees. A refund of fees will be made after the enrolment voucher or letter of authority has been lodged. Alternatively, a student may be provisionally enrolled pending receipt of the enrolment voucher or appropriate letter of authority. Provisional enrolment may be approved by an authorised member of Student Administration at the time the student attends the scheduled enrolment session.
- 3.3 Any student who is unable to pay the fee which is a condition of enrolment, may apply in writing to the Director through the Student Administration office for an extension of time. Such applications must clearly state the reasons why payment cannot be made by the due date. The application must be lodged before the date on which enrolment is due to be completed. Normally the maximum extension of time for the payment of fees is two weeks from the date of commencement of classes.
- 3.4 A fee for late enrolment shall apply. The fee is payable by any student completing enrolment after the scheduled enrolment/registration period unless the fee is waived by the Director.

- 3.5 It is the responsibility of the student to seek a waiver of the late fee before it becomes due.
- 3.6 Where a student seeks to enrol after the closing date for enrolment, and no authorisation for a waiver of the late fee can be produced, a student must pay the late fee. If a waiver is subsequently sought on any ground whatsoever, this should be presented in writing to the Director.
- 3.7 Authority for the waiver of late fees shall rest with the Director or nominee.
- 3.8 A student who has genuine conscientious objection to membership of the Students' Union/Students' Association may be granted exemption from membership by the Director. Any student seeking exemption must make written application to the Director stating the basis of the conscientious objection. Where exemption is granted, the student shall be required to pay an amount equivalent to the subscription fee, at the same time the fee is due, to a specified fund as determined by the Director from time to time.

permitted to vary subject registration prior to the next scheduled period for enrolment/registration.

- 4.6 Students seeking a variation to their registration in subjects must use the official form available at College Student Administration. This requirement applies to students seeking variation of registration in one or more subjects, variation from one official class list to another for the same subject, and withdrawal from one or more subject.
- 4.7 Variations of Enrolment must be authorised by the Director or delegate and will not normally be permitted following the conclusion of the second week of semester.
- 4.8 Students are advised that forms are available at the College Student Administration office for notifying Leave of Absence, Withdrawal, Resignation, Change of Address and for seeking Variation of Enrolment.
- 4.9 Students seeking Variation of Enrolment must also consult the appropriate Head of Studies or School.

4. CONFIRMATION OF STUDENT STATUS

- 4.1 A student shall be deemed to be a registered student in the College from the time that student completes first enrolment and is given a numbered Student Identification Card until that student completes, resigns from, is excluded from or is deemed to have abandoned the course.
- 4.2 Students are required to attend the College to enrol and register prior to the commencement of the academic year. In exceptional circumstances a student may use a proxy. In such cases enrolment will be provisional and the student shall be required to complete registration in subjects and sign the declaration on the enrolment form within 2 weeks of the commencement of classes.
- 4.3 Students must enrol within a prescribed date and time as notified by the Director. Late enrolment will not normally be permitted.
- 4.4 Students who enrol after the prescribed enrolment date shall pay a late fee unless the fee is waived by the Director.
- 4.5 Students must confirm their registration in subjects when and in the manner prescribed by the College. Students who fail to confirm registration in subjects as required will not be

5. PERSONAL DETAILS

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

6. CORRESPONDENCE

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

7. CONFIDENTIALITY OF STUDENT RECORDS AND INFORMATION

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

8. OFFICIAL NOTICES

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

8.2 Any direction to students displayed on the Official Notice Board so designated carries the full weight of individual notification and students who ignore such direction do so at their own risk.

9. RESUMPTION OF COURSE AFTER LEAVE OF ABSENCE

9.1 Students resuming their course after Leave of Absence will be advised by Student Administration of the date and time of enrolment/ registration and will be required to make an appointment with the Director or delegate to obtain approval for the course of studies proposed for the semester or year.

9.2 Where students resuming their course after Leave of Absence fail to enrol and register in subjects at the scheduled time, permission to enrol and register must be obtained from the Director or delegate and the student will also be liable to pay a late fee. The Director may waive this late fee where mitigating circumstances exist.

10. CONDUCT OF ASSESSMENT PROCEDURES

10.1 Students are required to undertake an assessment schedule for each subject as printed in the subject outline provided by the lecturer or as varied formally by the lecturer following consultation with the student group and, where appropriate, the Director or delegate.

10.2 Students are subject to College requirements with regard to submission and collection of assignments. In general, determination of procedures and times for submission of assignments is the responsibility of the subject lecturer who will notify students of requirements.

10.3 Where an extension of time for the submission of an assignment is sought, students are required to make application, generally in writing, to the lecturer concerned and to furnish evidence of the reasons why an extension is necessary. Requests for extension of time to complete an assignment item should be made at the first possible opportunity, preferably no later than a week before the item is due. Where there is a reasonable explanation, an extension of time will normally be granted to students and their assignment marked as normal if submitted by the new date.

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

11. RETENTION OF STUDENTS' WORK

11.1 The College reserves the right to retain for its use and at its discretion a facsimile copy or photographic copy of any drawings, models, designs, plans and specifications, essays, theses or other work executed by students as part of their subjects, or submitted for any award conducted by the College.

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

11.3 The College may make multiple photographic copies, or photocopies, of students' work for use within the College, subject to gaining a copyright waiver from the student.

12. INDEBTEDNESS TO THE COLLEGE

12.1 A student becomes indebted to the College by non-payment of any fee or charge and by non return of any College items. A student who is indebted to the College and who fails to make a satisfactory settlement of the indebtedness upon receipt of due notice will be penalised.

12.2 Students who fail to pay charges and late charges levied by the College will not be permitted to attend classes, undertake assessments or be granted any subject grades.

- 12.3 Students who fail to return material borrowed from the Library by the due date may be refused further borrowing privileges at the discretion of the College Librarian or delegate.
- 12.4 Students who fail to return on time materials borrowed from College Media Units may be refused further borrowing privileges, at the discretion of the Director or delegate.
- 12.5 Students unable to return Library or Media items borrowed from the College are required to pay the cost of their replacement. The minimum charge per item will be determined by the College.
- 12.6 Students who fail to return any materials borrowed from the College, or who fail to satisfy any financial obligation to the College may incur one or more of the following penalties as determined by the Director:
 - (1) refusal of further borrowing privileges;
 - (2) withdrawal of authority to attend classes;
 - (3) withholding of semester assessment results;
 - (4) refusal of permission to enrol;
 - (5) withholding of the testamur for an award.

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

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

13. BUILDING RULES

- 13.1 Students are required to abide by the building closing times determined for the Campus. Opening and closing times will be determined by an Authorised College Officer from time to time and will be shown on campus official noticeboards. Buildings and other campus premises or grounds are to be vacated at any time when required by an Authorised Officer of the College.
- 13.2 In the interests of safety and student welfare persons under the age of 18 years are not permitted on campus unless expressly authorised by the Director.
- 13.3 In the interests of general comfort and safety, students, staff and visitors are required to obey the campus rules formulated with regard to smoking, eating and drinking.

- 13.4 Students seeking to serve alcoholic drinks at a social function on campus are required to have permission of the Director.
- 13.5 Students who fail to comply with these rules may be required to show cause why they should not lose their entitlement to membership and privileges of the College, and subsequently may be subject to such penalty as may be determined by the Director.

14. TRAFFIC AND PARKING RULES

- 14.1 The College grounds are private property and the College has the right to regulate the entry of individuals and vehicles and their behaviour and operation within the grounds. Students may not bring vehicles onto College grounds unless they have the express permission of the College Secretary and accept the College Traffic and Parking Rules and the penalties for infringement of those rules.
- 14.2 Any vehicle brought onto the grounds is required to be driven, parked and managed in compliance with the College traffic and parking rules and signs, and in observance of the directions of Authorised College Officers.
- 14.3 The College accepts no responsibility for any damage caused to vehicles while travelling, standing or parked in the grounds, nor for damage to or loss of accessories or contents.
- 14.4 The bringing and driving of vehicles, cycles or scooters on paths, grassed areas, or elsewhere on any College site, save for roads and car parks, is prohibited except with the permission of an Authorised College Officer.
- 14.5 Subject to the above, the provisions of the Motor Traffic Act and the regulations made under it shall be observed in the College site so far as these can be applied to the circumstances.
- 14.6 Notwithstanding any of the following provisions, the bringing and management of any vehicles, conveyance or animal onto, and while on the College site shall be subject to the directions of any Authorised College Officer.
- 14.7 Animals are not permitted on campus except with the permission of an Authorised College Officer.
- 14.8 Parking is permitted only in established parking areas and not on campus roads, or any loading zones or areas marked for the use of authorised vehicles only.

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

- (1) for first infringement or offence, an Authorised College Officer will record vehicle registration number and issue a written 'first' parking warning notice;
- (2) for second infringement or offence, an Authorised College Officer will record vehicle registration number and issue a 'second' parking notice and the driver shall be required to pay a fine of \$20;
- (3) for a subsequent infringement or offence (or failure to pay the fine previously levied within 14 days) an Authorised College Officer will issue a 'final' parking notice and the vehicle will be excluded from parking within the College grounds.

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

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

15. GRADUATION

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

16. ACADEMIC DRESS

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

17. APPLICATION OF RULES

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

Information Key: Applies to all courses offered

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

S1 Session 1, **S2** Session 2

F Session 1 plus Session 2, i.e. full year

S1 or S2 Session 1 or Session 2, i.e. choice of either session

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

CCH class contact hours

L Lecture, followed by hours per week

T Laboratory/Tutorial Studio, followed by hours per week

hpw hours per week

C Credit or Credit units

CR Credit Level

DN Distinction

HD High Distinction

X External

3. Bachelor of Fine Arts – BFA

THE COURSE

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

The course aims:

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

an understanding of concepts relevant to aesthetics and the visual arts.

an understanding of various media through practice and experimentation with such media.

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

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

In order to qualify for the award of Bachelor of Fine Arts a student must accrue a total of 360 credit points within a minimum of six and a maximum of twelve academic semesters, and successfully complete certain prescribed subjects.

STRUCTURE OF THE COURSE

FOUNDATION SEMESTERS

SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6
HISTORY THEORY & RESEARCH SUBJECTS		HISTORY THEORY & RESEARCH SUBJECTS			
COFA 2001 First year Art History and Theory of the Visual Arts 1: Mapping the Modern	COFA 2002 First year Art History and Theory of the Visual Arts 2: Mapping the Post-Modern	Each subject is of one semester's duration. Students must undertake two subjects each semester. Subject Numbers COFA 2100 – COFA 2299			
12 CP	12 CP	2 X 8 CP = 16 CP	2 X 8 CP = 16 CP	2 X 8 CP = 16 CP	2 X 8 CP = 16 CP
STUDIO SUBJECTS		STUDIO SUBJECTS			
In each of semesters one and two, students must undertake three studio subjects at least one from both Media Arts and Studio Arts. The subjects marked with an asterisk are compulsory for all students.		Eleven subjects are offered in each of the disciplines listed. Before the commencement of semester 3, students must nominate the discipline in which they intend to major for the rest of the course.			
MEDIA ARTS		MEDIA ARTS: COFA 2300 – COFA 2310 CLAY ⁽¹⁾ , COFA 2620 – COFA 2630 CONSTRUCTION, INSTALLATION AND SPACES ⁽¹⁾ , COFA 2420 – COFA 2430 FILM ⁽²⁾ , COFA 2320 – COFA 2330 DESIGN, COFA 2440 – COFA 2450 JEWELLERY ⁽¹⁾ , COFA 2520 – COFA 2530 PHOTOGRAPHY, COFA 2600 – COFA 2610 SCULPTURE ⁽¹⁾ , COFA 2640 – COFA 2650 VIDEO ⁽²⁾ , COFA 2660 – COFA 2670 SOUND PERFORMANCE AND INSTALLATION, COFA 2680 – COFA 2690 MULTI-MEDIA COMPUTING.			
* COFA 2015 Introduction to Photography * COFA 2016 Introduction to Three Dimensional Studies and Design * COFA 2017 Introduction to Four Dimensional Studies		STUDIO ARTS: COFA 2340 – COFA 2350 DRAWING, COFA 2360 – COFA 2370 ETCHING, COFA 2460 – COFA 2470 LITHOGRAPHY, COFA 2500 – COFA 2510 PAINTING, COFA 2560 – COFA 2570 RELIEF PRINTING, COFA 2580 – COFA 2590 SCREEN PRINTING.			
STUDIO ARTS		In each of semesters three and four, students must undertake two subjects in the discipline elected for major study PLUS one other subject elected each semester for minor study. A different discipline may be elected in each semester.			
COFA 2500 Painting 1 COFA 2018 Printmaking * COFA 2340 Drawing 1		In each of semesters five and six students may either undertake three subjects from the discipline of their major study OR undertake two subjects from the discipline of their major study. PLUS One other subject elected each semester for minor study. A different discipline may be elected in each semester.			
3 x 12 CP = 36 CP	3 x 12 CP = 36 CP	3 x 12 CP = 36 CP	3 x 12 CP = 36 CP	3 x 12 CP = 36 CP	3 x 12 CP = 36 CP

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

(2) A combined major study in Film and Video may be completed by undertaking a minimum of eight subjects in sequence selected from any combination of Film and Video.

STUDIO TECHNOLOGY/THEORY SUBJECTS:

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

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

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

PROFESSIONAL PRACTICE SUBJECTS

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

12 CP	12 CP	8 CP	8 CP	8 CP	8 CP
TOTAL: 60 CP	TOTAL: 60 CP	TOTAL: 60 CP	TOTAL: 60 CP	TOTAL: 60 CP	TOTAL: 60 CP

EXHIBITION REQUIREMENT

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

Subjects

First Year Subjects

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

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

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

COFA 2002 First Year Art History and Theory of the Visual Arts 2: Mapping the Post Modern S2 L4 C12

Prerequisite: COFA 2001

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

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

COFA 2015 Introduction to Photography S1 or S2 T4 C12

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

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

COFA 2016 Introduction to Three Dimensional Studies and Design S1 or S2 T4 C12

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

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

COFA 2017 Introduction to Four Dimensional Studies S1 or S2 T4 C12

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

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

COFA 2018 Printmaking S1 or S2 T4 C12

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

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

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

History and Theory Subjects

Subject Outlines

COFA 2100 Research Projects S1 or S2 L2 C8

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

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

COFA 2104 New Art Forms S1 or S2 L2 C8

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

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

COFA 2125 Issues and Theories of Film S1 or S2 L2 C8

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

COFA 2132 Mannerism to the Late Eighteenth Century S1 or S2 L2 C8

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

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

COFA 2136 Art of the Nineteenth Century S1 or S2 L2 C8

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

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

COFA 2140 Art of the Twentieth Century S1 or S2 L2 C8

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

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

COFA 2196 Myth, Archetype and the Sublime S1 or S2 L2 C8

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

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

COFA 2200 Religion Culture and Art S1 or S2 L2 C8

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

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

COFA 2203 Australian Art and Culture Research S1 or S2 L2 C8

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

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

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

COFA 2205 Critical Theories of Photography S1 or S2 L2 C8

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

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

COFA 2208 The Renaissance to Mannerism S1 or S2 L2 C8

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

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

COFA 2210 Architecture and Design S1 or S2 L2 C8

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

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

COFA 2212 Early Christian and Medieval Art S1 or S2 L2 C8

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

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

COFA 2214 Seminar in Women's Studies – The Visual Arts S1 or S2 L2 C8

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

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

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

COFA 2215 Australian Cinema S1 or S2 L2 C8

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

COFA 2218 The Art of Greece and Rome S1 or S2 L2 C8

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

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

COFA 2220 History of Jewellery S1 or S2 L2 C8

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

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

COFA 2222 Art, Aesthetics and the Imagination S1 or S2 L2 C8

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

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

COFA 2223 Photography: Australian Contexts S1 or S2 L2 C8

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

COFA 2226 Art of the Religious Imagination S1 or S2 L2 C8

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

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

COFA 2227 History of Women Artists S1 or S2 L2 C8

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

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

COFA 2228 Design Today – A Cultural History S1 or S2 L2 C8

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

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

COFA 2232 Koori and Associated Cultures S1 or S2 L2 C8

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

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

COFA 2233 Russian Art and the West S1 or S2 L2 C8

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

COFA 2234 The Interwar Theory and the Culture of Europe S1 or S2 L2 C8

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

By confining this period of study to twenty years, students will have the opportunity to intensively examine artistic,

political, economic and social crises as they erupted in response to Stalinisation and the Nazification of Europe.

COFA 2235 Contemporary Issues in Jewellery S1 or S2 L2 C8

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

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

COFA 2236 Histories and Theories of Twentieth Century Sculpture S1 or S2 L2 C8

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

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

COFA 2237 Issues in Contemporary Sculpture S1 or S2 L2 C8

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

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

COFA 2238 Histories and Theories of Ceramics S1 or S2 L2 C8

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

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

COFA 2239 Contemporary Issues in Ceramics S1 or S2 L2 C8

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

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

COFA 2240 Art and the Mass Media S1 or S2 L2 C8

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

COFA 2241 Art and Community Practices S1 or S2 L2 C8

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

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

COFA 2242 History of Video Art S1 or S2 L2 C8

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

COFA 2243 A History of Printmaking to 1914 S1 or S2 L2 C8

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

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

COFA 2244 Twentieth Century Prints S1 or S2 L2 C8

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

COFA 2245 Crafts: Contexts and Source S1 or S2 L2 C8

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

Issues to be considered will comprise a history of the crafts, notions of 'high' and 'low' and the crafts in relation to

particular forms of labour and leisure (both real and imagined) together with the question of gender.

COFA 2246 History of Film Art 1 S1 or S2 L2 C8

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

COFA 2247 History of Film Art 2 S1 or S2 L2 C8

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

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

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

COFA 2249 The Art of Sound S1 or S2 L2 C8

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

COFA 2250 Colonialism and Art: Inventing the "Other" S1 or S2 L2 C8

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

COFA 2251 Orientalism and Primitivism S1 or S2 L2 C8

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

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

COFA 2252 The Arts of the Pacific: S1 or S2 L2 C8
Image, Myth and History

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

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

COFA 2253 Issues in Eastern Art S1 or S2 L2 C8
and Culture

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

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

COFA 2254 Writing and the S1 or S2 L2 C8
Visual Arts 1

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

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

COFA 2255 Writing and the S1 or S2 L2 C8
Visual Arts 2

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

COFA 2256 Art and Psychology S1 or S2 L2 C8

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

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

COFA 2257 Art and New S1 or S2 L2 C8
Technologies

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

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

COFA 2258 A History of Drawing S1 or S2 L2 C8

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

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

COFA 2259 Australian Art: S1 or S2 L2 C8
Colonialism and
Nationalism

This subject will examine the visual arts of Australia from white settlement, in relation to the recurrent themes of colonialism and nationalism. These concepts will be explored as a means of understanding the complex and often contradictory nature of Australian culture by concentrating on key movements, individuals (artists, writers) and historical moments.

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

COFA 2260 Australian Art and S1 or S2 L2 C8
Culture: Contemporary
Issues

This subject will examine issues relevant to art practice in Australia today and make connections to earlier historical

moments. Concerns to be examined include the post modern and Australian culture, regionalism, and bureaucratisation and commodification of art.

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

COFA 2261 Photography: Historical Perspectives S1 or S2 L2 C8

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

COFA 2262 Photography: Recent Practices and Issues S1 or S2 L2 C8

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

COFA 2263 History of Narrative Popular Cinema – Post World War 2 S1 or S2 L2 C8

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

COFA 2264 History of Documentary Cinema S1 or S2 L2 C8

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

COFA 2265 Television Studies S1 or S2 L2 C8

This course will address the historical, conceptual and technological developments in television since the 1950s.

This will include topics such as gender, spectatorship, genre and popular culture.

COFA 2266 Introduction to Aesthetics 1: Greek Ideals of Beauty S1 or S2 L2 C8

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

COFA 2267 Introduction to Aesthetics 2: The Christian Vision and Art S1 or S2 L2 C8

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

COFA 2268 Introduction to Aesthetics 3: The Modern Subjectivity S1 or S2 L2 C8

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

COFA 2269 Theories of Subjectivity and the Body – 1 S1 or S2 L2 C8

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

COFA 2270 Theories of Subjectivity and the Body – 2 S1 or S2 L2 C8

This lecture and seminar course surveys a series of (mainly) 20th century perspectives on the body and subjectivity, and is designed to follow on from Theories of Subjectivity and the

Body 1. Themes to be considered include: Nietzsche's characterization of the Apollonian and Dionysian spirit; Surrealist constructions of the body – Breton's theory of love, Bataille and the body conceived as a site of excess; Woman as 'Other' – de Beauvoir's analysis of femininity; Sartre and the sovereignty of the creative subject; Foucault's critique of the subject and the theory of bio-politics; recent developments in the analysis of gender.

