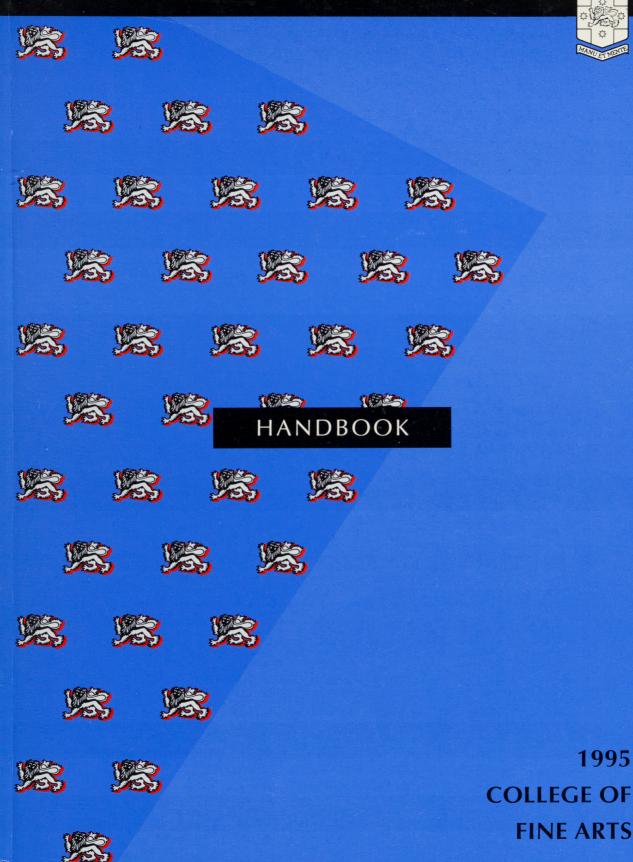
THE UNIVERSITY OF NEW SOUTH WALES



UNIVERSITY OF NEW SOUTH WALES COLLEGE OF FINE ARTS BACHELOR OF DESIGN HANDBOOK ADDENDUM

COFA 5111 **Design Seminar 1** F HPW2 C12 Corequisite: COFA 5110

COFA 5211 **Design Studio: Applied 1** F HPW4 C22 Prerequisite: COFA 5110 Corequisites: COFA 5210, COFA 5212 & COFA 5213

COFA 5213 Design Seminar 2 F HPW2 C12 Prerequisite: COFA 5111 Corequisites: COFA 5210, COFA 5211 & COFA 5212

COFA 5311 **Design Studio: Applied 2** F HPW4 C24 Prerequisite: COFA 5211 Corequisites: COFA 5310 or COFA 5312 & COFA 5313 Corequisites: COFA 5310 or COFA 5311 & COFA 5313

COFA 5410 Design Studio: Graphics/Media 3 Graduation Project Research and Analysis -**Research** Presentation F HPW5 C48 Prerequisite: COFA 5310

Corequisites: COFA 5413, COFA 5414 & COFA 5416

COFA 5412 **Design Studio: Environments 3** Graduation Project Research and Analysis -**Research** Presentation F HPW5 C48 Prerequisite: COFA 5312 Corequisites: COFA 5413, COFA 5414 & COFA 5416

COFA 5414 **Research Project Design 5** S1 C10 Corequisites: either COFA 5410 or COFA 5411 or COFA 5412 & COFA 5413 & COFA 5416

COFA 5210 Design Studio: Graphics/Media 1 F HPW4 C22 Prerequisite COFA 5110 Corequisites: COFA 5211, COFA 5212 & COFA 5213

COFA 5212 Design Studio: Environments 1 F HPW4 C22 Prerequisite: COFA 5110 Corequisites: COFA 5210, COFA 5211 & COFA 5213

COFA 5310 Design Studio: Graphics/Media 2 F HPW4 C24 Prerequisite: COFA 5210 Corequisites: COFA 5311 or COFA 5312 & COFA 5313

COFA 5312 **Design Studio: Environments 2** F HPW4 C24 Prerequisite: COFA 5212

COFA 5411 **Design Studio: Applied 3** Graduation Project Research and Analysis -**Research** Presentation **F HPW5 C48**

Prerequisite: COFA 5311 Corequisites: COFA 5413, COFA 5414 & COFA 5416

COFA 5413 **Design Seminar 4** F HPW2 C10 Prerequisite: COFA 5313 Corequisites: either COFA 5410 or COFA 5411 or COFA 5412 & COFA 5414 & COFA 5416

COFA 5416 **Professional Experience** F C42 Corequisites: either COFA 5410 or COFA 5411 or COFA 5412 & COFA 5413 & COFA 5414

THE UNIVERSITY OF NEW SOUTH WALES



SCIENTIA

1995

Subjects, courses and any arrangements for courses including staff allocated as stated in this Handbook are an expression of intent only. The University reserves the right to discontinue or vary arrangements at any time without notice. Information has been brought up to date as at 1 November 1994, but may be amended without notice by the University Council.

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 subjects at any time without notice. Limitations on the number of students in a subject may have to be imposed where the availability of equipment or studio or laboratory space is restricted.

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The location of the College of Fine Arts is: Selwyn Street Paddington NSW 2021 Australia Telephone: (02) 385 0888 Facsimile: (02) 339 9506

All enquiries should be addressed to: The Dean and Director, College of Fine Arts, The University Of New South Wales PO Box 259 Paddington NSW 2021 Telephone (02) 339 9555

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COLLEGE OF FINE ARTS

Foreword

As the College of Fine Arts enters its fifth year since joining the University of New South Wales and its twenty first year since its emergence from TAFE, it is reasonable to claim these years as the most important years in the development of tertiary art and design education in Australia.

The fields of design and visual arts, including studies in art theory, art history and art education are now firmly installed in the university sector with degree studies available from bachelor to doctorate across the disciplines.

The College has recently undergone some restructuring in order to provide a school as the 'masthead' for each field of study offered. So there is now a School of Art, a School of Design, a School of Art Education and a School of Art History and Theory. These four schools embody academic staff of the highest calibre possible whose commitment to teaching and research makes CoFA the envy of other art and design institutions. The College is proud of its academic staff, its library, technical and administrative staff and of the service they provide to students. We are also proud of the facilities and equipment which are such an important part of the educational environment.

If you are among the lucky few to gain a place at CoFA either in an undergraduate or postgraduate course, it is the College's sincere wish that your studies will be exciting, your creative experiences will be exhilarating and the friendships made will be long lasting.

K B Reinhard Dean and Director

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

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

The School of Art

The School of Art consists of the studies of Painting, Drawing, Printmaking (including etching, lithography, relief and silk screen printing), Photography, Four Dimensional Studies (including film, multi-media computing, sound performance and installation and video), Three Dimensional Studies (including clay, construction, installation and spaces, 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 School of Design

This school comprises studies in design and ceramics.

The Clement Semmler Library

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

The recently expanded and refurbished library supports the teaching, learning and research functions of the College of Fine Arts by providing access to information in all formats through its collections and services.

The collection includes books, periodicals and an extensive range of audio-visual resources including slides, video cassettes and sound recordings. Recent additions in the audio-visual area include videodiscs and artworks on CD-ROM, ensuring that the Library is up to date with the latest media developments to complement teaching in the College.

Students and staff also have access to the resources of the University of New South Wales Libraries at Kensington and St George. A shared library catalogue and online access to the University Libraries' CD ROM network offers College of Fine Arts students the benefits of networking technology, while in-house indexing of periodicals and audio-visual material enhances access to this material.

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

The Ivan Dougherty Gallery

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

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

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

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

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

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

The COFA Gallery

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

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

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

Gallery hours: Mon-Fri 10.00 am - 5.00 pm (during session time only). Closed public holidays.

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.

Equal Opportunity in Education Policy Statement

Under the Federal Racial Discrimination Act (1975), Sex Discrimination Act (1984), Disability Discrimination Act (1992) and the New South Wales Anti-Discrimination Act (1977), the University is required not to discriminate against students or prospective students on the grounds of sex, marital status, pregnancy, race, nationality, national or ethnic origin, colour, homosexuality or disability. Under the University of New South Wales Act (1989), the University declares that it will not discriminate on the grounds of religious or political affiliations, views or beliefs.

University Commitment to Equal Opportunity in Education

As well as recognizing its statutory obligations as listed, the University will eliminate discrimination on any other grounds which it deems to constitute disadvantage. The University is committed to providing a place to study free from harassment and discrimination, and one in which every student is encouraged to work towards her/his maximum potential. The University further commits itself to course design, curriculum content, classroom environment, assessment procedures and other aspects of campus life which will provide equality of educational opportunity to all students.

Special Admissions Schemes

The University will encourage the enrolment of students who belong to disadvantaged groups through programs such as the University Preparation Program and the ACCESS Scheme. Where members of disadvantaged groups are particularly under-represented in certain disciplines, the responsible faculties will actively encourage their enrolment.

Support of Disadvantaged Students

The University will provide support to assist the successful completion of studies by disadvantaged group members through such means as the Aboriginal Education Program, the Supportive English Program and the Learning Centre. It will work towards the provision of other resources, such as access for students with impaired mobility, assistance to students with other disabilities, the provision of a parents' room on the upper campus, and increased assistance with English language and communication.

Course Content, Curriculum Design, Teaching and Assessment, and Printed Material

Schools and faculties will monitor course content (including titles), teaching methods, assessment procedures, written material (including study guides and handbook and Calendar entries) and audiovisual material to ensure that they are not discriminatory or offensive and that they encourage and facilitate full participation in education by disadvantaged people.

Equal Opportunity Adviser Scheme

The University will continue its Equal Opportunity Adviser Scheme for students who feel that they have been harassed or who consider they have been disadvantaged in their education by practices and procedures within the University.

Harassment Policy

The University is committed to ensuring freedom from harassment for all people working or studying within the institution. It will continue to take action, including disciplinary action, to ensure that freedom from harassment is achieved.

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 Guild. The aims of the Association are to provide students with services and facilities that will assist them in dealing with their political, philosophical, academic and practical needs within the College community.

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

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

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

Information Key

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

Session 1
Session 2
Session 1 plus Session 2, ie full year
Session 1 or Session 2,
i.e Choice of either session
Single session, but which session taught is
not known at time of publication
Class contact hours
Lecture, followed by hours per week
Laboratory/Tutorial Studio,
followed by hours per week
Hours per week
Credit points

Comprises Schools of Art, Art Theory, Art Education, Design, and associated units.

Dean and Director: Professor of Art and Design Education Kenneth Bruce Reinhard, AM MA(VisArt) *Syd. C.A.E.*, DipArt(Ed) *N.A.S.*, GradDip *UNSW*, AADM

Associate Professor and Director of Graduate Studies Peter Leslie Pinson, BEd(Art) Syd. C.A.E., MA RCA, PhD W'gong.

Presiding Member of Faculty Douglas Rhys Walker, BEd(Art) Alexander Mackie C.A.E.

College Secretary David Barnes, BA MPubPol N.E., AFAIM

Assistant College Secretary Elizabeth FitzGerald, Dip Syd.KindergartenT.C.

Personal Assistant to the Director Carolyne Gilbert

Administration

Project Officer Christopher Robinson, MA UNSW

Administration Clerks

Robyn Causley Speranza Dorigo Toni Falla Josephine Harvie Betty Romero Hector Romero

Personnel Clerk David Schlesinger

Clerk/Secretarial Denise Webb, BA *Tas.*

Registry Officer Ray Wooster

Telephonist/Receptionist Simone Dimech

Clement Semmler Library

College Librarian Jill More, BA Syd., AALIA

Senior Librarians Christine Hart, BA N.E., DipIM-Lib UNSW Jennifer Hayes, BA N.E., ASTC N.A.S., AALIA

Librarians

Neil Hinsch, BA *Melb.*, MA *Syd.*, DipLib *UNSW* Nalini Kumar, BA *Punjab*, GradDip(LibInfSc) *C.S.U.* Virginia Levell, BA(Librarianship) *Riverina C.A.E.*

Library Technicians Judith Haywood Richard Henson Cheryll Lava, BFA *Phil.* Sue Olive

Clerk/Secretarial Susanna Smith, BSocSc UNSW

Computing Services

Head Brian Causley

Computer Centre Co-ordinator Phillip George, DipArt Alexander Mackie C.A.E.

Computer Systems Officers Michelle Barker, BFA UNSW Peter O'Donovan, BSc UNSW

Counselling Service

Counsellor Sandy Reid, BA MPsychol UNSW

Desktop Publishing Unit

Head Robert Davison

Ivan Dougherty Gallery

Director Nicholas Waterlow, OAM

Assistant Curators

Felicity Fenner, BA(FineArts) Syd. Jennifer Hardy, GradDipProfArtStuds Alexander Mackie C.A.E., DipEd Syd. Teachers' Coll., GradDip(GallMan) UNSW

Clerk/Secretarial Beverley Fielder, DipArt Alexander Mackie C.A.E.

Property Services Unit

Head Ron Southall

Services Officer Joseph Bass

Security Attendants David Collins John Edwards

Teaching Support Services

Audio Visual Officer, Resource Centre Thelma Chandler, GradDipVisArt UNSW

Technical Officers

Photography Sue Blackburn, AssocDipArts(Photo) Syd. 1.T.

3D Studies James Brown

Ceramics Grant Luscombe, GradDipProfArtStuds *Alexander Mackie C.A.E.*

4D Studies Stephen Thomsen

Laboratory Assistants

Photography Francis Mocnik, BA A.N.U.

Resource Centre David Alton

4D Studies Jacek Jazwinski

Printmaking Raphael Butron, BAVisArt Syd.C.A.E. DipEd Syd.

Painting and Drawing Kurt Schranzer, BEd(Art) Syd.C.A.E., GradDipVisArt UNSW

Laboratory Craftpersons

3D Studies Richard Bennett, BA Brist.

Design Anthony Napoli

School of Art Education

Associate Professor and Head of School Neil Brown, DipArtEd Alexander Mackie C.A.E., MScEd EdD Indiana

Senior Lecturers Penny McKeon, BEd(Art) *Alexander Mackie C.A.E.*, MA Ed *Syd. C.A.E.* Graeme Sullivan, DipArtEd *Alexander Mackie C.A.E.*, MA PhD *Ohio* Douglas Rhys Walker, BEd(Art) *Alexander Mackie C.A.E.*

Lecturers

Rosalind Bolitho, BA DipEd MEd Syd. Denise Perrin, DipArt&Design CaulfieldInst.Tech., GradDipEd StateColl.Vic., GradDipVisArts Syd.Arts Coll. Amanda Weate, BEd(Art) Alexander Mackie C.A.E., MArtEd UNSW

Associate Lecturer

Kim Snepvangers, BEd(Art) Alexander Mackie C.A.E., MArtEd UNSW

Clerk Norma Kidner

NUMBER NUME

Clerk/Secretarial

Felicity Furnass

School of Art Theory

Head of School Graham Forsyth, BA Syd.

Senior Lecturers

Fay Brauer, MA *Lond.* Alan Krell, MA *Cape T.*, PhD *Bristol* Diane Losche, BA *Barnard*, MA MPhil PhD *Columbia* Nicholas Waterlow, OAM

Lecturers

George Alexander, BA Syd. Pamela Hansford, BA Syd. Joanna Mendelssohn, BA(FineArts) Syd., DipEd Syd. C.A.E.

Visiting Professor Joan Kerr, BA Qld., MA Syd., PhD York

Clerk

Janet Taylor

Clerk/Secretarial

Lidia Minceva, BFA(FineArts&Archaeology) Uni. Kiril & Metodij' - Skopje-Maced.

School of Art

Associate Professor and Head of School

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

Associate Professors

Adrian Hall, MArt RCA, MFA Yale Alan Oldfield, MAVisArt Syd.C.A.E., ASTC N.A.S.

Senior Lecturers

George Walter Barker, ASTC N.A.S. MFA UNSW Bonita Ely, DipArt Prahran I.T., MA(Vis Art) Syd. Eric Gidney, BSc Manc., MAVisArt Syd.C.A.E. Ian Grant, DipArtEd Alexander Mackie C.A.E., MA Syd.C.A.E. Terence Paul O'Donnell, ASTC N.A.S. Emanuel Raft, MA Syd.C.A.E. Sylvia Ross, DipArtEd Alexander Mackie C.A.E. William Seaman, BFA SanFransiscoArtInst., MSc M.I.T. Rose Ann Vickers, DipEd Syd. Teachers' Coll., ASTC N.A.S.

Lecturers

Paul Atroshenko, ASTC N.A.S. Andrew Christofides, BCom UNSW, BA Chel.Sch.Art, MFA UNSW Virginia Harris Coventry, DipFineArt R.M.I.T. Paula Dawson, BArt Vic.Coll. Arts, GradDipFineArt R.M.I.T. DipTeach. StateColl. Vic., MFA UNSW Helen Eager, DipFineArt S.A.S.A., MFA UNSW Nicole Ellis, DipFineArt Adelaide Coll.Arts&Ed., MFA Tas. Michael David Esson, DipArt Edin., MA RCA Gabrielle Finnane, BA(Comm) N.S.W.I.T., DipIM-Lib UNSW Chris Fortescue, BA Svd. Louise Fowler Smith, MA Calif., BA(VisArt) Syd.C.A.E., DipArtEd, GradDipVisArts Alexander Mackie C.A.E. John Gillies, DipCreativeArts D.D.I.A.E., GradDipVisArt Svd.Arts Coll. Michael Goldberg, BA(FineArts) Cape T., DipEd Witw. Joan Grounds, BFA NewcombColl.L.A., MA Calif. Graham Kuo, ASTC N.A.S. Rosemary Laing, DipArt Tas., DipArtEd Bris.C.A.E. Alun Leach-Jones, MDipArt Vic.Coll.Arts Idris Murphy, MA(CreativeArts) W'gong., GradDipEd Svd.C.A.E., ASTC N.A.S. Brian O'Dwyer, BA Syd., ASTC N.A.S. Debra Phillips, BA(VisArts) Syd.Arts Coll., MA(VisArt) Syd. Lynne Roberts-Goodwin, BA Syd., BA(VisArts) Alexander Mackie C.A.E., GradDipEd(Tech) Syd.C.A.E., MA Manc. Martin Sims, DipArt&Design Chel.Sch.Art

Visiting Professor

Rodney Armour Milgate, BEd(Art) Alexander Mackie C.A.E., MA Syd.C.A.E. GradDipEd Syd.Teachers' Coll., PhD W'gong.

Clerks

Katie Mann, BEc Syd. Andrew Taylor

Clerks/Secretarial

Margaret Bass Margaret Holliday Patricia Taylor Maria Sava

Department of Design Studies

Associate Professor and Head of School Ron Newman, ASTC N.A.S., FIA FDIA AAMA

Senior Lecturer

Allan Stanley Joseph Walpole, BA UNSW

Lecturers Leong Chan, MA(VisArt) *Syd.C.A.E.*, GradDipProfArtStuds *Alexander Mackie C.A.E.* Michael Dickinson, BA(Des) *U.T.S.* Carol Longbottom, BArch *U.T.S.*

8 COLLEGE OF FINE ARTS

Eileen Slarke, MA *Syd.*, GradDipEd(Art) *Syd.C.A.E.*, ASTC *N.A.S.* Peter Travis

Adjunct Professor Desmond Freeman, MA *RCA*, FDIA FCSD AADM

School Clerk Kotchie Harrington

Clerk/Secretarial Regina Lind

1995 Academic Calendar

Session 1

Week Commend	cing	Session Week No	
January	16 23		Summer School 16/1/95 - 27/1/95
	30		Academic year commences
February	6		Enrolment of year 1 undergraduate students 2/2/95 and 3/2/95
	13		Enrolment of year 1 postgraduate and all continuing students 13/2/95 - 17/2/95
	20		ORIENTATION WEEK
February	27	1	Session 1 - classes commence
March	6 13 20 27	2 3 4 5	27/2/95 Session 1 EPT commences
April	3 10 17 24	6 7 8	Mid-session recess 15/4/95 - 23/4/95
May	1 8 15 22 29	9 10 11 12 13	26/5/95 Graduation Ceremony
June	5 12 20 27	14	Session 1 classes cease 9/6/95 Assessment week 12/6/95 - 16/6/95 9/6/95 Session 1 EPT ends Midyear recess 18/6/95 - 24/7/95 Second and Third Year Practice Teaching 19/6/95 - 30/6/95
July	3		

Session 2

Week Commencing		Session Week No	
July	10 17 24	1	Session 2 classes commence
	31	2	24/7/95 Session 2 EPT commences
August	7 21 28	3 5 6	
Septemb	er 4 11 18 25	7 8 9	Mid-session recess 23/9/95 - 1/10/95
October	2 9 16 23 30	10 11 12 13 14	3/11/95 Session 2 classes cease
Novembe	er 6 13 20 27		Assessment week 6/11/95 - 10/11/95 10/11/95 Session 2 EPT ends Supplementary Practice Teaching 13/11/95 - 24/11/95
Decembe	er 4 11 18 25		Academic year ends 22/12/95

General Rules and Procedures for Students

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

Copies of the Calendar are available for purchase at Administration. Enquiries can be directed to administration staff.