COFA 2271 Philosophical Approaches to the Criticism of Culture S1 or S2 L2 C8

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

COFA 2272 Theories of Cultural Crisis S1 or S2 L2 C8

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

COFA 2273 The History and Theory of Performance S1 or S2 L2 C8

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

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

COFA 2274 Aboriginal Art – Outsiders Looking In S1 or S2 L2 C8

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

COFA 2275 German Expressionism and Realism S1 or S2 L2 C8

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

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

COFA 2276 Themes In French and British Painting: 1850 to 1890 S1 or S2 L2 C8

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

COFA 2277 Modernism in Painting S1 or S2 L2 C8

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

COFA 2278 Issues in Contemporary Painting S1 or S2 L2 C8

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

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

COFA 2279 History of Contemporary Painting S1 or S2 L2 C8

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

COFA 2280 Sculpture Before the Twentieth Century S1 or S2 L2 C8

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

relationship to kingship and the nude in cross cultural context.

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

COFA 2281 Art and Social Theory S1 or S2 L2 C8

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

COFA 2282 Art in Its Place: A History of Installation, Structures and Spaces S1 or S2 L2 C8

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

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

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

STUDY COMMITMENT

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

Studio Subjects

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

Media Arts

COFA 2300 COFA 2306 Clay 1 to 11 S1 or S2 T4 C12 **COFA 2301 COFA 2307** **COFA 2302 COFA 2308** **COFA 2303 COFA 2309** **COFA 2304 COFA 2310** **COFA 2305**

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

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

COFA 2320 COFA 2326 Design S1 or S2 T4 C12 **COFA 2321 COFA 2327 1 to 11** **COFA 2322 COFA 2328** **COFA 2323 COFA 2329** **COFA 2324 COFA 2330** **COFA 2325**

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

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

COFA 2420 COFA 2426 Film 1 to 11 S1 or S2 T4 C12 **COFA 2421 COFA 2427** **COFA 2422 COFA 2428** **COFA 2423 COFA 2429** **COFA 2424 COFA 2430** **COFA 2425**

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

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

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

COFA 2440 COFA 2446 Jewellery S1 or S2 T4 C12
COFA 2441 COFA 2447 1 to 11
COFA 2442 COFA 2448
COFA 2443 COFA 2449
COFA 2444 COFA 2450
COFA 2445

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

COFA 2520 COFA 2526 Photography S1 or S2 T4 C12
COFA 2521 COFA 2527 1 to 11
COFA 2522 COFA 2528
COFA 2523 COFA 2529
COFA 2524 COFA 2530
COFA 2525

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

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

COFA 2600 COFA 2606 Sculpture S1 or S2 T4 C12
COFA 2601 COFA 2607 1 to 11
COFA 2602 COFA 2608
COFA 2603 COFA 2609
COFA 2604 COFA 2610
COFA 2605

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

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

COFA 2620 COFA 2626 Construction, S1 or S2 T4 C12
COFA 2621 COFA 2627 Installation
COFA 2622 COFA 2628 and Spaces
COFA 2623 COFA 2629 1 to 11
COFA 2624 COFA 2630
COFA 2625

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

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

COFA 2640 COFA 2646 Video S1 or S2 T4 C12
COFA 2641 COFA 2647 1 to 11
COFA 2642 COFA 2648
COFA 2643 COFA 2649
COFA 2644 COFA 2650
COFA 2645

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

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

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

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

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

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

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

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

By exploring a theoretical overview and the development of relevant skills the student will formulate and implement an extensive study of a field of practice in this area.

Studio Arts

COFA 2340	COFA 2346	Drawing	S1 or S2 T4 C12
COFA 2341	COFA 2347	1 to 11	
COFA 2342	COFA 2348		
COFA 2343	COFA 2349		
COFA 2344	COFA 2350		
COFA 2345			

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

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

COFA 2360	COFA 2366	Etching	S1 or S2 T4 C12
COFA 2361	COFA 2367	1 to 11	
COFA 2362	COFA 2368		
COFA 2363	COFA 2369		
COFA 2364	COFA 2370		

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

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

COFA 2460	COFA 2466	Lithography	S1 or S2 T4 C12
COFA 2461	COFA 2467	1 to 11	
COFA 2462	COFA 2468		
COFA 2463	COFA 2469		
COFA 2464	COFA 2470		
COFA 2465			

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

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

COFA 2500	COFA 2506	Painting	S1 or S2 T4 C12
COFA 2501	COFA 2507	1 to 11	
COFA 2502	COFA 2508		
COFA 2503	COFA 2509		
COFA 2504	COFA 2510		
COFA 2505			

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

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

COFA 2560	COFA 2566	Relief	S1 or S2 T4 C12
COFA 2561	COFA 2567	Printing	
COFA 2562	COFA 2568	1 to 11	
COFA 2563	COFA 2569		
COFA 2564	COFA 2570		
COFA 2565			

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

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

COFA 2580	COFA 2586	Screen	S1 or S2 T4 C12
COFA 2581	COFA 2587	Printing	
COFA 2582	COFA 2588	1 to 11	
COFA 2583	COFA 2589		
COFA 2584	COFA 2590		
COFA 2585			

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

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

STUDY COMMITMENT

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

Studio Technology/Theory Subjects

COFA 2052	Studio Research – Video	S1 or S2 T2 C8
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Prerequisite and Corequisite:

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

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

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

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

COFA 2053	Studio Research – Film	S1 or S2 T2 C8
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Prerequisite and Corequisite:

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

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

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

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

COFA 2054	Studio Research – Multi-Media Computing	S1 or S2 T2 C8
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Prerequisite and Corequisite:

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

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

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

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

COFA 2055	Studio Research – New Art Studies/ Sound Performance and Installation	S1 or S2 T2 C8
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Prerequisite and Corequisite:

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

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

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

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

COFA 2056 Studio Research – Photography S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

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

COFA 2057 Studio Research – Screen Printing S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

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

COFA 2058 Studio Research – Etching S1 or S2 T2 C8

Prerequisite and Corequisite:

Semester 2 – Students must be undertaking Etching 1 concurrently.

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

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

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

COFA 2059 Studio Research – Drawing S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

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

COFA 2060 Studio Research – Lithography S1 or S2 T2 C8

Prerequisite and Corequisite:

Semester 2 – Students must be undertaking Lithography 1 concurrently.

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

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

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

COFA 2061 Studio Research – Relief Printing S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

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

COFA 2062 Print Workshop – How to Set Up and Maintain **S1 or S2 T2 C8**

Prerequisite and Corequisite:

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

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

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

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

COFA 2063 Metal Joining Techniques **S1 or S2 T2 C8**

Prerequisite and Corequisite:

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

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

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

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

COFA 2064 3D Fabrication Techniques **S1 or S2 T2 C8**

Prerequisite and Corequisite:

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

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

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

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

COFA 2065 Graphic Production and Layout Techniques **S1 or S2 T2 C8**

Prerequisite and Corequisite:

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

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

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

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

COFA 2066 Perspective Drawing **S1 or S2 T2 C8**

Prerequisite and Corequisite:

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

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

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

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

COFA 2067 Anatomy for Artists **S1 or S2 T2 C8**

Prerequisite and Corequisite:

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

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

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

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

COFA 2068 Photographic Techniques for Printmaking S1 or S2 T2 C8

Corequisite:

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

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

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

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

COFA 2069 Glaze and Clay Research S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

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

COFA 2070 Plastics Technology S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

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

COFA 2071 Studio Research – Painting S1 or S2 T2 C8

Prerequisite and Corequisite:

Semester 2 – Students must be undertaking Painting 1 concurrently.

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

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

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

COFA 2072 Studio Research – Sculpture S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

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

COFA 2073 Studio Research – Clay S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

This course is designed to enable students to undertake a program of independent study in a chosen area of individual concern related to the subject of Clay and develop a greater

understanding of their chosen area through evaluation, organisation and presentation of material.

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

COFA 2074 Studio Research – Jewellery S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

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

COFA 2075 Studio Research – Construction, Installation and Spaces S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

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

COFA 2076 Studio Research – Design S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

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

COFA 2077 Methods, Media and Materials in Painting S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

COFA 2078 Studio Research: Basic Computing S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

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

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

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

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

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

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

COFA 2081 Studio Research – Electronics S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

COFA 2082 Studio Research – Animation S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

COFA 2083 Studio Research – Sound S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

COFA 2084 Studio Research – Video Graphics S1 or S2 T2 C8

Prerequisite and Corequisite:

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

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

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

STUDY COMMITMENT

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

Professional Practice Subjects

COFA 2950 Professional Practice – Media Arts S1 or S2 T2 C8

Prerequisite and Corequisite:

Students must be undertaking a major study in one of the Media Arts.

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

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

COFA 2951 Professional Practice – Studio Arts Painting/Drawing S1 or S2 T2 C8

Prerequisite and Corequisite:

Students must be undertaking a major study in either Painting or Drawing.

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

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

COFA 2952 Professional Practice – Studio Arts Printmaking S1 or S2 T2 C8

Prerequisite and Corequisite:

Students must be undertaking a major study in either Screen Printing, Etching, Lithography or Relief Printing.

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

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

STUDY COMMITMENT

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

REVISED BACHELOR OF FINE ARTS

This course will be undertaken by students commencing study in 1992

	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6
CORE SUBJECTS	COFA 1001 Studio Art 1A 10 CP COFA 1002 Studio Art 1B 10 CP COFA 1003 Studio Art 1C 10 CP COFA 1004 Studio Art 1D 8 CP *COFA 2001 Art History & Theory of the Visual Arts 1 12 CP	COFA 1005 Studio Art 2A 10 CP COFA 1006 Studio Art 2B 10 CP COFA 1007 Studio Art 2C 10 CP COFA 1008 Studio Art 2D 8 CP *COFA 2002 Art History & Theory of the Visual Arts 2 12 CP	COFA 1009 Studio Art 3A 10 12 CP COFA 1010 Studio Art 3B 10 12 CP COFA 1011 Studio Art 3C 8 10 CP COFA 1012 Studio Art 3D 6 8 CP	COFA 1013 Studio Art 4A 10 12 CP COFA 1014 Studio Art 4B 10 12 CP COFA 1015 Studio Art 4C 8 10 CP COFA 1016 Studio Art 4D 6 8 CP	COFA 1017 Studio Art 5A 12 CP COFA 1018 Studio Art 5B 12 CP COFA 1019 Studio Art 5C 12 CP COFA 1020 Studio Art 5D 8 CP	COFA 1021 Studio Art 6A 12 CP COFA 1022 Studio Art 6B 12 CP COFA 1023 Studio Art 6C 12 CP COFA 1024 Studio Art 6D 8 CP
	OR	OR	OR	OR	OR	OR
	COFA 1101 Media Art 1A 10 CP COFA 1102 Media Art 1B 10 CP COFA 1103 Media Art 1C 10 CP COFA 1104 Media Art 1D 8 CP *COFA 2001 Art History & Theory of the Visual Arts 1 12 CP	COFA 1105 Media Art 2A 10 CP COFA 1106 Media Art 2B 10 CP COFA 1107 Media Art 2C 10 CP COFA 1108 Media Art 2D 8 CP *COFA 2002 Art History & Theory of the Visual Arts 2 12 CP	COFA 1109 Media Art 3A 10 12 CP COFA 1110 Media Art 3B 10 12 CP COFA 1111 Media Art 3C 8 10 CP COFA 1112 Media Art 3D 6 8 CP	COFA 1113 Media Art 4A 10 12 CP COFA 1114 Media Art 4B 10 12 CP COFA 1115 Media Art 4C 8 10 CP COFA 1116 Media Art 4D 6 8 CP	COFA 1117 Media Art 5A 12 CP COFA 1118 Media Art 5B 12 CP COFA 1119 Media Art 5C 12 CP COFA 1120 Media Art 5D 8 CP	COFA 1121 Media Art 6A 12 CP COFA 1122 Media Art 6B 12 CP COFA 1123 Media Art 6C 12 CP COFA 1124 Media Art 6D 8 CP

CORE OPTIONS	*Elective (Media Art) 3 10 CP OR *Elective (Studio Art) 3 10 CP	*Elective (Media Art) 3 10 CP OR *Elective (Studio Art) 3 10 CP	*Restricted Elective 3 10 CP ✓	*Restricted Elective 3 10 CP ✓		*Restricted History Theory Elective 2 8 CP
CONTEXTUAL STUDIES			*History Theory Elective 2 8 CP /	*History Theory Elective 2 8 CP ✓	*History Theory Elective 2 8 CP /	
GENERAL EDUCATION PROGRAM						
CATEGORY A			General Studies 8cp.	General Studies 8cp.	General Study 2 8 CP /	
CATEGORY B						General Study 8cp.
	60 CP	60 CP	60 CP	60 CP	60 CP	60 CP

* EXISTING COFA SUBJECTS

TOTAL = 360 CREDIT POINTS

Gen. Ed. 2 x Cat. A.
2 x Cat B.

Subjects

First Year Studio Subjects

Media Art

COFA 1101 Media Art IA S1 L3 C10

Corequisites: COFA 1102, COFA 1103, COFA 1104, COFA 2001

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

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

COFA 1102 Media Art IB S1 L3 C10

Corequisites: COFA 1101, COFA 1103, COFA 1104, COFA 2001

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

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

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

COFA 1103 Media Art IC S1 L3 C10

Corequisites: COFA 1101, COFA 1102, COFA 1104, COFA 2001

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

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

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

COFA 1104 Media Art ID S1 L2 C8

Corequisites: COFA 1101, COFA 1102, COFA 1103, COFA 2001

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

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

COFA 1105 Media Art 2A S2 L3 C10

Prerequisite: COFA 1101

Corequisites: COFA 1106, COFA 1107, COFA 1108, COFA 2002

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

COFA 1106 Media Arts 2B C2 L3 C10

Prerequisite: COFA 1102

Corequisites: COFA 1105, COFA 1107, COFA 1108, COFA 2002

In this studio based subject the students will begin studies related to their specialised area chosen from the following:

Photographic Studies (image technologies/image manipulation), 4D (film, video art, sound/installation/performance), sculpture (object/installation, jewellery/bodyworks, clay).

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

COFA 1107 Media Art 2C S2 L3 C10

Prerequisite: COFA 1103

Corequisites: COFA 1105, COFA 1106, COFA 1108, COFA 2002

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

COFA 1108 Media Art 2D S2 L2 C8

Prerequisite: COFA 1104

Corequisites: COFA 1105, COFA 1106, COFA 1107, COFA 2002

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

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

Studio Art

COFA 1001 Studio Art 1A S1 L3 C10

Corequisites: COFA 1002, COFA 1003, COFA 1004, COFA 2001

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

COFA 1002 Studio Art 1B

S1 L3 C10

Corequisites: COFA 1001, COFA 1003, COFA 1004, COFA 2001

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

COFA 1003 Studio Art 1C

S1 L3 C10

Corequisites: COFA 1001, COFA 1002, COFA 1004, COFA 2001

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

COFA 1004 Studio Art 1D

S1 L2 C8

Corequisites: COFA 1001, COFA 1002, COFA 1003, COFA 2001

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

COFA 1005 Studio Art 2A

S2 L3 C10

Prerequisite: COFA 1001

Corequisites: COFA 1006, COFA 1007, COFA 1008, COFA 2002

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

COFA 1006 Studio Art 2B

S2 L3 C10

Prerequisite: COFA 1002

Corequisites: COFA 1005, COFA 1007, COFA 1008, COFA 2002

This subject will continue the investigation of basic concepts in painting. Students will be encouraged to appreciate pictorial values and to apply structure, space and the

Bachelor of Fine Arts – BFA

COURSE RULES

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

ADMISSION

Admission Requirements

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

ASSESSMENT

Time Limit

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

Student Progress

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

Attendance

Except where leave is granted:

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

*** Subject to approval, it is anticipated that opportunities for study at honours level in this course will be available in 1992.**

4. Bachelor of Art Education – BArtEd

THE COURSE

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

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

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

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

Segment B: Specialist Studies with the following objectives:

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

Segment C: General Studies with the following objectives:

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

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

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

STRUCTURE OF THE COURSE

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

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

Available Subjects

(Not listed in Course Structure Program)

SEGMENT A – Professional Art Education Studies

Group A

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

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

or

- COFA 4016 – Social Processes and the Classroom

2. COFA 4017 – Philosophical Issues in Education

- COFA 4018 – Issues in Australian Education

Each subject 8 credit points. ✓

Group B

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

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

Each subject 8 credit points.

Group C

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

- | | |
|-----------|--------------------------------------------|
| COFA 4012 | Curriculum Studies in Art Education 3 |
| COFA 4014 | Visual Arts Workshop 2 |
| COFA 4028 | Seminar in Art Education |
| COFA 4030 | Communications Workshop |
| COFA 4031 | Teacher Tactics in the School |
| COFA 4032 | Art Education for the Primary School Child |
| COFA 4034 | Media Studies in Art Education |
| COFA 4035 | Art as Therapy 1 |
| COFA 4036 | The Computer and the Art Educator |

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|-----------|----------------------------------------|
| COFA 4037 | Art Education and the Environment |
| COFA 4039 | Art Education and Aboriginal Studies |
| COFA 4040 | Independent Study in Art Education |
| COFA 4042 | Art as Therapy 2 (12 credit points) |
| COFA 4043 | Educational Research and Art Education |
| COFA 4044 | Teaching in the Non-Government Schools |
| COFA 4045 | Community Arts and Education |
| COFA 4046 | The Art Museum and Art Education |

Each subject 8 credit points with the exception of COFA 4042.

SEGMENT B

Specialist Studio Studies

- | | | |
|-----------|-----------|--------------------------------------------|
| COFA 2300 | COFA 2310 | Clay 1-11 |
| COFA 2320 | COFA 2330 | Design 1-11 |
| COFA 2340 | COFA 2350 | Drawing 1-11 |
| COFA 2360 | COFA 2370 | Etching 1-11 |
| COFA 2420 | COFA 2430 | Film 1-11 |
| COFA 2440 | COFA 2450 | Jewellery 1-11 |
| COFA 2460 | COFA 2470 | Lithography 1-11 |
| COFA 2500 | COFA 2510 | Painting 1-11 |
| COFA 2520 | COFA 2530 | Photography 1-11 |
| COFA 2560 | COFA 2570 | Relief Printing 1-11 |
| COFA 2580 | COFA 2590 | Screen Printing 1-11 |
| COFA 2600 | COFA 2610 | Sculpture 1-11 |
| COFA 2620 | COFA 2630 | Construction, Installation and Spaces 1-11 |
| COFA 2640 | COFA 2650 | Video 1-11 |
| COFA 2660 | COFA 2670 | Sound, Performance and Installation |
| COFA 2680 | COFA 2690 | Multi-Media Computing |

Each subject 12 credit points.

History and Theory of Art

- | | |
|-----------|--------------------------------------------------|
| COFA 2100 | Research Projects |
| COFA 2104 | New Art Forms |
| COFA 2132 | Mannerism to the Late 18th Century |
| COFA 2136 | Art of the 19th Century |
| COFA 2140 | Art of the 20th Century |
| COFA 2200 | Religion Culture and Art |
| COFA 2203 | Australian Art and Culture Research |
| COFA 2205 | Critical Theories of Photography |
| COFA 2208 | The Renaissance to Mannerism |
| COFA 2209 | Architecture and Design |
| COFA 2212 | Early Christian and Medieval Art |
| COFA 2218 | The Art of Greece and Rome |
| COFA 2220 | History of Jewellery |
| COFA 2227 | History of Women Artists |
| COFA 2232 | Koori and Associated Cultures |
| COFA 2236 | Histories and Theories of 20th Century Sculpture |
| COFA 2237 | Issues in Contemporary Sculpture |
| COFA 2238 | Histories and Theories of Ceramics |
| COFA 2242 | History of Video Art |
| COFA 2250 | Colonialism and Art: Inventing the "Other" |
| COFA 2251 | Orientalism and Primitivism |

COFA 2257	Art and New Technologies
COFA 2258	A History of Drawing
COFA 2259	Australian Art: Colonialism and Nationalism
COFA 2260	Australian Art and Culture: Contemporary Issues
COFA 2261	Photography: Historical Perspectives
COFA 2274	Aboriginal Art – Outsiders Looking In
COFA 2276	Themes in French and British Paintings 1850-1890
COFA 2277	Modernism in Painting
COFA 2279	History of Contemporary Painting
COFA 2280	Sculpture Before the 20th Century

Each subject 8 credit points.

SEGMENT C

Elective Studies

COFA 2196	Myth, Archetype and the Sublime
COFA 2214	Seminar in Women's Studies – The Visual Arts
COFA 2215	Australian Cinema
COFA 2222	Art, Aesthetics and the Imagination
COFA 2223	Photography: Australian Contexts
COFA 2226	Art of the Religious Imagination
COFA 2228	Design Today – A Cultural History
COFA 2234	The Interwar Theory and the Culture of Europe
COFA 2235	Contemporary Issues in Jewellery
COFA 2239	Contemporary Issues in Ceramics
COFA 2240	Art and the Mass Media
COFA 2241	Art and Community Practices
COFA 2245	Crafts: Context and Source
COFA 2254	Writing and the Visual Arts 1
COFA 2255	Writing and the Visual Arts 2
COFA 2256	Art and Psychology
COFA 2262	Photography: Recent Practices and Issues
COFA 2263	History of Narrative Popular Cinema—Post WW2
COFA 2264	History of Documentary Cinema
COFA 2266	Introduction to Aesthetics 1: Greek Ideals of Beauty
COFA 2267	Introduction to Aesthetics 2: The Christian Vision and Art
COFA 2268	Introduction to Aesthetics 3: The Modern
COFA 2269	Theories of Subjectivity and the Body 1
COFA 2270	Theories of Subjectivity and the Body 2
COFA 2271	Philosophical Approaches to the Criticism of Culture
COFA 2272	Theories of Cultural Crisis
COFA 2273	The History and Theory of Performance
COFA 2275	German Expression and Realism
COFA 2278	Issues in Contemporary Painting
COFA 2282	Art in Its Place: A History of Installation, Structures and Spaces

Each subject 8 credit points.