Copies of the Calendar are also available for reference in the College Library and School offices.

Computing Requirements

3.1 Advice is available from School Offices on the requirements for computing equipment and software for courses. Students undertaking computing studies in any course are responsible for ensuring that they have appropriate backups of their work. Work should not be left on College machines as its security cannot be guaranteed by the College.It should be noted that students who alter or delete another person's work are commiting a criminal offence.

General

1.1 It is the responsibility of the student to complete all requirements of the course in which that student is enrolled in order to qualify for the award.

1.2 It is the student's responsibility to be acquainted with the contents of official notices displayed from time to time on notice boards designated for this purpose.

Retention of Students' Work

2.1 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.

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

2.3 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.

Indebtedness to the College

4.1 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.

4.2 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.

4.3 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.

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

4.5 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.

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

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

(3) withholding of session assessment results;

(4) refusal of permission to enrol;

(5) withholding of the testamur for an award.

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

Insurance Cover

5.1 Students should be aware that when borrowing equipment from the College facilities that an insurance excess of up to \$3000.00 applies. The borrower may be held liable for this amount if the equipment is lost, stolen or damaged.

It should also be noted that students' private property and work are not covered by the University Insurance policies.

Building Rules

6.1 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.

6.2 In the interests of safety and student welfare persons under the age of 16 years are not permitted on campus unless expressly authorised by the Dean and Director.

6.3 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.

6.4 Students seeking to serve alcoholic drinks at a social function on campus are required to have permission of the Dean and Director or delegate.

6.5 Students who fail to comply with these rules may be required to show cause why they should not lose their entitlement to membership and privileges of the College,

and subsequently may be subject to such penalty as may be determined by the Dean and Director.

6.6 Animals are not permitted on any part of the campus except with the permission of an authorised College Officer.

Traffic and Parking Rules

7.1 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.

7.2 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.

7.3 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.

7.4 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.

7.5 Where a breach of traffic or parking rules is committed, the following penalties for infringement of these rules will apply:

(1) for first infringement or offence, an Authorised College Officer will record vehicle registration number and issue a written 'first' parking warning notice;

(2) for second and subsequent infringements or offences, an Authorised College Officer will record vehicle registration number, issue a 'second' parking notice and attach a wheel clamp to the vehicle. The driver shall then be required to pay a minimum fine of \$50.

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

4800 Bachelor of Fine Arts BFA

The Course

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

The course aims:

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

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

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

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

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

STRUCTURE OF THE COURSE

	SESSION 1				SESSION 2		SESSION 3		
	Subject Code		c	Subject Code		С	Subject Code		С
CORE SUBJECTS	COFA 1001 COFA 1002 COFA 1003 COFA 1004 COFA 2001 COFA 1101 COFA 1102 COFA	Studio Art 1A Studio Art 1B Studio Art 1C Studio Art 1D Art History & Theory 1: Mapping the Modem OR Media Art 1A Media Art 1B Media Art 1C	10 10 10 8 12 10 10 10	Code COFA 1005 COFA 1006 COFA 1007 COFA 2002 COFA 1105 COFA 1105 COFA 1106 COFA	Studio Art 2A Studio Art 2B Studio Art 2C Studio Art 2C Art History & Theory 2: Mapping the Postmodern OR Media Art 2A Media Art 2B Media Art 2C	10 10 10 8 12 10 10 10	Code COFA 1009 COFA 1010 COFA 1011 COFA 1012 COFA 1109 COFA 1110 COFA 1110	Studio Art 3A Studio Art 3B Studio Art 3C Studio Art 3D OR Media Art 3A Media Art 3B Media Art 3C	10 10 10 10 7 10 10
	1103 COFA 1104 COFA 2001	Media Art 1D Art History & Theory 1. Mapping the Modern	8 12	COFA 1108 COFA 2002	Media Art 2D Art History & Theory 2: Mapping the Postmodern	8 12	COFA 1112	Media Art 3D	7
CORE OPTIONS		Elective (Media Art) OR Elective (Studio Art)	10		Elective (Media Art) OR Elective (Studio Art)	10		Restricted Elective – to be undertaken from the range of subjects as determined by the Head of School	10
CONTEXTUAL STUDIES								History Theory Elective	8
GENERAL EDUCATION			60			60		Category A General Education	5
HONOURS			FUIL	YEAR		•			
HONOURS YEAR 4	COFA 1029		-	nours Pra	iours Practice 46				
	COFA 1129	Media Honours Practice 46							
	COFA 1030	Research Paper (Honours) – Studio 40 OR							
	COFA 1130	Researc	er (Honour	(Honours) – Media 40					
	COFA 4900	Categ	General Ec	ducation	10				
		SESSION 1		SESSION 2	_				
	COFA 8491	Graduate Lecture	12	COFA 8492	Graduate Lecture	12	Total points	credit i ≖ 120	

Participation in the Annual Graduating Exhibition is a requirement for Graduation in both pass and honours degrees.

	SESSION 4			SESSION 5			SESSION 6	
Subject Code		С	Subject Code		С	Subject Code		С
COFA 1013	Studio Art 4A	10	COFA 1017 COFA	Studio Art 5A	12	COFA 1021 COFA	Studio Art 6A	12
COFA 1014	Studio Art 4B	10	1018	Studio Art 5B	12	1022	Studio Art 6B	12
COFA 1015 COFA 1016	Studio Art 4C	10	COFA 1019	Studio Art 5C	12	COFA 1023 COFA 1024	Studio Art 6C	12
	Studio Art 4D	7	COFA 1020	Studio Art 5D	11		Studio Art 6D	11
	OR			OR			OR	
COFA 1113	Media Art 4A	10	COFA 1117	Media Art 5A	12	COFA 1121	Media Art 6A	12
COFA 1114	Media Art 4B	10	COFA 1118	Media Art 5B	12	COFA 1122	Media Art 6B	12
COFA 1115	Media Art 4C	10	COFA 1119	Media Art 5C	12	COFA 1123	Media Art 6C	12
COFA 1116	Media Art 4D	7	COFA 1120	Media Art 5D	11	COFA 1124	Media Art 6D	11
	Restricted Elective - to be undertaken from the range of subjects as determined by the Head of School	10	3				Restricted History Theory Elective - to be undertaken from the range of subjects as determined by the Head of School	8
	History Theory Elective	8		History Theory Elective	8			
	Category A General Education	5		Category B General Education	5		Category B General Education	5
		60			60			60
			COFA 1026	Preliminary Paper (Honours) – Studio	10	COFA 1027	Preliminary Paper (Honours) – Studio OB	10
			COFA 1126	OR Preliminary Paper (Honours) ~ Media	10	COFA 1127	OH Preliminary Paper (Honours) – Media	10
			1		70	1		70

First Year

Core Subjects

COFA2001

Art History and Theory 1: Mapping the Modern S1 HPW4 C12

COFA2002 Art History and Theory 2: Mapping the Postmodern

S2 HPW4 C12

For subject outlines see page 51 of this handbook.

Media Art

COFA1101 Media Art IA S1 HPW3 C10

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

One of the main emphasis 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.

COFA1102 Media Art IB

S1 HPW3 C10

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

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

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

COFA1103 Media Art IC S1 HPW3 C10

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

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

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

COFA1104 Media Art ID S1 HPW2 C8

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

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

COFA1105

Media Art 2A S2 HPW3 C10 Prerequisite: COFA1101

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

COFA1106 Media Art 2B S2 HPW3 C10 Prerequisite: COFA1102

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

While each of these may be considered as a self-contained area of study, it is also possible to opt for an interdisciplinary synthesis of the above. In this subject there will be an emphasis on an analysis of the students' conceptual development, the generation of ideas, visual language, acquisition and application of skills, manipulation of materials and interaction with context. COFA1107 Media Art 2C S2 HPW3 C10 Prerequisite: COFA1103

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

COFA1108 Media Art 2D S2 HPW2 C8 Prerequisite: COFA1104

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

COFA1001 Studio Art IA S1 HPW3 C10

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

COFA1002 Studio Art IB S1 HPW3 C10

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

COFA1003 Studio Art IC S1 HPW3 C10

This subject will introduce students to basic concepts and skills in drawing. Students will be encouraged to

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

COFA1004 Studio Art ID S1 HPW2 C8

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

COFA1005 Studio Art 2A

S2 HPW3 C10 Prerequisite: COFA1001

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

COFA1006 Studio Art 2B

S2 HPW3 C10 Prereauisite: COFA1002

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

COFA1007

Studio Art 2C S2 HPW3 C10 Prerequisite: COFA1003

This subject will provide an introduction to figure drawing with an emphasis given to direct observations and their interpretation into graphic media, A range of approaches will be covered that will encourage students to understand relationships of contour, mass, volume, line, movement, rythem and gesture as perceived in the human form.

COFA1008 Studio Art 2D S2 HPW2 C8 Prerequisite: COFA1004

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

Second Year

Media Art

COFA1109 Media Art 3A S1 HPW4 C10 Prereauisite: Media Art 2A

This is a studio based subject with an emphasis on placing the students' practice in the context of art history and studio theory. This is addressed during tutorials and crit sessions in the studio, seminars presented by students sharing their personal research and issues pertinent to their practice and interaction with visiting artists. Projects on fundamental issues will underpin studio practice, leading to self initiated projects appropriate to the following areas of speciality: Photographic Studies (image technologies, image manipulation), 4D (film, video art, sound/installation, performance), sculpture (object/installation, jewellery/ bodyworks, clay) and/or combinations of the above.

COFA1110 Media Art 3B S1 HPW4 C10 *Prerequisite:* Media Art 2B

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

COFA1111 Media Art 3C S1 HPW3 C10 Prerequisite: Media Art 2C

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

COFA1112 Media Art 3D S1 HPW2 C7

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

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

COFA1113 Media Art 4A S2 HPW4 C10 *Prerequisite:* Media Art 3A

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

Selfinitiated work will be supported by projects that address specific fundamental issues in contemporary art practice appropriate to the students chosen area of speciality selected from the following: Photographic Studies (image technologies, image manipulation), 4D Studies (film, video art, sound/installation/performance), Sculpture (object/installation, jewellery/bodyworks, clay) and/or combinations of the above.

COFA1114

Media Art 4B S2 HPW4 C10 Prerequisite: Media Art 3B

This is a studio based subject that pursues methodologies through extensive visual, technological and conceptual research. The work produced by students will be supported by critical evaluation particularly in the context of exhibitions, screenings and performances within chosen areas of speciality. Photographic Studies (image technologies, image manipulation), 4D Studies (film, video art, sound/installation/performance), Sculpture (object/installation, jewellery/bodyworks, clay) and/or combinations of the above.

COFA1115 Media Art 4C

S2 HPW3 C10 Prerequisite: Media Art 3C

This subject allows students to broaden their basic skills base in order to underpin the individual development of studio practice. Through an increased understanding of materiality, process and technologies students will be better equipped to resolve ideas at an increasingly professional standard in Photographic Studies (image technologies, image manipulation), 4D Studies (film, video art, sound/installation/performance), Sculpture (object/installation, jewellery/bodyworks, clay) and/or combinations of the above.

COFA1116

Media Art 4D S2 HPW2 C7 Prereauisite: Media Art 3D

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

Studio Art

COFA1009 Studio Art 3A S1 HPW4 C10 Prereauisite: Studio Art 2A or 2B

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

COFA1010 Studio Art 3B S1 HPW4 C10 Prereauisite: Studio Art 2B or 2A

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

COFA1011 Studio Art 3C S1 HPW3 C10 Prerequisite: Studio Art 2C

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

COFA1012 Studio Art 3D S1 HPW2 C7

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

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

COFA1013 Studio Art 4A

S2 HPW4 C10 Prerequisite: Studio Art 3A

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

COFA1014 Studio Art 4B S2 HPW4 C10 Prereauisite: Studio Art 3B

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

COFA1015

Studio Art 4C S2 HPW3 C10 *Prerequisite:* Studio Art 3C

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

COFA1016

Studio Art 4D S2 HPW2 C7 *Prerequisite:* Studio Art 3D

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

Third Year

Media Art

COFA1117

Media Art 5A S1 HPW4 C12 Prerequisite: Media Art 4A

A studio based subject that places the students' progression in the context of contemporary art issues through participation in and individual contribution to presentations and discussion. The production of self initiated works will be supported by the submission of projects/proposals.

Emphasis will be placed on individual's work and methodologies in relation to personal theoretical issues relative to their chosen area of speciality - Photographic Studies (image technologies, image manipulation), 4D Studies (film, video art, sound/installation/performance), Sculpture (object/installation, jewellery/bodyworks, clay) and/or combinations of the above.

COFA1118 Media Art 5B S1 HPW4 C12 *Prerequisite:* Media Art 4B

This is a studio based subject that pursues the initiation of a personalised work program in consultation with the students' lecturers. Students will be encouraged to liaise with relevant practitioners in their area of specialization to form an understanding of their emergent practice in a contemporary context. Their chosen areas of specialization may be selected from Photographic Studies (image technologies, image manipulation), 4D Studies (film, video art, sound/installation/performance), Sculpture (object/installation, jewellery/bodyworks, clay) and/or combinations of the above.

COFA1119 Media Art 5C

S1 HPW4 C12 Prerequisite: Media Art 4C

This subject requires the students to refine specific skills at an advanced level, with a focus on the synthesis of conceptual concerns, representation, process and presentation in their studio practice in Photographic Studies (image technologies, image manipulation), 4D Studies (film, video art, sound/installation/performance), Sculpture (object/installation, jewellery/bodyworks, clay) and/or combinations of the above.

COFA1120 Media Art 5D S1 HPW2 C11 *Prerequisite:* Media Art 4D

This subject is designed to explore further major issues of contemporary practice. In particular it will investigate the ways in which practices and media, i.e. film, photography, video, sculpture and installation articulate themselves in relation to contemporary theoretical issues. The different means, narratives and discourses which have evolved in the areas will be explored. The subject will also examine correlations of form and practice in contemporary art.

COFA1121 Media Art 6A S2 HPW4 C12 Prereauisite: Media Art 5A

This subject is studio based with an emphasis on the philosophical and conceptual context of art making. Students are required to produce self initiated works of a professional standard to be exhibited in the undergraduate exhibition at the completion of their course.

These works will be a culmination of intensive and rigorous research and study in their chosen area of specialty such as, Photographic Studies (image technologies, image manipulation), 4D Studies (film, video art, sound/installation/performance), Sculpture (object/installation, jewellery/bodyworks, clay) and/or combinations of the above.

COFA1122 Media Art 6B S2 HPW4 C12 Prerequisite: Media Art 5B

A studio based subject in which students produce self initiated works in consultation with their lecturers for exhibition in the undergraduate exhibition at the completion of their course.

Integral to the above, students will be required to furnish support material and refine existing documentation concerned with their area/s of study throughout the course.

The works produced by the students will be a culmination of intensive research and study in their chosen area of specialty such as Photographic Studies (image technologies, image manipulation), 4D Studies (film, video art, sound/installation/performance), Sculpture (object/installation, jewellery/bodyworks, clay) and/or combinations of the above.

COFA1123 Media Art 6C S2 HPW4 C12 Prerequisite: Media Art 5C

Within this subject the student will concentrate on the production of a substantial body of work which demonstrates an understanding of the concepts, practice and contexts relative to their individual art practice within their chosen area of specialty.

This area of specialty will be selected from the following -Photographic Studies (image technologies, image manipulation), 4D Studies (film, video art, sound/installation/performance), Sculpture (object/installation, jewellery/bodyworks, clay) and/or combinations of the above.

COFA1124 Media Art 6D S2 HPW2 C11

Prerequisite: Media Art 5D

This subject is designed to assist in the transition from the category of student practitioner to that of professional. Issues relevant to the students' developing practice within Media Art, are dealt with in this subject, and are related to

considerations and strategies for a functional understanding of practices beyond this institution.

Concerns appropriate to practical working and also theoretical aspects of establishing studio situations, presentations, funding, taxation, copyright, subsistence and insights into the present art environment are explored, in addition to other ethical and legal considerations necessary for the contemporary practitioner.

Studio Art

COFA1017 Studio Art 5A S1 HPW4 C12 Prereauisite: Studio Art 4A

In this subject students will concentrate upon their major creative interests. Students will be required to initiate and execute a body of studio work which demonstrates the relationship between their own work and current art practices and concepts. Students will nominate areas of individual investigation with the guidance of lecturers. A proposal outlining intended studies may be required.

COFA1018 Studio Art 5B S1 HPW4 C12 Prerequisite: Studio Art 4B

This subject will continue to build upon concepts and skills developed in previous sessions. Students will investigate the creative possibilities of media appropriate to the expression of individual ideas. Students will be expected to sustain their investigations with a closer focus over an extended period.

COFA1019 Studio Art 5C S1 HPW4 C12 Prereguisite: Studio Art 4C

Lecturers will nominate research projects which students undertake in specific areas in the disciplines within Studio Art. Research is studio-based with written augmentation where appropriate.

COFA1020 Studio Art 5D S1 HPW2 C11 Prereauisite: Studio Art 4D

This subject is designed to introduce the systematic theorising about art, known as aesthetics. The overall aim is to enable students to gain a critical understanding of the many inter-relationships between theories of art and artistic practice and critical response. 'Aesthetics' will examine those thinkers, from the early Greeks through the 18th century to the present day, who have helped form and structure our ways of thinking about art. The subject will be structured around a consideration of four major topics in aesthetics: representation and mimesis; beauty and sublime; taste and value; and expression. COFA1021 Studio Art 6A S2 HPW4 C12 Prereguisite: Studio Art 5A

This subject consolidates and expands studies undertaken in Studio Art 5A. Students will be required to demonstrate the ability to express and assess concepts relative to their areas of studies. Students will be encouraged to analyse the relationship between perceived aims and results achieved in their studio practice.

COFA1022

Studio Art 6B S2 HPW4 C12 *Prerequisite:* Studio Art 5B

This subject requires that students work at an advanced level of competence and creativity. Students will undertake a body of work which demonstrates technical understanding of media, is imaginative, and is interpretative of current art practices.

COFA1023

Studio Art 6C S2 HPW4 C12 *Prerequisite:* Studio Art 5C

In consultation with lecturers students will undertake directed projects in specific areas in the disciplines within Studio Art. Research is studio-based with written augmentation where appropriate.

COFA1024

Studio Art 6D S2 HPW2 C11 *Prerequisite:* Studio Art 5D

This subject introduces students to issues relevant to professional practices within the disciplines of Studio Art. These will include setting up a studio, conservation of works, studio health and safety, preparation of CVs, documentation and records, support structures organizations and gallery systems, presentation of finished works, and the role and responsibility of artists in society.

History and Theory Electives

Timetable constraints do not allow all subjects to be offered every year, although endeavours are made to offer the full range over a three year period.

COFA2104

Cross Media and Interdisciplinary Theory Staff Contact: Bill Seaman, Pamela Hansford S1 or S2 HPW2 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.

COFA2105

Seminar in Women's Studies 1

Staff Contact: Liz Ashburn, Pamela Hansford S1 or S2 HPW2 C8

COFA2106 Seminar in Women's Studies 2

COFA2107

Seminar in Women's Studies 3

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

This subject will examine recent feminist art practices in Australia and overseas. The gaining of an understanding of feminism will be central to the course. Feminist theories will be explored and applied to the work of artists and art historians. Issues such as the representation of the body, transgressive practices and censorship will be considered. The student will be encouraged to apply their study of women artists to develop a more complete understanding of their own art practice and of art production generally.

COFA2125

Issues and Theories of Film

Staff Contact: George Alexander, John Gillies S1 or S2 HPW2 C8

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

COFA2132

From The Age of Absolutism to The Enlightenment: Mannerism, the Baroque and the Art of Revolution Staff Contact: Fay Brauer, Alan Krell

S1 or S2 HPW2 C8

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

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

COFA2136

The Avant-Garde and The Academy, The Politics of Colonialism and The Other in early 19th Century Europe.

Staff Contact: Alan Krell S1 or S2 HPW2 C8

Following Napoleon's blaze of European and colonial conquests and his downfall, a waning of revolutionary fervour marked early 19th century reaction in Europe, in which church, monarchy and such authoritian institutions as The Academy for Arts became reactivated, but subsequently contested.

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

COFA2140

"All that is solid melts into air" - Modernism and the Experience of Modernity

Staff Contact: Fay Brauer S1 or S2 HPW2 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.

COFA2196

Art Metaphysics and the Sublime Staff Contact: Graham Forsyth

S1 or S2 HPW2 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 mythopaeic 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.

COFA2205

Critical Theories of Photography Staff Contact: Graham Forsyth S1 or S2 HPW2 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.