Subjects

Art Education Subjects

COFA 4001	Child Growth and Development	S1 L2 C8 (core subject)
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The aim of the subject is to extend the student's understanding of children thus enabling wider decisions to be taken in respect of teaching and learning in the Primary School, particularly in the area of Art Education.

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

COFA 4002	Adolescent Growth and Development	S1 L2 C8 (core subject)
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This subject fosters the prospective teacher's awareness of developmental processes and its relevance to education. It encourages a developmental perspective for the observation and understanding of secondary school pupils. Opportunity is given to exercise the skills of observation and reflection and to relate these to classroom practices and to current theoretical constructions about adolescence.

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

COFA 4003	Educational Psychology	S1 or S2 L4 C12 (core subject)
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Through study of the learning process, the subject aims to show how changes in behaviour, or knowledge or attitude can be brought about. Emphasis is placed on the development of observational skills.

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

COFA 4004	Foundations of Art Education	S1 L2 C8 (core subject)
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This will be the introductory subject in art education which will provide students with the opportunity of examining basic issues in art education, theory and practice.

The subject will consider introductory concepts, performances and values of art education through an

examination of the contributing fields of psychology, sociology and philosophy as they affect education and art education both in Australian and international contexts.

COFA 4005 Teacher Development 1 S1 L2 C8 (core subject)

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

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

COFA 4006 Teacher Development 2 S1 L2 C8 (core subject)

Prerequisite: Teacher Development 1

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

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

COFA 4007 Teacher Development 3 S2 L4 C12 (core subject)

Prerequisite: Teacher Development 2

This subject requires students to integrate previous in-school experiences and course work as a basis for devising appropriate tactics for the teaching of visual arts in the secondary school. Specific instructional tasks and learning experiences will be introduced and practiced, using small group and large group formats. Students will be required to systematically plan a series of in-school learning tasks that require learners to undertake inquiry-training skills, discovery-oriented skills and problem-solving tasks. The subject also aims to help students develop their capacity for self-analysis of their teaching performance.

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

COFA 4008 Teacher Development 4 S1 or S2 L4 C12 (core subject)

Prerequisite: Teacher Development 3

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

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

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

COFA 4009 Media and Technology in Art Education S2 L2 C8 (core subject)

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

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

COFA 4010 Curriculum Studies in Art Education 1 S2 L2 C8 (core subject)

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

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

COFA 4011 Curriculum Studies in Art Education 2 S1 or S2 L2 C8 (core subject)

Prerequisite: Curriculum Studies in Art Education 1

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

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

COFA 4012 Curriculum Studies in Art Education 3 S1 or S2 L2 C8 (Group C Elective)

Prerequisite: Curriculum Studies in Art Education 1 and 2

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

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

COFA 4013 Visual Arts Workshop 1 S1 L4 C12 (core subject)

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

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

COFA 4014 Visual Arts Workshop 2 S1 or S2 L2 C8 (Group C Elective)

Prerequisite: Visual Arts Workshop 1

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

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

COFA 4015 School and Society – The Sociology of Education S1 or S2 L2 C8 (Group A Elective)

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

Subject content will be selected from an analysis of sociology of education as a discipline including research

methodology, socialisation, the family, a stratification, education, culture and social change, the teacher in the socialisation process and social philosophy and types of schools.

COFA 4016 Social Processes in the Classroom S1 or S2 L2 C8 (Group A Elective)

This subject is an introduction to Social Psychology and aims to develop an awareness of the interpersonal relationships which operate in the school situation and of the need to mobilise these effectively to foster student learning.

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

COFA 4017 Philosophical Issues in Education S1 or S2 L2 C8 (Group A Elective)

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

COFA 4018 Issues in Australian Education S1 or S2 L2 C8 (Group A Elective)

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

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

COFA 4019 Education of Atypical Children 1 S1 or S2 L2 C8 (Group B Elective)

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

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

COFA 4020 Education of Atypical Children 2 S1 or S2 L4 C8 (Group B Elective)

Prerequisite: Education of Atypical Children 1

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

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

COFA 4021 The Reluctant Reader in the Secondary School S1 or S2 L2 C8 (Group B Elective)

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

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

COFA 4022 Comparative Systems of Education S1 or S2 L2 C8 (Group B Elective)

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

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

COFA 4023 Studies of the Australian Adolescent S1 or S2 L2 C8 (Group B Elective)

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

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

COFA 4024 History of Australian Education S1 or S2 L2 C8 (Group B Elective)

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

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

COFA 4025 Psychology of Problem Solving and Creative Thinking S1 or S2 L2 C8 (Group B Elective)

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

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

COFA 4026 Independent Study in Education S1 or S2 L2 C8 (Group B Elective)

Prerequisite: Seminar in Art Education

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

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

COFA 4027 Theories and Practices of Art History in Education S1 or S2 L4 C8 (core subject)

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

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

COFA 4028 Seminar in Art Education **S1 or S2 L2 C8**
(Group C Elective)

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

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

COFA 4029 Theory of Aesthetics in Art Education **S2 L2 C4**
(core subject)

Prerequisite: Theories and Practices of Art History in Education

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

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

COFA 4030 Communications Workshop **S1 or S2 L2 C8**
(Group C Elective)

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

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

COFA 4031 Teacher Tactics in the School **S1 or S1 L2 C8**
(Group C Elective)

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

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

COFA 4032 Art Education for the Primary School Child **S1 or S2 L2 C8**
(Group C Elective)

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

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

COFA 4033 The Multicultural Classroom **S1 or S2 L2 C8**
(Group B Elective)

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

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

COFA 4034 Media Studies in Art Education **S1 or S2 L2 C8**
(Group C Elective)

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

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

COFA 4035 Art as Therapy 1 **S1 or S2 L2 C8**
(Group C Elective)

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

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

COFA 4036 The Computer and the Art Educator **S1 or S2 L2 C8**
(Group C Elective)

This subject is designed to develop along with computer technology and will examine the ways in which this technology can make available a wider range of materials for study and to provide the opportunities for more detailed and systematic analyses of trends and techniques in the arts

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

COFA 4037 Art Education and the Environment S1 or S2 L2 C8 (Group C Elective)

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

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

COFA 4039 Art Education and Aboriginal Studies S1 or S2 L2 C8 (Group C Elective)

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

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

COFA 4040 Independent Study in Art Education S1 or S2 L2 C8 (Group C Elective)

Prerequisite: Seminar in Art Education

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

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

COFA 4042 Art as Therapy 2 S1 or S2 L4 C12 (Group C Elective)

Prerequisite and Corequisite: Art as Therapy 1

This subject is an extension of Subject COFA 4035: Art as Therapy 1. It provides students with further opportunity to explore and study areas of special interest developed as a consequence of their studies during the Prerequisite subject COFA 4035. A number of visiting specialists currently involved in art as therapy will form a component of lecture

input. Following this core of lecture-workshop series, the students will participate in eight half-day practicum attachments to relevant institutions.

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

COFA 4043 Educational Research and Art Education S1 or S2 L2 C8 (Group C Elective)

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

COFA 4044 Teaching In Non-Government Schools S1 or S2 L2 C8 (Group C Elective)

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

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

COFA 4045 Community Arts and Education S1 or S2 L2 C8 (Group C Elective)

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

COFA 4046 The Art Museum and Art Education S1 or S2 L2 C8 (Group C Elective)

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

COFA 6001 Culture of Asia S1 or S2 L2 C8 (Segment C Elective)

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

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

**COFA 6002 Australian Studies S1 or S2 L2 C8
(Segment C Elective)**

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

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

**COFA 6003 Evolution of Ideas S1 or S2 L2 C8
and Culture 1 (Segment C Elective)**

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

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

**COFA 6004 Evolution of Ideas S1 or S2 L2 C8
and Culture 2 (Segment C Elective)**

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

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

**COFA 6005 Literature S1 or S2 L2 C8
(Segment C Elective)**

This subject aims at giving students insights through literature into childhood and adolescence, and will give students the opportunity to experience different kinds of writing such as: autobiography, novels, short stories and poetry.

Through lecture and discussion group, the subject will offer opportunities to visit the various kinds of writing.

**COFA 6007 Psychology of S1 or S2 L2 C8
Consciousness (Segment C Elective)**

In this subject, students will critically examine the psychical structures of consciousness in terms of four metapsychological paradigms: the scientific; the psychosexual and mythic; the existential; and the spiritual. In particular, the creative process and its products as a way of subjective and objective knowledge will be studied.

Through lecture and seminar, the methods of inquiry to the factual problems.

**COFA 6008 Aesthetics, Drama S1 or S2 L2 C8
and Education**

In this subject, students will examine the history of dramatic theory and practice from the Greeks to the moderns; the aesthetic principles underlying the dramatic arts; the role of drama in aesthetic education.

Through lecture and workshop activities, the subject will look at Drama as nemesis, Drama and critical theory.

**COFA 6009 Dance and Dance S1 or S2 L2 C8
Education (Segment C Elective)**

This subject aims to introduce students to the concepts and skills that are basic to dance as an expressive art.

Through workshop activities, the subject looks at movement skills and techniques which could be adapted to teaching.

COFA 6011 Drama S1 or S2 L2 C8

This subject is designed to provide the students with dramatic experiences which will contribute to their personal growth.

Through various workshop activities, the course looks at mime, dance, role playing and improvisation.

**FOUNDATION HISTORY AND THEORY OF THE VISUAL
ARTS SUBJECTS**

**COFA 2003 History and Theory of S1 L4 C12
the Visual Arts 1**

**COFA 2004 History and Theory of S2 L4 C12
the Visual Arts 2**

Foundation Studio Subjects

**COFA 1170 Foundation Drawing S1 or S2 T4 C12
(BEd)**

This subject aims to introduce students to Drawing so that they may develop a competence in, and sensitivity to, the discipline.

A study of the basic techniques, materials and approaches to drawing which will assist the student to communicate concepts and ideas through drawing.

COFA 2021 Foundation 2D Studies S1 or S2 T4 C12

The aim of the subject is to introduce underlying principles in the Visual Arts, in the areas of painting and printmaking and develop an understanding of pictorial structure and picture making.

The student will receive a comprehensive introduction to painting and printmaking and to contemporary issues in the visual arts.

COFA 2031 Foundation 3D Studies S1 or S2 T4 C12

The subject will seek to develop an awareness of scale, proportion, shape, colour, texture and structure in order to develop an understanding of the relationship between the objects which make up the environment.

COFA 2041 Foundation Photo-Media Studies S1 or S2 T4 C12

To introduce underlying principles in the areas of photography, electronic media and new art studies.

The course will concentrate on the perception of movement, duration, sound, light, colour, scale and language, particularly as they are expressed through the use of traditionally 'non-art' materials.

STUDY COMMITMENT

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

HISTORY AND THEORY OF ART AND STUDIO SUBJECTS

Refer page 27 to page 37.

Bachelor of Art Education – BArtEd.

COURSE RULES

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

ADMISSION

Admission Requirements

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

ASSESSMENT

Time Limit

A full-time student must complete the prescribed course for the award of the Bachelor of Art Education within a maximum of sixteen semesters from the date of initial enrolment.

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

Attendance Except where leave is granted:

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

*** Subject to approval, It is anticipated that opportunities for study at honours level in this course will be available in 1992.**

5. Bachelor of Art Theory – BArtTh

THE COURSE

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

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

CORE

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

CONTEXTUAL STUDIES

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

CORE OPTIONS

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

STRUCTURE OF COURSE

	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	
CORE	COFA 2001 Art History and Theory of the Visual Arts 1 12 CP COFA 6005 Theories of the Image 12 CP	COFA 2002 Art History and Theory of the Visual Arts 2 12 CP COFA 6010 Theories of Art History and Culture 12 CP	COFA 6015 Narratives of Western Art 12 CP COFA 6020 Mythologies of the Artist: A Social History 12 CP	COFA 6025 Images and Issues in Non-Western Art 12 CP COFA 6030 Art and Cultural Difference 12 CP	COFA 6035 Art and The Culture of 'Everyday Life' 12 CP COFA 6040 The Philosophy of Taste 12 CP	COFA 6045 Art in Focus 12 CP COFA 6050 Philosophies of History 12 CP COFA 6060 Research Project 28 CP	4 3
CONTEXTUAL STUDIES	COFA 6105 Audiences for Art 10 CP COFA 6130 Studio, Media and Theory Seminar 1 6 CP	COFA 6110 The Production of Art 8 CP COFA 6131 Studio, Media and Theory Seminar 2 2 CP	COFA 6115 Genres of Art Writing 8 CP COFA 6132 Studio, Media and Theory Seminar 3 2 CP	COFA 6120 Methods of Research and Writing on Art 8 CP COFA 6133 Studio, Media and Theory Seminar 4 2 CP	COFA 6125 Internship 8 CP COFA 6134 Studio Media and Theory Seminar 5 2 CP		2 1
CORE OPTIONS	Media: Photography 1 Design 1 3D 1 4D 1 10 CP Studio: Painting 1 Sculpture 1 Printmaking 1 Drawing 1 10 CP	Art History & Theory Elective *** 8 CP Studio/Media 2 10 CP	Art History & Theory Elective 8 CP Studio/Media 3 10 CP	Two Art History & Theory Electives 2 x 8 = 16 CP Studio/Media 4 10 CP	Two Art History & Theory Electives 2 x 8 = 16 CP Studio/Media 5 10 CP	Art History & Theory Elective 8 CP	3 3 6
GENERAL STUDIES		I. General Studies 8 CP	II. General Studies 8 CP	Gen. St. 8 CP			
	60 CP	60 CP	60 CP	60 CP	60 CP	60 CP	TOTAL = 360 CP

*** Students in consultation with tutors choose from selected groupings of Art History & Theory Electives currently offered by the College of Fine Arts.
N.B. Students may elect to increase their studio/media subjects from six to nine by substituting studio/media electives for History/Theory electives.

Available Subjects

(Not listed in Course Structure Program)

CORE OPTIONS – STUDIO/MEDIA

COFA 2300-COFA 2310	Clay 1-11
COFA 2320-COFA 2330	Design 1-11
COFA 2340-COFA 2350	Drawing 1-11
COFA 2360-COFA 2370	Etching 1-11
COFA 2420-COFA 2430	Film 1-11
COFA 2440-COFA 2450	Jewellery 1-11
COFA 2460-COFA 2470	Lithography 1-11
COFA 2500-COFA 2510	Painting 1-11
COFA 2520-COFA 2530	Photography 1-11
COFA 2560-COFA 2570	Relief Painting 1-11
COFA 2580-COFA 2590	Screen Printing 1-11
COFA 2600-COFA 2610	Sculpture 1-11
COFA 2620-COFA 2630	Construction, Installation and Spaces 1-11
COFA 2640-COFA 2650	Video 1-11
COFA 2660-COFA 2670	Sound, Performance and Installation 1-11
COFA 2680-COFA 2690	Multi-Media Computing 1-11

CORE OPTIONS – HISTORY AND THEORY OF ART

COFA 2100	Research Projects
COFA 2104	New Art Forms
COFA 2125	Issues and Theories of Film
COFA 2132	Mannerism to the Late Eighteenth Century
COFA 2136	Art of the Nineteenth Century
COFA 2140	Art of the Twentieth Century
COFA 2196	Myth, Archetype and the Sublime
COFA 2200	Religion Culture and Art
COFA 2203	Australian Art and Culture Research
COFA 2205	Critical Theories of Photography
COFA 2208	The Renaissance to Mannerism
COFA 2210	Architecture and Design
COFA 2212	Early Christian and Medieval Art
COFA 2214	Seminar in Women's Studies – The Visual Arts
COFA 2215	Australian Cinema
COFA 2218	The Art of Greece and Rome
COFA 2220	History of Jewellery
COFA 2222	Art, Aesthetics and the Imagination
COFA 2223	Photography: Australian Contexts
COFA 2226	Art of the Religious Imagination
COFA 2227	History of Women Artists
COFA 2228	Design Today – A Cultural History
COFA 2232	Koori and Associated Cultures
COFA 2233	Russian Art and the West
COFA 2234	The Interwar Theory and the Culture of Europe
COFA 2235	Contemporary Issues in Jewellery

COFA 2236	Histories and Theories of Twentieth Century Sculpture
COFA 2237	Issues in Contemporary Sculpture
COFA 2238	Histories and Theories of Ceramics
COFA 2239	Contemporary Issues in Ceramics
COFA 2240	Art and the Mass Media
COFA 2241	Art and Community Practices
COFA 2242	History of Video Art
COFA 2243	A History of Printmaking to 1914
COFA 2244	Twentieth Century Prints
COFA 2245	Crafts: Context and Source
COFA 2246	History of Film Art 1
COFA 2247	History of Film Art 2
COFA 2248	Neo-Realism and the New Waves
COFA 2249	The Art of Sound
COFA 2250	Colonialism and Art: Inventing the "Other"
COFA 2251	Orientalism and Primitivism
COFA 2252	The Arts of the Pacific: Image, Myth and History
COFA 2253	Issues in Eastern Art and Culture
COFA 2254	Writing and the Visual Arts 1
COFA 2255	Writing and the Visual Arts 2
COFA 2256	Art and Psychology
COFA 2257	Art and New Technologies
COFA 2258	A History of Drawing
COFA 2259	Australian Art: Colonialism and Nationalism
COFA 2260	Australian Art and Culture: Contemporary Issues
COFA 2261	Photography: Historical Perspectives
COFA 2262	Photography: Recent Practices and Issues
COFA 2263	History of Narrative Popular Cinema – Post World War 2
COFA 2264	History of Documentary Cinema
COFA 2265	Television Studies
COFA 2266	Introduction to Aesthetics 1: Greek Ideals of Beauty
COFA 2267	Introduction to Aesthetics 2: The Christian Vision and Art
COFA 2268	Introduction to Aesthetics 3: The Modern Subjectivity
COFA 2269	Theories of Subjectivity and the Body – 1
COFA 2270	Theories of Subjectivity and the Body – 2
COFA 2271	Philosophical Approaches to the Criticism of Culture
COFA 2272	Theories of Cultural Crisis
COFA 2273	The History and Theory of Performance
COFA 2274	Aboriginal Art – Outsiders Looking in
COFA 2275	German Expressionism and Realism
COFA 2276	Themes in French and British Painting: 1850 - 1890
COFA 2277	Modernism and Painting
COFA 2278	Issues in Contemporary Painting
COFA 2279	History of Contemporary Painting
COFA 2280	Sculpture Before the Twentieth Century
COFA 2281	Art and Social Theory
COFA 2282	Art in Its Place: A History of Installation, Structures and Spaces
COFA 2283	The Sources of Artefact Imagery

Subjects

COFA 6005 Theories of the Image S1 L3 C12

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

COFA 6010 Theories of Art History and Culture S2 L3 C12

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

COFA 6015 Narratives of Western Art S1 L3 C12

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

COFA 6020 Mythologies of the Artist: A Social History S1 L3 C12

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

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

COFA 6025 Images and Issues in Non-Western Art S2 L3 C12

Non-western art forms have come to form a distinct but changing category within the historical trajectory of western art and culture especially since the development of capitalism and imperialism in the European Renaissance. This subject investigates that category from two vantage points; first, the way in which the category of nonwestern art was constructed and changed in the course of western developments, and second, the way in which certain non-western cultural systems incorporate art practices.

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

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

COFA 6030 Art and Cultural Difference S2 L3 C12

The conceptualization and evaluation of cultural difference has occupied a central position in Western art and culture, particularly since the period of colonization began. In this subject cultural difference is seen as being constructed in a series of narratives and counter-narratives about the nature of cultural difference. Topics covered include the construction of cultural difference in different periods in western painting, the way in which cultural difference has been addressed in art and literature by colonized subjects, the place of art in anti-colonial liberation movements of the

20th century, the role of art and culture in sub-altern studies, French constructions of the Orient in texture and painting and Surrealist conceptions of the child-like and the 'primitive'.

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

COFA 6035 Art and the Culture of 'Everyday Life'

S1 L3 C12

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

COFA 6040 The Philosophy of Taste

S1 L3 C12

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

COFA 6045 Art in Focus

S2 L3 C12

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

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

The following is a description of one of these subjects:

Modern Paintings, Modern Life: Impressionism and Parisian Society. This subject looks critically at clichéd

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

COFA 6050 Philosophies of History

S2 L3 C12

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

COFA 6060 Research Project

S2 CCH9 C28

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

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

CONTEXTUAL STUDIES

COFA 6105 Audiences for Art

S2 L2 C10

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

COFA 6110 The Production of Art S2 L2 C8

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

COFA 6115 Genres of Art Writing S1 L2 C8

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

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

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

COFA 6125 Internships S1 CCH2 C8

This subject is designed to place students into specific institutional frameworks for the duration of the semester. Students will nominate one such institution at the beginning of the semester and work for a specific period of time at the institution, which could be an art gallery, museum, art institution, journal, artist studio, library or Fine Art

Department. The student shall carry out one project while at the institution, and prepare a report at the end of the semester on the project. Alternatively students may produce journal material within the College, in group projects, if such a project seems suitable in particular years.

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

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

Bachelor of Art Theory – BArtTh

COURSE RULES

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

ADMISSION

Admission Requirements

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

ASSESSMENT

Time Limit

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

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

Attendance Except where leave is granted:

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

*** Subject to approval, it is anticipated that opportunities for study at honours level in this course will be available in 1992.**

6. Bachelor of Design – BDes

THE COURSE

This course will provide an education for people who wish to enter a range of different areas of the design profession, for example: design studios, advertising agencies, illustration, publications, interiors, theatre, exhibitions, festivals, display fittings and furnishings, decorative and applied design, film, television production and post-production.

In year one students will be involved in a comprehensive and intensive range of 2D, 3D and 4D (or time based) experiences as well as the acquisition of historical, theoretical and technological skills and understandings. These include studying human individuals, society, the environment, and the application of computer skills to design.

In years two and three students will extend their work on projects integrating the following: design in graphics/media, applied design and the design of environments. Historical, theoretical and technological contexts will be applied.

In year four students' projects will integrate design studies and a one semester period of work experience into a graduation project/exhibition.

This course recognises the College of Fine Arts' particular strengths, resources and requirements to provide an undergraduate course which places emphasis on an integrated approach rather than on narrow vocational specialisations. These strengths are its technology and applied arts based and its relationship with industry, its Schools of Studio Arts, Media Arts and Arts Education and Theory providing an input of theoretical and practical subjects; the provision of new accommodation which is designed for such a program; and the ability to offer design from a creative and flexible base.

With the growth of specialisation in this century the relationship between design and the fine arts has grown more tenuous. Design has seen itself as linked to systems of industrial production and to the growth of the economy. By contrast the present cultural development and the articulation of cultural production in the character of Australia is seen through the Arts – painting, literature, music – not through design.

As the prominent economist John Kenneth Galbraith has said: 'We must cease to suppose that science and resulting technological achievement are only the edge of industrial advance. Beyond science and engineering is the artist; willing or unwillingly, he or she is vital for industrial progress in the modern world.' Reference quoted by Donald Horne (1988) *Think or Perish*. (Occasional paper No. 8. The Commission for the Future.)

STRUCTURE OF THE COURSE

	SEMESTER 1	SEMESTER 2	SEMESTER 3	SEMESTER 4	SEMESTER 5	SEMESTER 6	SEMESTER 7	SEMESTER 8	
CORE SUBJECTS	COFA 5101 Design Studio: Projects – Introduction to 2D, 3D and 4D.	COFA 5201 Design Studio: Graphics/Media 1 8 CP	COFA 5301 Design Studio: Graphics/Media 2 6 CP	COFA 5401 Design Studio: Graphics/Media 3 6 CP	COFA 5501 Design Studio: Graphics/Media 4 8 CP	COFA 5601 Design Studio: Graphics/Media 5 8 CP	COFA 5701 Design Studio: Graduation Project Research and Analysis Research Presentation	COFA 5801 Design Studio: Graduation Project Development and Synthesis	
	Design, Materials, Equipment & Processes 28 CP	COFA 5202 Design Studio: Applied 1 8 CP	COFA 5302 Design Studio: Applied 2 6 CP	COFA 5402 Design Studio: Applied 3 6 CP	COFA 5502 Design Studio: Applied 4 8 CP	COFA 5602 Design Studio: Applied 5 8 CP			
		COFA 5203 Design Studio: Environments 1 8 CP	COFA 5303 Design Studio: Environments 2 6 CP	COFA 5403 Design Studio: Environments 3 6 CP	COFA 5503 Design Studio: Environments 4 8 CP	COFA 5603 Design Studio: Environments 5 8 CP	30 CP	30 CP	
	COFA 5102 Design Seminar 1 6 CP	COFA 5204 Design Seminar 2 8 CP	COFA 5304 Design Seminar 3 6 CP	COFA 5404 Design Seminar 4 6 CP	COFA 5504 Design Seminar 5 6 CP	COFA 5604 Design Seminar 6 6 CP	COFA 5702 Design Seminar 7 6 CP	COFA 5802 Design Seminar 8 6 CP	
CORE OPTIONS	-	-	COFA 5305 Research Project or Drawing or Sculpture or Film/Video 10 CP	COFA 5405 Research Project or Photography or Jewellery or Sound, Performance and Installation 10 CP	COFA 5505 Research Project or Printmaking or Clay or Tech. Prod. 10 CP	COFA 5605 Research Project or Painting or Construction, Installation and Spaces or Multi-Media Computing 10 CP	COFA 5703 Research Project 8 CP	COFA 5803 Research Project 8 CP	

CONTEXTUAL STUDIES	COFA 5103 History, Theory & Aesthetics of Design 1 8 CP	COFA 5205 History, Theory & Aesthetics of Design 2 8 CP	COFA 5306 History, Theory & Aesthetics of Design 3 6 CP	COFA 5406 History, Theory & Aesthetics of Design 4 6 CP	COFA 5506 History, Theory & Aesthetics of Design 5 6 CP	COFA 5606 History, Theory & Aesthetics of Design 6 6 CP	COFA 5704	COFA 5804	Graduation Project: Development Presentation
	COFA 5104 Design & Human Functioning: individual behaviour 4 CP	COFA 5206 Design & Human Functioning: the body at work 6 CP	COFA 5307 Interactive Systems: Design & Responsible Management of the Environment 1 6 CP	COFA 5407 Interactive Systems: Design & Responsible Management of the Environment 2 6 CP	COFA 5507 Professional Practice 1 6 CP	COFA 5607 Professional Practice 2 6 CP	Professional Experience 1	Professional Experience 2	
	COFA 5105 Design & Social Theory 1 4 CP	COFA 5207 Design & Social Theory 2 6 CP							
	COFA 5106 Design & Computers: an introduction 8 CP	COFA 5208 Design & Computers: 2D CAD & 3D CAD studies 8 CP	COFA 5308 Design & time-based computer graphics 6 CP	COFA 5408 Design: CAD-CAM studies 6 CP			8 CP		
ELECTIVES INCLUDING GENERAL EDUC PROGRAM			GENERAL STUDIES 8 CP	GENERAL STUDIES 8 CP	ELECTIVE 8 CP	ELECTIVE 8 CP	ELECTIVE 8 CP	16 CP	
	60 CP	60 CP	60 CP	60 CP	60 CP	60 CP	60 CP	60 CP	Total 480 CP

58

50

62

62

Subjects

COFA 5101 Design Studio Projects: Materials, Equipment and Processes S1 T8 C28

Corequisites: COFA 5102, COFA 5103, COFA 5104, COFA 5105, COFA 5106.

The aim of these subjects is to introduce and demonstrate the multi-disciplinary and integrated nature of the design process. Students will be involved in a variety of projects which address the acquisition of basic design concepts and the language, materials, techniques and processes by which they are expressed. These projects will initially concentrate on mark-making and its potential as an element in 2D design. Following the development of these understandings, subsequent projects will incorporate 3D forms, spatial and temporal considerations through sequential imagery.

COFA 5102 Design Seminar 1 S1 L2 C8

Corequisites: COFA 5101, COFA 5103, COFA 5104, COFA 5105, COFA 5106

In this subject students will be introduced to models of analysis whereby theoretical and philosophical understandings outlined in Contextual Studies are applied to the creative solution of a design problem. Further, students will be involved in critical analysis of solutions derived in order to develop the capacity to evaluate different design approaches.

COFA 5103 History, Theory and Aesthetics of Design 1 S1 L2 C8

Corequisites: COFA 5101, COFA 5102, COFA 5104, COFA 5105, COFA 5106

The aim of this subject is to discuss and analyse work by different designers and artists to elucidate issues applicable to the aesthetics of design. The issues include:

- the idiosyncratic nature of certain designers' and artists' practices.
- basic philosophies of structures and materials as they are expressed as an element of design.
- the interrelationships of form, space, movement and time.

COFA 5104 Design and Human Functioning: Individual Behaviour S1 L1 C4

Corequisites: COFA 5101, COFA 5102, COFA 5103, COFA 5105, COFA 5106

The aim of this subject is to introduce students to basic concepts in psychological studies and their application in the design context. These concepts may include:

- the psychology of perception.
- theoretical approaches to the analysis of human behaviour as it relates to design.

COFA 5105 Design and Social Theory 1 S1 L1 C4

Corequisites: COFA 5101, COFA 5102, COFA 5103, COFA 5104, COFA 5106.

The aim of this subject is to introduce students to basic concepts in sociological studies and their application in the design context. These concepts may include:

- theoretical approaches to analysis of the behaviour of social groups.
- theoretical approaches to the analysis of groups within society as they relate to design for a target population.

COFA 5106 Design and Computers: An Introduction S1 T2 C8

Corequisites: COFA 5101, COFA 5102, COFA 5103, COFA 5104, COFA 5105

This subject will introduce students to the computer, its languages and its potential as a design tool. They will develop basic computer literacy, keyboard skills and a variety of graphic techniques and skills.

COFA 5201 Design Studio: Graphics Media 1 S2 T3 C8

Prerequisite: COFA 5101

Corequisites: COFA 5202, COFA 5203, COFA 5204, COFA 5205, COFA 5206, COFA 5207, COFA 5208.

The aim of this subject is to develop students' perceptual awareness through observing objects, photographing and drawing them as pattern and diagram on a flat surface. Freehand and technical drawing will be explored in the development of plan, section and elevation, together with acquiring understandings of compositional possibilities in the use of black/white, positive/negative relationships and colour theory. These understandings will be applied to graphics projects resulting in finished artwork such as is used for poster design and other advertising.

COFA 5202 Design Studio: Applied 1 S2 T3 C8

Prerequisite: COFA 5101

Corequisites: COFA 5201, COM 5203, COFA 5204, COFA 5205, COFA 5206, COFA 5207, COFA 5208.

The aim of this subject is to develop students' perceptual awareness through cutting, folding and joining flat materials to make the simple geometric solids. The process whereby flat flexible materials are transformed into structure is analysed for the inherent principles involved. These solids are then arranged in space and drawn freehand

progressively employing tone, texture and colour to represent 3D form. The conceptual, material and sculptural understandings gained are used to develop designs in the decorative and applied arts.

COFA 5203 Design Studio: Environments 1 **S2 T3 C8**

Prerequisite: COFA 5101

Corequisites: COFA 5201, COFA 5202, COFA 5204, COFA 5205, COFA 5206, COFA 5207, COFA 5208.

The aim of this subject is to develop students' awareness of space, scale and movement. The principles of perspective drawing are introduced and investigated through freehand and mechanically constructed drawing. The ways in which horizontal and vertical planes define and articulate space are explored through scale drawings and models of simple spaces. Students analyse and record by video and series of freehand drawings their perception of movement through a sequence of spaces. Analysis of the conceptual and material understandings gained are then applied to integrating the aesthetic, spatial and functional aspects of connected volumes as for exhibition, theatrical or promotional events.

COFA 5204 Design Seminar 2 **S2 T3 C8**

Prerequisite: COFA 5102

Corequisites: COFA 5201, COFA 5202, COFA 5203, COFA 5205, COFA 5206, COFA 5207, COFA 5208.

In this subject students will continue to be involved in an analytical process whereby theoretical and philosophical understandings generated in Contextual Studies are applied to the creative solution of a design problem. Further, students will be involved in the critical analysis of the process and solutions derived in order to develop the capacity to evaluate different design approaches and solutions. Students will be expected to articulate such evaluations.

COFA 5205 History, Theory and Aesthetics of Design 2 **S2 L2 C8**

Prerequisite: COFA 5103

Corequisites: COFA 5201, COFA 5202, COFA 5203, COFA 5204, COFA 5206, COFA 5207, COFA 5208.

Through the use of examples drawn from art and design, the aim of this subject is to introduce students to the aesthetic and cultural characteristics of:

- simple structures, geometric forms and spaces as design elements.
- ideas about the human body in space.
- the experience of spaces and forms perceived through movement.

COFA 5206 Design and Human Functioning: The Body at Work **S2 L1 C6**

Corequisites: COFA 5201, COFA 5202, COFA 5203, COFA 5204, COFA 5205, COFA 5207, COFA 5208.

The aim of this subject is to introduce students to basic understandings about:

- anatomy and physiology for designers.
- anthropometrics, measurement of the physical and functional characteristics of the human body.
- analysis and measurement of the relationship between the human body and the design of the macro and micro environment.

COFA 5207 Design & Social Theory 2 **S2 L1 C6**

Corequisites: COFA 5201, COFA 5202, COFA 5203, COFA 5204, COFA 5205, COFA 5206, COFA 5208.

The aim of this subject is to introduce students to basic understandings about human culture as expressed through artifacts. Students will be involved in observation, analysis and speculation about the potential for meaning in artifacts and their design. They will explore a variety of examples which are historically and culturally diverse.

COFA 5208 Design and Computers: 2D CAD & 3D CAD Studies **S2 T2 C8**

Prerequisite: COFA 5106

Corequisites: COFA 5201, COFA 5202, COFA 5203, COFA 5204, COFA 5205, COFA 5206, COFA 5207.

This subject will extend the introduction to computers in design by developing understandings and skills in:

- using 2D Computer Aided Design programs to generate graphics.
- using 3D Computer Aided Design programs to generate representations of three dimensional design intentions.
- using software packages which enable interfacing of 2D and 3D CAD programs.
- using 2D and 3D CAD programs interfacing with hardware such as plotters and printers to produce hard copies.

COFA 5301 Design Studio: Graphics/Media 2 **S1 T4 C6**

Prerequisite: COFA 5201

Corequisites: COFA 5302, COFA 5303, COFA 5304, COFA 5305, COFA 5306, COFA 5307, COFA 5308.

The aim of this subject is to further develop students' ability to identify, analyse and resolve more complex design

problems as well as experience coping with various tasks and challenges simultaneously. Students will undertake projects which require them to synthesize a variety of understandings, materials and processes, extending their skills in illustration, rendering and perspective to explore the potential for graphics design. Students identify projects which arise from understandings acquired in Contextual Studies, and will experience teamwork as a means of understanding the roles of communication and organisation in the design process. 2D & 3D CAD, materials and techniques in drawing or those undertaken as individual research in the Core Options will also be applied in these projects.

COFA 5302 Design Studio: Applied 2 **S1 T4 C6**

Prerequisite: COFA 5202

Corequisites: COFA 5301, COFA 5303, COFA 5304, COFA 5305, COFA 5306, COFA 5307, COFA 5308.

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

COFA 5303 Design Studio: Environments 2 **S1 T4 C6**

Prerequisite: COFA 5203

Corequisites: COFA 5301, COFA 5302, COFA 5304, COFA 5305, COFA 5306, COFA 5307, COFA 5308.

The aim of this subject is to further develop students' awareness of spaces, scale and movement. From their analysis of space and movement through a sequence of compound spaces, students will derive an understanding of more complex spatial relationships by the combination and intersection of simpler volumes. Design projects will use drawings and three dimensional models to express these and other understandings. These will demonstrate students' knowledge of materials and their applications. Students learn to apply brainstorming and think-tank techniques to the identification of projects which arise from understandings acquired in Contextual Studies, and will experience teamwork as a means of understanding the roles of communication and organisation in the design process. 2D &

3D CAD, materials and techniques in film/video or those undertaken as individual research in the Core Options will also be applied in these projects.

COFA 5304 Design Seminar 3 **S1 L2 C6**

Prerequisite: COFA 5204

Corequisites: COFA 5301, COFA 5302, COFA 5303, COFA 5305, COFA 5306, COFA 5307, COFA 5308.

In this subject students will continue to be involved in an analytical process whereby theoretical and philosophical understandings generated in Contextual Studies are applied to the creative solution of a design problem. Further, students will be involved in the critical analysis and synthesis of the processes and solutions derived in order to develop the capacity to evaluate different design approaches and solutions. Students will be expected to articulate such evaluations.

COFA 5305 Research Project **S1 T3 C10**

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

COFA 5306 History, Theory & Aesthetics of Design 3 **S1 L2 C6**

Prerequisite: COFA 5205

Corequisites: COFA 5301, COFA 5302, COFA 5303, COFA 5304, COFA 5305, COFA 5307, COFA 5308.

From general understandings gained in History, Theory and Aesthetics of Design 2, more complex notions about form, space and movement are used to develop aesthetic understandings about the constructed and 'natural' environments. Students understanding of the history of society as it relates to these is expanded to encompass considerations of the characteristics and relationships between internal and external spaces. This is undertaken through a process of tracing design issues through different periods and movements to reveal the manner in which they have been expressed.

COFA 5307 Interactive Systems: Design & Responsible Management of the Environment 1 **S1 L2 C6**

Corequisites: COFA 5301, COFA 5302, COFA 5303, COFA 5304, COFA 5305, COFA 5306, COFA 5308.

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

COFA 5308 Design & time-based computer graphics S1 T2 C6

Prerequisite: COFA 5208

Corequisites: COFA 5301, COFA 5302, COFA 5303, COFA 5304, COFA 5305, COFA 5306, COFA 5307.

This subject will extend skills and understandings acquired in 2D CAD & 3D CAD Studies into graphics which permit computer-generated complex images and effects to be manipulated and animated in space and time. Students will develop understandings about the uses of these skills and understandings in Design Studio projects.

COFA 5401 Design Studio/ Graphics/Media 3 S2 T4 C6

Prerequisite: COFA 5301

Corequisites: COFA 5402, COFA 5403, COFA 5404, COFA 5405, COFA 5406, COFA 5407, COFA 5408.

This subject will continue the process in which students analyse more complex issues and work on design projects which include a multifactorial synthesis and communication of information. Students continue to develop skills in the identification of projects which arise from understandings acquired in Contextual Studies, and will experience teamwork as a means of understanding the roles of communication and organization in the design process. 2D & 3D CAD, materials and techniques in photography or those undertaken as individual research in the Core Options will also be applied in these projects.

COFA 5402 Design Studio: Applied 3 S2 T4 C6

Prerequisite: COFA 5302

Corequisites: COFA 5401, COFA 5403, COFA 5404, COFA 5405, COFA 5406, COFA 5407, COFA 5408.

This subject will employ strategies of metaphor and analogy derived from 'natural' forms and processes in the development of objects. Students learn to develop skills in the identification of projects which arise from understandings acquired in Contextual Studies, and will experience teamwork as a means of understanding the roles of

communication and organisation in the design process. 2D & 3D CAD, materials and techniques in jewellery or those undertaken as individual research in the Core Options will also be applied in these projects.

COFA 5403 Design Studio: Environments 3 S2 T4 C6

Prerequisite: COFA 5303

Corequisites: COFA 5401, COFA 5402, COFA 5404, COFA 5405, COFA 5406, COFA 5407, COFA 5408.

This subject will employ strategies of metaphor and analogy derived from "natural" processes in the development of forms and spaces. Students learn to develop skills in the identification of projects which arise from understandings acquired in Contextual Studies, and will experience teamwork as a means of understanding the roles of communication and organisation in the design process. 2D & 3D CAD, materials and techniques, sound, performance and installation or those undertaken as individual research in the Core Options will also be applied in these projects.

COFA 5404 Design Seminar 4 S2 L2 C6

Prerequisite: COFA 5304

Corequisites: COFA 5401, COFA 5402, COFA 5403, COFA 5405, COFA 5406, COFA 5407, COFA 5408.

In this subject students will continue to be involved in an analytical process whereby theoretical and philosophical understandings generated in Contextual Studies are applied to the creative solution of a design problem. Further, students will be involved in the critical analysis and synthesis of the processes and solutions derived in order to develop the capacity to evaluate different design approaches and solutions. Students will be expected to articulate such evaluations.

COFA 5405 Research Project S2 T3 C10

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

COFA 5406 History, Theory & Aesthetics of Design 4 S2 L2 C6

Prerequisite: COFA 5306

Corequisites: COFA 5401, COFA 5402, COFA 5403, COFA 5404, COFA 5405, COFA 5407, COFA 5408.

From understandings generated in History, Theory and Aesthetics of Design 3, the aim of this subject is to further develop aesthetic understandings about the constructed and 'natural' environments. Students understanding of the history of society as it relates to these is expanded to encompass considerations of the characteristics of each. Design issues such as changing attitudes to 'nature' and greater complexity of structure are traced from the end of the 18th century to WW 1 to reveal the manner in which they have been interpreted.

COFA 5407 Interactive Systems: Design & Responsible Management of the Environment 2 **S2 L2 C6**

Prerequisite: COFA 5307

Corequisites: COFA 5401, COFA 5402, COFA 5403, COFA 5404, COFA 5405, COFA 5406, COFA 5408.

The aim of this subject is to continue investigation of notions about interrelationships of 'nature', society and the urban environment, and the need for responsibility in formulating models and strategies for the future. Socio-political processes are evaluated for their adequacy to respond to human aspirations and objectives; a range of alternatives, and implications for the designer's role and contribution is explored.

COFA 5408 Design: CAD-CAM Studies **S2 T2 C6**

Prerequisite: COFA 5308

Corequisites: COFA 5401, COFA 5402, COFA 5403, COFA 5404, COFA 5405, COFA 5406, COFA 5407.