COFA2208

The Medieval and Renaissance Cultures of Europe Staff Contact: Graham Forsyth S1 or S2 HPW2 C8

Within a shift from remote monastic settlements into towns from the 12th century, the emergence of urban cultures will be examined in relation to the organization of the artist's workshop, a domestication of religious imagery, the flourishing of fresco narrative, the emergence of secular patronage and its ramifications upon new genres of art and culture.

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

COFA2212 Early Christian, Islamic and Other Cultures Staff Contact: Fay Brauer S1 or S2 HPW2 C8

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

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

COFA2215

Australian Cinema

Staff Contact: John Gillies, George Alexander S1 or S2 HPW2 C8

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

COFA2218

The Art of Ancient Cultures: Assyria, Mesopotamia, Egypt, Persia, Greece and Rome

Staff Contact: Fay Brauer S1 or S2 HPW2 C8

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

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

COFA2220

History of Jewellery

Staff Contact: Diane Losche, Sylvia Ross S1 or S2 HPW2 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.

COFA2223

Photography: Australian Contexts

Staff Contact: Lynn Roberts-Goodwin, Graham Forsyth S1 or S2 HPW2 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.

COFA2227

Histories of Women Artists

Staff Contact: Fay Brauer, Liz Ashburn S1 or S2 HPW2 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.

COFA2232

Koori and Associated Cultures Staff Contact: Fay Brauer

S1 or S2 HPW2 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.

COFA2236

Sculpture and the Modern: Irony, Metaphor and Contradiction

Staff Contact: Diane Losche, Martin Sims S1 or S2 HPW2 C8

This subject is constructed to critically examine late 19th and 20th 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.

COFA2237 Site Place and Dematerial

Site, Place and Dematerialization: Sculpture and Other Trouble

Staff Contact: Diane Losche, Joan Grounds S1 or S2 HPW2 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.

COFA2238

Histories and Theories of Ceramics

Staff Contact: Diane Losche, Peter Travis S1 or S2 HPW2 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.

COFA2242 History of Video Art

Staff Contact: George Alexander, John Gillies S1 or S2 HPW2 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.

COFA2245

Crafts: Contexts and Source Staff Contact: Diane Losche, Sylvia Ross S1 or S2 HPW2 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.

COFA2246

A History of Avant-Garde Cinema

Staff Contact: George Alexander S1 or S2 HPW2 C8

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

COFA2247

A History of Modernist Narrative Film

Staff Contact: George Alexander S1 or S2 HPW2 C8

Designed to follow on from COFA2246, 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.

COFA2248

Neo-Realism and the New Waves

Staff Contact: George Alexander S1 or S2 HPW2 C8

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

COFA2249 The Art of Sound Staff Contact: Bill Seaman S1 or S2 HPW2 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.

COFA2250

Colonialism and Art: Inventing the "Other" Staff Contact: Diane Losche S1 or S2 HPW2 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.

COFA2251

Orientalism and Primitivism

Staff Contact: Diane Losche S1 or S2 HPW2 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

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.

COFA2252

colonization.

The Arts of the Pacific: Image, Myth and History Staff Contact: Diane Losche S1 or S2 HPW2 C8

In this subject students will explore the processes of change in the cultural and social contexts in which the arts of the Pacific region have been created and viewed since the 18th 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.

COFA2253

Perspectives on South-East Asian Art and Culture Staff Contact: Diane Losche

S1 or S2 HPW2 C8

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

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

COFA2254

The Artist and the Writer Staff Contact: Joanna Mendelssohn

S1 or S2 HPW2 C8

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

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

COFA2255

Writing on Art

Staff Contact: Joanna Mendelssohn S1 or S2 HPW2 C8

Following on from COFA2254, the second unit of this two-session course will be concerned with the works of seminal 20th century writers who, from a nonphilosophical (systematic) perspective, have contributed to the definition of contemporary art and its understanding. With the works of poets (Rilke, Wallace Stephens or Paul Celan), novelists (Hermann Bloch, Kafka, Proust, Breton), essayists (Valery, Benjamin, Steiner), or artists (Cezanne, Braque or Klee), students will be given a wide range of writings on art to explore.

COFA2256

Psychoanalysis and Art Staff Contact: Pamela Hansford S1 or S2 HPW2 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.

COFA2258

A History of Drawing Staff Contact: Alan Krell S1 or S2 HPW2 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.

COFA2259

Terra Australis: First Contact, Aboriginal Art and the Cultures of Settlement

Staff Contact: Joanna Mendelssohn S1 or S2 HPW2 C8

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

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

COFA2260

Angry Penguins, Antipodeons and Abstractionists: Australian Post-War Art and Culture

Staff Contact: Joanna Mendelssohn S1 or S2 HPW2 C8

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

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

COFA2261

Photography: Historical Perspectives

Staff Contact: Lynn Roberts-Goodwin, Graham Forsyth S1 or S2 HPW2 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.

COFA2268

An Introduction to Modern Aesthetics

Staff Contact: Graham Forsyth S1 or S2 HPW2 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.

COFA2269

Theories of Subjectivity and the Body in the Nineteenth Century

Staff Contact: Pamela Hansford S1 or S2 HPW2 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 - Phoudhon and Courbet, William Morris 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.

COFA2270

Theories of Subjectivity and the Body in the Twentieth Century Staff Contact: Pamela Hansford

S1 or S2 HPW2 C8

This lecture and seminar course surveys a series of (mainly) 20th century perspectives on the body and subjectivity, and is designed to follow on from Theories of Subjectivity and the Body in the Nineteenth Century. Themes to be considered include: Nietzsche's characterization of the Apollonian and Dionysian spirit; Surrealist constructions of the body - Breton's theory of love, Bataille and the body conceived as a site of excess; Woman as 'Other' - de Beauvoir's analysis of femininity; Sartre and the sovereignty of the creative subject; Foucault's critique of the subject and the theory of bio-politics; recent developments in the analysis of gender.

COFA2271

Critical Theories of Philosophy Staff Contact: Pamela Hansford S1 or S2 HPW2 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.

COFA2272

Theories of Cultural Crisis Staff Contact: Pamela Hansford S1 or S2 HPW2 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 postmodernism, 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.

COFA2273

The History and Theory of Performance Staff Contact: George Alexander, Joan Grounds

Starr Contact: George Alexander, Joan Groun S1 or S2 HPW2C8

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.

COFA2274

Aboriginal Art - Outsiders Looking In Staff Contact: Fay Brauer

S1 or S2 HFW2 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.

COFA2275

German Expressionism and Realism Staff Contact: Fay Brauer S1 or S2 HPW2 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 Department of German Studies.

COFA2276

The Painting of Modern Life: French and British Painting in Focus, 1850-1890 Staff Contact: Alan Krell S1 or S2 HPW2 C8

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

COFA2277

Modernism in Painting Staff Contact: Fay Brauer S1 or S2 HPW2 C8

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

COFA2282 Art in Its Place: A History of Installation, Structures and Spaces

Staff Contact: Bonita Ely, Diane Losche S1 or S2 HPW2 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.

COFA2283

The Sources of Artefact Imagery Staff Contact: Fay Brauer S1 or S2 HPW2 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.

COFA2284 Postindustrialisation, Postmodernity and Postmodernism Staff Contact: Fay Brauer

S1 or S2 HPW2 C8

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

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

COFA2285

Art and Revolution: The Cultures of Communism, Socialism, Fascism and Democracy Staff Contact: Fay Brauer S1 or S2 HPW2 C8

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

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

COFA2286

'Let 100 Flowers Bloom': Art and the Cultural Revolution of China, Indonesia and Vietnam Staff Contact: Fay Brauer S1 or S2 HPW2 C8

'Letting 100 flowers bloom and 100 schools of thought contend' was a seminal part of Mao Tse-tung's policy for promoting 'progress' amidst the arts and sciences to create a flourishing Socialist culture throughout China.

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

COFA2287

A History of Printmaking

Staff Contact: Alan Krell, Rose Vickers S1 or S2 HPW2 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 15th century to the end of the 19th century, the emphasis being placed on European prints.

It is designed to enable students to become familiar with developments in printmaking practice in the 20th 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.

COFA2288

An Introduction to Greek and Christian Aesthetics Staff Contact: Graham Forsyth S1 or S2 HPW2 C8

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

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

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

COFA2289

Reading the Country Staff Contact: Fay Brauer S1 or S2 HPW2 C8

Landscape has been regarded, since its inception as a genre of Western Art, as a means of transforming nature into culture. This subject examines different ways in which nature has been transformed into landscape in Western Art from the illuminated manuscripts of the Duc de Berry, the timeless arcadias of Poussin and Claude, the sublime landscapes of Friedreich and Eugene von Guerard to the abstract notations of Fred Williams. These landscapes will be compared with non-Western representations of nature by such aboriginal artists as Clifford Possum, as well as the Navaro Indian and Chinese artists.

Such historical contexts as feudalism (with its social hierarchy based upon tenure of land), the development of geographer's and surveyor's instruments, the Enclosure Acts and colonisation, particularly of Australia, will provide the framework for such readings of the country. Analogies between visually representing the land and possessing it as territory will also be investigated, partially in light of the Mabo case.

COFA2290

Art Feminism and Psychoanalysis Staff Contact: Pamela Hansford S1 or S2 HPW2 C8

Over the past twenty years, linkages between feminism and psychoanalysis have been intensively explored by such theorists as Jane Gallop, Juliet Mitchell, Luce Irigaray and Liz Grosz.

This subject will examine interrelationships motivated by feminists' explorations of Freudian and Lacanian psychoanalysis, as well as such figures as Melanie Klein. It will embrace the relationship between feminism, psychoanalysis and art particularly through such artists/theorist as Helene Cizous and Louise Bourgeois.

COFA2291

Lesbian and Gay Art Staff Contact: Liz Ashburn S1 or S2 HPW2 C8

This lecture and seminar course will focus on definitions of identities referencing the visual and written languages of the modern period (c. 1700-present).

Current art and film practices will be used to explore the synthesis of lesbian and gay culture, politics, sex, religion and psychoanalysis. This subject will examine the cultural pluralism of gay and lesbian art in the total Australian context.

Study Commitment

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

Studio and Media Art Elective Subjects

- Bachelor of Fine Arts
- Bachelor of Design
- Bachelor of Art Theory
- Old Bachelor of Art Education

Media Art

COFA3300, COFA3301, COFA3302, COFA3303, COFA3304, COFA3305, COFA3306, COFA3307, COFA3308, COFA3309, COFA3310 Clay 1 to 11

S1 or S2 HPW3 C10

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.

COFA3420, COFA3421, COFA3422, COFA3423, COFA3424, COFA3425, COFA3426, COFA3427, COFA3428, COFA3429, COFA3430 Film 1 to 11

S1 or S2 HPW3 C10

Special Prerequisite: The satisfactory completion of COFA3640 Video 1 will be accepted as a prerequisite for COFA3421 Film 2.

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

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

COFA3440, COFA3441, COFA3442, COFA3443, COFA3444, COFA3445, COFA3446, COFA3447, COFA3448, COFA3449, COFA3450 Jewellery 1 to 11 S1 or S2 HPW3 C10

S1 or S2 HPW3 C10

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

COFA3520, COFA3521, COFA3522, COFA3523, COFA3524, COFA3525, COFA3526, COFA3527, COFA3528, COFA3529, COFA3530 Photography 1 to 11 S1orS2 HPW3 C10

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.

COFA3600, COFA3601, COFA3602, COFA3603, COFA3604, COFA3605, COFA3606, COFA3607, COFA3608, COFA3609, COFA3610 Sculpture 1 to 11

S1 or S2 HPW3 C10

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.

COFA3620, COFA3621, COFA3622, COFA3623, COFA3624, COFA3625, COFA3626, COFA3627, COFA3628, COFA3629, COFA3630 Construction, Installation and Spaces 1 to 11 S1 or S2 HPW3 C10

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

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

COFA3640, COFA3641, COFA3642, COFA3643, COFA3644, COFA3645, COFA3646, COFA3647, COFA3648, COFA3649, COFA3650 Video 1 to 11 S1 or S2 HPW3 C10

Special Prerequisite: The satisfactory completion of COFA3420 Film 1 will be accepted as a prerequisite for COFA3641 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.

COFA3660, COFA3661, COFA3662, COFA3663, COFA3664, COFA3665, COFA3666, COFA3667, COFA3668, COFA3669, COFA3670 Sound Performance and Installation 1 to 11

S1 or S2 HPW3 C10

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

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

COFA3680, COFA3681, COFA3682, COFA3683, COFA3684, COFA3685, COFA3686, COFA3687, COFA3688, COFA3689, COFA3690 Multi-Media Computing 1 to 11 S1 or S2 HPW3 C10

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

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

Studio Art

Students may be required to contribute to the cost of consumables in some subjects in Studio Art.

COFA3340, COFA3341, COFA3342, COFA3343, COFA3344, COFA3345, COFA3346, COFA3347, COFA3348, COFA3349, COFA3350 Drawing 1 to 11 S1 or S2 HPW3 C10

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.

COFA3360, COFA3361, COFA3362, COFA3363, COFA3364, COFA3365, COFA3366, COFA3367, COFA3368, COFA3369, COFA3370 Etching 1 to 11 S1 or S2 HPW3 C10

51 or 52 HPW3 C10

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.

COFA3460, COFA3461, COFA3462, COFA3463, COFA3464, COFA3465, COFA3466, COFA3467, COFA3468, COFA3469, COFA3470 Lithography 1 to 11 S1 or S2 HPW3C10

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.

COFA3500, COFA3501, COFA3502, COFA3503, COFA3504, COFA3505, COFA3506, COFA3507, COFA3508, COFA3509, COFA3510 Painting 1 to 11 S1 or S2 HPW3 C10

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.

COFA3560, COFA3561, COFA3562, COFA3563, COFA3564, COFA3565, COFA3566, COFA3567, COFA3568, COFA3569, COFA3570 Relief Printing 1 to 11 S1 or S2 HPW3 C10 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.

COFA3580, COFA3581, COFA3582, COFA3583, COFA3584, COFA3585, COFA3586, COFA3587, COFA3588, COFA3589, COFA3590 Screen Printing 1 to 11 S1 or S2 HPW3 C10

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.

Design Studies

COFA3700, COFA3701, COFA3702, COFA3703, COFA3704, COFA3705, COFA3706, COFA3707, COFA3708, COFA3709 COFA3710 Ceramics 1 to 11 S1 or S2 HPW3 C10

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

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

Honours

BFA Honours is a course of higher level study available to BFA students who wish to undertake research in Media Art or Studio Art, extending into a fourth honours year.

BFA students, in consultation with lecturers, may apply for entry to the course from the end of Session 4. A prerequisite is normally the attaining of Distinction (DN) in at least two of three studio core subjects in both Sessions 3 and 4 with no previous failures.

Honours students are expected to perform at a superior level, achieving an average of Distinction (DN) in studio subjects in their chosen area in Sessions 5 and 6. Concurrently students would prepare a Preliminary paper researching a topic related to their studio practice each session.

In their fourth Honours year students undertake a supervised research program in their area of Fine Arts specialization. The body of work undertaken would be presented and assessed, in exhibition form. The exhibition would be accompanied by the presentation of a research paper relating to the student's studio practice or interests. Students would undertake the Graduate Lecture program and Category C General Education subjects during the year.

The course is full-time.

COFA1026 and 1027 *or* COFA1126 and 1127 Preliminary Papers 1 and 2 S5 and S6 C10

A Preliminary Paper is an essay documenting a topic or topics relating to the concerns of the student's studio practice, in a minimum of 2,000 words. Topic(s) to be developed in consultation with lecturers.

COFA1029 or COFA1129 Honours Practice: Studio/Media F C46

A program of research in the student's area of specialization in Media Art or Studio Art. The nature of the research will be developed out of work completed in the third year of the course. Students will study under the supervision of a lecturer.

Assessment of the exhibition presentation is by a panel consisting of one lecturer from the College of Fine Arts and an eminent external practitioner appropriate to the area of the student's research.

COFA1030 or COFA1130 Research Paper (Honours): Studio/Media F C40

A paper of approximately 5,000 words researching a selected subject, or subjects, related to the student's studio practice and interests. Subject to approval, the work undertaken will be initiated by the student.

COFA8491

Graduate Lecture: Studio/Media S1 C12

COFA8492

Graduate Lecture: Studio/Media S2 C12

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 the satisfying of project requirements.

Project Requirements for the Graduate Lecture a) written assignment 1,000-1,500 words based on published list of assignment topics, presentable at any time during session, or

b) participation in graduate lecture forum.

COFA4900

Category C General Education F C10

In this subject, students are required to participate in two seminars entailing 28 hours each session, to examine the interrelationships of art, ethics and social responsibility.

Course Rules

These rules should be read in conjunction with the Academic Rules of the University as published in the University Calendar.

Admission

Admission Requirements

Candidates who have undertaken the NSW HSC will be ranked on the basis of a score obtained by adding the scaled score of the best two units of art to the scaled aggregate.

All other applicants 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 College. The offer of places in the course will be made in order of merit following assessment of the portfolio, Higher School Certificate Tertiary Entrance Ranking and/or its equivalents.

Assessment

Time Limit

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

Student Progress

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

Attendance

Except where leave is granted:

- students must attend all classes of subjects for which they are registered; and
- where absences in excess of 3 classes occur, students may be given a fail grade (FL).

32 COLLEGE OF FINE ARTS

4801 Bachelor of Art Education BArtEd

The Course

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

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

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

It is possible to complete the Bachelor of Art Education with honours.

Students may apply for entry into the honours program at the beginning of session 5, though later year entry can be made under special circumstances. Students must have a fail free record and a distinction average in Core Studies in Art Education in sessions 3, 4, 5 and 6.

The honours program consists of additional coursework in sessions 6, 7 and 8, however students are exempt from the following: Core Options in Education in sessions 6 and 8; History/Theory electives in sessions 6 and 8.

Students are required to complete COFA4015 and COFA4017 in session 5 of their course and COFA4029 in session 6 of their course.

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Art Education Studio Subject Numbers COFA 1201 Studio Art 1 AE Art Education Media Subject Numbers, COFA 1301 Media Art 1AE

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1		1						
DE - 2 hpw SESSION 3 & 4 AE,BE, - 4hpw CE - 3hpw DE - 2hpw SESSION 5 AE,BE,CE - 4 hpw DE - 2hrspw	COFA 1202 Studio Art 1 BE 10 CP COFA 1203 Studio Art 1CE 10 CP COFA 1204 Studio Art 1DE 8 CP	COFA 1206 Studio Art 2 BE 10 CP COFA1207 Studio Art 2CE 10 CP COFA 1208 Studio Art 2 DE 8 CP	COFA1210 Studio Art 3 BE 9 CP COFA1211 Studio Art 3 CE 9 CP COFA 1212 Studio Art 3 DE 9 CP	COFA 1214 Studio Art 4 BE 8CP COFA 1215 Studio Art 4 CE 8CP COFA 1216 Studio Art 4 DE 8 CP	COFA 1218 Studio Art 5 BE 10 CP COFA 1219 Studio Art 5 CE 10 CP COFA 1220 Studio Art 5 DE 8 CP		A C H I N G 56 CP	
CORE STUDIES IN VISUAL ARTS HRS SESSION 1 & 2 AE,BE,CE - 3 hpw	H.T.V.A. 1 COFA 2001 12 CP 4 hrs COFA 1201 Studio Art 1 AE 10 CP	H.T.V.A. 2 COFA 2002 12 CP 4 hrs COFA1205 Studio Art 2AE 10 CP	COFA1209 Studio Art 3 AE 9 CP	COFA 1213 Studio Art 4 AE 8CP	COFA 1217 Studio Art 5 AE 10 CP	HTR Elective 1 8 CP 2 hrs	P R A C T I C E T E	HTR Elective 2 8 CP 2 hrs HTR Elective 3 8 CP 2hrs

Art Education Studio Subject Numbers COFA 1201 Studio Art 1 AE Art Education Media Subject Numbers, COFA 1301 Media Art 1AE UNDERGRADUATE STUDY BArtEd 37

SESSION	1	2	3	4	5	6	7	
CORE STUDIES IN ART EDUCATION			CG&D 4001 9 CP 2 hrs	AG & D 4002 8CP 2 hrs	Ed Psych 1 4047 8CP 2 hrs	Ed Psych 2 4048 8CP 2hrs	T E A C	
						T & P.A.H. 4027 8 CP 3hrs	H - N	T&AE 4029 8 CP 3 hrs
			TD1 4005 9 CP 3 hrs	TD II 4049 8 CP 3 hrs	TDIII 4050 8 CP 3 hrs		G	
						Curric 11 4011 8 CP 3 hrs	I N T	
	FndAE 4004 10CP 3hrs	Curric I 4010 10 CP 3 hrs					E R N S	Sociology 4015 8CP 2 hrs
							H I P	Phil. Issues 4017 8 CP 2hrs
				VAWS 4013 8 CP 3 hrs		Special Education 4019 8 CP 2hrs	E X	
CORE OPTIONS					Elective 8 CP 2 hrs	Elective 8 CP 2hrs	T E	Elective 2 x 8 CP 2hrs
FIELD EXPERIENCE			10 Days Inter- session Period Primary School 10CP	10 Days End of session Period Secondary School 10CP	10 Days Inte		N D E D	
TOTAL HRS						· · ·]	L

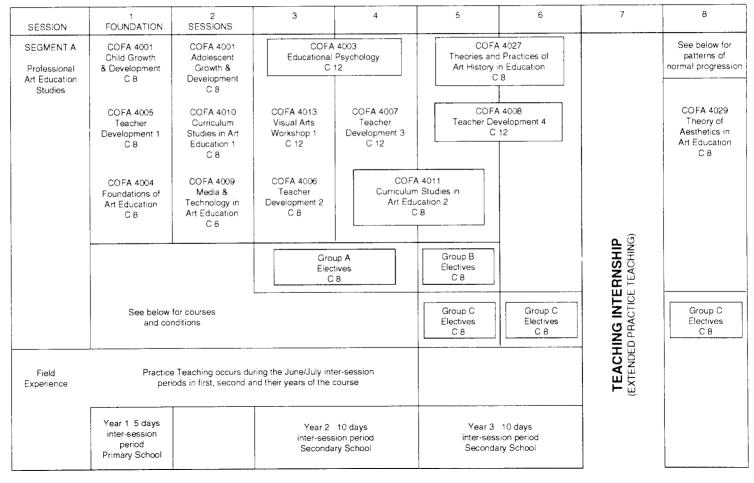
STRUCTURE OF THE BACHELOR OF ART EDUCATION COURSE: DESIGN MAJOR

CORE STUDIES IN	5112E				5214E		Р	5314E
VISUAL ARTS					11-1-1-1		R	Liston
	History				History		A C	History
	Theory &				Theory &		Т	Theory & Aesthetics
	Aesthetics				Aesthetics			of Design
	of Design				of Design		Ċ	Of Design
	20CP 2hrs				12 CP 2hrs		Ē	6CP 2hrs
	5110E		5210E		5310E		_	5318E
			Design		Design		T	
	Design		Studio				E A	Research
	Studio:		16 CP 4hrs		5311E		A	Project
	Projects		5211E		Design	2 of 3 to be	С	Design 2
	5400 401		Design		50105	completed	Н	8CP
	54CP 12hrs		Studio		5312E		N N	BCP
			16 CP 4hrs 5212E		Design		G	
			Design		6CP 3hrs		G	
			Studio		6CP 3hrs		56CP	
			16 CP 4hrs				3001	
	5114E				5216E			5315E
	Design -				Design and			Design and
	Human				Computers			Computers
	Functioning							
	20 CP 2hrs				12 CP 2hrs			6CP 2hrs
TOTAL HRS								
COURSE OPTIONS		conditions	appiy.				L	
TOTAL HRS	=				•			-
GENERAL			CAT: A	CAT: A		CAT: B	CAT:C	CAT: C
STUDIES	ļ		5 CP 2hrs	5CP 2hrs		10 CP 4hrs	5 CP 2 hrs	5 CP 2 hrs
TOTAL CP 480	57	57	57	63	58	62	61	65
Year Totals	114	СР	120	СР	120	СР	126	СР
TOTAL HRS 14	19	19	29	22	17	20		19

OLD BACHELOR OF ART EDUCATION

STRUCTURE OF THE COURSE

This structure is for students who commenced studies prior to 1993



SEGMENT B	COFA 2021 2D Studies C 12	COFA 2031 3D Studies C 12	Major Study 1 C 12	Majoy Study 2 C 12	Major Study 3 C 12	Major Study 4 C 12		
Specialist Studio Studies	COFA 1170 Drawing C 12	COFA 2041 Photo Media Studies C 12	Minor S C			Study 5 12 Minor Study 3		
					C 12	C 12		
Art History and Theory	COFA 2001 Art History & Theory 1: Mapping the Modern C 12	COFA 2002 Art History & Theory 2: Mapping the Postmodern C 12	Art History 1 C 8	Art History 2 C 8	Art History 3 С 8	Art History 4 C B		Art History 5 C 8 Art History 6 C 8
								Art History 7 C 8
SEGMENT C Elective Studies								Elective Subjects C 24
	C 60	C 60	Subjects elected to a total of C 60	Subjects elected to a total of C 60	Subjects elected to a total of C 60	Subjects elected to a total of C 60	C 56	Subjects elected to a total of C 60
		I	I		·	L		C 480

EXHIBITION REQUIREMENT Participation in the annual Graduating Exhibition is a requirement for graduation. Course may be taken in either session

Subjects - Revised BArtEd

History and Theory Core Subjects

COFA2001

History and Theory of the Visual Arts 1: Mapping the Modern S1 HPW4 C12

COFA2002 History and Theory of the Visual Arts 2: Mapping the

Postmodern

S2 HPW4 C12

For subject outlines see descriptions for COFA2001 and 2002 on page 51 of this Handbook.

Studio Art		HPW	С
COFA1201	Studio Art 1A E	3	10
COFA1202	Studio Art 1B E	3	10
COFA1203	Studio Art 1C E	3	10
COFA1204	Studio Art 1D E	2	8
COFA1205	Studio Art 2A E	3	10
COFA1206	Studio Art 2B E	3	10
COFA1207	Studio Art 2C E	3	10
COFA1208	Studio Art 2D E	2	8
COFA1209	Studio Art 3A E	4	9
COFA1210	Studio Art 3B E	4	9
COFA1211	Studio Art 3C E	3	9
COFA1212	Studio Art 3D E	2	9
COFA1213	Studio Art 4A E	4	8
COFA1214	Studio Art 4B E	4	8
COFA1215	Studio Art 4C E	3	8
COFA1216	Studio Art 4D E	2	8
COFA1217	Studio Art 5A E	4	10
COFA1218	Studio Art 5B E	4	10
COFA1219	Studio Art 5C E	4	10
COFA1220	Studio Art 5D E	2	8

History and Theory of Art Electives

Students may elect subjects from the full range of Visual Arts History and Theory subjects as listed in the Bachelor of Fine Arts course on pages 21-28 of this Handbook.

Core Studies in the Visual Arts

See subject outlines on pages 16-21 of this Handbook.

Media Art		HPW	С
COFA1301	Media Art 1A E	3	10
COFA1302	Media Art 1B E	3	10
COFA1303	Media Art 1C E	3	10
COFA1304	Media Art 1D E	2	8
COFA1305	Media Art 2A E	3	10
COFA1306	Media Art 2B E	3	10
COFA1307	Media Art 2C E	3	10
COFA1308	Media Art 2D E	2	8
COFA1309	Media Art 3A E	4	9
COFA1310	Media Art 3B E	4	9
COFA1311	Media Art 3C E	3	9
COFA1312	Media Art 3D E	2	9
COFA1313	Media Art 4A E	4	8
COFA1314	Media Art 4B E	4	8
COFA1315	Media Art 4C E	3	8
COFA1316	Media Art 4D E	2	8
COFA1317	Media Art 5A E	4	10
COFA1318	Media Art 5B E	4	10
COFA1319	Media Art 5C E	4	10
COFA1320	Media Art 5D E	2	8

Core Studies in Design

See subject outlines on pages 60-63 of this Handbook.

Design			
COFA5110E	Design Studio: Projects	12	54
COFA5112E	History Theory & Aesthetics of		
	Design	2	20
COFA5114E	Design - Human Functioning	2	20
COFA5210E	Design Studio	4	16
COFA5211E	Design Studio	4	16
COFA5212E	Design Studio	4	16
COFA5214E	History Theory & Aesthetics of		
	Design	2	12
COFA5216E	Design and Computers	2	12
COFA5310E	Design	3	6
COFA5311E	Design	3	6
COFA5312E	Design	3	6
COFA5314E	History Theory & Aesthetics of		
	Design	2	6
COFA5315E	Design and Computers	2	6
COFA5318E	Research Project Design 2		8

Core Studies

COFA4001 Child Growth and Development S3 HPW2 C9

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.

COFA4002

Adolescent Growth and Development S4 HPW2 C8

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

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

COFA4004

Foundations of Art Education S1 HPW2 C10

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

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

COFA4005

Teacher Development 1

S3 HPW3 C9

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

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

COFA4010

Curriculum Studies in Art Education 1 S2 HPW3 C10

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

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

COFA4011

Curriculum Studies in Art Education 2 S1 or S2 HPW3 C8

Prerequisite: Curriculum Studies in Art Education 1

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

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

COFA4013

Visual Arts Workshop 1 S1 HPW3 C8

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 valuative knowing of art practice.

COFA4015 The Individual and Society - The Sociology of Education S5 HPW2 C8

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

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

COFA4017

Philosophical Issues in Education S8 HPW2 C8

The aim of this subject is to introduce students to contemporary philosophical theories applied to the field of education. Using the critical theories of society put forward by Jurgen Habermas students will analyse knowledge and Through a combination of lectures, seminars and workshops the subject will look at factors that shape and influence secondary school curriculum.

COFA4019 Special Education S1 or S2 HPW2 C8

This subject aims to extend student's knowledge and experience of atypical children and especially their problems in the secondary school situation. It attempts to develop in students supportive attitudes towards handicapped children. Subject content introduces students to the psychology and special educational needs of mildly and moderately mentally handicapped children, of children with learning disabilities, and of children with some categories of physical and emotional handicap. Students explore some Special Education teaching methods and materials and the contribution of Art Education in this field.

COFA4027

Theories and Practices of Art History in Education S1 or S2 HPW4 C8

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

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

COFA4029

Theory of Aesthetics in Art Education

S2 HPW3 C8

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.

COFA4047

Educational Psychology 1 S5 HPW2 C8

An introduction to the nature and objectives of educational psychology from a cognitive, social and ecological perspective. The course will include: the nature of learning, the processes involved in social cognition, the processes involved in motivation, the theories re: group processes in a school.

COFA4048

Educational Psychology 2 S6 HPW2 C8 Prerequisite: Educational Psychology I

This course involves the application of the theory covered in Educational Psychology I to a classroom setting. It involves an analysis of the match between the teacher, the material and the student, the problems of different learning styles, the management of classrooms, principles of discipline and those aspects of planning and implementing a program in a positive educational environment.

COFA4049

Teacher Development 2 S4 HPW3 C8 *Prerequisite:* Teacher Development 1

This subject aims to extend students' competence in the

planning, teaching and evaluating of experiences in the visual arts for small groups of school pupils. Correlation will

be made with the subject, Adolescent Growth and Development

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

COFA4050 Teacher Development 3 S5 HPW3 C8

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.

Core Options

COFA4012

Curriculum Studies in Art Education 3 S1 or S2 HPW2 C8

Prerequisite: Curriculum Studies in Art Education 1 and 2

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

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

COFA4014

Visual Arts Workshop 2 S1 or S2 HPW2 C8 *Prerequisite:* Visual Arts Workshop 1

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

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

COFA4024 **Histories of Australian Education** S1 or S2 HPW2 C8

This subject aims to develop student understanding of the social and historical forces which have shaped traditions and policy in schooling and education in Australia.

Social concepts including reproduction theory, structuration and cultural capital will be used with more orthodox historical tools to analyse, critique and revise historical explanations of educational developments. The impact of intellectual modes and paradigms originating beyond the educational arena will also be explored. Some art educational trends will be identified and explained in terms of these broader intellectual and historical origins.

COFA4025

Theories of Creativity and Art Education S1 or S2 HPW2 C8

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

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

COFA4028

Seminar in Art Education S1 or S2 HPW2 C8

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

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

COFA4032

Art Education and the Primary School S1 or S2 HPW2 C8

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

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

COFA4033 The Multicultural Classroom S1 or S2 HPW2 C8

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

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

COFA4035

Art as Therapy 1 S1 or S2 HPW2 C8

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

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

COFA4037

Art Education and the Environment S1 or S2 HPW2 C8

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

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

COFA4039

Art Education and Aboriginal Studies S1 or S2 HPW2 C8

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

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

COFA4040

Independent Study in Art Education S1 or S2 HPW4 C8

Prerequisite: Seminar in Art Education

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

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

COFA4045 **Community Arts and Education**

S1 or S2 HPW2 C8

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

COFA4046

The Art Museum and Art Education S2 HPW2 C8

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

COFA4049

Dilemmas of Praxis: the State, the School and the Educator General Education Category C S2 HPW2 C8 *Prerequisite:* Teaching Internship (ETP)

This subject utilizes the student's internship experiences as a platform to explore the ethical, political and pedagogical dilemmas entailed in the School. Students will utilize a range of comtemporary perspectives to explore philosophical, sociological and political dilemmas and conflicts in the context of education. Perspectives include Althusser's ideological state apparatuses: Gidden's Structuration; Habermas' communicative action and Foucault's notion of discourse and difference.

COFA4053

Politics, Identity and Art Education S1 or S2 HPW2 C8

This subject aims to provide students with opportunities to examine theoretical antecedents and perspectives in cultural studies and culture theory including Adorno, Bourdieu, Clifford, Geertz, Morris, Said, Spivak and Williams and how they relate to the context for art education in Australia.

Cultural theory will be examined as traditions, habits, practices, values and expectations from economic, sociological and critical viewpoints. Students will examine concepts including identity, subjectivity, marginality and post colonialism.

Honours

COFA4051 Research Methods in Art Education S2 HPW3 C8

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 guasi-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.

COFA4052

Theoretical Frameworks in Art Education S1 HPW3 C8

This subject aims to introduce students to the theoretical frameworks which form the basis for the conception of visual artseducation as a distinctive field. Theoretical

frameworks in art education will be explained as a largely discontinuous collection of histories. These histories are united by ruling paradigms many originating outside of the field in the human sciences, and in the practices of the visual arts. Examples include, psychoanalytical approaches to creativity. anthropoligical and socio-cultural studies, and cognitive theories.

COFA4053

Curriculum and Art Education S2 HPW3 C8

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.

COFA4055

Honours Research Project in Art Education Studies S2 C47

This subject enables students to prepare and complete an Art Education research project in a chosen area of specialisation. Content includes a review of major research paradigms including: historical, descriptive, experimental and philosophical methodologies. Students will complete a research project submitting a thesis/report 10,000 - 15,000 words in length, which identifies an issue or problem of art educational significance and demonstrates understanding and appropriate application of selected methodologies to the investigation of the chosen problem.

Course Rules

These rules should be read in conjunction with the Academic Rules of the University as published in the University Calendar.

Admission

Admission Requirements

Candidates who have undertaken the NSW HSC will be ranked on the basis of a score obtained by adding the scaled score of the best two units of art to the scaled aggregate.

All other applicants 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 College. The offer of places in the course will be made in order of merit following assessment of the portfolio, Higher School Certificate Tertiary Entrance Ranking and/or its equivalents.

Assessment

Time Limit

A full-time student must complete the prescribed course for the award of the Bachelor of Art Education within a maximum of sixteen sessions from the date of initial enrolment.

Student Progress

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

Attendance

Except where leave is granted:

- students must attend all classes of subjects for which they are registered; and
- where absences in excess of 3 classes occur, students may be given a fail grade (FL).

48 COLLEGE OF FINE ARTS

4803 Bachelor of Art Theory BArtTh

The Course

The Bachelor of Art Theory BArtTh. is a three year degree, with a 4th honours year, 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, arts administrators, art consultants, art project officers, art writers and critics, as well as for those who wish to 'freelance' as artists/theorists.

STRUCTURE OF THE COURSE

	SESSION 1	С	SESSION 2	С
CORE	COFA 2001 Art History and Theory 1: Mapping the Modern	12	COFA 2002 Art History and Theory 2: Mapping the Postmodern	12
	COFA 6005 Theories of the Image	15	COFA 6010 Theories of Art History and Culture	15
	COFA 6150 Audiences for Art	10	COFA 6110 The Production of Art	10
CORE TOTAL		37		37
Electives				
General Education			General Education A1	5
	SESSION 3	с	SESSION 4	С
CORE	COFA 6015 Grand Narratives of Western Art	15	COFA 6020 Mythologies of the Artist: A Social History	15
	COFA 6025 Images and Issues in Non-Western Art	15	COFA 6030 Art and Cultural difference	15
	COFA 6115 Genres of Art Writing	10	COFA 6120 Methods of Research and Writing on Art	10
CORE TOTAL		40		40
Electives				
General Education	General Education A2	5	General Education B1	5
	SESSION 5	с	SESSION 6	С
CORE	COFA 6035 Art and the Culture of Everyday Life	15	COFA 6045 Art in History	15
	COFA 6040 The Philosophy of Taste	15	COFA 6050 Philosophies of History	15
	COFA 6125 Industry Placement	10	COFA 6060 Research Project	26
CORE TOTAL		40		56
Electives				
General Education	General Education B2	5		
	SESSION 7	с	SESSION 8	С
Honours Seminars	COFA 6142 Methodologies and Philosophies of Art History	25		
	COFA 6140 Specialist Studies	30		
Thesis			Thesis	55
General Education	General Education C1		General Education C2	

NB: Total hours and credit points per session will vary according to elective choice. The sessions that particular core subjects are taught may vary from year to year and may not necessarily be offered in this pattern.

Course Structure

Core Subjects

The Bachelor of Art Theory degree is constructed around an integrated strand of Core Subjects. The Core Subjects provide intensive study in art histories, theories and philosophies as well as the institutional contexts in which art is exhibited, catalogued, published and promoted. Students enrol in three Core subjects each Session, totalling 18 subjects. The sequence of Core Subjects taken is subject to approval by the School.

Prerequisites

COFA6005 Theories of the Image, COFA2001 Art History and Theory 1: Mapping the Modern, COFA6010 Theories of Art History and Culture and COFA2002 Art History and Theory 2: Mapping the Postmodern are prerequisites for the following subjects: COFA6015 Grand Narratives of Western Art, COFA6025 Images and Issues in Non-Western Art, COFA6020 Mythologies of the Artist: A Social History, COFA6030 Art and Cultural Difference, COFA6035 Art and the Culture of 'Everyday Life', COFA6040 The Philosophy of Taste, COFA6045 Art in History, COFA6050 Philosophies of History and COFA6060 Research Project.

Elective subjects

Students must complete electives over the degree that total no less than 90 credit points and no more than 100 credit points. Electives can be chosen from Art History/Theory electives (see subject descriptions on pages 21-28 of this Handbook); Studio/Media electives (see subject descriptions on pages 28-30 of this handbook); and approved electives offered by the Faculty of Arts and Social Sciences. Where Studio/Media subjects are chosen, students must complete a strand comprising no less than three electives in a particular subject. Faculty of Arts and Social Sciences subjects may be taken as electives, subject to prerequisite requirements, or as a major sequence, defined as an approved progression of six subjects in a school or program.

General Education

Students are also required to complete two Category A General Studies subjects over Sessions 2 and 3; and two Category B General Studies subjects over Sessions 4 and 5.

Graduating Students' Exhibition

Students are permitted to exhibit in the Graduating Students' Exhibition with a copy of final year Research Papers submitted for display in the Library during the period of the Exhibition.

Honours Entry

Application for entry to BArtTh honours program is normally made at the beginning of Session 4, though later year entry can be made in special circumstances. The honours program consists of additional coursework in Sessions 4, 5 and 6 and a 4th year which consists of two honours seminars and a thesis. (Students must complete General Education C requirements in their 4th year.) Students must have a failure free record in all subjects in all sessions and achieve a credit average in Core subjects in Sessions 1, 2 and 3. In order to be considered for progression to the honours year students must maintain an average of no less than 70% in Core subjects in Sessions 4, 5 and 6.

Core Studies

COFA2001

Art History and Theory 1: Mapping the Modern Staff Contact: Graham Forsyth

S1 or S2 HPW4 C12

This subject examines the production of art, art theory and art's meanings within a fabric of political, economic and social formations. Commencing with the Enlightenment and finishing with the immediate post-World War One period, Mapping the Modern looks at modernity through industrialisation, colonisation and technology, as well as cultural issues such as Realism, 'Primitivism' and Expressionism.

COFA2002

Art History and Theory 2: Mapping the Postmodern Staff Contact: Graham Forsyth

S1 or S2 HPW4 C12

Commencing with the politicised art of Stalin's U.S.S.R. and Hitler's Germany, and tracing the transformations in art practice and theory over the post-War period, Mapping the Postmodern will examine the developments within the postwar economy, forms of cultural production, technology and politics. Students will be encouraged to investigate the major moments of aesthetic transformation over this period: performance, installation and environmental, as well as Feminist theories and practices. Issues of gender and sexuality, consumerism, post-colonial culture, computer technology, and the environment will also be addressed.