This subject will introduce students to understandings about how 2D CAD & 3D CAD may interface with Computer Aided Manufacturing (CAM). Students will investigate the potential for robotics in manufacturing and assembly, together with implications for the designer.

COFA 5501 Design Studio: Graphics Media 4 **S1 T4 C8**

Prerequisite: COFA 5401

Corequisites: COFA 5502, COFA 5503, COFA 5504, COFA 5505, COFA 5506, COFA 6607.

In Semester 5 students will undertake a design project in each of the three Studio areas indicated. The options available are:

- a design project nominated in one studio area and based in a 'real' context developed in conjunction with selected workplace representatives, and

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

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

COFA 5502 Design Studio: Applied 4 **S1 T4 C8**

Prerequisite: COFA 5402

Corequisites: COFA 5501, COFA 5503, COFA 5504, COFA 5505, COFA 5506, COFA 6607.

In Semester 5 students will undertake a design project in each of the three Studio areas indicated. The options available are:

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

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

COFA 5503 Design Studio: Environments 4 **S1 T4 C8**

Prerequisite: COFA 5403

Corequisites: COFA 5501, COFA 5502, COFA 5504, COFA 5505, COFA 5506, COFA 6607.

In Semester 5 students will undertake a design project in each of the three Studio areas indicated. The options available are:

- a design project nominated in one studio area and based in a 'real' context developed in conjunction with selected workplace representatives, and
- a research and development design project nominated in a different studio area and based in a 'real' context developed in conjunction with selected workplace representatives, and

- a design project set by the academic staff in the remaining Studio area.

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

COFA 5504 Design Seminar 5 S1 L2 C6

Prerequisite: COFA 5404

Corequisites: COFA 5501, COFA 5502, COFA 5503, COFA 5505, COFA 5506, COFA 6607.

In this subject students, lecturers and invited representatives from the workplace will co-operate in analysis of the current design projects to develop the students' critical understandings and communication skills.

COFA 5505 Research Project S1 T3 C10

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

COFA 5506 History, Theory & Aesthetics of Design 5 S1 L2 C6

Prerequisite: COFA 5406

Corequisites: COFA 5501, COFA 5502, COFA 5503, COFA 5504, COFA 5505, COFA 5507.

The aim of this subject is to develop understandings about the aesthetics of 'craft' and of 'the machine'. The Bauhaus is examined as a pivotal model for the expression of these design issues, which are then traced from the mid-nineteenth century to the present. Issues of industrialisation, mass-production, standardisation and of questions around high art versus popular forms will be discussed.

COFA 5507 Professional Practice 1 S1 L2 C6

Corequisites: COFA 5501, COFA 5502, COFA 5503, COFA 5504, COFA 5505, COFA 5506.

This subject will develop students' understanding of the law and professional responsibility as applied to design practice. Students will investigate the implications for designers of:

- philosophical contexts for professional activity,

- professional responsibility,
- contract law,
- patents, copyright and registration of designs.

COFA 5601 Design Studio: Graphics/Media 5 S2 T4 C8

Prerequisite: COFA 5501

Corequisites: COFA 5602, COFA 5603, COFA 5604, COFA 5605, COFA 5606, COFA 5607.

In Semester 6 students will undertake a design project in each of the three Studio areas indicated. The options available are:

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

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

COFA 5602 Design Studio Applied 5 S2 T4 C8

Prerequisite: COFA 5502

Corequisites: COFA 5601, COFA 5603, COFA 5604, COFA 5605, COFA 5606, COFA 5607.

In Semester 6 students will undertake a design project in each of the three Studio areas indicated. The options available are:

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

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

COFA 5603 Design Studio: Environments 5 S2 T4 C8

Prerequisite: COFA 5503

Corequisites: COFA 5601, COFA 5602, COFA 5604, COFA 5605, COFA 5606, COFA 5607.

In Semester 6 students will undertake a design project in each of the three Studio areas indicated. The options available are:

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

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

COFA 5604 Design Seminar 6 S2 L2 C6

Prerequisite: COFA 5504

Corequisites: COFA 5601, COFA 5602, COFA 5603, COFA 5605, COFA 5606, COFA 5607.

In this subject students, lecturers and invited representatives from the workplace will co-operate in analysis of the current design projects to develop the students' critical understandings and communication skills.

COFA 5605 Research Project S2 T3 C10

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

COFA 5606 History, Theory & Aesthetics of Design 6 S2 L2 C6

Prerequisite: COFA 5506

Corequisites: COFA 5601, COFA 5602, COFA 5603, COFA 5604, COFA 5605, COFA 5607.

The aim of this subject is to develop understandings about developments in aesthetics since the crisis in Modernism in the 1960s. The tendencies in design and aesthetics since that time are investigated to reveal what have variously been termed Post Modernism, Late Modernism and High-Tech. Students will also explore issues such as Regionalism for evidence of a pluralist repertoire from which to derive alternative designer strategies, and will acquire understandings about the most recent developments in structural systems, methods, composite materials and methods of production.

COFA 5607 Professional Practice 2 S2 L2 C6

Prerequisite: COFA 5507

Corequisites: COFA 5601, COFA 5602, COFA 5603, COFA 5604, COFA 5605, COFA 5606.

This subject will develop students' understanding of the principles and strategies involved in management of the design, its development and distribution. Students will investigate how designers:

- target a market,
- prepare and budget for a brief,
- co-ordinate production,
- prepare reports.

COFA 5701 Design Studio: Graduation Project Research and Analysis – Research Presentation S1 T5 C30

Prerequisites: COFA 5601, COFA 5602, COFA 5603

Corequisites: COFA 5702, COFA 5703, COFA 5704.

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

COFA 5702 Design Seminar 7 S1 L2 C6

Prerequisite: COFA 5604

Corequisites: COFA 5701, COFA 5703, COFA 5704.

In this subject students will be involved in an analytical process whereby theoretical and philosophical understandings derived from their Professional Experience are applied to the design and development of the Graduation Project. Students will also be involved in the critical analysis and synthesis of the processes and solutions entailed in order to provide a report as part of the overall submission. Core Options – These studies permit students to undertake a Research Project of their choice.

COFA 5703 Research Project S1 C8

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

COFA 5704 Professional Experience 1 S1 C8

Corequisites: COFA 5701, COFA 5702, COFA 5703.

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

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

COFA 5801 Design Studio: Graduation Project Development & Synthesis S2 C30

Prerequisite: COFA 5701

Corequisites: COFA 5802, COFA 5803, COFA 5804.

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

COFA 5802 Design Seminar 8 S2 L2 C6

Prerequisite: COFA 5702

Corequisites: COFA 5802, COFA 5803, COFA 5804.

In this subject students will be involved in an analytical process whereby theoretical and philosophical understandings derived from their Professional Experience are applied to the design and development of the Graduation Project. Students will also be involved in the critical analysis and synthesis of the processes and solutions entailed in order to provide a report as part of the overall submission. Core Options – These studies permit students to undertake a Research Project of their choice.

COFA 5803 Research Project S2 L2 C8

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

COFA 5804 Professional Experience 2 S2 C16

Prerequisite: COFA 5704

Corequisites: COFA 5801, COFA 5802, COFA 5803.

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

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

STUDY COMMITMENT

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

Bachelor of Design – BDes

COURSE RULES

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

ADMISSION

Admission Requirements

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

ASSESSMENT

Time Limit

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

Student Progress

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

Attendance

Except where leave is granted:

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

*** Subject to approval, it is anticipated that opportunities for study at honours level in this course will be available in 1992.**

7. Master of Art Administration – by Coursework – MArtAdm

THE COURSE

It is intended that students graduating from the course will be equipped with the skills necessary to solve the kinds of problems found in gallery managerial, administrative, and curatorial work. Such problems will vary from the maintenance, security and catalogue documentation of 2D and 3D art works to the unique display and facility demands created by electronic and new art study and environmental installations. Such knowledge, though disparate and far ranging, is of a very practical nature and is seen to be essential for any employee working in a contemporary gallery.

While the main thrust of the course is directed towards practical gallery management skills, curatorial studies and exhibition design and display, including art writing, a supplementary subject, 'Art Ethics and the Law', covers an increasingly significant area as it addresses the growing issues of forgery, censorship, copyright, the gallery's ethical and legal responsibility to the artist and art work, and such questions as agent commission, insurance and corporate commissions procedure.

It is important to point out that although the course is seen to be practical in design and function, electives such as 'Principles of Conservation', of necessity, aim to equip the student with information concerning the range of conservation activities and expertise.

The elective units of the course provide an examination of aesthetics and criticism, detailed information of galleries and collections in Australia and the history of art writing in Australia. Guidelines for art writing which is a necessary part of a gallery function will also be available (compilation of biographies, catalogues, press releases, supervision of book publication, constant liaison with printeries, etc.)

COURSE DETAILS

FULL-TIME STUDY – two semesters – one year

core	(2 x 15 C.P.)	=	30 C.P.
elective	(2 x 15 C.P.)	=	<u>30 C.P.</u>
total			60 C.P. per semester

PART-TIME STUDY – four semesters – two years

core	(1 x 15 C.P.)	=	15 C.P.
elective	(1 x 15 C.P.)	=	<u>15 C.P.</u>
total			30 C.P. per semester

STRUCTURE OF THE COURSE

CORE	COFA 8120 Gallery Management 15 CP	COFA 8124 Art, Ethics and The Law 15 CP	COFA 8125 Exhibition Design and Display 15 CP	COFA 8132 Exhibition Management/ Curatorial Studies 15 CP
ELECTIVE	COFA Aesthetics and Criticism: Modernism – Postmodernism 15 CP OR COFA 8130 Art Galleries and Collections in Australia 15 CP	COFA 8128 Development of Art Criticism in Australia 15 CP OR COFA 8121 Principles of Conservation 15 CP	COFA 8129 Writing and Documentation of the Visual Arts in Australia 15 CP	
PRACTICUM		COFA 8127 Internship 15 CP		

Subjects

Core Subjects

COFA 8120 Gallery Management S1 or S2 L3 C15

To make students conversant with the major areas of expertise required of them to take up positions as gallery directors or managers and to prepare them for vocations in art galleries or museums. To enable the students to initiate and manage an organisation, develop proficiency in gallery procedures, understand the administrative skills required for gallery management, develop interpersonal skills appropriate to gallery management, understand methods of art promotion, and public relations, understand procedures for general fund raising, government arts funding and sponsorship.

COFA 8124 Art, Ethics and the Law S1 or S2 L3 C15

To examine the ethical and legal implications of the interactions generated between artists, galleries and the viewing/purchasing public in contemporary society. To enable development of a broader critical perspective on the cultural, legal, political and moral contexts of gallery management as a professional in contemporary society.

COFA 8125 Exhibition Design and Display S1 or S2 L3 C15

To examine the theoretical and practical aspects of exhibition design and display and enable students to identify the objectives of an exhibition and develop their understanding of exhibition initiation. This includes examining all relevant aspects related to exhibition initiation; design and development; project planning management; evaluation.

COFA 8132 Exhibition Management S1 or S2 L3 C15 Curatorial Studies

To examine the theoretical and practical aspects of exhibition management. This subject is designed to develop students' knowledge of curatorial procedures with particular reference to the initiation, presentation, interpretation and planning of visual art works in exhibition settings. To enable students to conceive and implement a wide range of exhibitions, develop the managerial skills necessary to mount art and other exhibitions, develop their understanding of the methods of curatorial administration (record keeping, legal matters, indexing and conditions, repairs, storage, handling, care, etc.), produce visual and written documentation of art and exhibitions, enhance their understanding of artefact analysis and critical interpretation.

Elective Subjects

COFA 8121 Principles of Conservation S1 or S2 L3 C15

To examine conservation principles related to two and three dimensional works of art, artefacts, film and video. To develop an awareness of the role of conservation in the preservation and management of collections of cultural property, identify existing or potential problems threatening the stability of materials found in public and private collections, make informed decisions about the need for professional specialist consultation with regard to conservation treatment and become familiar with the standards and ethics of conservation practice in both institutional and private laboratories.

COFA 8122 Aesthetics and Criticism: S1 or S2 L3 C15 Modernism – Postmodernism

To develop an understanding of selected aesthetic concepts and theories of art as a means to the formation of an independent perspective on art, and to enable defensible aesthetic decisions about art objects.

- Defined introduction to contemporary art discourse; modernism and the painting of modern life; modernism and the experience of modernity, modernism, irrationality and defamiliarization; modernism and marxism, expressionism and realism; modernism vs fascism; modernism as formalism; the crisis of modernity and modernism; postmodernity; power/knowledge and deconstruction; mythology and semiology; the society of the spectacle and simulacra; psychoanalysis, identity and sexuality; feminisms, gender and body politics, postindustrialisation, technocracy and computerisation.

COFA 8128 Development of Art Criticism in Australia S1 L3 C15

To examine the history of art criticism and art writing in the context of the Australian art world and to consider how these practices reflect, diagnose and affect the nature of visual art. To critically evaluate recent art criticism and writing about art, place art criticism and writing about art within the context of Australian art practice and assess the relationship between gallery practice and art criticism.

COFA 8129 Writing and Documentation of the Visual Arts in Australia S2 L3 C15

To introduce students to the practice of documenting the visual arts, with special application to the gallery/museum context. To gain a critical grasp of the research methods necessary for successful art writing, enhance their

understanding of printing methods, design, layout and writing principles in art publications, develop their appreciation of the role of art writing in electronic documentation of the visual arts, develop their critical understanding of the role of documentation in the administration of an art gallery or art museum.

COFA 8130 Art Galleries and S1 or S2 L3 C15
Collections in Australia

To introduce students to the origins and major developments in the history of art galleries and collections in Australia. To gain an understanding of the history of public art galleries and collections in Australia, develop their knowledge of public and private art galleries and collections, become aware of the aims and roles of significant organisations and corporations in the sponsorship of exhibitions, festivals, prizes, etc., become aware of the aims and development of corporate collections and familiarise themselves with the available educational resources of art galleries and collections in Australia.

Practicum

COFA 8127 Internship S1 or S2 C15

Students are required to undertake a project based intership consisting of a minimum of 90 hours during the course and may involve more than one host institution. Successful completion of the internship further requires the submission of a 10,000 word research paper or an equivalent work that may include the use of film, video and audio tape or photographic documentation where relevant.

STUDY COMMITMENT

It is expected that the total study commitment required for each subject, excluding the internship which is structured around different but complementary procedures, is double that indicated for contact hours.

8. Master of Art – by Coursework – MArt

- Media Art Strand**
- Studio Art Strand**

THE COURSE

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

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

The Course is offered for students who wish to further their artistic interests under expert guidance. Small class sizes in each discipline area allow for individual tuition, both of a theoretical and a technical nature. Students are encouraged to see their art in the context of contemporary developments and to examine various aesthetic propositions. The Course can be seen as a "rounding out" of a student's years at Art College. Students are encouraged to develop a professional approach to their own creative endeavours at all times and the Course aims to assist in the transition from student to practising artist in the community.

STRUCTURE OF THE COURSE

Full-Time Study – two semesters – one year

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

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

Part-Time Study – four semesters – two years

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

(Minimum unsupervised studio practice) 8 hours per week

(**Note:** Part-time students must undertake a total of two seminars and two graduate lectures during the four semesters of the course.)

EXHIBITION REQUIREMENT

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

Media Art Strand

The patterns of seminars, tutorials and critiques offered by the School of Media Art are constructed on a pattern to extend over a **full calendar year**.

Attendance and participation is required in the fortnightly programme of presentations by MFA (Research) candidates, known as the "MFA SEMINARS". Similarly, the specific critiques and seminars asked of MArt candidates.

A discrete programme of lecture/seminars by visiting specialists will be offered during the inter-semester period to MArt candidates. Attendance is required.

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

During the semesters a programme of tutorials will be conducted every third week, in the place of a studio class.

Assessment during the semester session is progressive and is the responsibility of the class lecturer/s.

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

This Final Presentation will take place at the end of the February of the year following registration on the final semester of the course. The exhibition will be public and held on campus. The final presentation shall include a substantial written (and/or other) component which should be an annotated record of working process and areas of concern.

Studio Art Strand

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

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

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

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

Lectures and Seminars

THE GRADUATE LECTURE

COFA 8491 Unit 1
COFA 8492 Unit 2

S1 or S2 L2 C12

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

The graduate lecture introduces students to a range of ideas, attitudes and philosophies by exposing them to the views of a variety of distinguished artists, critics and art administrators, often from overseas.

Assessment is based on attendance, participation and satisfying of project requirements.

PROJECT REQUIREMENTS FOR THE GRADUATE LECTURE

- (a) written assignment 1000 – 1500 words based on published list of assignment topics, presentable at any time during semester, or
- (b) participation in formation and presentation of graduate lecture forum session.

TUTORIAL/CRITIQUE OR SEMINAR

COFA 8591 Unit 1 **S1 or S2 L2 C12**
COFA 8592 Unit 2

Each subject is offered for two hours a week per week for each semester.

Seminars encourage students to see their art in the context of contemporary developments and to examine various aesthetic propositions in depth.

The content of seminars will vary with each lecturer, some dealing with art criticism and theories of creativity while others introduce students to important considerations for their future professional practice: gallery systems, funding of the arts etc.

Wherever possible seminars will relate to the content of the graduate lecture.

Studio Subjects

School of Media Art

COFA 8621 Photography **S1 or S2 T3 C18**
COFA 8622
COFA 8623
COFA 8624

To develop conceptual and practical abilities at a professional level in the production of imagery appropriate to a contemporary art practice.

COFA 8631 Four Dimensional **S1 or S2 T3 C18**
COFA 8632 Studies
COFA 8633
COFA 8634

To develop contemporary forms of art practice from the interdisciplinary areas of installation and performance and from the technologies available to the time based areas of film, video, sound and computing; to allow ideas to develop with these means which are critically acute and appropriately informed.

COFA 8641 Sculpture **S1 or S2 T3 C18**
COFA 8642
COFA 8643
COFA 8644

Self initiated programs of creative experiment appropriate to an informed and contemporary sculpture practice will be developed through critiques and tutorials. Within this area students are encouraged to critically analyse the conceptual basis of their work in the contexts of studio and history theory. A cross disciplinary attitude within the studies area of Sculpture/3D Studies and across the School of Media Art is encouraged.

School of Studio Art

COFA 8101 Unit 1 Painting **S1 or S2 T3 C18**
COFA 8201 Unit 2
COFA 8301 Unit 3
COFA 8401 Unit 4

To extend knowledge and awareness of skills and concepts in painting.

Study of practices appropriate to the medium. Research of the environment, special projects, investigation of techniques and processes, and the development of self-critical capacities and personal expression.

COFA 8103 Unit 1 Drawing **S1 or S2 T3 C18**
COFA 8203 Unit 2
COFA 8303 Unit 3
COFA 8403 Unit 4

To provide the opportunity for students to pursue in depth and extend their awareness of media, techniques and concepts in the area of drawing.

Special projects and areas of individual concern will involve the investigation of process, and practices appropriate to the medium will explore creative potential.

COFA 8106 Unit 1 Printmaking S1 or S2 T3 C6
COFA 8206 Unit 2
COFA 8306 Unit 3
COFA 8406 Unit 4

To pursue in depth investigation into conceptual and technical aspects of the subject, and to further the development of skills and aesthetic considerations within areas of specialisation in the medium.

Specialist areas of study chosen from serigraphy, lithography, etching or relief printing, and projects undertaken to exploit the creative potential of both the student and the media.

STUDY COMMITMENT

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

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

9. Master of Art Education – by Coursework – MArtEd

THE COURSE

The Master of Art Education – by Coursework provides an opportunity for teachers in the visual arts to deepen and broaden their understanding of art education at all levels of their specialised field. The course will make it possible for teachers concentrating on the visual arts to become more confident, competent, and competitive within educational affairs. The MArtEd will significantly help to retain experienced staff in the field of art education by providing graduates with new directions, a new sense of purpose, and an enhanced ability to interpret the field.

Election within a core study seeks to present students of the course with new applications for their experience and expertise as art teachers. The course seeks to further professionalism in art education by informing debate and by fostering a wider commitment to higher academic standards in the field.

In particular the MArtEd aims to assist experienced teachers in the development of leadership in visual arts education through an understanding of:

- concepts of educational organisation, guiding models of teacher management, curriculum structure, and foundational studio studies for graduates lacking specialist art studies;
- the nature of the art teacher, the art student, and art educational settings, through the use of research methods and models appropriate to the fields of education and the arts;

- the content of art education as, the practical, theoretical, and aesthetic agenda of the visual arts;
- career opportunities in a diversity of art educational settings including, museum education, educational research, secondary and primary education, health, aboriginal, and community education.

COURSE DETAILS

FULL-TIME STUDY –

One year divided into two semesters.

Each semester is divided into four subjects.

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

Credit points for the course total 120.

OR

PART-TIME STUDY –

Two years divided into four semesters.

Each semester is divided into two subjects.

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

Credit points for the course total 120.

STRUCTURE OF THE COURSE

FULL-TIME		PART-TIME	
SEMESTER 1 Subjects	SEMESTER 2 Subjects	SEMESTER 1 Subjects	SEMESTER 3 Subjects
COFA 9001 Education Studies / Lectures and Seminars 15 Credit Points	COFA 9005 Theory of Knowing in the Visual Arts / Lectures and Seminars 15 Credit Points ELECTIVE ORIENTATIONS IN ART AND EDUCATION: Electives to be chosen from the following group: Primary Art Education, Art Therapy, Community Arts Education, Museum Education, Unit 1 Studio (for primary qualified students only), Theoretical Frameworks in Art Education, Aboriginal Studies in Art Education.	COFA 9001 Education Studies / Lectures and Seminars 15 Credit Points	COFA 9005 Theory of Knowing in the Visual Arts / Lectures and Seminars 15 Credit Points ELECTIVE ORIENTATIONS IN ART AND EDUCATION: Electives to be chosen from the following group: Primary Art Education, Art Therapy, Community Arts Education, Museum Education, Unit 1 Studio (for primary qualified students only), Theoretical Frameworks in Art Education, Aboriginal Studies in Art Education.
COFA 9002 Research Methods in Art Education / Lectures and Seminars 15 Credit Points	COFA 9006 to COFA 9011 Introductory Subjects in Electives 15 Credit Points	COFA 9002 Research Methods in Art Education / Lectures and Seminars 15 Credit Points	COFA 9006 to COFA 9011 Introductory Subjects in Electives 15 Credit Points
COFA 9003 Issues in Art Education / Lectures and Seminars 15 Credit Points	COFA 9012 to COFA 9017 Research Seminars in Electives 15 Credit Points	SEMESTER 2 Subjects	SEMESTER 4 Subjects
COFA 9004 Curriculum and Art Education / Lectures and Seminars 15 Credit Points	COFA 9018 or COFA 9019 Research Project in Electives 15 Credit Points	COFA 9003 Issues in Art Education / Lectures and Seminars 15 Credit Points	COFA 9012 to COFA 9017 Research Seminars in Electives 15 Credit Points
Full-Time: 120 Credit Points – 4 Subjects per Week – 60 Credit Points per Semester.		COFA 9004 Curriculum and Art Education / Lectures and Seminars 15 Credit Points	COFA 9018 or COFA 9019 Research Project in Electives 15 Credit Points
		Part-time: 120 Credit Points – 2 Subjects per Week – 30 Credit Points per Semester.	

Subjects

Core Subjects

COFA 9001 Education Studies S1 L3 C15

Prerequisite: Nil

Corequisite: Nil

This course aims to explore and analyse the history, philosophy and psychology of education in Australia and overseas for the purposes of the art teacher, the art administrator, and the art educator in a whole school environment. Subject content will include – analysis of the distinctions between models of explanation, models and methodologies (e.g., anthropological, analytic); overview of the theories and methods involved in studying the history, philosophy, psychology, sociology, and politics of education. Analysis of the above issues will be made from the perspectives of – equity in schooling and focus on whole school change; disadvantaged education; accountability in the school – financial, social, educational; community involvement – work, education and unemployment; integration of minority groups; decision making – patterns, models, methods, leadership in a total school environment; control of education/schools, the politics of educational research and change, examination of an interactionist model of educational development and change.

COFA 9002 Research Methods in Art Education S1 L3 C15

Prerequisite: Nil

Corequisite: Nil

The aim of this subject is to provide students with a foundation study of educational research with particular emphasis on issues, problems and methods of art educational research. Subject matter will include introduction to research processes and products, quantitative and qualitative paradigms; the nature of inquiry; knowledge, facts and theory; description, explanation, prediction, causation; research ethics. Research concepts and structures: variability; experimentation; sampling and randomisation; measurement; observation; triangulation; validity and reliability; role of literature. Research methods: experimental and quasi-experimental; ex-post facto; correlational; case studies; surveys; action; fieldwork; historical, philosophical. Design and use of research instruments: surveys; questionnaires; interviews; observation schedules; unobtrusive methods; tests; experiments; scales;

simulations; audits. Interpreting and reporting research: description and analysis of data; generalisability; reporting and publishing. Research trends in art education – historical; psychological; socio-cultural; philosophical.

COFA 9003 Issues in Art Education S1 L3 C15

Prerequisite: Nil

Corequisite: Nil

This subject will identify and critically examine contemporary issues in art education through hermeneutic and critical methodologies. Subject matter will be drawn from the following topics. Art education and the question of value; art education histories; art education advocacy; the excellence vs equity dilemma; art education; societal reproduction and stratification; discipline based art education; art education and technology.

COFA 9004 Curriculum and Art Education S1 L3 C15

Prerequisite: Nil

Corequisite: Nil

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

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

Prerequisite: Nil

Corequisite: Nil

This subject aims to further students' understanding of the cognitive foundations of the visual arts with a view toward an analysis of the visual arts as a field of knowledge. Subject matter will include an introduction to concepts of ontology, ethics, and epistemology. Issues in aesthetics including: the definition of art, the ontology of art, aesthetic perception, truth and representation, the philosophy of criticism, production and creativity. Psychological foundations of cognition in the arts including Lowenfeld, Harris, Burt, Piaget, Bruner, Arnheim, Osgood, Gardner, Perkins, and Van Sommers, and Freeman. Introduction to historical knowing in the visual arts including the basic assumptions of: Hegel, Wolfflin, Riegel, Springer, Warburg, Panofsky, Nietzsche, Benjamin Gadamer, Baudrillard. Introduction to the anthropology of art including the work of Boas, Alland, and Bourdieu.

Elective Subjects

COFA 9006 Theoretical Frameworks in Art Education S2 L3 C15

Prerequisite: Nil

Corequisite: Nil

This subject aims to deepen students' understanding of the theoretical frameworks which influence the field of art education. Subject matter will include selected material relating to – philosophical systems of the 19th Century – Kant and Hume; Positivism; Darwinism; Schopenhauer and Nietzsche; Pragmatism. Philosophical systems of the 20th Century – Phenomenology/Existentialism; Structuralism; Critical Theory/Social Theory; Analytical methods; Poststructuralism; Psychoanalytic Theory; and Reconstructionism. Aesthetic education including the theorists – Broudy, Smith, Kaelin, Feldman, Villemain, Best, Goodman/Gardner. Art educational research including the theorists: Lanier, Gardner, Read, Goodnow, Pariser, Freeman, Willats, Hochberg, Parsons, Hattwick, Schaeffer-Simmen, Eisner, Barkan, McFee, Ecker, Wilson. Polemical issues in art education – design education versus art education; the art world versus art education.

COFA 9007 Introduction to Primary Education S2 L3 C15

Prerequisite: Nil

Corequisite: Nil

This course unit will provide a theoretical and practical approach to the art educational needs of primary school children. Subject matter will address general theories of child development linked with children's artistic development including – Lowenfeld, Read, Arnheim, Kellogg, Gardner. Issues in the study of children's art and development; perceptual and conceptual issues; developmentalism and stage theory; cross-cultural perspectives and cross discipline learning. Changing conceptions of children's artistic development including new ontological realism and its impact on curriculum change. Curriculum issues in primary art education – Art & Craft; art appreciation; design and environmental education.

COFA 9008 Introduction to Art Therapy S2 L3 C15

Prerequisite: Nil

Corequisite: Nil

This course aims to explore the integration of art and therapy in theory and practice. Subject matter will include theories of personality and "self" development; theoretical approaches

to psychotherapy including – psychodynamic – Jungian humanistic – existential – gestalt – transactional – cognitive/behavioural – systematic – implosive/flooding – rational. The history of art therapy – the difference and relationships between art teaching and art therapy. The use of metaphor – images and symbols in conscious and unconscious messages. Perceptual processes and their implications for the art therapist. An examination of mythical and archetypal in art. The notions of primary events as causal antecedents in behaviour. Overview of possible applications and appropriate settings for the use of art therapy by the art educator.

COFA 9009 Introduction to Museum Education S2 L3 C15

Prerequisite: Nil

Corequisite: Nil

This subject aims to further students' understanding of the nature and purpose of the art gallery, and museum with particular reference to the theoretical and value bases of art education. Subject matter includes museum and gallery histories, an introduction to the concerns of the museum and attendant concepts of ideology, culture and taste. Theoretical perspectives will be drawn from the works of Gadamer, Bourdieu, Gramsci, Barthes, Adorno, Habermas, Nochlin, Weil and Hayden White.

Theories of art, the artworld and its institutions will be introduced, drawing on the work of Danto, Dickie and Hughes. The role, functions and practices of the museum will be analysed including curators, education and public program officers, marketing, collecting, conservation and connoisseurship. Traditional and contemporary museum practices will be compared and contrasted.

COFA 9010 Introduction to Community Arts S2 L3 C15

Prerequisite: Nil

Corequisite: Nil

This subject aims to develop in students an understanding of the cultural field of the visual arts, and an appreciation of the values and forces which shape art practices within the community. Subject matter will address concepts of social development and social structure including selected issues of – class, gender, race, and age; in relation to the theorists – Hegel, Marx, Weber, Benjamin, Adorno, Horkheimer, Tonnies, Lukacs, Althusser, Habermas. Cultural practices in the arts – arts and working life, traditional art practices, residencies, local and non-professional artists, professional artists, art as representative of group styles, art as an agent of social change, high art, amateurism, folkways, popular culture, audiences and spectacle; the community – locality in employment, spirituality and politics; the values of – access, daily life ritual, participation and celebration; the art learning/practicing environments of the community and their limitations –private workshops, home, art galleries, evening

classes, and commercial areas of assembly; the arts industry – arts funding, arts advocacy, arts agencies and unionisation of the arts.

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

Prerequisite: Nil

Corequisite: Nil

This subject aims to provide students with an understanding of the history of the indigenous peoples of Australia – especially of the local south-east. Some emphasis will be given to the great variety of art forms practiced throughout the continent and art will be viewed as a continuing and evolving tradition that expresses social values. Subject matter will address: An examination of the terms 'pre-history' as applied to Aboriginal History and Art; Important sites of the south-east and their significance; the impact of European invasion; Aboriginal resistance; institutions, reserves and missions; cultural survival; modern Aboriginal political struggles; contemporary issues; the art of the South East; the art of the Centre; the art of the West; the art of the North and Islander Peoples; the art of the urban Aboriginal artists; the relationship between Aboriginal art, history, social values and political concerns.

COFA 9012 Research Seminar in Art Education **S2 L3 C15**

Prerequisite: COFA 9006
Theoretical Frameworks in Art Education

Corequisite: Nil

This subject aims to advance students' capacity to apply relevant theoretical frameworks to particular issues in art education. Subject content ranges widely across the field to include the following issues in art education – the arts in a liberal education; D.B.A.E.; humanism versus spiritualism in artistic value; the biological foundation of the aesthetic; visual literacy; elitism versus popularism; gender in art education; social theory and art education; history of art education in Australia and in NSW; creativity; student attitudes to the visual arts; the deconstruction of 'child art'; design education; elements of cognition perception, representation, and metaphor.

COFA 9013 Research Seminar in Primary Art Education **S2 L3 C15**

Prerequisite: COFA 9007
Introduction to Primary Art Education

Corequisite: Nil

The aim of this subject is to provide an extension to student understanding of children's art and art education at primary school level through the analysis of research into the field.

Subject content will include copying and artistic behaviours – psychological meaning of aesthetic judgements; picture perception; relation between reading and pictorial representation; idiosyncrasies in visual representation; critique of 'child art'; perception of sex and other differences by children; questions of the representation of 'realities'; belief claims relative to visual representation; socialisation of visual knowing and truth in children's art; the compatibility of the arts and the child; creativity, its history and rhetoric; D.B.A.E. and the primary aged child; 'school art' and self fulfilling expectations of the researcher and art educator; selection criteria for subject content in primary art; teachers' understanding of children's imaging; teachers' preferences in children's art; cognitive style and compatibility in art teaching; can creativity be taught?

COFA 9014 Research Seminar in Art Therapy **S2 L3 C15**

Prerequisite: COFA 9008
Introduction to Art Therapy

Corequisite: Nil

This subject aims to further explore the application of art therapy in a variety of educational and therapeutic settings. Subject content will include – revision of the theory and application of expressive therapies; art therapy with children; art therapy in forensic settings; the imagery of old age; women and metaphor; body concept and art; images of changing environment; group art therapy.

COFA 9015 Research Seminar in Museum Education **S2 L3 C15**

Prerequisite: COFA 9009
Introduction to Museum Education

Corequisite: Nil

This subject aims to provide students with critical skills to examine the role of museums and galleries in Australia with particular reference to art education. Subject content will include – histories and philosophies of national, state, and regional museums and galleries in Australia; introduction to concepts of – colonialism, nationalism, provincialism and regionalism, with particular reference to Australian art and culture from 1788; text, catalogues and exhibitions, including: 1923 Penleigh Boyd – 1939 Herald and Weekly Times – The Field – Biennales; education services and exhibitions, including – didactic panels – floor talks – publications – public lectures.

COFA 9016 Seminar in Community Arts **S2 L3 C15**

Prerequisite: COFA 9010
Introduction to Community Arts

Corequisite: Nil

This subject aims to develop in students a critical approach to the field of community arts. Subject content will include Australian and exotic projects in community arts including

10. Master of Art Administration Master of Art and Master of Art Education – by Coursework

COURSE RULES

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

- (ii) A part-time student must complete the prescribed course for the award of a graduate diploma within a maximum of seven semesters from the date of the original enrolment.

ASSESSMENT

Time Limit

- (i) A full-time student must complete the prescribed course for the award of a graduate diploma within a maximum of five semesters from the date of initial enrolment.

Student Progress

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

11. Masters Courses – by Research

THE COURSES

The Masters Courses by Research offered by the College provide the opportunity for students of proven ability to undertake advanced work in the visual arts.

They may be studio based, or may involve theoretical enquiry. They are individually oriented and cannot be undertaken by course work. All three courses involve two years full-time or four years part-time study.

The aims of the courses are:

- to provide the opportunity for students of proven ability to undertake advanced work in the visual arts and art education, thereby extending their creative capacity from the base established in the undergraduate and graduate studies.
- to foster a climate which encourages speculation, experimentation and soundly based working procedures.
- to promote critical reflection on the relationship between artists, their work and society.
- to encourage students to take advantage of the supportive climate of the College whilst at the same time developing those capacities required in assuming their place within the wider community as professional persons.

STRUCTURE OF THE COURSES

In order to qualify for an award at Masters level the student must:

- satisfy progression requirements.
- complete all studies as specified by the Board.
- attend, if a full-time student, for not less than four semesters and not more than six semesters, and if a part-time student, for not less than eight semesters and not more than twelve semesters.
- submit the registered project for assessment in accordance with the course rules.
- satisfy the assessment panel that all requirements for the award have been met at an appropriate level.

Studies will be available in: Painting and/or Drawing; Sculpture; New Art Forms (Conceptual Art, Project Art, etc.); Photography; Printmaking; Clay; Jewellery; Film; Video; Multi-Media; Craft; Electromedia as well as Art Education and Art Theory.

Students are largely self-directed under the guidance of a qualified supervisor or a panel of supervisors. Informal seminars between masters degree students and other postgraduate students will be arranged. Masters students have access to on-campus work space where possible.

Academic Rules

the educational preparation and capacity to pursue graduate studies, and is suitable for admission to the Master of Fine Arts Course.

1. MASTER OF FINE ARTS – MFA

1.1 Supervision of the course

The responsibility for the supervision of the Master of Fine Arts Course resides in the Council and Academic Board of The University of New South Wales which delegates to the Faculty Board of the College of Fine Arts (hereafter called the "Board") the Course's overall administration.

1.2 Application for admission

1.2.1 An application for admission to the Master of Fine Arts Course is accepted subject to the availability of facilities and supervision. Courses and arrangements for courses as stated in the Handbook, any publication, announcement or advice of the College are an expression of intent only and are not to be taken as a firm offer or undertaking. The College reserves the right to discontinue or vary such courses, arrangements or staff allocations at any time without notice.

1.2.2 An application for admission to the Masters of Fine Arts Course will be made on the prescribed form and by the specified closing date, as determined by the Director.

1.2.3 An applicant shall seek admission to the Master of Fine Arts Course as:

- (a) a full-time student; or
- (b) a part-time student.

1.3 General admissions requirements

1.3.1 To qualify for admission to the Master of Fine Arts Course, applicants shall:

- (a) possess four years initial training in the visual arts at least at UG2 level; or
- (b) possess an equivalent qualification; or
- (c) submit such other evidence of general and professional qualifications as will satisfy the Board that the applicant possesses

1.3.2 An applicant may be granted advanced standing, in terms of the minimum time allowed to complete the Master of Fine Arts Course, if

- (a) the applicant has satisfactorily completed a period of study of less than the prescribed period of candidature within another institution and the Board approves the registration of the applicant as in 1.4.1; or
- (b) the applicant demonstrates an outstanding level of experience and presents a proposal such that the Board can anticipate its completion in less than the required period of candidature.

1.3.3 No more than fifty percent advanced standing in the Master of Fine Arts Course may be granted to any applicant.

1.4 Registration

1.4.1 The Board shall permit an applicant to register as a Master of Fine Arts candidate if the candidate:

- (a) has been approved as a candidate eligible for entry to the course;
- (b) has submitted a project to be undertaken during their candidature which has been approved and registered by the Board;
- (c) has been allocated a supervisor or supervisors who will be responsible for supervising the student's studies within the Master of Fine Arts Course approved by the Board; and
- (d) has been endorsed by the relevant committee as a suitable candidate to undertake either the full-time or part-time Course.

1.4.2 Where an applicant is deemed insufficiently prepared for registration the Board may prescribe qualifying studies where this does not conflict with the College's policies and delegations.

1.4.3 The Board shall not approve the endorsement of an applicant as suitable to undertake the Master of Fine Arts Course unless the applicant has:

- (a) qualified for admission in terms of rule 1.3.1;
- (b) satisfied the Board that the student is a fit person to become a Masters Degree candidate;
- (c) submitted a satisfactory proposal of studies of such a nature that the College is able to accommodate this advanced work;
- (d) satisfied the Board that the student can devote sufficient time to undertake advanced study and research;
- (e) had Board approval for a supervisor, or supervisors, who are qualified to undertake the supervision of the applicant's studies within the Master of Fine Arts Course.

1.4.4 (a) A full-time student's registration in each semester of the course shall be expressed as a commitment of 60 credit points.

(b) A part-time student's registration in each semester of the course shall be expressed as a commitment of 30 credit points.

1.4.5 Students who fail to register within the period determined for registration at the commencement of each semester shall be deemed to have abandoned the course.

1.5 Progression and exclusion

1.5.1 At the end of each semester a full-time student shall be awarded 60 credit points and a part-time student shall be awarded 30 credit points provided that:

- (a) the student has submitted by the time and in the manner prescribed by the Board, all reports and met all requirements determined by the Board or by the course rules.

(b) the student's supervisor has submitted a report to the Board indicating that the student is eligible to progress to the next semester.

1.5.2 A student who has failed to meet the requirements of the course as listed in 1.5.1 (a) and (b) shall be:

- (a) awarded 30 credit points in the case of a full-time student or 15 credit points in the case of a part-time student provided that in the opinion of the Board the student's performance has been such as to indicate that he or she will be able to complete the course within the time specified in rules 1.8.3 (a) or (b);
- (b) excluded from the course.

1.6 Appeal against exclusion

1.6.1 An appeal against decisions made in accordance with the rules on exclusion may be made to an appeals committee appointed by the Board which may consider extenuating circumstances contributing to a student's exclusion.

1.6.2 Appeals should be lodged in writing and be delivered by hand or by certified mail to the Director within fourteen days of the date of mailing of the notification of exclusion.

1.6.3 In exceptional circumstances, appeals made after the time stipulated in 1.6.2 above may be accepted by the Board.

1.6.4 Reasons for the appeal supported by documentary evidence where appropriate must be included with the notification of the appeal.

1.6.5 A student may register pending the outcome of an appeal but will be required to withdraw if the appeal is denied.

1.6.6 The appeals committee may call for such reports or interview such persons, including the appellant, as it deems necessary.

1.6.7 The decision of the Board on a student's appeal shall be notified to the student in writing by the Director. However with the agreement of appeals committee, students may be advised verbally of the outcome pending written notification.

1.7 Other studies

An applicant registered as a Master of Fine Arts candidate may not undertake any other studies, either at graduate or undergraduate level, concurrent with their candidature except with the approval of the Board.

1.8 Course requirements

1.8.1 A Master of Fine Arts candidate shall be eligible for the award of the Degree, if

- (a) the candidate pursues and satisfactorily completes the course of studies arising from their registered proposal under the supervision of the approved supervisor(s).
- (b) the candidate has completed any studies required by the Board.
- (c) the candidate undertakes advanced studio work and presents this advanced work in an exhibition or suitable presentation together with such documentation as required and this documentation is presented to the Board.

1.8.2 A Master of Fine Arts candidate shall not be eligible for the award of a degree:

- (a) in the case of a full-time student, until a period of at least four semesters has elapsed from the time of registration as a Master of Fine Arts candidate and until a total of 240 credit points has been accrued.
- (b) in the case of a part-time student until a period of at least eight semesters has elapsed from the time of registration as a Master of Fine Arts candidate and until a total of 240 credit points has been accrued.
- (c) with the permission of the Board a part-time student may be permitted to undertake the remainder of his or her course as a full-time student.
- (d) with the permission of the Board a full-time student may be permitted to undertake the remainder of his or her course as a part-time student.