COFA6005

Theories of the Image Staff Contact: Graham Forsyth S1 or S2 HPW3 C15

An introduction to ways of understanding and evaluating the making, reception and theoretical understandings of images in our culture. Different cultures and historical periods have treated images in radically different ways with different ways of understanding the way images relate to their producer(s), viewer(s) and to the world. There is also a philosophical concern with the nature of the image, how it is able to have meaning, to represent at all. How are we able to read images? Is it a natural process or culturally determined? These issues will be addressed by critically examining the different ways of understanding the artistic image in Western and Non-western arts, and in crucial developments in Western art history [including Renaissance perspective, the invention of photography; photo-mechanical reproduction; Modernism and abstraction, and feminist critiques].

COFA6010

Theories of Art History and Culture

Staff Contact: Graham Forsyth S1 or S2 HPW3 C15

Introduces art history and cultural analysis as forms of narrative, which aim to explain and integrate cultural objects into historical or other order. Draws upon and critically assesses the key methodologies [such as connoisseurship, periodisation, formalism, iconography, historicism and historical materialism, social history, psychoanalysis, semiotics, high culture/popular culture, ethnocentrism, and feminism]. These methodologies will be examined by reference to such historians as Wölfflin, Panofsky, Gombrich, Baxandall, Fry, Antal, Clark, and Pollock.

COFA6015

Grand Narratives of Western Art Staff Contact: Fay Brauer S1 or S2 HPW3 C15

To tell progressive stories of art, 'grand narratives' have been formed in Western histories of art which have entailed ordering a selection of historical material into Eurocentric and ethnocentric evolutions. This subject is constructed to cut across wide historical fields and their periodisations to critically examine how these 'grand narratives' have been formed in western art and its histories. It sets-out to focus upon the nature of historical material constituted as evidence for such 'grand narratives' as 'classicism' from Ancient Greece to Nazi Germany, mimesis in terms of 'illusionism' involving the Renaissance control of space and direction of the gaze. It will also explore the geopolitical nature of representing the environment through such genres as 'landscape' and 'cityscape', formations of gender, sexuality and the body through images of 'the nude', and notions of race as insinuated through such stylistic classifications as 'orientalism' and 'primitivism', and their connections with Western connotations of exoticism as eroticism

COFA6020 Mythologies of the Artist: A Social History COFA6143 Honours level Staff Contact: Pam Hansford

Staff Contact: Pam Hansford S1 or S2 HPW3 C15

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, such as artists as innovator, visionary, custodian of cultural values, provocateur, social engineer, some of which can be seen as transformations of earlier conceptualisations.

COFA6025

Images and Issues in Non-Western Art Staff Contact: Diane Losche S1 or S2 HPW3 C15

A variety of non-western cultural forms have come to constitute a distinct but changing category within the historical trajectory and constitution of Art, especially since the colonial expansion of capitalism. This subject examines that phenomena via a variety of discourse, an appropriate category to use when looking at particular non-western cultures? What are the implications of applying the category of art to such forms? What implications do non-western cultural forms have for theories of culture, art, society, knowledge and power? The issues raised in this subject are necessarily interdisciplinary in character and cross domains of knowledge such as anthropology, art, aesthetics, philosophy and history.

COFA6030 Art and Cultural Difference COFA6144 Honours level

Staff Contact: Diane Losche S1 or S2 HPW3 C15

The conceptualisation of difference, diversity and multiplicity, both within and across cultural boundaries, has occupied a central position in the historical trajectory of Art, particularly since the end of World War II and the advent of a variety of neo and postcolonialisms. Topics covered include the relationship of theories of ethnicity, gender, race, class, culture, knowledge and power to the complex history and practices of art. These will be addressed by critically examining Adorno, Benjamin, Freud, Irigaray and Marx, and theorists and artists of colonial struggle such as Kahlo, Rivera, Sartre and Fanon. The implications for art of such contemporary issues as multiculturalism will also be included.

COFA6035 Art and the Culture of 'Everyday Life' COFA6145 Honours level

Staff Contact: George Alexander S1 or S2 HPW3 C15

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 interdisciplinary (and sometimes counter-disciplinary) development of cultural studies provides tools for reading art strategies in the light of television, film, computer imaging, the popular press and advertising. Useful to the course are Fernand Braudel's concept of microhistories, Mikhail Bakhtin's philosophy of the ordinary, Michel de Certeau's notion of productive consumption, and Jean Baudrillard's theory of the 'spectacle'.

COFA6040 The Philosophy of Taste COFA6146 Honours level Staff Contact: Graham Forsyth S1 or S2 HPW3 C15

This subject examines the major structures and ways of thinking which have constituted and transformed the practices of criticism and evaluation of art in the modern era. The Philosophy of Taste encompasses the social, political, economic and theoretical dimensions of the present ways of understanding criticism and interpretation. It begins by examining the discourse on taste and aesthetic value that was so prominent in the 18th century, and concludes with contemporary value discourse (often under COFA6045 Art in History COFA6147 Honours level Staff Contact: Fay Brauer S1 or S2 HPW3 C15

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

- Modern Paintings, Modern Life: Impressionism & Parisian Society
- Culture, Psychoanalysis and Revolution: Image and Word in Surrealism
- Relativism and the Arts of Fragmentation
- Interwar Debates and the Frankfurt School
- Cultural Imperialism, Nationalism and Regionalism

The following is a description of one of these subjects:

Modern Paintings, Modern Life: Impressionism and Parisian Society.

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

COFA6050 Philosophies of History COFA6148 Honours level Staff Contact: Pam Hansford S1 or S2 HPW3 C15

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.

COFA6060 Research Project COFA6149 Honours level Staff Contact: Graham Forsyth S1 or S2 HPW6 C26

This subject provides an opportunity for students to bring the range of art knowledges acquired over the previous five sessions together into a sustained piece of research. Students can choose to research a topic concerned with either a particular artist, art writer, art historian or philosopher, an institution or particular issues during a defined historical period, such as modernity, nationalism, orientalism or gender. Students must then, in consultation with a supervisor, conduct independent archival and field research over a prolonged period of study. From this research, an 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.

COFA6110

The Production of Art Staff Contact: Alan Krell S1 or S2 HPW2 C10

The emphasis in this subject is on a 'behind the scenes' exposition of art. It looks critically at the 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 organisations, such as funding bodies, are presented as a subject for practical purposes, as well as critical consideration.

COFA6115

Genres of Art Writing Staff Contact: Joanna Mendelssohn S1 or S2 HPW2 C10

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 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. Students also become participants in the writing, editing and design of the School of Art Theory's magazine, Artwrite.

COFA6120

Methods of Research and Writing on Art Staff Contact: George Alexander

S1 or S2 HPW2 C10

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 oral history, together with knowledge of indexing procedures, statistical analysis and the utilisation of computer resources, as well as critical methodologies for appraising research material. The subject also includes topics to address the logical construction of 'a valid argument', the rhetorical promises of different genres of writing and the delineation of ideas.

COFA6125

Industry Placement Staff Contact: Joanna Mendelssohn S1 or S2 HPW2 C10

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

COFA6150

Audiences for Art Staff Contact: Alan Krell S1 or S2 HPW2 C10

The subject exposes students to the different types of contemporary art exhibited locally - in public galleries, dealer galleries, contemporary art spaces, artist run initiatives, community centres and 'non-art' spaces such as shopping malls. 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.

Honours

Honours Seminars

COFA6140 Specialist Studies Staff Contact: Fay Brauer S1 HPW3 C30

Drawing upon Methodologies and Philosophies of Art History, this subject allows for intensive investigation of a period, issue or theme selected to reflect the different specialist interests of staff after consultation with potential students. Topics chosen will be used to highlight theoretical and historical positions previously raised in the course. Topics that might be offered include:

- Colonialism and Nationalism in Australian Art and Culture
- Koori and Associated Cultures
- Art and Culture of the Pacific: Image, Myth and History
- Art and Politics in France from 1789 to the Second Empire
- Theories of Cultural Crisis
- Formations of Modernism across Continents: Paris-Paris/ Paris-Sydney.

The following is a description of one of these topics.

Formations of Modernism across Continents: Paris-Paris/Paris-Sydney

Taking Paris/Sydney as its geographical nexus, constructions and conceptions of Modernist Centre and Periphery will provide the focus of exploration for this subject. Through an investigation of a network of interrelationships between French and Australian Governments' cultural policies, the press, art journals and book publishers, as well as State Galleries, State funded exhibitions and Salons, dealer-galleries, art schools and artist studios, the different ways in which Modernism emerged, as a discourse and art practice, will be determined.

COFA6141

Thesis Staff Contact: Fay Brauer C55

A research thesis of 15,000 words on an approved topic. Students are expected to consult with the Head of School in February about their topics and arrange supervision with a member of staff no later than mid-March, when work on the thesis should commence. Throughout the year students are expected to work closely with their supervisors and attend occasional thesis workshops.

COFA6142

Methodologies and Philosophies of Art History

Staff Contact: Graham Forsyth S1 HPW3 C25

S1 HPW3 C25

This subject deals with problems of art historical methodology. It critically examines the different ways of conceiving the domain, functions and definitions of art history through an analysis of such early methodologies as those of Morelli, Berenson, Wölfflin, Panofsky, Schapiro, Antal and Gombrich, as well as such recent seminal texts as Baxandall's Painting and Experience in Fifteenth Century Italy, T. J. Clark's Social History of Art, Griselda Pollock's 'Feminist interventions' into the field of Art History, Bernard Smith's Imaging the Pacific, Joan Kerr's Dictionary of Australian Artists, Norman Bryson's Vision and Painting: The Logic of the Gaze, as well as Laura Mulvey's Visual and Other Pleasures. The interrelationship between such art methodologies and philosophy will be explored through such key philosophical figures as Hegel, Marx, Kant, Nietzsche, Heidegger, Bourdieu, Foucault, Derrida and Deleuze, to ultimately provide a diversity of tools for the construction of an Honours Thesis.

Course Rules

These rules should be read in conjunction with the the Academic Rules of the University as published in the University Calendar.

Admission

Admission Requirements

Candidates who have undertaken the NSW HSC will be ranked on the basis of a score obtained by adding the scaled score of the best two units of art to the scaled aggregate.

All other applicants 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 College. 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 Theory within a maximum of twelve sessions from the date of initial enrolment.

Student Progress

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

Attendance

Except where leave is granted:

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

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4802 Bachelor of Design BDes

The Course

The Bachelor of Design is a 4 year degree with the opportunity to undertake honours study.

This course will provide an education for people who wish to enter a range of different areas of the design profession, for example: design studios, advertising agencies, illustration, publications, interiors, theatre, exhibitions, festivals, display fittings and furnishings, decorative and applied design, film, television production and post-production.

In Year 1 students will be involved in a comprehensive and intensive range of 2D, 3D and 4D (or time based) experiences as well as the acquisition of historical, theoretical and technological skills and understandings. These include studying human individuals, society, the environment, and the application of computer skills to design.

In Years 2 and 3 students will extend their work on projects integrating the following: design in graphics/media, applied design and the design of environments. Historical, theoretical and technological contexts will be applied.

In Year 4 students' projects will integrate design studies and a period of work experience into a graduation project/exhibition.

This course recognises the College of Fine Arts' particular strengths, resources and requirements to provide an undergraduate course which places emphasis on an integrated approach rather than on narrow vocational specializations. These strengths are its technology and applied arts base and its relationship with industry, its subjects in visual arts, art education and art theory; and the ability to offer design from a creative and flexible base.

With the growth of specialization in this century the relationship between design and the fine arts has grown more tenuous. Design has seen itself as linked to systems of industrial production and to the growth of the economy. By contrast the present cultural development and the articulation of cultural production in the character of Australia is seen through the Arts - painting, literature, music - not through design.

As the prominent economist John Kenneth Galbraith has said: 'We must cease to suppose that science and resulting technological achievement are only the edge of industrial advance. Beyond science and engineering is the artist; willing or unwillingly, he or she is vital for industrial progress in the modern world'. Reference quoted by Donald Horne (1988) *Think or Perish.* (Occasional paper No. 8. The Commission for the Future.)

STRUCTURE OF THE COURSE

YEAR 1	YEAR 2	YEAR 3	YEAR 4
COFA 5110 Design Studio Design Principies	COFA 5210 Design Studio Graphics/Media 1	COFA 5310* Design Studio Graphics/Media 2	COFA 5410* Design Studio Graphics/Media 3
Rendering Colour Photography Composition and Typography	22 CP COFA 5211 Design Studio Applied	24 CP COFA 5311* Design Studio Applied 2	48 CP COFA 5411* Design Studio Applied 3
	22 CP	24 CP	48 CP
Model Making Modelling Measured Reprographics Drawings Presentation Techniques	COFA 5212 Design Studio Environments 1	COFA 5312* Design Studio Environments 2	COFA 5412* Design Studio Environments 3
60 CP	22 CP	24 CP	48 CP
COFA 5111 Design Seminar 1	COFA 5213 Design Seminar 2 Client Presentation Written/Verbal Multi Media Presentation	COFA 5313 Design Seminar 3 Technology Technology Interface	COFA 5413 Design Seminar 4
12 CP	12 CP	12 CP	10 CP

COFA 5112 History Theory and Aesthetics of Design 1		COFA 5214 History Theory and Aesthetics of Design 2		COFA 5314 History Theory and Aesthetics of Design 3		COFA 5414 Research Projects Design 5	COFA 5415 Research Projects Design 6
12 CP		10 CP		12 CP		10 CP	10 CP
COFA 5113 Interative Systems Design and Responsible Management of Environment		COFA 5215 Design and Social Theory		COFA 5315 Design and Computers 2: Graphics and CAD Studies		COFA 5416 Professional Experience	
12 CP		10 CP		12 CP		42 CP	
COFA 5114 Design and Human Functioning The Body at Work		COFA 5216 Design and Computers 1: Graphics and CAD Studies		COFA 5316 Professional Practice General Education Category C			
12 CP		12 CP		10 CP			
COFA 5115 Research Project Design 1 Drawing: Object, Life and Landscape 6 CP	COFA 5116 Research Project Design 2 Introduction to Computers 6 CP	General Studies Category A 5 CP	General Studies Category A 5 CP	General Studies Category B 5 CP	General Studies Category B 5 CP		
5 UP	υ υ υ υ	5 CP	<u>, 5 СР</u> , .	COFA 5317 Research Projects Design 3 8 CP	COFA 5318 Research Projects Design 4 8 CP		

TOTAL CREDIT POINTS 120 PER YEAR INCLUDING ALL SUBJECTS

Subjects

COFA5110

Design Studio Projects: Materials, Equipment and Processes E HPW12 C60

The aim of these subjects is to introduce and demonstrate the multi-disciplinary and integrated nature of the design process. Students will be involved in a variety of projects which address the acquisition of basic design concepts and the language, materials, techniques and processes by which they are expressed. These projects will initially concentrate on mark-making and its potential as an element in 2D design. Following the development of these understandings, subsequent projects will incorporate 3D forms, spatial and temporal considerations through sequential imagery.

COFA5111

Design Seminar 1 F HPW2 C12

r HPW2012 In this subject study

In this subject students will be introduced to an analytical process whereby theoretical and philosophical understandings outlined in Contextual Studies are applied to the creative solution of a design problem. Further, students will be involved in critical analysis of solutions derived in order to develop the capacity to evaluate different design approaches.

COFA5112 History, Theory and Aesthetics of Design 1 F HPW2 C12

The aim of this subject is to discuss and analyse work by

- different designers and artists to elucidate issues applicable to the aesthetics of design. The issues include:
- the idiosyncratic nature of certain designers' and artists' practices.
- basic philosophies of structures and materials as they are expressed as an element of design.
- the interrelationships of form, space, movement and time.
- simple structures, geometric forms and spaces as design elements.
- the experience of spaces and forms perceived through movement.

COFA5113 Interactive Systems Design and Responsible Management of the Environment F HPW2 C12

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

Further, to continue investigation of notions about interrelationships of 'nature', society and the urban environment, and the need for responsibility in formulating models and strategies for the future. Socio-political processes are evaluated for their adequacy to respond to human aspirations and objectives and the design of alternatives is explored.

COFA5114

Design and Human Functioning: The Body at Work F HPW2 C12

The aim of this subject is to introduce students to basic concepts in psychological studies and their application in the design context. These concepts may include:

- · the psychology of perception.
- theoretical approaches to the analysis of human behaviour as it relates to design.
- anatomy.
- anthropometrics, measurement of the physical and functional characteristics of the human body.
- analysis and measurement of the relationship between the human body and the design of the macro and micro environment.

COFA5115

Research Project Design 1 Drawing: Object, Life and Landscape

S1 HPW3 C6

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

COFA5116

Research Project Design 2 Introduction to Computers S2 HPW3 C6

This subject will introduce students to the computer, its languages and its potential as a design tool. They will develop basic computer literacy, keyboard skills and a variety of graphic techniques and skills.

The subject will also develop understandings and skill in:

- word processing
- spreadsheet
- data base
- · and drawing programs

COFA5210

Design Studio: Graphics/Media 1 F HPW4 C22

The aim of this subject is to develop students' perceptual awareness through observing objects, photographing and drawing them as pattern and diagram on a flat surface. Freehand and technical drawing will be explored in the development of plan, section and elevation, together with acquiring understandings of compositional possibilities in the use of black/white, positive/negative relationships and colour theory. These understandings will be applied to graphics projects resulting in finished artwork such as is used for poster design and other advertising.

Further, students will develop an ability to identify, analyse and resolve more complex design problems as well as experience coping with various tasks and challenges simultaneously. Students will undertake projects which require them to synthesize a variety of understandings, materials and processes, extending their skills in illustration, rendering and perspective to explore the potential for graphics design. Students identify projects which arise from understandings acquired in Contextual Studies, and will experience teamwork as a means of understanding the roles of communication and organization in the design process. 2D & 3D CAD, materials and techniques in drawing or those undertaken as individual research in the Core Options will also be applied in these projects.

CCOFA5211

Design Studio: Applied 1 F HPW4 C22 Prerequisite: COFA5110

The aim of this subject is to develop students' perceptual awareness through cutting, folding and joining flat materials to make the simple geometric solids. The process whereby flat flexible materials are transformed into structure is analysed for the inherent principles involved. These solids are then arranged in space and drawn freehand progressively employing tone, texture and colour to represent 3D form. The conceptual, material and sculptural understandings gained are used to develop designs in the decorative and applied arts.

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

COFA5212 Design Studio: Environments 1 F HPW4 C22 Prerequisite: COFA5110

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.

COFA5213 Design Seminar 2 F HPW2 C12 Prerequisite: COFA5111

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

COF45214

History, Theory and Aesthetics of Design 2 F HPW2 C10

Prerequisite: COFA5112

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

COFA5215

Design and Social Theory F HPW2 C10

The aim of this subject is to introduce students to theoretical areas such as sociology and to explore their application in the design context. Concepts will be presented to assist in the analysis of the behaviour of social groups and target populations and issues such as 'green design', social responsibility and the ideology of the image will be explored. Students will be actively involved in observation, analysis and speculation concerning the social factors present in all aspects of the design process.

COFA5216

Design and Computers 1: Graphics and CAD Studies F HPW4 C12

This subject will introduce students to the computer, its languages and its potential as a design tool. They will develop basic computer literacy, keyboard skills and a variety of graphic techniques and skills.

The subject will also develop understandings and skill in:

- using a variety of graphic programs appropriate to the graphics industry.
- 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.

COFA5310 Design Studio: Graphics/Media 2

F HPW4 C24 Prerequisite: COFA5210

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

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

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

COFA5311

Design Studio: Applied 2 F HPW4 C24 Prereauisite: COFA5211

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

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

COFA5312

Design Studio: Environments 2 F HPW4 C24

Prerequisite: COFA5212

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

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

COFA5313 Design Seminar 3 F HPW2 C12 Prerequisite: COFA5213

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.

COFA5314

History, Theory and Aesthetics of Design 3 F HPW2 C12

Prerequisite: COFA5214

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

COFA5315

Design and Computers 2: Graphics and CAD Studies F HPW4 C12

Prerequisite: COFA5216

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

COFA5316

Professional Practice: General Education Category C F HPW2 C10

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

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

COFA5317

Research Project Design 3 S1 HPW3 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.

COFA5318 Research Project Design 4 S2 HPW3 C8

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

COFA5410

Design Studio: Graphics/Media 3 Graduation Project Research and Analysis - Research Presentation F HPW5 C48 Prerequisite: COFA5310 Corequisites: COFA5413 and COFA5414

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.

COFA5411

Design Studio: Applied 3 Graduation Project Research and Analysis - Research Presentation F HPW5 C48 Prereauisite: COFA5311

Corequisites: COFA5413 and COFA5414

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.

COFA5412

Design Studio: Environments 3 Graduation Project Research and Analysis - Research Presentation F HPW5 C48 *Prerequisite:* COFA5312 *Corequisites:* COFA5413 and COFA5414

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.

COFA5413 Design Seminar 4 F HPW2 C10 Prerequisite: COFA5313 Corequisites: either COFA5410 or COFA5411 or COFA5412 and COFA5414

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.

COFA5414

Research Project Design 5

S1 C10

Corequisites: either COFA5410 or COFA5411 or COFA5412 and COFA5413

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

COFA5415

Research Project Design 6 S2 C10

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

COFA5416 Professional Experience F C42

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

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

Honours

Students wishing to apply for the award of Bachelor of Design with honours may do so as follows:

Prerequisites:

Current Students: 1.Carry no failures by the end of year 3. 2.Distinction average for year 3. Nominations due: End of year 3.

Identification:

Students may be identified as an honours candidate during year 3. The academic staff may support such an application on the basis of the student's academic performance.

Past Graduates:

1. Interview with portfolio.

2. Distinction average for one year prior to being admitted to honours.

Nature of additional requirements:

COFA5417 Research Paper (Hons)

S1 or S2 C10

This Research Paper requires students to nominate an area of research which critiques Design as project and/or theoretical position. Students are required to prepare a proposal which outlines the focus and projected process of the area of research and which will be submitted for approval prior to commencement. The final paper should be no more than 10,000 words or equivalent and include visual images and 3-D where appropriate.

Course Rules

These rules should be read in conjunction with the Academic Rules of the University as published in the University Calendar.

Admission

Admission Requirements

Candidates who have undertaken the NSW HSC will be ranked on the basis of a score obtained by adding the scaled score of the best two units of art to the scaled aggregate.

All other applicants 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 College. The offer of places in the course will be made in order of merit following assessment of the portfolio, Higher School Certificate Tertiary Entrance Ranking and/or its equivalents.

Assessment

Time Limit

A full-time student must complete the prescribed course for the award of the Bachelor of Design within a maximum of sixteen sessions from the date of initial enrolment.

Student Progress

Student progress will be reported at the end of each year.

Attendance

Except where leave is granted:

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

General Education Requirement

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

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

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

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

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

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

Students must complete a program of general education in accordance with the requirements in effect when they commenced their degree program. Students should consult the appropriate subject authority or Administration.

For further information in relation to General Education, consult the handbook for the Centre for Liberal and and General Studies available at Administration.

The key questions addressed by the Program are:

Category A: The External Context

Course requirement: 56 hours

1. How do we, can we, generate wealth? (Australia and the Development of the World Economy) 28 hours.

2. How can we, ought we, distribute wealth, status and power? (Human Inequality) 28 hours.

3. What steps should we take, and what policies should we adopt, in science and technology? (Science and Civilization) 28 hours.

4. What effects do our wealth generating and technoscientific activities have on the environment (Ecosystems, Technology and Human Habitation) 28 hours.

5. What are the effects of the new mass media of communication? (Mass Media and Communication) 28 hours.

6. What are the key social and cultural influences on Australia today? (Australian Society and Culture) 28 hours.

Category B: The Internal Context of Assumptions and Values

Course requirement: 56 hours

1. How do we define ourselves in relation to the larger human community? (The Self and Society) 28 hours.

2. How do our conceptions of human nature and well being influence both individual and social behaviour? (Changing Conceptions of Human Nature and Well-Being) 28 hours.

3. What are the prevailing conceptions of and challenges to human rationality? (The Pursuit of Human Rationality) 28 hours.

4. How do language, images and symbols function as means and media of communication? (The Use of Language, Image and Symbols) 28 hours.

5. What is the impact of the computer on human society and culture? (The Computer: Its Impact, Significance and Uses) 28 hours.

6. Which systems of belief and configurations of values are most conductive to the survival and enhancement of the human species and the planet earth? (Beliefs, Values and the Search for Meaning) 28 hours.

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

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

Category C General Education applies only to students in four year professional and honours courses.

Category A Subjects

GENS4507 Mass Media and Communication

S1 or S2 HPW2 C5

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

The power of the mass media over the last 150 years has transformed the nature of popular cultures and 'everyday life'. The mass media has assumed such a pervasive power in contemporary societies that is is able to transfigure everyday life without our awareness or control. By exploring the transition from industrial to post-industrial society in relation to the proliferation and complexity of technologised culture such as radio, television, video and computers, this subject will question the nature of distinctions drawn between the visual arts, popular culture and the mass media. The aestheticisation of everyday life, the coercive impact of the mass media on forms of communication, the patterns of media ownership and control, together with the social and technological development of mass culture over the last 150 years - including the arrival of photography, film, television, the popular press, advertising and the possibilities of alternative media - will be examined.

GENS4521

Aboriginal Australia: A View of its Past, Present and Future

S1 or S2 HPW2 C5

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

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

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

GENS4529

Ecosystems, Technology and Human Habitation S1 or S2 HPW2 C5

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

What relationship does a community bear to its natural environment? What constitutes the identities of a community and how are they articulated? How important is it for the identities of a community to be represented through art and culture? How can art and culture help convey the identities of a community and its relationship to a paricular environment? If the artist is an 'outsider', how is this to be negotiated?

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

GENS4531

Australian Society and Culture S1 or S2 HPW2 C5

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

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

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

GENS4532

Australia and the Development of the World Economy S1 or S2 HPW2 C5

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

Is Australia 'the lucky country' as Donald Horne proclaimed in the 1960s, rich in natural wealth with a stridently independent identity unburdened by colonial traditions, or is it merely a new Britannia, America's 52nd State? How does Australia's economic performance rate within the world economy and can it compete with computerized technology? When compared to the global market dominance of Japan and the U.S., is it a 'Banana Republic'? How do Australians see themselves in relation to cultures outside Australia? Conversely how do those cultures see Australians?

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

Category B Subjects

GENS5180

The Use of Language Images and Symbols S1 or S2 HPW2 C5

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

Stream 1:

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

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

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

Stream 2:

This stream is entitled "Culture, Language and Knowledge".

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

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

GENS5522

Changing Conceptions of Human Nature and Well-Being S1 or S2 HPW2 C5

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

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

The last 25 years has witnessed an effloresence of investigations into and theorisation about the relationship between the body, gender, sexuality and pleasure. This theorisation has developed in relationship to feminism, deconstructive theories, structuralism, theories of representation and media developments. The contributions of each of these arenas to the relations between sexuality and pleasure will be explored through an examination of the visual arts, in relation to theoretical and philosophical texts.

GENS5523

The Pursuit of Human Rationality S1 or S2 HPW2 C5

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

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

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

GENS5524

Beliefs, Values and the Search for Meaning S1 or S2 HPW2 C5

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

Stream 1:

This stream is entitled "Religion, Culture and Belief".

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

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

Stream 2:

This stream is entitled "Evaluation, Taste and Judgement".

This Subject will be concerned with the history of Taste and the different methods by means of which it has been thought possible to form judgement in this century. The underlying value systems of artistic evaluation will be scrutinised on a critical basis and students will be introduced to the different and often conflicting theories (aesthetic and hereneutical, semiological and psychoanalytical) which propound to have arrived at a clear understanding of the mechanics or the metaphysics of artistic judgement.

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

GENS5525

The Computer, its Impact, Significance and Uses S1 or S2 HPW2 C5

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

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

GENS5527

The Roles of the Arts in Society

S1 or S2 HPW2 C5

*This stream of the subject is entitled "Future Shock: Art for a New Millennium".

Will the virtual reality of computer technology have changed living to such an extent that we shall be dealing with the 'Post-Human' by the new millenium?

This General Education subject will address this question by exploring a range of art in postmodern society particularly artists such as Stelarc and Orlan - as well as by examining forms art may take during the next millenium.

Category C Subject

*COFA4900

Art, Ethics and Social Responsibility F HPW2 C10

For this Category C subject, students would be required to participate in two seminars entailing 28 hours each session, to examine the interrelationships of art, ethics and social responsibility. In these seminars, students would be required to address the following seminal questions, in relation to the research component of their Honours year and their practices as intellectuals and professionals in society.

- Does an artist, art writer and/or theorist have obligations to communities?
- Should an artist, art writer and/or theorist position themselves in relation to a nation?
- Can a diversity of behaviour, including discriminative practices and abusive language, be justified in the name of art?
- Can censorship have a role to play in the exhibition of art and the publication of art theory?
- How are differences to be represented, theorised and negotiated, whether they be of culture, gender, sexuality, race, nation, age or income level?
- How may my practices help break down barriers of exclusion and help promote accessibility among different audiences and cultures?
- What kind of values will my practices help promote?
- Will my practices help expand and inspire underatandings of art, its histories and theories and roles in societies?

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

*Subject to approval.

9301 Master of Art (by Coursework) MArt

The Course

The course is postgraduate in level and requires either full-time attendance of one year (two sessions) or part-time attendance of two years (four sessions).

The academic award of the course is Master of Art. The abbreviation for the award is MArt.

The course is offered for students who wish to further their artistic interests under expert guidance. Students are encouraged to see their art in the context of contemporary developments and to examine various aesthetic propositions. Students are encouraged to develop a professional approach to their own creative endeavours at all times and the course aims to assist in the transition from student to practising artist in the community.

Structure of the Course

Full-Time Study - two sessions - one year	С
Seminar	12
Graduate Lecture	12
Studio Classes	36
Total credits per session	60
(Minimum unsupervised studio practice (on Campus)) (16 Hours <i>per week</i>)	
Part-Time Study - four sessions - two years	С
Seminar or Graduate Lecture	12
Studio Class	18
Total credits per session	30

(Minimum unsupervised studio practice) (8 hours per week)

Note: Part-time students must undertake a total of two seminars and two graduate lectures during the four sessions of the course.

Exhibition Requirement

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

Course Requirements

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

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

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

Lectures and Seminars

The Graduate Lecture

COFA8491 Unit 1 COFA8492 Unit 2 S1 or S2 HPW2 C12

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

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 Requirments for the Graduate Lecture

(a) written assignment 1,000-1,500 words based on published list of assignment topics, presentable at any time during session, or

(b) participation in formation and presentation of graduate lecture forum session.

Seminar

COFA8591 Unit 1 COFA8592 Unit 2 S1 or S2 HPW2 C12

Students are required to undertake two seminars in their course selected from the options listed below. Supplementary subjects may be offered.

Seminars encourage students to see their art in the context of contemporary developments and to examine various aesthetic propositions in depth.

Modernism/Postmodernism - Colonialism/Post Colonialism

Staff Contact: Fay Brauer S1 or S2 HPW2 C12

Through an exploration of aesthetic theory and critical writing, this subject considers the complexities of such all embracing terms as modernism and postmodernism. An understanding of particular writers, theorists and artists, their historical contexts together with their discourses and debates is encouraged through an examination of a range of topics. These include modernism and the representations of modern life, modernism vs Communism and Fascism, modernism as Formalism, power/knowledge and deconstruction, centre and otherness, feminisms, post-industrialisation.

The Art and Culture of Everyday Life

Staff Contact: George Alexander S1 or S2 HPW2 C12

This subject looks critically at the different formulations of art in relation to mass culture. It gives an overview of the social and technological development of mass culture including the advent of photography, film, television, advertising and the 'popular' press. Special attention is paid to the ways in which the relationship between art and mass culture has been conceptualised by such seminal thinkers as Michel de Certeau, Fernand Braudel, Paul Virilo and Jean Baudrillard.

Theories of Subjectivity and the Body

Staff Contact: Pamela Hansford S1 or S2 HPW2 C12

The body and human subjectivity have formed a major focus for theoretical speculations in both the 19th and 20th centuries. This subject looks critically at a range of 19th century thinkers including Sade, Karl Marx, Pierre-Joseph Proudhon and William Morris as well as the early writings of Sigmund Freud. The ways in which human nature has been conceptualised are examined. Topics covered include the body as a site of alienated labour, the body in relation to notions of progress and degeneration, the female body in Victorian society.

Art and Cultural Difference

Staff Contact: Diane Losche S1 or S2 HPW2 C12

The conceptualisation and evaluation of cultural difference has occupied a central position in western art and culture, particularly since the period of colonisation began. This subject sees cultural difference as a series of narratives and counter-narratives. Topics covered include the ways in which cultural difference has been addressed in art and literature by colonised subjects, the place of art in anti-colonial liberation movements of the twentieth century and French constructions of the Orient in sculpture and painting. Particular attention is paid to the writings of, among others, Walter Benjamin, Theodor Adorno, Luce Irigaray and Franz Fanon.

Studio Subjects

Media Art

COFA8621, COFA8622, COFA8623, COFA8624 Photography S1 or S2 HPW3 C18

To develop conceptual and practical abilities at a professional level in the production of imagery appropriate to a contemporary art practice.

COFA8631, COFA8632, COFA8633, COFA8634 Four Dimensional Studies

S1 or S2 HPW3 C18

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.

COFA8641, COFA8642, COFA8643, COFA8644 Sculpture

S1 or S2 HPW3 C18

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.

Studio Art

COFA8101 Unit 1, COFA8201 Unit 2, COFA8301 Unit 3, COFA8401 Unit 4 Painting

S1 or S2 HPW3 C18

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.

COFA8103 Unit 1, COFA8203 Unit 2, COFA8303 Unit 3, COFA8403 Unit 4 Drawing

S1 or S2 HPW3 C18

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 processes, and practices appropriate to the medium will explore creative potential.

COFA8106 Unit 1, COFA8206 Unit 2, COFA8306 Unit 3, COFA8406 Unit 4 Printmaking S1 or S2 HPW3 C18

To pursue in depth investigation into conceptual and technical aspects of the subject, and to further the development of skills and aesthetic considerations within areas of specialization in the medium.

Specialist areas of study chosen from serigraphy, lithography, etching or relief printing, and projects undertaken to exploit the creative potential of both the student and the media.

Study Commitment

It is expected that the total study commitment required for each subject is double that indicated for HPW, plus the requirement for unsupervised studio practice during the mid-session and inter-session periods.

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

Conditions for the Award of Master of Art

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

Qualifications

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

(2) 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.

Enrolment and Progression

3. (1) An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged

with the College Secretary at least two calendar months before the commencement of the session in which enrolment is to begin.

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

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

(4) No candidate shall be awarded the degree until the lapse of two academic sessions from the date of enrolment in the case of a full-time candidate or four sessions in the case of a part-time candidate. The maximum period of candidature shall be five academic sessions from the date of enrolment for a full-time candidate and seven academic sessions for a part-time candidate.

Fees

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

9303 Master of Art Education (by Coursework) MArtEd

The Course

The Master of Art Education - by Coursework provides an opportunity for teachers in the visual arts to deepen and broaden their understanding of art education at all levels of their specialized field. The course will make it possible for teachers concentrating on the visual arts to become more confident, competent, and competitive within educational affairs. The MArtEd will significantly help to retain experienced staff in the field of art education by providing graduates with new directions, a new sense of purpose, and an enhanced ability to interpret the field.

Election within a core study seeks to present students of the course with new applications for their experience and expertise as art teachers. The course seeks to further professionalism in art education by informing debate and by fostering a wider commitment to higher academic standards in the field.

In particular the MArtEd aims to assist experienced teachers in the development of leadership in visual arts education through an understanding of:

- concepts of educational organization, guiding models of teacher management, curriculum structure, and foundational studio studies for graduates lacking specialist art studies;
- the nature of the art teacher, the art student, and art educational settings, through the use of research methods and models appropriate to the fields of education and the arts;
- the content of art education as, the practical, theoretical, and aesthetic agenda of the visual arts;
- career opportunities in a diversity of art educational settings including, museum education, educational research, secondary and primary education, health, aboriginal, and community education.

STRUCTURE OF THE COURSE

Proposal Pathway

C	ore	Core (Options	
COFA 9001 Education Studies	COFA 9002 Research Methods in Art Education	COFA 9005 Theory of Knowing in Art Education	COFA 9020 Theories & Practices of Art History & Criticism in Teaching	
15C	15C	15C	15C	
COFA 9006 Theoretical Frameworks in Art Education	COFA 9004 Curriculum Studies in Art Education	COFA 9007 or 9011 or 9021 Elective Introduction	COFA 9013 or 9017 or 9022 7C and COFA 9018 or 9019 Elective Proposal	Electives
15C	15C	15C	8C	
Session 1	Session 2	Session 3	Session 4	

Studio Elective Pathway (for primary teachers)

C	ore	Core Options		
COFA 9001 Education Studies	COFA 9002 Research Methods in Art Education	COFA 9005 or 9020*		
15C	15C	15C	15C	*COFA 9005 and 9020 may be
COFA 9006 Theoretical Frameworks in Art Education	COFA 9004 Curriculum Studies in Art Education	Studio Electives Students with a F	only for Primary Degree	offered in either session.
15C	15C	15C	15C	
Session 1	Session 2	Session 3	Session 4	

Second Elective Pathway

Co	ore	Core C	Options	-
COFA 9001 Education Studies	COFA 9002 Research Methods in Art Education	COFA 9005 Theory of Knowing in Art Education	COFA 9020 Theories & Practices of Art History & Criticism in Teaching	
15C	15C	15C	15C	
COFA 9006 Theoretical Frameworks in Art Education	COFA 9004 Curriculum Studies in Art Education	COFA 9007 or 9011 or 9021		*COFA 9007 or 9011 or 9021
15C	15C	15C		15C
Session 1	Session 2	Session 3	Session 4	Session 5
Second Elective may b Session 3 or 4.	be taken in either	*COFA 9007 or 9011 or 9021		
		15C		

Course Details

Full-time study

One year divided into two sessions Each session is divided into four subjects. Each subject attracts 15 credit points for a total of 60 credit points per full-time session. Credit points for the course total 120. or

Part-time study

Two years divided into four sessions. Each session is divided into two subjects. Each subject attracts 15 credit points for a total of 30 credit points per part-time session. Credit points for the course total 120.

Subjects

Students must undertake all Core Subjects and two Core Option subjects.

Core Subjects

COFA9001 Education Studies S1 HPW3 C15

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.

COFA9002

Research Methods in Art Education S2 HPW3 C15

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.

COFA9004

Curriculum and Art Education S2 HPW3 C15

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.

COFA9006

Theoretical Frameworks in Art Education S1 HPW3 C15

This subject aims to introduce students to the theoretical frameworks which form the basis for the conception of visual artseducation as a distinctive field. Theoretical frameworks in art education will be explained as a largely discontinuous collection of histories. These histories are united by ruling paradigms many originating outside of the field in the human sciences, and in the practices of the visual arts. Examples include, psychoanalytical approaches to creativity. anthropoligical and socio-cultural studies, and cognitive theories.

Core Options

COFA9005

Theory of Knowing in the Visual Arts S1 HPW3 C15

This subject aims to further students' understanding of the cognitive foundations of the visual arts. It provides a general introduction to epistemology including concepts such as belief, truth, perception, and representation. Reference will be drawn to recent concepts in metaphysics including, theory of mind, ontology, and the self. The subject goes on to reposition these concepts within the assumptions of a variety of philosophical perspectives. Students will be required to examine a range of these concepts and perspectives for their relevance to the teaching of art.

COFA9020

Theories and Practices of Art History and Criticism in Teaching

S2 HPW3 C15

The subject presents a range of theories of art history and criticism and aims to develop a critical ability to explore and evaluate art historical and critical methodologies appropriate to emergent curriculum policies utilizing educational conditions of setting, student, and curriculum.

Students will assess and apply a range of critical and historical frameworks to the interpretation and explanation of artworks in cultural, critical and historical contexts.

Elective Subjects

Students are required to complete one Introductory Elective, one Seminar Elective and one Research Project.

COFA9007

Introduction to Primary Education S2 HPW3 C15

This subject 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.

COFA9008 Introduction to Art Therapy S2 HPW3 C15

This subject 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 antecendents in behaviour. Overview of possible applications and appropriate settings for the use of art therapy by the art educator.

COFA9009

Introduction to Museum Education S2 HPW3 C15

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

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

COFA9010

Introduction to Community Arts S2 HPW3 C15

This subject aims to develop in students an understanding of the cultural field of the visual arts, and an appreciation of the values and forces which shape art practices within the community. Subject matter will address concepts of social development and social structure including selected issues of - class, gender, race, and age; in relation to the theorists - Hegel, Marx, Weber, Benjamin, Adorno, Horkheimer, Tonnies, Lukacs, Althusser, Habermas. Cultural practices in the arts - arts and working life, traditional art practices, residencies, local and non-professional artists, professional artists, art as representative of group styles, art as an agent of social change, high art, amateurism, folkways, popular culture, audiences and spectacle; the community - locality in employment, spirituality and politics; the values of - access, daily life ritual, participation and celebration: the art learning/practicing environments of the community and their limitations - private workshops, home, art galleries, evening classes, and commercial areas of assembly; the art industry - arts funding, arts advocacy, arts agencies and unionisation of the arts.

COFA9011

Introduction to Aboriginal Australia: History and Art S2 HPW3 C15

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.