1.8.3 A Master of Fine Arts candidate shall present his or her work for examination.

- (a) in the case of a full-time student, not later than six semesters from the date of registration as a Master of Fine Arts candidate, inclusive of leave; or
- (b) in the case of a part-time student, not later than twelve semesters from the date of registration as a Master of Fine Arts candidate inclusive of leave, unless special permission for an extension of time has been granted by the Board;

and

for the purposes of calculating the maximum or minimum number of semesters required for completion of the course shall be on the basis of equivalent full-time semesters.

1.8.4 Notwithstanding the provisions of 1.8.3 the Board may discontinue the registration of a Master of Fine Arts candidate in less than the maximum time allowed, if it is dissatisfied with the candidate's progress.

1.8.5 The Board will determine what conditions shall apply to the student's studies and may approve any variations of course.

1.8.6 Where the Board considers it appropriate it may recommend academic co-supervisors.

1.8.7 Reports on the candidate's progress shall be presented to the Board as follows:

- (a) Every Master of Fine Arts candidate shall submit a report on their work to their academic supervisor at the end of each semester.
- (b) The academic supervisor shall submit a report on the candidate's progress to the Board at the end of each semester.

1.8.8 If the candidate's progress during their candidature is unsatisfactory, the Board may exclude the candidate from the Course.

1.8.9 Except in exceptional circumstances, postgraduate scholarships are not awarded to students for semesters

beyond the minimum completion time (i.e. 4 full-time semesters or 8 part-time semesters).

again in the bound form required by the rules determining format of volumes.

1.9 Preparation and presentation of advanced work

- 1.9.1 Where a student requests a variation in their course the Board may approve such variations. All variations must be submitted in writing before the final semester of the student's candidature.
- 1.9.2 A Master of Fine Arts candidate may be required by the Board to undertake concurrently with their proposed studies a formal course of study.
- 1.9.3 On completing studies a Master of Fine Arts candidate shall present for examination:
 - (a) an exhibition or appropriate presentation of work; and
 - (b) a catalogue or relevant supportive material such as a script; and
 - (c) comprehensive documentation of all stages of the studio study; and
 - (d) three bound volumes, each containing as far as practicable visual record of the work presented for examination. Two copies will be retained by the College.
 - (i) such bound volumes shall be in accordance with a size and format prescribed by the Board.
 - (ii) the volumes will be submitted to the Director with a statement by the supervisor(s) certifying that all the candidate's work has been completed satisfactorily and is ready for examination.
 - (iii) where the supervisor(s) decline to sign such a statement the student may appeal to the Board through the head of school.
- 1.9.4 At the time of assessment a volume may, at the discretion of the Board, be presented in its final but unbound form. Following review of the volume and amendment where necessary, the assessors may direct that it be presented

1.10 Access to volume containing visual record of the work

- 1.10.1 The original or best copy, if there is a difference in quality of the copies, of each volume for which the candidate is admitted to a Masters Degree, shall be deposited with the Library.
- 1.10.2 The copy of the volume deposited with the Library, will be available for consultation, loan, or copying at the discretion of the head of this facility, unless the College on the application of the candidate determines that it shall not be available until after the expiry of a period, which period shall not normally exceed two years.
- 1.10.3 The head of the library shall require each user and recipient of a copy of a volume to undertake in writing to respect the author's rights under the law relating to copyright.
- 1.10.4 When a candidate for a Master of Fine Arts lodges a volume containing restricted or confidential information which they do not desire to be disclosed freely, they may request that it be released to other persons only on the authorisation of the Director after consultation with the head of school. Otherwise by lodging a volume a candidate consents to its release under Rule 1.10.2.
- 1.10.5 Where the volume contains material which the candidate considers should have restricted distribution, the supervisor(s), the head of department and the assessors will be informed which parts are classified. If further precautions are required such as more secure transmission than registered post the costs will be borne by the candidate.
- 1.10.6 Where a candidate states that a volume contains confidential information which the candidate may to the extent that it is possible, place that information in an appendix to the volume.
- 1.10.7 The head of the library shall not disclose to any person an appendix to a volume where the candidate states that the appendix contains restricted or confidential information, unless the Director after consultation with the appropriate head of department has authorised such disclosure.

1.11 Examination of exhibition of work and supporting volume

- 1.11.1 The Board shall appoint two assessors who are not members of the staff of the College. In their deliberations the assessors will have the assistance of the students academic supervisor. In the event that two assessors disagree as to whether a student should be recommended for graduation the matter will be referred to the Board.
- 1.11.2 The candidate may be required to attend the College or such other place as the Board shall determine for an oral examination of their work or volume.
- 1.11.3 The report of the assessors shall be forwarded to the Board which shall
- (a) recommend to the governing body that the student be awarded the degree, or
 - (b) permit the student to resubmit the work no later than two semesters hence for re-examination, or
 - (c) cancel the student's registration as a Master of Fine Arts candidate.
- 1.11.4 A copy of the report of the assessors shall be sent to the candidate.

1.12 Leave of absence

- 1.12.1 At the discretion of the Director a student may be granted leave of absence for one or two semesters. Such leave will commence on the first day and conclude on the last day of the semester or semesters for which the leave is granted.
- 1.12.2 An enrolled student will be required to complete all requirements for the course within the period defined in these rules. Periods of leave will be counted as a part of the maximum duration over which the course may be undertaken. Leave will not normally be granted if the effect is to extend the duration of study beyond the maximum time available.
- 1.12.3 A student seeking to take leave of absence must apply to the Director in writing, enrolled until he or she has been granted leave by the Director or duly delegated committee.
- 1.12.4 A student who is unavailable for supervision and who fails to apply for leave as prescribed in 1.12.2 may be

deemed to have abandoned enrolment in the course. Such students will be subject to general admission rules if re-admission is sought.

- 1.12.5 Re-enrolment and registration following leave of absence will be permitted only at the beginning of the semester immediately following the expiration of a period of leave.
- 1.12.6 Re-enrolment and registration following leave of absence will be contingent upon the current availability of appropriate supervisors and facilities.

1.13 Format of volume containing visual record of the work

1.13.1 Visual record of the work

Where the work consists of a combination of written materials and artefacts such as slides, films, sculpture, painting, or consists wholly of artefacts which will be returned to the candidate, a volume containing a full visual documentary record of the work shall be submitted.

1.13.2 Format

- (a) Each copy of the volume shall have a summary of the work undertaken of not more than 400 words bound in. An additional three copies of the summary shall be submitted with the volume.
- (b) The title page shall contain the volume title, author's name, degree, and year of submission.
- (c) Any written material contained in the volume should follow the format for written volume presentation.
- (d) Except with the approval of the supervisor, catalogues and similar material shall be bound in the volume.
- (e) Any material which exceeds A4 size shall be either:
 - (i) folded so as to read as a right hand page when opened; or
 - (ii) numbered and folded for insertion in a pocket in the back inside cover of the volume binding.

- (f) All loose material shall be clearly marked with the candidate's name, the volume title and the degree for which it is submitted.
- (g) A full visual documentary record of the work may be presented in either:
 - (i) 35 mm slides
 - (ii) video tape
 - (iii) film
 - (iv) Other formats approved by the supervisors.
- (h) Any material submitted in the form of a film or video shall be clearly marked with the candidate's name, the name of the work and the degree for which it is submitted.
- (i) Slides will be inserted into slide sheets and bound into the volume.
- (j) Further visual records may be presented in forms such as photographs, illustrations, drawings, original art work, xerox copies, or prints.
- (k) All slides and other visual material will be clearly marked with the artist's name, work title, size, date and the material or media used.
- (l) All the work which is to be presented in the exhibition of work will be fully documented. Such visual documents shall include slides and work progress, overall views of the final presentation and of each individual piece showing the entire work. For 3 dimensional work slides of several views shall be required. Slides showing details shall be provided in the case of major works.
- (m) 90 mm from the bottom and across, the degree and year of submission;
- (n) evenly spaced between the statement in (1) and the top of the spine, the initials and surname of the author. No other lettering or decoration shall appear on the spine; or
- (o) where the spine of the volume is too thin to support lettering across, the wording will be written along the spine reading from top to bottom in all cases.
- (p) The cover of the volume shall be maroon and the lettering will be gold.

2. MASTER OF ART EDUCATION (Honours) – MArtEd(Hons)

2.1 Supervision of the course

The responsibility for the supervision of the Master of Art Education (Honours) Course resides in the Council and Academic Board of The University of New South Wales which delegates to the Faculty Board of the College of Fine Arts (hereafter called the "Board") the Course's overall administration.

2.2 Application for admission

2.2.1 An application for admission to the Master of Art Education (Honours) Course is accepted subject to the availability of facilities and supervision. Courses and arrangements for courses as stated in the Handbook, any publication, announcement or advice of the College are an expression of intent only and are not to be taken as a firm offer or undertaking. The College reserves the right to discontinue or vary such courses, arrangements or staff allocations at any time without notice.

2.2.2 An application for admission to the Master of Art Education (Honours) Course will be made on the prescribed form and by the specified closing date, as determined by the Director.

2.2.3 An applicant shall seek admission to the Master of Art Education (Honours) Course

- (a) a full-time student; or
- (b) a part-time student.

1.13.3 Quality of copy

All copies of the volume shall be presented in a permanent and legible form, either in original typescript, printed offset copy, or high grade plain paper photocopy on medium bond paper.

1.13.4 Binding

- (a) Each copy of the volume submitted will be bound in boards covered with buckram or similar and embossed on the spine as follows:

2.3 General admissions requirements

2.3.1 To qualify for admission to the Master of Art Education (Honours) Course, applicants shall:

- (a) possess four years initial training in the visual arts at least at UG2 level; or
- (b) possess an equivalent qualification; or
- (c) submit such other evidence of general and professional qualifications as will satisfy the Board that the applicant possesses the educational preparation and capacity to pursue graduate studies, and is suitable for admission to the Master of Art Education (Honours) Course.

2.3.2 An applicant may be granted advanced standing, in terms of the minimum time allowed to complete the Master of Art Education (Honours) Course, if

- (a) the applicant has satisfactorily completed a period of study of less than the prescribed period of candidature within another institution and the Board approves the registration of the applicant as in 2.4.1; or
- (b) the applicant demonstrates an outstanding level of experience and presents a proposal such that the Board can anticipate its completion in less than the required period of candidature.

2.3.3 No more than fifty percent advanced standing in the Master of Art Education (Honours) Course may be granted to any applicant.

2.4 Registration

2.4.1 The Board shall permit an applicant to register as a Master of Art Education (Honours) candidate if the candidate:

- (a) has been approved as a candidate eligible for entry to the course;
- (b) has submitted a project to be undertaken during their candidature which has been approved and registered by the Board;

(c) has been allocated a supervisor or supervisors who will be responsible for supervising the student's studies within the Master of Art Education (Honours) Course approved by the Board; and

(d) has been endorsed by the relevant committee as a suitable candidate to undertake either the full-time or part-time Course.

2.4.2 Where an applicant is deemed insufficiently prepared for registration the Board may prescribe qualifying studies where this does not conflict with the College's policies and delegations.

2.4.3 The Board shall not approve the endorsement of an applicant as suitable to undertake the Master of Art Education (Honours) Course unless the applicant has:

- (a) qualified for admission in terms of rule
- (b) satisfied the Board that the student is a fit person to become a Masters Degree candidate;
- (c) submitted a satisfactory proposal of studies of such a nature that the College is able to accommodate this advanced work;
- (d) satisfied the Board that the student can devote sufficient time to undertake advanced study and research; and
- (e) had Board approval for a supervisor, or supervisors, who are qualified to undertake the supervision of the applicant's studies within the Master of Art Education (Honours) Course.

2.4.4 (a) a full-time student's registration in each semester of the course shall be expressed as a commitment of 60 credit points.

(b) a part-time student's registration in each semester of the course shall be expressed as a commitment of 30 credit points.

2.4.5 Students who fail to register within the period determined for registration at the commencement of each semester shall be deemed to have abandoned the course.

2.5 Progression and exclusion

2.5.1 At the end of each semester a full-time student shall be awarded 60 credit points and a part-time student shall be awarded 30 credit points provided that:

- (a) the student has submitted by the time and in the manner prescribed by the Board, all reports and met all requirements determined by the Board or by the course rules.
- (b) the student's supervisor has submitted a report to the Board indicating that the student is eligible to progress to the next semester.

2.5.2 A student who has failed to meet the requirements of the course as listed in 2.5.1 (a) and (b) shall be:

- (a) awarded 30 credit points in the case of a full-time student or 15 credit points in the case of a part-time student provided that in the opinion of the Board the student's performance has been such as to indicate that he or she will be able to complete the course within the time specified in rules 2.8.3 (a) and (b);
- (b) excluded from the course.

2.6 Appeal against exclusion

- 2.6.1 An appeal against decisions made in accordance with the rules on exclusion may be made to an appeals committee appointed by the Board which may consider extenuating circumstances contributing to a student's exclusion.
- 2.6.2 Appeals should be lodged in writing and be delivered by hand or by certified mail to the Director within fourteen days of the date of mailing of the notification of exclusion.
- 2.6.3 In exceptional circumstances, appeals made after the time stipulated in 2.6.2 above may be accepted by the Board.
- 2.6.4 Reasons for the appeal supported by documentary evidence where appropriate must be included with the notification of the appeal.
- 2.6.5 A student may register pending the outcome of an appeal but will be required to withdraw if the appeal is denied.

2.6.6 The appeals committee may call for such reports or interview such persons, including the appellant, as it deems necessary.

2.6.7 The decision of the Board on a student's appeal shall be notified to the student in writing by the Director. However with the agreement of the appeals committee, students may be advised verbally of the outcome pending written notification.

2.7 Other studies

An applicant registered as a Master of Art Education (Honours) candidate may not undertake any other studies, either at graduate or undergraduate level, concurrent with their candidature except with the approval of the Board.

2.8 Course requirements

2.8.1 A Master of Art Education (Honours) candidate shall be eligible for the award of the Degree, if:

- (a) the candidate pursues and satisfactorily completes the course of studies arising from their registered proposal under the supervision of the approved supervisor(s).
- (b) the candidate has completed any studies required by the Board.
- (c) the candidate undertakes advanced work and presents this advanced work in the form required by the Board and these rules.

2.8.2 A Master of Art Education (Honours) candidate shall not be eligible for the award of a degree:

- (a) in the case of a full-time student, until a period of at least four semesters has elapsed from the time of registration as a Master of Art Education (Honours) candidate and until a total of 240 credit points has been accrued; or
- (b) in the case of a part-time student until a period of at least eight semesters has elapsed from the time of registration as a Master of Art Education (Honours) candidate and until a total of 240 credit points has been accrued; or

- (c) with the permission of the Board a part-time student may be permitted to undertake the remainder of his or her course as a full-time student.
 - (d) with the permission of the Board a full-time student may be permitted to undertake the remainder of his or her course as a part-time student.
- 2.8.3 A Master of Art Education (Honours) candidate shall present his or her work for examination:**
- (a) in the case of a full-time student, not later than six semesters from the date of registration as a Master of Art Education (Honours) candidate, inclusive of leave; or
 - (b) in the case of a part-time student, not later than twelve semesters from the date of registration as a Master of Art Education (Honours) candidate inclusive of leave, unless special permission for an extension of time has been granted by the Board;
- and
- for the purposes of calculating the maximum or minimum number of semesters required for completion of the course shall be on the basis of equivalent full-time semesters.
- 2.8.4** Notwithstanding the provisions of 2.8.3 the Board may discontinue the registration of a Master of Art Education (Honours) candidate in less than the maximum time allowed, if it is dissatisfied with the candidate's progress.
- 2.8.5** The Board will determine what conditions shall apply to the students studies and may approve any variations of course.
- 2.8.6** Where the Board considers it appropriate it may recommend academic co-supervisors.
- 2.8.7** Reports on the candidate's progress shall be presented to the Board as follows:
- (a) Every Master of Art Education (Honours) candidate shall submit a report on their work to their academic supervisor at the end of each semester.
- (b) The academic supervisor shall submit a report on the candidate's progress to the Board at the end of each semester.
- 2.8.8** If the candidate's progress during their candidature is unsatisfactory the Board may exclude the candidate from the Course.
- 2.8.9** Except in exceptional circumstances, postgraduate scholarships are not awarded to students for semesters beyond the minimum completion time (i.e. 4 full-time semesters or 8 part-time semesters).
- 2.9 Preparation and presentation of advanced work**
- 2.9.1** Where a student requests a variation in their course the Board may approve such variations. All variations must be submitted in writing before the final semester of the student's candidature.
- 2.9.2** A Master of Art Education (Honours) candidate may be required by the Board to undertake concurrently with their proposed studies a formal course of study.
- 2.9.3** On completing studies a Master of Art Education (Honours) candidate shall present for examination, three volumes of the thesis in the form required in these rules and by the Board.
- 2.9.4** The volumes will be submitted to the Director with a statement by the supervisor(s) certifying that all the candidate's work has been completed satisfactorily and is ready for examination.
- 2.9.5** Where the supervisor(s) decline to sign such a statement the student may appeal to the Board through the head of school.
- 2.9.6** At the time of assessment a thesis may, at the discretion of the Board, be presented in its final but unbound form. Following review of the thesis and amendment where required, the assessors may direct that it be presented again in the bound form required by the rules determining format of written thesis.
- 2.10 Access to thesis**
- 2.10.1** The original or best copy, if there is a difference in quality of the copies, of the thesis for which the candidate is admitted to a Masters Degree, shall be deposited with the library.

2.10.2 The copy of the thesis deposited with the library will be available for consultation, loan, or copying at the discretion of the head of this facility, unless the College on the application of the candidate determines that it shall not be available until after the expiry of a period, which period shall not normally exceed two years.

2.10.3 The head of the library shall require each user and recipient of a copy of a thesis to undertake in writing to respect the author's rights under the law relating to copyright.

2.10.4 When a candidate for a Master of Art Education (Honours) lodges a thesis containing restricted or confidential information which they do not desire to be disclosed freely, they may request that it be released to other persons only on the authorisation of the Director after consultation with the head of school. Otherwise by lodging a thesis a candidate consents to its release under rule 2.10.2.

2.10.5 Where the thesis contains material which the candidate considers should have restricted distribution, the supervisor(s), the head of department and the assessors will be informed which parts are classified. If further precautions are required such as more secure transmission than registered post the costs will be borne by the candidate.

2.10.6 Where a candidate states that a volume contains confidential information which the candidate may to the extent that it is possible, place that information in an appendix to the volumes.

2.10.7 The head of the Library shall not disclose to any person an appendix to a thesis where the candidate states that the appendix contains restricted or confidential information, unless the Director after consultation with the appropriate head of department has authorised such disclosure.

2.11 Examination of written thesis

2.11.1 The Board shall appoint two assessors who are not members of the staff of the College. In their deliberations the assessors will have the assistance and advice of the student's academic supervisor. In the event that assessors disagree as to whether a student should be recommended for graduation, the

matter will be referred to the Board for resolution.

2.11.2 The candidate may be required to attend the College or such other place as the Board shall determine for an oral examination of their work.

2.11.3 The report of the assessors shall be forwarded to the Board which shall:

(a) recommend to the governing body that the student be awarded the degree; or

(b) permit the student to resubmit the work no later than two semesters hence for re-examination; or

(c) cancel the student's registration as a Master of Art Education (Honours) candidate.

2.11.4 A copy of the report of the assessors shall be sent to the candidate.

2.12 Leave of absence

2.12.1 At the discretion of the Director a student may be granted leave of absence for one or two semesters. Such leave will commence on the first day and conclude on the last day of the semester or semesters for which the leave is granted.

2.12.2 An enrolled student will be required to complete all requirements for the course within the period defined in these rules. Periods of leave will be counted as a part of the maximum duration over which the course may be undertaken. Leave will not normally be granted if the effect is to extend the duration of study beyond the maximum time available.

2.12.3 A student seeking to take leave of absence must apply to the Director in writing, but remains enrolled until he or she has been granted leave by the Director or duly delegated committee.

2.12.4 A student who is unavailable for supervision and who fails to apply for leave as prescribed in 2.12.2 may be deemed to have abandoned enrolment in the course. Such students will be subject to general admission rules if re-admission is sought.

2.12.5 Re-enrolment and registration following leave of absence will be permitted only at the beginning of the semester immediately

following the expiration of a period of leave.

- 2.12.6 Re-enrolment and registration following leave of absence will be contingent upon the current availability of appropriate supervisors and facilities.

2.13 Format of written thesis presentation

2.13.1 Size

The content of a thesis will normally be between 35,000 and 45,000 words.

2.13.2 Format

- (a) All copies of the thesis will be in good quality transcript on one side of the paper only. In the main body of the thesis one-and-a-half spacing is preferred, but double-spacing is acceptable. Single spacing may be used only for appendices and footnotes.
- (b) The paper used will be good quality medium weight white stock, sufficiently opaque for normal reading.
- (c) The size of the paper will be I.S.O. paper size A4 (297 mm x 210 mm) except for illustrative material on which no restriction is placed.
- (d) The margin on each sheet will not be less than 40 mm on the left-hand side, 20 mm on the right-hand side, 20 mm at the top and 20 mm at the bottom.
- (e) Each copy of the thesis will have an abstract of not more than 400 words bound in. An additional three copies of the summary will be submitted with the thesis.
- (f) Beginning with the first page of the Introduction (or Chapter 1 if there is no separate Introduction), pages will be numbered consecutively, using arabic numerals.
- (g) The title page will contain the thesis title, author's name, degree, and year of submission.
- (h) Except with the approval of the supervisor, illustrations, charts, tables, etc. will be bound with the text, immediately after the first

reference to them, as right-hand pages with the caption at the bottom, or, if necessary, on the page facing the figure.