COFA9013

Research Seminar in Primary Art Education S2 HPW1.5 C7

Prerequisite: COFA9007 Introduction to Primary Art Education

The aim of this subject is to provide an extension to student understanding of children's art and art education at primary school level through the analysis of research into the field. Subject content will include copying and artistic behaviours - psychological meaning of aesthetic judgements; picture perception; relation between reading and pictorial representation; idiosavants in visual representation; critique of 'child art'; perception of sex and other differences by children; questions of the representation; 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?

COFA9014

Research Seminar in Art Therapy

S2 HPW1.5 C7 Prerequisite: COFA9008 Introduction to Art Therapy

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.

COFA9015

Research Seminar in Museum Education

S2 HPW1.5 C7

Prerequisite: COFA9009 Introduction to Museum Education

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

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

COFA9016

Seminar in Community Arts S2 HPW1.5 C7 *Prerequisite:* COFA9010 Introduction to Community Arts

This subject aims to develop in students a critical approach to the field of community arts. Subject content will include Australian and exotic projects in community arts including projects in Koori Art; projects in women's art, political action and awareness projects; state and local festivals; artistic projects in the ethnic community, and trade union projects in community arts; writers in the field of community arts including - Braden, Kelly, Marsh, Greenwood, Berger, Fuller, Cochrane, Docker, Ecker; issues and perspectives - purposes of community arts, power and hegemony in the art world, role of government in community arts, high art and oppular art, gender, race, age, class, the environment and other ideologies; radicalism in the community arts; management and self help in the arts industry.

COFA9017

Research Seminar in Aboriginal Studies for Art Teachers

S2 HPW1.5 C7

Prerequisite: COFA9011 Introduction to Aboriginal Australia: Its History and Art

This subject aims to further students' understanding of the history, art and cultures of Australia's indigenous peoples. Subject content will include the following material: anthropology and art; European ethnocentricity in defining art; the place of art in Aboriginal societies; regional variations; oral history and written history; cultural survival; contemporary Aboriginal organizations; contemporary Aboriginal writing; contemporary Aboriginal visual art; contemporary Aboriginal performance art; land rights; education; racism; Koori - Goori - Murri Nungar - Nyungar, Aboriginal.

COFA9018

Research Project in Elective Studies 1 S2 HPW1.5 C8

Prerequisite: 1 subject from subject group COFA9006-9011 Corequisite: 1 subject from subject group COFA9012-9017

This subject aims to enable students to prepare a proposal for art educational research into a chosen specialization in art education. Subject content will include a review of major factors entailed in - historical, descriptive, experimental, and philosophical methods; literature reviews including computer assisted searches and descriptors, annotations, abstracts; instrumentation and data collection, qualitative and quantitative methods, the pilot study, sampling, research evaluation; introduction to descriptive, analytical, and interpretative approaches to the statistical measures of central tendency, variability, correlation, probability, frequency; qualitative measures of conceptual and structural analysis, auditing, triangulation; proposal writing, framing a question, setting the limitations of the study.

COFA9019

Research Project in Elective Studies 2 S2 HPW1.5 C8

Prerequisite: 1 subject from the subject group COFA9006-9011 Corequisite: 1 subject from the subject group COFA9012-9017

This subject aims to enable students to design and evaluate a curriculum project for a chosen specialization in visual arts education. Subject content will include descriptive methods, the survey, handling large data collections; literature review and annotated references; establishing the objectives and activities of a limited curriculum project in a specialized orientation of visual arts education; qualitative and quantitative evaluation methods.

COFA9021

Introduction to Frameworks of Research in Art Education

S1 HPW3 C15

Prerequisite: COFA9001, 9002, 9006, 9004.

This subject will further investigate theoretical frameworks which have been adopted by art education in the twentieth century. It is an elective orientation to research in the professional field.

Frameworks include neokantianism and the experience of language; cognitive psychology, the influence of new stage theory and the notion of visual thought; behaviourism and the dictate of evaluation; psychoanalytic theories of art education; pragmatism, aesthetics and the central role of experience; theories of creativity; neo-realism in child art.

COFA9022

Research Seminar in Art Education

S2 HPW3 C7

Prerequisite: COFA9021 Intro to Frameworks of Research in Art Ed

Corequisite: COFA9018, 9019

The aim of this subject is to focus on a theoretical framework of current significance to the field of art education and engage it in critical analysis. This course will

enable students to see explanatory frameworks in art education as "histories of belief" which govern the notion of practice and truth in art education.

Study Commitment

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

Conditions for the Award of Master of Art Education

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

Qualifications

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

(2) 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.

Enrolment and Progression

3. (1) An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged

with the College Secretary at least two calendar months before the commencement of the session in which enrolment is to begin.

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

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

(4) No candidate shall be awarded the degree until the lapse of two academic sessions from the date of enrolment in the case of a full-time candidate or four sessions in the case of a part-time candidate. The maximum period of candidature shall be five academic sessions from the date of enrolment for a full-time candidate and seven academic sessions for a part-time candidate.

Fees

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

9302 Master of Art Administration (by Coursework) MArtAdm

The Course

The Master of Art Administration combines a wide ranging knowledge of the visual arts in relation to management, marketing and finance as well as curatorial practices, writing and documentation, legal and theoretical studies. The degree recognises the significant changes that are taking place in the cultural sphere and prepares students for future employment in areas both inside and outside the traditional gallery/museum context. Practical, analytical and theoretical skills are developed in a program that emphasises vocational training within a wider cultural and critical framework.

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

The course consists of lectures, seminars and hands-on activities, a 10,000 word research paper and an internship of no less than ninety hours. Each subject normally requires attendance at a 3 hour lecture plus related research and assignment work. The research paper draws on the experiences of the internship but is an independent, supervised project that involves a time commitment at least equivalent to other core subjects.

Structure of the Course

Core COFA8120	Management and Organistaion: Systems, Service and Survival	C 15	HPW 3	Full-time study
COFA8124	Cultural Property, Ethics and the Law	15	3	Two sessions - one year Students are required to complete five core subjects, one
COFA8132	Exhibition Management and Curatorial Studies	15	3	Core Option and two Electives in addition to an Internship. Credit points for the course total 125.
COFA8129	Writing for Different Cultures and Audiences	15	3	First Session:
COFA8133	Research Paper	15	-	Four subjects (preferably including two core) each attracting 15 credit points for a total of 60 credit points.
Core Options				Second Session:
COFA8122	Modernism/Postmodernism - Colonialism/Postcolonialism	15	2	Four subjects (preferably including two core) each attracting 15 credit points for a total of 60 credit points.
COFA8134	The Art and Culture of			Internship:
COFA8135	Everyday Life Theories of Subjectivity and	15	2	Advisable to begin in Session One. It may continue over the mid-year recess and straddle both sessions. 5 credit
	the Body	15	2	points.
COFA8136	Art and Cultural Difference	15	2	F
Electives				
COFA8130	Art Galleries and Collections in			
	Australia	15	3	
COFA8128	The Development of Art	4 -	0	Part-time study
COFA8137	Criticism in Australia Festivals and Biennales	15 15	3 3	
COFA8137 COFA8139	Human Resources Management		3	Four sessions - two years
COFA8121	Conservation and Collections	10	5	Two subjects per session each attracting 15 credit points
OOI AUIZI	Management	15	3	for a total of 30 credit points per session.
COFA8125	Exhibition and Gallery Design Development	15	3	Internship: 5 credit points
COF'A8138	Education and Public Programs	15	3	
COFA8140	Marketing and Promotion	15	3	
Internship COFA8127	Internship	5		

Subjects

Core Subjects

COFA8120

Management and Organisation: Systems, Services and Survival

Staff Contact: Joanna Mendelssohn S1 or S2 HPW3 C15

This subject examines the management and administrative skills and knowledge required from individuals to take up positions as directors and managers of arts and related organisations. It covers aspects of management and organisational structures in existing institutions both large and small, public and commercial. It includes the establishment of new organisations and the planning and development of systems designed to ensure the delivery of services and the long term survival of arts organisations

and institutions, their human and material resources and the ideas and ideals which drive them.

COFA8124

Cultural Property, Ethics and the Law Staff Contact: Alan Krell S1 or S2 HPW3 C15

This subject examines the ethical and legal implications of the interactions generated between artists, exhibiting spaces and the viewing/purchasing public in contemporary society. It enables the development of a broader critical perspective on the cultural, legal, political and moral contexts of gallery and museum management. Issues discussed include contracts, copyright, acquisitions and disposal of works, moral rights and censorship, conflict of interest, the responsibilities of trustees.

COFA8129 Writing for Different Cultures and Audiences Staff Contact: Joanna Mendelssohn

S1 or S2 HPW3 C15

This subject is about the kinds of writing that those working in art institutions most commonly undertake: writing from the perspective of the institution. It recognises that writing may have many different functions and writers must learn to adapt their style, vocabulary and technique, according to who will read the product. Questions to be considered include the current debate on captions, writing for children and non-specialist publics, research techniques including oral history, press kits and media management, and different types of catalogues. The method of study is very much 'hands on'. It involves, among other things, the editing and layout of an edition of Artwrite, a magazine of student writing.

COFA8132

Exhibition Management and Curatorial Studies Staff Contact: Nick Waterlow S1 or S2 HPW3 C15

This subject examines the theoretical and practical aspects of exhibition management. It develops a knowledge of curatorial procedures with particular reference to the initiation, presentation, interpretation and planning of art works in exhibition settings. Specific attention is paid to the administrative skills necessary to mount exhibitions, the production of visual and written documentation and the methods of critical engagement with images and objects. Visits to exhibitions as well as participation in the planning and implementation of an exhibition form an essential part of this subject.

COFA8133

Research Paper Staff Contact: Alan Krell

S1 or S2 C15

This allows for the focussing of investigative, analytical and theoretical skills. Topics must relate to the broad area of the internship and are chosen in consultation with a supervisor who will guide and direct the project. The 10,000 word study, one copy of which is retained by the College, may include the use of film, video and audio tape or photographic documentation where relevant. While it may draw directly on experiences gained during the internship, the research paper must be treated as an independent project.

Core Options

Core options are chosen from the seminars listed in the MArt course (for subject outlines see page 70 of this handbook).

Elective Subjects

COFA8121

Conservation and Collections Management Staff Contact: Alan Krell

S1 or S2 HPW3 C15

This subject introduces the principles of conservation and illustrates its role as an integrated component of collections management. It examines the physical nature of works of art and the interactions with their environment. The range of responses of conservation to collections is discussed as well as conservation's relationship with an institution's custodial responsibilities and public programs. Conservators and registrars at selected Sydney institutions are visited in order to facilitate a comparative overview of conservation practice.

COFA8125

Exhibition and Gallery Design Development Staff Contact: Nick Waterlow

S1 or S2 HPW3 C15

This subject considers two areas of design development. These are the theoretical and practical aspects of exhibition design and display techniques and the specific design demands of a gallery space. The ways in which the objectives of an exhibition may be identified are discussed, and all aspects related to project initiation and completion examined. These include planning and design management, budget formulation and controls, production and installation management, spatial requirements and evaluation, light and lighting.

COFA8128

The Development of Art Criticism in Australia Staff Contact: Joanna Mendelssohn S1 or S2 HPW3 C15

This subject examines the history of art criticism and writing about art in an Australian context and considers how these practices reflect, diagnose and affect the nature of the visual arts. There is a constant evaluation of recent art criticism from a variety of sources and a questioning of what actually constitutes criticism. At the same time, the subject goes back to the start of writing about art in Australia and looks at the practice from the beginning of European settlement to recent times in an historical context.

COFA8130

Art Galleries and Collections in Australia Staff Contact: Alan Krell S1 or S2 HPW3 C15

This subject balances the historical and theoretical aspects of collections (public, private and corporate) with the practical issues involved. How and why collections are formed; the aesthetic and political assumptions behind collecting policies; how well various collections serve their constituencies are some of the issues that are explored, together with aspects of conservation, storage, documentation and access as they relate to the practical aspects of collection management. Visits are made to various public institutions including state and regional galleries and, where possible, selected private and corporate collections.

COFA8137

Festivals and Biennales Staff Contact: Nick Waterlow S1 or S2 HPW3 C15

This subject covers the history, conception and implementation of arts festivals and recurrent national and international exhibitions. Particular attention is paid to events in Australia such as the Biennale of Sydney, the Australian Sculpture Triennial and the Adelaide Festival (including Artists' Week). Overseas events include the history of the Biennale commencing in Venice in 1895 to Sao Paulo and Paris, as well as major expositions such as the Indian Triennial, Documenta and the Carnegie International. The history of these complex programs is discussed, in particular, the administrative skills, conceptual insights and artistic resources essential to their successful realisation.

COFA8138

Education and Public Programs

Staff Contact: Nick Waterlow S1 or S2 HPW3 C15

This subject covers issues surrounding public programs and education in the context of art galleries, museums and related institutions. It addresses questions to do with the identification and definition of audiences, examines the needs of non specialist communities as well as educational institutions, and takes account of the practicalities of budgeting and planning. The development of programs using volunteer guides (and their training), floor talks, lectures, seminars and conferences, is presented as a subject for practical purposes as well as critical consideration. Also included is a consideration of exhibitions for purely educational purposes.

COFA8139

Human Resources Management Staff Contact: Lindy Bolitho S1 or S2 HPW3 C15

This subject provides individuals working in an arts based organisation with competencies relevant to the inter-personal and inter-group skills demanded in the efficient and effective management of organisations. It aims to fulfil the needs of individuals interested in the principles of planning, organisation, communication and evaluation of personnel within an organisation and, as well, the needs of directors and supervisors who wish to develop expertise in essential personnel management aspects of their job within an appropriate theoretical framework.

COFA8140

Marketing and Promotion

Staff Contact: Joanna Mendelssohn S1 or S2 HPW3 C15

This subject focuses on issues in marketing for those working in arts and related fields. Topics covered include methods of audience research and ways of undertaking group surveys and their implementation. How to define the unique qualities of a target institution and create a public image around this separateness are issues explored, together with detailed studies of promotional and fundraising strategies.

Internship

COFA8127

Internship Staff Contact: Alan Krell

05

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

Internships have been hosted locally, interstate and overseas by the following, among others: the National Gallery of Australia, Metropolitan Museum of Art (New York), Art Gallery of New South Wales, regional and commercial galleries in New South Wales, Sotheby's Australia Pty Ltd, Australian Centre for Photography, State Library of New South Wales, Visual Arts/Craft Board of the Australia Council, Powerhouse Museum, and the Ministry for the Arts New South Wales.

Conditions for the Award of Master of Art Administration

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

Qualifications

2. (1) A candidate for the degree shall have been awarded an appropriate degree of Bachelor from the University of New South Wales or a qualification considered equivalent from another university or tertiary institution at a level acceptable to the Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the Committee]. (2) 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.

Enrolment and Progression

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

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

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

(4) No candidate shall be awarded the degree until the lapse of two academic sessions from the date of enrolment in the case of a full-time candidate or four sessions in the case of a part-time candidate. The maximum period of candidature shall be five academic sessions from the date of enrolment for a full-time candidate and seven academic sessions for a part-time candidate.

Fees

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

9304 Master of Design (by Coursework) MDes

The Course

The *Master of Design* degree is aimed at providing students with the opportunity to extend and develop their theoretical, professional and practical knowledge in a range of design applications. It offers design professionals fresh perspectives on their practice, toward achieving a more flexible and integrated work process as well as the opportunity to experiment with new or unfamiliar technologies. This combination of design theory and technical exploration informs the designer's future contribution to an emerging Australian design culture.

Admission Requirements

Applicants for admission to the course must hold an appropriate degree of Bachelor from The University of New South Wales or a qualification considered equivalent from another university or tertiary institution at a level acceptable to the Higher Degree Committee of the College of Fine Arts.

Applicants who do not meet the above formal admission requirements but who possess qualifications and/or experience relevant to the course may be considered for special admission.

Structure of the Course

The Master of Design has two main options. Students may elect sub-options within the strands indicated according to their focus..

1. The **Studio Strand** focuses on the integration of research studies with the studio disciplines of Graphics/Media or Environments (ie: Interiors, Exhibitions etc) or multi-disciplinary approaches.

2. The Studies Strand focuses on the integration of research studies with design management or design history/theory concerns.

Students may opt to complete the degree as full time (ie: one year) or as part-time (ie: two years). The typical patterns are indicated below.

Typical Study Patterns: Full-time Candidates

The following table shows the subjects/modules (and credit points and hours) which would be taken by a full time candidate in the **Design Studio Strand**.

Sessions 1 & 2	2 H	PW	С
COFA5810	Design Seminar	2	18
COFA5811	Research Methodology	2	18
COFA5812	History of Design	2	18
COFA5813	Theory of Design	2	18
COFA5816	Design Studio: Graphics/Media	4	30
or			
COFA5817	Design Studio: Environments	4	30
or			
COFA5818	Design Studio: Integrated Desig	n 4	30
	Studies Electives	4	18

The following table shows the subjects/modules (and credit points and hours) which would be taken by a full-time candidate in the **Design Studies Strand**.

(a) Design Management Focus

COFA5819

Sessions 1 &	2		
COFA5810	Design Seminar	2	18
COFA5811	Research Methodology	2	18
COFA5814	Design Practice	2	18
COFA5815	Design Management	2	18
COFA5820	Design Management: Project	4	30
	Electives	4	18
(b) Design T	heory Focus		
Sessions 1 &	2		
COFA5810	Design Seminar	2	18
COFA5811	Research Methodology	2	18
COFA5812	History of Design	2	18
COFA5813	Theory of Design	2	18

Design Theory & Culture

Electives

4

4

30

18

Typical Study Pattern For Part-time Candidates: Weekly Delivery Configuration

The following table shows the subjects/modules (and credit points and hours) which would be taken by a part-time candidate in the **Design Studio Strand**.

Sessions1 & 2	H	W	С
COFA5810	Design Seminar	2	18
COFA5811	Research Methodology	2	18
COFA5812	History of Design	2	18
Electives (Opti	onal Sessions 1 & 2)	4	18
Sessions 3 & 4	1		
COFA5813	Theory of Design	2	18
COFA5816 or	Design Studio: Graphics/Media	4	30
COFA5817 or	Design Studio: Environments	4	30
COFA5818	Design Studio: Integrated Studies	s 4	30
Electives (Opti	onal Sessions 3 & 4)	4	18

The following table shows the subjects/modules (and credit points and hours) which would be taken by a part-time candidate in the **Design Studies Strand**:

(a) Design Management Focus

Sessions1 &	2		
COFA5810	—	2	18
COFA5811	Research Methodology	2	18
COFA5814	2	18	
Electives (Op	4	18	
Sessions 3 &	4		
COFA5815	Design Management	2	18
COFA5820	Design Management: Project Electives (Optional Sessions	4	30
	3 & 4)	4	18
(b) Design T Sessions 1 &			
	2	2	18
Sessions 1 & COFA5810	2	2 2	18 18
Sessions 1 & COFA5810 COFA5811 COFA5812	2 Design Seminar Research Methodology Design History	2 2	18 18
Sessions 1 & COFA5810 COFA5811 COFA5812	2 Design Seminar Research Methodology	2	18
Sessions 1 & COFA5810 COFA5811 COFA5812	2 Design Seminar Research Methodology Design History tional Sessions 1 & 2)	2 2	18 18
Sessions 1 & COFA5810 COFA5811 COFA5812 Electives (Op	2 Design Seminar Research Methodology Design History tional Sessions 1 & 2) 4 Design Theory	2 2	18 18
Sessions 1 & COFA5810 COFA5811 COFA5812 Electives (Op Sessions 3 & COFA5813 COFA5819	 2 Design Seminar Research Methodology Design History tional Sessions 1 & 2) 4 Design Theory Design Theory & Culture 	2 2 4	18 18 18
Sessions 1 & COFA5810 COFA5811 COFA5812 Electives (Op Sessions 3 & COFA5813 COFA5819	2 Design Seminar Research Methodology Design History tional Sessions 1 & 2) 4 Design Theory	2 2 4 2	18 18 18 18

Subjects

COFA5810

Design Seminar S1 or S2 HPW2 C18

This subject/module will provide a forum for advanced discussion and debate about relevant and current issues in design. It is organised to further develop students' understanding of the range and depth of issues derived from the interaction of design with industry and culture. Guest lecturers and students will combine in the critical analysis of the impact that current aesthetic, philosophical, cultural, social, economic, environmental and technological issues have on the responsible solution of design projects. Guest lecturers will include industry representatives, academic researchers and distinguished practising designers.