- (i) Diagrams, maps, tables, etc. which exceed A4 size will be either:
 - (i) folded to read as a right-hand page when opened; or
 - (ii) clearly referred to in the text, numbered and folded for insertion in a pocket in the back inside cover of the thesis binding.
- (j) All loose material will be clearly marked with the author's name, the thesis title and the degree for which it is submitted.

2.13.3 Quality of copy

All copies of the thesis will be presented in a permanent and legible form, either in original typescript, printed offset copy, or high grade plain paper photocopy on medium bond paper.

2.13.4 Binding

- (a) Each copy of the thesis submitted will be bound in boards covered with buckram or similar and embossed on the spine as follows:
 - (i) 90 mm from the bottom and across, the degree and year of submission;
 - (ii) evenly spaced between the statement in (1) and the top of the spine, the initials and surname of the author. No other lettering or decoration will appear on the spine; or
 - (iii) where the spine of the thesis is too thin to support lettering across, the wording will be written along the spine reading from top to bottom in all cases.
- (b) The cover of the thesis will be reflex blue and lettering will be gold.

3. MASTER OF ART THEORY – MArtTh

3.1 Supervision of the course

The responsibility for the supervision of the Master of Art Theory Course resides in the Council and Academic Board of The University of New South Wales which delegates to the Faculty Board of the College of Fine Arts (hereafter called the "Board") the Course's overall administration.

3.2 Application for admission

3.2.1 An application for admission to the Master of Art Theory Course is accepted subject to the availability of facilities and supervision. Courses and arrangements for courses as stated in the Handbook, any publication, announcement or advice of the College are an expression of intent only and are not to be taken as a firm offer or undertaking. The College reserves the right to discontinue or vary such courses, arrangements or staff allocations at any time without notice.

3.2.2 An application for admission to a Master of Art Theory Course will be made on the prescribed form and by the specified closing date, as determined by the Director.

3.2.3 An applicant shall seek admission to the Master of Art Theory Course as:

- (a) a full-time student; or
- (b) a part-time student.

3.3 General admissions requirements

3.3.1 To qualify for admission to the Master of Art Theory Course, applicants shall:

- (a) possess four years initial training in the visual arts at least at UG2 level; or
- (b) possess an equivalent qualification; or
- (c) submit such other evidence of general and professional qualifications as will satisfy the Board that the applicant possesses the educational preparation and capacity to pursue graduate studies, and is suitable for admission to the Master of Art Theory Course.

3.3.2 An applicant may be granted advanced standing, in terms of the minimum time allowed to complete the Master of Art Theory Course, if:

- (a) the applicant has satisfactorily completed a period of study of less than the prescribed period of candidature within another institution and the Board approves the registration of the applicant as in 3.4.1; or
- (b) the applicant demonstrates an outstanding level of experience and presents a proposal such that the Board can anticipate its completion in less than the required period of candidature.

3.3.3 No more than fifty percent advanced standing in the Master of Art Theory Course may be granted to any applicant.

3.4 Registration

3.4.1 The Board shall permit an applicant to register as a Master of Art Theory candidate if the candidate:

- (a) has been approved as a candidate eligible for entry to the course;
- (b) has submitted a project to be undertaken during their candidature which has been approved and registered by the Board;
- (c) has been allocated a supervisor or supervisors who will be responsible for supervising the student's studies within the Master of Art Theory Course approved by the Board; and
- (d) has been endorsed by the relevant committee as a suitable candidate to undertake either the full-time or part-time Course.

3.4.2 Where an applicant is deemed insufficiently prepared for registration the Board may prescribe qualifying studies where this does not conflict with the College's policies and delegations.

3.4.3 The Board shall not approve the endorsement of an applicant as suitable to undertake the Master of Art Theory Course unless the applicant has:

- (a) qualified for admission in terms of rule 3.3.1;

- (b) satisfied the Board that the student is a fit person to become a Masters Degree candidate;
 - (c) submitted a satisfactory proposal of studies of such a nature that the College is able to accommodate this advanced work;
 - (d) satisfied the Board that the student can devote sufficient time to undertake advanced study and research; and
 - (e) had Board approval for a supervisor, or supervisors, who are qualified to undertake the supervision of the applicant's studies within the Master of Art Theory Course.
- 3.4.4 (a) A full-time student's registration in each semester of the course shall be expressed as a commitment of 60 credit points.
- (b) A part-time student's registration in each semester of the course shall be expressed as a commitment of 30 credit points.
- 3.4.5 Students who fail to register within the period determined for registration at the commencement of each semester shall be deemed to have abandoned the course.

3.5 Progression and exclusion

- 3.5.1 At the end of each semester a full-time student shall be awarded 60 credit points and a part-time student shall be awarded 30 credit points provided that:
- (a) the student has submitted by the time and in the manner prescribed by the Board, all reports and met all requirements determined by the Board or by the course rules.
 - (b) the student's supervisor has submitted a report to the Board indicating that the student is eligible to progress to the next semester.
- 3.5.2 A student who has failed to meet the requirements of the course as listed in 3.5.1 (a) and (b) shall be:
- (a) awarded 30 credit points in the case of a full-time student or 15 credit points in the case of a part-time student provided that in the opinion

of the Board the student's performance has been such as to indicate that he or she will be able to complete the course within the time specified in rules 3.8.3 (a) and (b); or

- (b) excluded from the course.

3.6 Appeal against exclusion

- 3.6.1 An appeal against decisions made in accordance with the rules on exclusion may be made to an appeals committee appointed by the Board which may consider extenuating circumstances contributing to a student's exclusion.
- 3.6.2 Appeals should be lodged in writing and be delivered by hand or by certified mail to the Director within fourteen days of the date of mailing of the notification of exclusion.
- 3.6.3 In exceptional circumstances, appeals made after the time stipulated in 3.6.2 above may be accepted by the Board.
- 3.6.4 Reasons for the appeal supported by documentary evidence where appropriate must be included with the notification of the appeal.
- 3.6.5 A student may register pending the outcome of an appeal but will be required to withdraw if the appeal is denied.
- 3.6.6 The appeals committee may call for such reports or interview such persons, including the appellant, as it deems necessary.
- 3.6.7 The decision of the Board on a student's appeal shall be notified to the student in writing by the Director. However with the agreement of the appeals committee, students may be advised verbally of the outcome pending written notification.

3.7 Other studies

An applicant registered as a Master of Art Theory candidate may not undertake any other studies, either at graduate or undergraduate level, concurrent with their candidature except with the approval of the Board.

3.8 Course requirements

- 3.8.1 A Master of Art Theory candidate shall be eligible for the award of the Degree, if:

- (a) the candidate pursues and satisfactorily completes the course of studies arising from their registered proposal under the supervision of the approved supervisor(s).
 - (b) the candidate has completed any studies required by the Board.
 - (c) the candidate undertakes advanced work and presents this advanced work in the form required by the Board and these rules.
- 3.8.2 A Master of Art Theory candidate shall not be eligible for the award of a degree:
- (a) in the case of a full-time student, until a period of at least four semesters has elapsed from the time of registration as a Master of Art Theory candidate and until a total of 240 credit points has been accrued.
 - (b) in the case of a part-time student until a period of at least eight semesters has elapsed from the time of registration as a Master of Art Theory candidate and until a total of 240 credit points has been accrued.
 - (c) with the permission of the Board a part-time student may be permitted to undertake the remainder of his or her course as a full-time student.
 - (d) with the permission of the Board a full-time student may be permitted to undertake the remainder of his or her course as a part-time student.
- 3.8.3 A Master of Art Theory candidate shall present his or her work for examination:
- (a) in the case of a full-time student, not later than six semesters from the date of registration as a Master of Art Theory candidate, inclusive of leave; or
 - (b) in the case of a part-time student, not later than twelve semesters from the date of registration as a Master of Art Theory candidate inclusive of leave, unless special permission for an extension of time has been granted by the Board;
- and
- for the purposes of calculating the maximum or minimum number of semesters required for completion of the course shall be on the basis equivalent full-time semesters.
- 3.8.4 Notwithstanding the provisions of 3.8.3 the Board may discontinue the registration of a Master of Art Theory candidate in less than the maximum time allowed, if it is dissatisfied with the candidate's progress.
- 3.8.5 The Board will determine what conditions shall apply to the student's studies and may approve any variations of course.
- 3.8.6 Where the Board considers it appropriate it may recommend academic co-supervisors.
- 3.8.7 Reports on the candidate's progress shall be presented to the Board as follows:
- (a) Every Master of Art Theory candidate shall submit a report on their work to their academic supervisor at the end of each semester.
 - (b) The academic supervisor shall submit a report on the candidate's progress to the Board at the end of each semester.
- 3.8.8 If the candidate's progress during their candidature is unsatisfactory the Board may exclude the candidate from the Course.
- 3.8.9 Except in exceptional circumstances, post-graduate scholarships are not awarded to students for semesters beyond the minimum completion time (i.e. 4 full-time semester or 8 part-time semesters).
- 3.9 Preparation and presentation of advanced work**
- 3.9.1 Where a student requests a variation in their course the Board may approve such variations. All variations must be submitted in writing before the final semester of the student's candidature.
- 3.9.2 A Master of Art Theory candidate may be required by the Board to undertake concurrently with their proposed studies a formal course of study.
- 3.9.3 On completing studies a Master of Art Theory candidate shall present for

examination three volumes of the thesis in the form required in these rules and by the Board.

- 3.9.4 The volumes will be submitted to the Director with a statement by the supervisor(s) certifying that all the candidate's work has been completed satisfactorily and is ready for examination.
- 3.9.5 Where the supervisor(s) decline to sign such a statement the student may appeal to the Board through the Head of School.
- 3.9.6 At the time of assessment a thesis may, at the discretion of the Board, be presented in its final but unbound form. Following review of the thesis and amendment where required, the assessors may direct that it be presented again in the bound form required by the rules determining format of written thesis.

3.10 Access to the thesis

- 3.10.1 The original or best copy, if there is a difference in quality of the copies, of the thesis for which the candidate is admitted to a Masters Degree, shall be deposited with the library.
- 3.10.2 The copy of the thesis deposited with the library will be available for consultation, loan, or copying at the discretion of the head of this facility, unless the College on the application of the candidate determines that it shall not be available until after the expiry of a period, which period shall not normally exceed two years.
- 3.10.3 The head of the library shall require each user and recipient of a copy of a thesis to undertake in writing to respect the author's rights under the law relating to copyright.
- 3.10.4 When a candidate for a Master of Art Theory lodges a thesis containing restricted or confidential information which they do not desire to be disclosed freely, they may request that it be released to other persons only on the authorisation of the Director after consultation with the head of school. Otherwise by lodging a thesis a candidate consents to its release under rule 3.10.2.
- 3.10.5 Where the thesis contains material which the candidate considers should have restricted distribution, the supervisor(s), the head of department and the assessors will be informed which parts are classified. If further precautions are required such as

more secure transmission than registered post the costs will be borne by the candidate.

- 3.10.6 Where a candidate states that a thesis contains confidential information which the candidate may to the extent that it is possible, place that information in an appendix to the thesis.
- 3.10.7 The head of the library shall not disclose to any person an appendix to a thesis where the candidate states that the appendix contains restricted or confidential information, unless the Director after consultation with the appropriate head of department has authorised such disclosure.

3.11 Examination of written thesis

- 3.11.1 The Board shall appoint two assessors who are not members of the staff of the College. In their deliberations the examiners will have the assistance and advice of the students academic supervisor. In the event that the two examiners disagree as to whether a student should be recommended for graduation the matter will be referred to the Board for resolution.
- 3.11.2 The candidate may be required to attend the College or such other place as the Board shall determine for an oral examination of their work.
- 3.11.3 The report of the assessors shall be forwarded to the Board which shall:
 - (a) recommend to the governing body that the student be awarded the degree; or
 - (b) permit the student to resubmit the work no later than two semesters hence for re-examination; or
 - (c) cancel the student's registration as a Master of Art Theory candidate.
- 3.11.4 A copy of the report of the assessors shall be sent to the candidate.

3.12 Leave of absence

- 3.12.1 At the discretion of the Director a student may be granted leave of absence for one or two semesters. Such leave will commence on the first day and conclude on the last day of the semester or semesters for which the leave is granted.
- 3.12.2 An enrolled student will be required to

3.12.2 An enrolled student will be required to complete all requirements for the course within the period defined in specific course rules. Periods of leave will be counted as a part of the maximum duration over which the course may be undertaken. Leave will not normally be granted if the effect is to extend the duration of study beyond the maximum time available.

3.12.3 A student seeking to take leave of absence must apply to the Director in writing, but remains enrolled until he or she has been granted leave by the Director or duly delegated committee.

3.12.4 A student who is unavailable for supervision and who fails to apply for leave as prescribed in 3.12.2 may be deemed to have abandoned enrolment in the course. Such students will be subject to general admission rules if re-admission is sought.

3.12.5 Re-enrolment and registration following leave of absence will be permitted only at the beginning of the semester immediately following the expiration of a period of leave.

3.12.6 Re-enrolment and registration following leave of absence will be contingent upon the current availability of appropriate supervisors and facilities.

3.13 Format of written thesis presentation

3.13.1 Size

The content of a thesis will normally be between 35,000 and 45,000 words.

3.13.2 Format

(a) All copies of the thesis will be in good quality transcript on one side of the paper only. In the main body of the thesis one-and-a-half spacing is preferred, but double-spacing is acceptable. Single spacing may be used only for appendices and footnotes.

(b) The paper used will be good quality medium weight white stock, sufficiently opaque for normal reading.

(c) The size of the paper will be I.S.O. paper size A4 (297 mm x 210 mm) except for illustrative material on which no restriction is placed.

(d) The margin on each sheet will not be less than 40 mm on the left-hand side, 20 mm on the right-hand side, 20 mm at the top and 20 mm at the bottom.

(e) Each copy of the thesis will have an abstract of not more than 400 words bound in. An additional three copies of the summary will be submitted with the thesis.

(f) Beginning with the first page of the Introduction (or Chapter 1 if there is no separate Introduction), pages will be numbered consecutively, using arabic numerals.

(g) The title page will contain the thesis title, author's name, degree, and year of submission.

(h) Except with the approval of the supervisor, illustrations, charts, tables, etc. will be bound with the text, immediately after the first reference to them, as right-hand pages with the caption at the bottom, or, if necessary, on the page facing the figure.

(i) Diagrams, maps, tables, etc. which exceed A4 size will be either:

(i) folded to read as a right-hand page when opened; or

(ii) clearly referred to in the text, numbered and folded for insertion in a pocket in the back inside cover of the thesis binding.

(j) All loose material will be clearly marked with the author's name, the thesis title and the degree for which it is submitted.

3.13.3 Quality of copy

All copies of the thesis will be presented in a permanent and legible form, either in original typescript, printed offset copy, or high grade plain paper photocopy on medium bond paper.

3.13.4 Binding

- (a) Each copy of the thesis submitted will be bound in boards covered with buckram or similar and embossed on the spine as follows:
 - (i) 90 mm from the bottom and across, the degree and year of submission;
 - (ii) evenly spaced between the statement in (1) and the top of the spine, the initials and surname of the author. No other lettering or decoration will appear on the spine; or
 - (iii) where the spine of the thesis is too thin to support lettering across, the wording will be written along the spine reading from top to bottom in all cases.
- (b) The cover of the thesis will be reflex blue and lettering will be gold.

12. Doctor of Philosophy – PhD

CONDITIONS FOR THE AWARD OF THE DEGREE

1. The degree of Doctor of Philosophy may be awarded by the Council on the recommendation of the Higher Degree Committee of the College of Fine Arts (hereinafter referred to as the Committee) to a candidate who has made an original and significant contribution to knowledge.

2. Qualifications

- (1) A candidate for the degree shall have been awarded an appropriate degree of Bachelor with Honours from The University of New South Wales, College of Fine Arts or a qualification considered equivalent from another university or tertiary institution at a level acceptable to the Committee.
- (2) In exceptional cases an applicant who submits evidence of such other academic and professional qualifications as may be approved by the Committee may be permitted to enrol for the degree.
- (3) If the Committee is not satisfied with the qualifications submitted by an applicant the

Committee may require the applicant to undergo such assessment or carry out such work as the Committee may prescribe, before permitting enrolment as a candidate for the degree.

3. Enrolment

- (1) An application to enrol as a candidate for the degree shall be lodged with the College Secretary one month prior to the date at which enrolment is to begin.
- (2) In every case before making the offer of a place the Committee shall be satisfied that initial agreement has been reached between the School* and the applicant on the topic area, supervision arrangements, provision of adequate facilities and any coursework to be prescribed and that these are in accordance with the provisions of the guidelines for promoting postgraduate study within the University.
- (3) The candidate shall be enrolled either as a full-time or a part-time student.

- (4) A full-time candidate will present the thesis for examination no earlier than three years and no later than five years from the date of enrolment and a part-time candidate will present the thesis for examination no earlier than four years and no later than six years from the date of enrolment, except with the approval of the Committee.
- (5) The candidate may undertake the research as an internal student i.e. at a campus, teaching hospital, or other research facility with which the University is associated, or as an external student not in attendance at the University except for periods as may be prescribed by the Committee.
- (6) The candidate will normally carry out the research on a campus or at a teaching or research facility of the University except that the Committee may permit a candidate to spend a period in the field, within another institution or elsewhere away from the University provided that the work can be supervised in a manner satisfactory to the Committee. In such instances the Committee shall be satisfied that the location and period of time away from the University are necessary to the research program.
- (7) The research shall be supervised by a supervisor and where possible a co-supervisor who are members of the academic staff of the School, or under other appropriate supervision arrangements approved by the Committee. An external candidate within another organisation or institution will have a co-supervisor at that institution.

4. Progression

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

- (1) The research proposal will be reviewed as soon as feasible after enrolment. For a full-time student this will normally be during the first year of study, or immediately following a period of prescribed coursework. This review will focus on the viability of the research proposal.
- (2) Progress in the course will be reviewed within twelve months of the first review. As a result of either review the Committee may cancel enrolment or take such other action as it considers appropriate. Thereafter, the progress of the candidate will be reviewed annually.

5. Thesis

- (1) On completing the program of study a candidate shall submit a thesis embodying the results of the investigation.

- (2) The candidate shall give in writing to the College Secretary two months notice of intention to submit the thesis.
- (3) The thesis shall comply with the following requirements:
 - (a) it must be an original and significant contribution to knowledge of the subject;
 - (b) the greater proportion of the work described must have been completed subsequent to enrolment for the degree;
 - (c) it must be written in English except that a candidate in the Faculty of Arts may be required by the Committee to write a thesis in an appropriate foreign language;
 - (d) it must reach a satisfactory standard of expression and presentation;
 - (e) it must consist of an account of the candidate's own research but in special cases work done conjointly with other persons may be accepted provided the Committee is satisfied about the extent of the candidate's part in the joint research.
- (4) The candidate may not submit as the main content of the thesis any work or material which has previously been submitted for a university degree or other similar award but may submit any work previously published whether or not such work is related to the thesis.
- (5) Four copies of the thesis shall be presented in a form which complies with the requirements of the University for the preparation and submission of theses for higher degrees.
- (6) It shall be understood that the University retains the four copies of the thesis submitted for examination and is free to allow the thesis to be consulted or borrowed. Subject to the provisions of the Copyright Act, 1968, the University may issue the thesis in whole or in part, in photostat or microfilm or other copying medium.

6. Examination

- (1) There shall be not fewer than three examiners of the thesis, appointed by the Academic Board on the recommendation of the Committee, at least two of whom shall be external to the University.
- (2) At the conclusion of the examination each examiner shall submit to the Committee a concise report on the thesis and shall recommend to the Committee that:

- (a) the thesis merits the award of the degree;
 - (b) the thesis merits the award of the degree subject to minor corrections as listed being made to the satisfaction of the head of school;
 - (c) the thesis requires further work on matters detailed in my report. Should performance in this further work be to the satisfaction of the Higher Degree Committee, the thesis would merit the award of the degree;
 - (d) the thesis does not merit the award of the degree in its present form and further work as described in my report is required. The revised thesis should be subject to re-examination;
 - (e) the thesis does not merit the award of the degree and does not demonstrate that resubmission would be likely to achieve that merit.
- (3) If the performance in the further work recommended under (2)(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to re-present the same thesis and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.
- (4) The Committee shall, after consideration of the examiners' reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to resubmit the thesis after a further period of study and/or research.

7. Fees

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

*** School is used here and elsewhere in these conditions to mean any teaching unit authorised to enrol research students and includes a department where that department is not within a school; a centre given approval by the Academic Board to enrol students and an interdisciplinary unit within a faculty and under the control of the Dean of the Faculty. Enrolment is permitted in more than one such teaching unit.**