COFA5811 Research Methodology

S1 or S2 HPW2 C18

This subject/module will provide students with advanced study in a range of research and design methodologies. Specific attention will be paid to the analysis and application of relevant research methodologies such as sociology, psychology, ecology, historiology, market research statistics and critical aesthetics to the broad field of design. Comparative study of various design strategies such as "analysis/synthesis" and concept/analysis models will be undertaken to extend students understanding of the application of research methodology to the study of design; lectures will refer to the selection of topic/s strategies for fact finding, assessment of information, problem definition, problem solving, project planning and forecasting and report writing as well as developing decision making strategies.

COFA5812 History of Design S1 or S2 HPW2 C18

This subject/module will provide students with the opportunity for advanced study in the history of design. Attention will be paid to a critical analysis of design history as cultural signifier for a range of cultures including European, American, British, Asian and Australian examples: a detailed discussion of the cross-cultural connections international design history represents: a comparative analysis of the influence of design philosophers and practicioners on the history of design styles and practice both, nationally and internationally: analysis and application of historical research methodologies to the further elaboration of a continuing design history.

COFA5813

Theory of Design

S1 or S2 HPW2 C18

This subject/module will provide students with the opportunity to complete advanced studies in the theory of design. Specific attention will be paid to the impact on design of the philosophy of aesthetics with critical analysis and application (to design) of the aesthetic theories of a range of theorists including (among others) Hegel, Kant, Foucault and Derrida. The import for design of an in-depth sociological analysis of a range of design cultures, including Europe, America, Japan, Britain and Australia: the critical analysis of research in the sciences and technologies and their impact on design theory and methodologies.

COFA5814 Design Practice S1 or S2 HPW2 C18

This subject/module will provide students with the opportunity for advanced study in the nature and processes of design practice. Attention will be paid to a critical analysis of design practice in both consultant and design department situations: comparative analysis of design management concepts and economic and business concepts in research and design development: analysis and application of psycho/social concepts in the development of design project co-ordination models.

COFA5815 Design Management S1 or S2 HPW2 C18

This subject/module will provide students with the opportunity for advanced study of design management and the development of a design culture. Attention will be paid to the analysis and application of design management processes to the notion of Design Cultures as a management goal in both commercial and institutional environments: study of the management of new technologies, materials and services; management of research and development, planning models and techniques, predictive models; research into the role of design management principles in the development of a design consciousness as an integral part of responsible design and manufacture in the Australian context.

COFA5816

Design Studio: Graphics/Media S1 or S2 HPW4 C30

This subject/module aims to provide students with the opportunity to study advanced theoretical and practical aspects of graphics/media design. It is organised to extend the student's level of understanding about new research and developments in the materials techniques and concepts of the print, photographic and multimedia areas of graphic design. Specific attention will be paid to the application of computer imaging in the creative development of innovative concepts in graphic design.

COFA5817

Design Studio: Environments Design

S1 or S2 HPW4 C30

This subject/module aims to provide students with a critical study of advanced understandings about theoretical and practical aspects of environments design. It is organised to develop the student's capacity to discern current environments design issues and to apply these understandings in sophisticated and comprehensive solutions to a range of design projects. Specific attention will be paid to the application of experimental materials and structures as well as innovative applications of traditional materials and structures; application of critical analysis to the design of modes of interaction between environmental systems both built and natural; application of C.A.D. and other computer programs as effective tools in the research, design and development of environments projects.

COFA5818

Design Studio: Integrated Design Studies S1 or S2 HPW4 C30

This subject/module will provide students with advanced study in the multidisciplinary nature of design integration. It is organised to extend the student's level of understanding about the way in which concepts and processes in graphics, object and environments design may be integrated to contribute to the development of complex and appropriate design solutions. Specific attention will be paid to research into the cross-disciplinary opportunities in the adaptation, development and management of materials, techniques and personnel from two or more areas of design. Specific attention will also be paid to the advanced study of computer imaging (both 2D and 3D programs) in the creative development of integrated design.

COFA5819

Design Theory and Culture S1 or S2 HPW4 C30

This subject/module will provide students with the opportunity to undertake a research project resulting in a body of investigation that considers the application of selected philosophical, aesthetic, historical, sociological and psychological positions to the development of design theory. Students will research the role of design theory in the development of a range of design cultures with specific reference to the Australian context. Comparative analysis of design theory models, toward the articulation of more complex systems for design analysis will be considered.

COFA5820 Design Management: Project S1 or S2 HPW4 C30

This subject/module will provide students with the opportunity to undertake a research project resulting in a body of investigation that considers the application of various design management models in the development of design management theory and practice. Specific attention will be given to aspects of design management such as information and communication design: consideration of design management in the context of a range of commercial and institutional environments including those not traditionally viewed as design locations.

Electives

S1 or S2 C18

The elective opportunity is designed to allow students to increase their knowledge and skill in areas relevant to the major focus of their **Design Studies** or **Design Studio**. The choice of the elective must be approved by the head of the Department of Design Studies. The credit point value of 18 credit points may be taken as follows;

a) from approved masters level subjects offered in other schools of the University of New South Wales with the approval of the relevant school.

b) from approved subjects offered by the Department of Design Studies in its continuing education program.

c) from approved undergraduate subjects taken at half their credit point value. Up to a maximum of 12 credit points of the 18 credit points allocated for electives.

Conditions for the Award of Master of Design (by Coursework)

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

Qualifications

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

(2) 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.

Enrolment and Progression

3. (1) An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged

with the College Secretary at least two calendar months before the commencement of the session in which enrolment is to begin.

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

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

(4) No candidate shall be awarded the degree until the lapse of two academic sessions from the date of enrolment in the case of a full-time candidate or four sessions in the case of a part-time candidate. The maximum period of candidature shall be five academic sessions from the date of enrolment for a full-time candidate and seven academic sessions for a part-time candidate.

Fees

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

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, design, art education and art theory.

They may be studio based, or may involve theoretical enquiry. They are individually oriented and cannot be undertaken by coursework. All four 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, design, art education and art theory, 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, designers, art educators and art theorists their work and society.
- to encourage students to take advantage of the supportive climate of the College whilst at the same time developing those capacities required in assuming their place within the wider community as professional persons.

Studies will be available in: Painting and/or Drawing; Sculpture; New Art Forms (Conceptual Art, Project Art, etc.); Photography; Printmaking; Clay; Jewellery; Film; Video; Multi-Media; Craft; Electromedia as well as Design (Graphics/Media Design, Environments Design, Integrated Design), 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 may be arranged. Masters students have access to on-campus work space where possible.

Conditions for the Award of Degrees

2245 Master of Fine Arts MFA

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

Qualifications

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

(2) 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.

Enrolment

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

(2) 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 as either a full-time or part-time student.

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

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

(6) The research candidate will normally carry out the research at the College except that the Committee may permit a candidate to spend a period in the field, within another institution or elsewhere away from the College provided that the work can be supervised in a manner

satisfactory to the Committee. In such instances the Committee shall be satisfied that the location and period of time away from the College are necessary to the research program.

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

Progression

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

(2) A candidate for the degree shall be required to submit to such assessment or conditions as prescribed.

Advanced Work**

5. (1) On completing the program of study a candidate shall present for examination:

(a) an exhibition or appropriate presentation of work; and

(b) a catalogue or relevant supportive material such as a script; and

(c) comprehensive documentation of all stages of the studio study; and

(d) three bound volumes, each containing as far as practicable a visual record of the work presented for examination.

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

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

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

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

Examination

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

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

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

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

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

(d) The advanced work does not merit the award of the degree in its present form and further work as described in my report is required. The revised advanced work should be subject to re-examination.

(e) The advanced work does not merit the award of the degree and does not demonstrate that re-submission would be likely to achieve that merit.

(3) If the performance in the further work recommended under 6.2(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to re-present the same advanced work and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.

(4) The Committee shall, after consideration of the examiners' reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to resubmit the advanced work after a further period of study and/or research.

Fees

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

** or equivalent work as determined by the Higher Degree Committee.

2266 Master of Design (Honours) MDes (Hons)

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

Qualifications

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

(2) 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.

Enrolment

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

(2) In every case before making the offer of a place the Committee shall be satisfied that initial agreement has been reached between the Department 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 as either a full-time or part-time student.

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

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

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

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

Progression

4. (1) The progress of the candidate shall be considered by the Committee each session following report from the Department in accordance with the procedures established within the Department and previously noted by the Committee.

(2) A candidate for the degree shall be required to submit to such assessment or conditions as prescribed.

Advanced Work**

5. (1) On completing the program of study a candidate shall present for examination:

(a) a thesis embodying the results of the investigation

(b) an exhibition or appropriate presentation of work embodying the results of the investigation. This mode of presentation will include appropriate, comprehensive documentation of the project hypothesis and all stages of the studio study.

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

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

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

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

Examination

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

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

(a) The thesis or project merits the award of the degree, either Honours Class 1 or Honours Class 2.

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

(c) The thesis or project 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 or project would merit the award of the degree, either with Honours Class 1 or Honours Class 2.

(d) The thesis or project 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 or project should be subject to re-examination.

(e) The thesis or project does not merit the award of the degree and does not demonstrate that re-submission would be likely to achieve that merit.

(3) If the performance in the further work recommended under 6.2(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to re-present the same thesis or project 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 or project after a further period of study and/or research.

Fees

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

** or equivalent work as determined by the Higher Degree Committee.

2255 Master of Art Education (Honours) MArtEd(Hons)

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

Qualifications

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

(2) 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.

Enrolment

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

(2) 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.

 $\ensuremath{(3)}$ The candidate shall be enrolled as either a full-time or part-time student.

(4) A full-time candidate will present the thesis for examination no earlier than two years and no later than three years from the date of enrolment and a part-time candidate will present the thesis for examination no earlier than four years and no later than six years from the date of enrolment except with the approval of the Committee. (5) The candidate may undertake the research as an internal student i.e. at the College or as an external student not in attendance at the College except for periods as may be prescribed by the Committee.

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

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

Progression

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

(2) A candidate for the degree shall be required to submit to such assessment or conditions as prescribed.

Thesis**

5. (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 a thesis.

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

(4) The candidate may also submit any work previously published whether or not such work is related to the thesis.

(5) It shall be understood that the College retains the three copies of the thesis to be consulted or borrowed. Subject to the provisions of the Copyright Act, 1968, the College may issue the thesis in whole or in part, in photostat or microfilm or other copy medium.

Examination

6. (1) There shall be no fewer than two examiners of the thesis, appointed by the Committee, at least one of whom shall be external to the University unless the Committee is satisfied that this is not practicable.

(2) At the conclusion of the examination each examiner shall submit to the Committee a concise report on the thesis and shall recommend to the Committee that:

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

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

(c) The thesis requires further work on matters detailed in my report. Should performance in this further work be to the satisfaction of the Higher Degree Committee, the thesis would merit the award of the degree, either with Honours Class 1 or Honours Class 2. (d) The thesis does not merit the award of the degree in its present form and further work as described in my report is required. The revised thesis should be subject to re-examination.

(e) The thesis does not merit the award of the degree and does not demonstrate that re-submission would be likely to achieve that merit.

(3) If the performance in the further work recommended under 6.2(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to re-present the same thesis and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.

(4) The Committee shall, after consideration of the examiners' reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to re-submit the thesis after a further period of study and/or research.

Fees

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

** or equivalent work as determined by the Higher Degree Committee.

2265 Master of Art Theory MArtTh

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

Qualifications

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

(2) 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.

Enrolment

3. (1) An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged with the College Secretary at the prescribed time before the

commencement of the session in which the enrolment is to begin.

(2) 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 as either a full-time or part-time student.

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

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

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

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

Progression

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

(2) A candidate for the degree shall be required to submit to such assessment or conditions as prescribed.

Thesis**

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

(4) The candidate may also submit any work previously published whether or not such work is related to the thesis.

(5) Three copies of the thesis shall be presented in a form which complies with the requirements of the University for the preparation and submission of theses for higher degrees.

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

Examination

6. (1) There shall be no fewer than two examiners of the thesis, appointed by the Committee, at least one of whom shall be external to the University unless the Committee is satisfied that this is not practicable.

(2) At the conclusion of the examination each examiner shall submit to the Committee a concise report on the thesis and shall recommend to the Committee that:

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

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

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

(d) The thesis does not merit the award of the degree in its present form and further work as described in my report is required. The revised thesis should be subject to re-examination.

(e) The thesis does not merit the award of the degree and does not demonstrate that re-submission would be likely to achieve that merit.

(3) If the performance in the further work recommended under 6.2(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to re-present the same thesis and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.

(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.

Fees

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

** or equivalent work as determined by the Higher Degree Committee.

Doctor of Philosophy PhD

1285 Art Education

1286 Art Theory

1287 Fine Arts

1288 Design

The Courses

The doctoral courses offered by the College of Fine Arts provide students of proven ability the opportunity to undertake advanced work in the visual arts, design, art education and art theory. Through critical and disciplined methods of enquiry, candidates are expected to make a distinct and significant contribution to knowledge in their chosen field.

Conditions for the Award

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.

Qualifications

2. (1) A candidate for the degree shall have been awarded an appropriate degree of Bachelor with Honours from the University of New South Wales or a qualification considered equivalent from 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.

Enrolment

3. (1) An application to enrol as a candidate for the degree shall be lodged with the College Secretary one month prior to the date at which enrolment is to begin.

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

(3) The candidate shall be enrolled either as a full-time or a part-time student.

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

(5) The candidate may undertake the research as an internal student i.e. at a campus, teaching hospital, or other research facility with which the University is associated, or as an external student not in attendance at the University except for periods as may be prescribed by the Committee.

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

(7) The research shall be supervised by a supervisor and where possible a co-supervisor who are members of the academic staff of the School, or under other appropriate supervision arrangements approved by the Committee. An external candidate within another organization or institution will have a co-supervisor at that institution.

Progression

4. (1)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.

(2) 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.

(3) 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.

Thesis

5. (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.

Examination

6. (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.

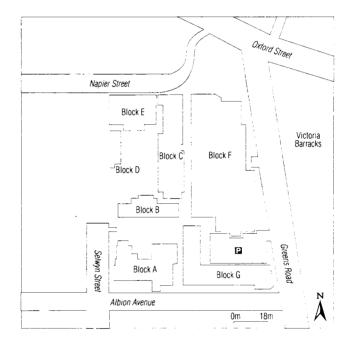
(4) The Committee shall, after consideration of the examiners' reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to resubmit the thesis after a further period of study and/or research.

Fees

7. 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.

COFA Campus Location



PADDINGTON

The University of New South Wales • Kensington Campus

Theatres

Biomedical Theatres E27 Central Lecture Block, F19 Chemistry Theatres (Dwver, Mellor, Murphy, Nyholm, Smith) E12 Classroom Block (Western Grounds) H3 Fig Tree Theatre B14 In Myers Studio, D9 Keith Burrows Theatre, J14 MacAuley Theatre E15 Mathews Theatres D23 Parade Theatre E3 Physics Theatre K14 Quadranole Theatre E15 **Bex Vowels Theatre F17** Science Theatre F13 Sir John Clancy Auditorium C24 Webster Theatre G15

Buildings

Applied Science F10 Arcade D24 Architecture H14 Barker Street Gatehouse N11 Basser College (Kensington) C18 Central Store B13 Chancellery C22 Dalton (Chemistry) F12 Goldstein College (Kensington) D16 Golf House A27 Gymnasium B5 Heffron, Robert (Chemistry) E12 International House, C6 John Goodsell (Commerce and Economics) F20 Kensington Colleges (Office) C17 Library (University) E21 Link B6 Main, Old K15 Maintenance Workshop 813 Mathews F23 Menzies Library E21 Morven Brown (Arts) C20 New College 16 Newton J12 NIDA D2 Parking Station H25 Parking Station N18

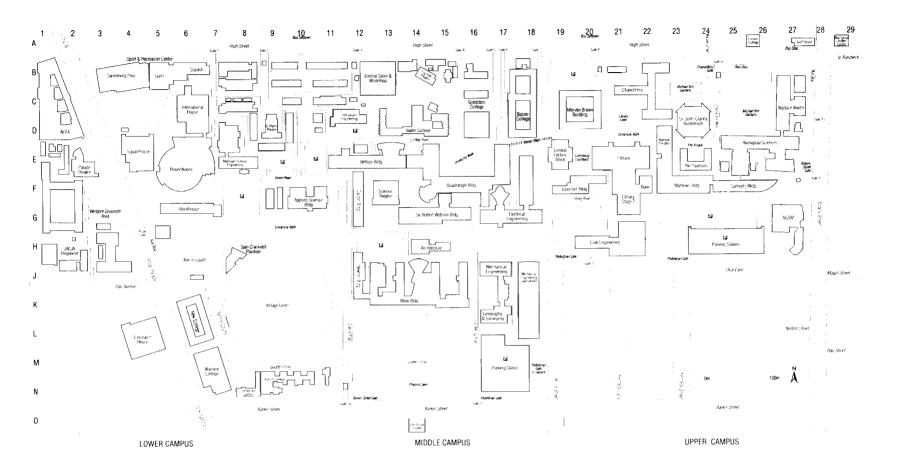
Pavilions E24 Philip Baxter College (Kensington) D14 Quadrangle E15 Sam Cracknell Pavilion H8 Samuels Building F26 Shalom College N9 Webster, Sir Robert G14 Unisearch House L5 University Regiment J2 University Union (Roundhouse) E6 University Union (Blockhouse) G6 University Union (Squarehouse) E4 Wallace Wurth School of Medicine C27 Warrane College M7

General

Aboriginal Resource & Research Centre, F20 Aboriginal Student Centre A29 Accommodation (Housing Office) E15 Accounting E15 Admissions C22 Adviser for Prospective Students, C22 Alumni Relations: Pindari, 76 Wentworth St. Bandwick Anatomy C27 Applied Bioscience D26 Applied Economic Research Centre F20 Applied Geology F10 Applied Science (Faculty Office) F10 Archives, University E21 Arts and Social Sciences (Faculty Office) C20 Audio Visual Unit E20 Australian Graduate School of Management G27 Banking and Finance E15 Biochemistry and Molecular Genetics D26 Biological and Behavioural Sciences (Faculty Office) D26 Biomedical Engineering F25 Biomedical Library F23 Biotechnology F25 Built Environment (Faculty Office) H14 Campus Services C22 Cashier's Office C22 Centre for Membrane Science & Technology F10, K14 Chaplains E4 Chemical Engineering and Industrial Chemistry F10 Chemistry F12 Civil Engineering H20 Co-op Bookshop E15

Commerce and Economics (Faculty Office) F20 Communications Law Centre, C15 Community Medicine D26 Computer Science and Engineering G17 Cornea and Contact Lens Research Unit 22-32 King St. Bandwick Economics E20 Education Studies G2 Educational Testino Centre E4 Electrical Engineering G17 Energy Research, Development & Information Centre F10 Engineering (Faculty Office) K17 English C20 Equal Employment Opportunity: 30 Botany Street **Bandwick** Examinations C22 Facilities Department C22, B14A Fees Office C22 Fibre Science and Technology G14 Food Science and Technology B8 French C20 Geography K17 Geomatic Engineering K17 German and Russian Studies, C20 Graduate School of the Built Environment, H14 Groundwater Management and Hydrogeology F10 Health Service, University E15 Health Services Management C22 History C20 Human Resources C22 Industrial Design G14 Industrial Relations and Organizational Behaviour F20 Information, Library & Archives Studies, F23 Information Systems E15 Information Technology Unit F25 International Student Centre F9 IPACE Institute E23 Japanese Economic and Management Studies E15 Landscape Architecture K15 Law (Faculty Office) F21 Law Library F21 Legal Studies & Taxation F20 Liberal and General Studies C20 Library Lawn D21 Lost Property C22 Marine Science D26 Marketing F20

Materials Science and Engineering F8 Mathematics E23 Mechanical and Manufacturing Engineering, J17 Media Liaison, C22 Medical Education C27 Medicine (Faculty Office) B27 Microbiology and Immunology D26 Michael Birt Gardens C24 Mines K15 Music and Music Education B11 News Service C22 Optometry J12 Pathology C27 Performing Arts B10 Petroleum Engineering D12 Philosophy C20 Physics K15 Physiology and Pharmacology C27 Political Science C20 Printing Section C22 Professional Development Centre, F15 Professional Studies (Faculty Office) G2 Psychology F23 Publications Section C22 Remote Sensing K17 Research Office: 34-36 Botany Street Randwick Safety Science B11a Science (Faculty Office) E12 Science and Technology Studies C20 Social Science and Policy C20 Social Policy Research Centre F25 Social Work G2 Sociology C20 Spanish and Latin American Studies C20 Sport and Recreation Centre B6 Squash Courts B7 Student Centre (off Library Lawn) C22 Student Services Careers, Loans, Housing etc. E15 Counselling E15 Students' Guild E15 Swimming Pool B4 Textile Technology G14 Theatre and Film Studies B10 Town Planning K15 WHO Regional Training Centre C27 Wool and Animal Sciences G14 Works and Maintenance B14A



The University of New South Wales, Kensington Campus



THE UNIVERSITY OF NEW SOUTH WALES

