

THE UNIVERSITY OF  
NEW SOUTH WALES



*College of  
Fine Arts*

# HANDBOOK

1996

# THE UNIVERSITY OF NEW SOUTH WALES

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

**COFA5111**  
**Design Seminar 1**  
F HPW2 CP10  
Corequisite: COFA5110

**COFA5211**  
**Design Studio: Applied 1**  
F HPW4 CP10  
Prerequisite: COFA5110  
Corequisites: COFA5210, COFA5212 & COFA5123

**COFA5213**  
**Design Seminar 2**  
F HPW2 CP10  
Prerequisite: COFA5111  
Corequisites: COFA5210, COFA5211 & COFA5212

**COFA5311**  
**Design Studio : Applied 2**  
F HPW4 CP20  
Prerequisite: COFA5211  
Corequisites: COFA5310 or COFA5312 & COFA5313

**COFA5410**  
**Design Studio : Graphics/Media 3**  
**Graduation Project Research and Analysis - Research Presentation**  
F HPW5 CP50  
Prerequisite: COFA5310  
Corequisites: COFA5413, COFA5414 & COFA5416

**COFA5412**  
**Design Studio : Environments 3**  
**Graduation Project Research and Analysis - Research Presentation**  
F HPW5 CP48  
Prerequisite: COFA5312  
Corequisites: COFA5413, COFA5414 & COFA5416

**COFA5414**  
**Research Project Design 5**  
S1 CP10  
Corequisites: either COFA5410 or COFA5411 or COFA5412 & COFA5413 & COFA5416

**COFA5210**  
**Design Studio: Graphics/Media 1**  
F HPW4 CP20  
Prerequisite: COFA5110  
Corequisites: COFA5211, COFA5212 & COFA5213

**COFA5212**  
**Design Studio: Environments 1**  
F HPW4 CP20  
Prerequisite: COFA5110  
Corequisites: COFA5210, COFA5211 & COFA 5123

**COFA5310**  
**Design Studio: Graphics/Media 2**  
F HPW4 CP20  
Prerequisite: COFA5210  
Corequisites: COFA5311 or COFA5312 & COFA5313

**COFA5312**  
**Design Studio: Environments 2**  
F HPW4 CP20  
Prerequisite: COFA5212  
Corequisites: COFA5310 or COFA5311 & COFA5313

**COFA5411**  
**Design Studio: Applied 3**  
**Graduation Project Research and Analysis - Research Presentation**  
F HPW5 CP50  
Prerequisite: COFA5311  
Corequisites: COFA5413, COFA5414 & COFA5416

**COFA5413**  
**Design Seminar 4**  
F HPW2 C10  
**Prerequisite: COFA5313**  
Corequisites: either COFA5410 or COFA5411 or COFA5412 & COFA 5414 & COFA5416

**COFA5416**  
**Professional Experience**  
F CP40  
Corequisites: either COFA5410 or COFA5411 or COFA5412 & COFA5413 & COFA5414

THE UNIVERSITY OF  
NEW SOUTH WALES



*College of  
Fine Arts*

# HANDBOOK

1996

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 1995, 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.

## **CREDIT POINTS - IMPORTANT NOTE**

From 1996, UNSW is introducing a university wide credit point system for all subjects offered to both undergraduate and postgraduate students. The system will mean that a subject will have the same credit point value irrespective of which faculty's course it is counting towards. Students will be able to determine the value of subjects taken from other faculties when planning their programs of study. The student load for a subject is calculated by dividing the credit point value of a subject by the total credit points required for the standard program for that year of the course. Student load is used to determine both HECS and overseas student fees. Students who take more than the standard load for that year of a course will pay more HECS.

Old subject measures have been replaced by new university credit points. Every effort has been made to ensure the accuracy of the credit point values shown for all subjects. However, if any inconsistencies between old and new credit point measures cause concern, students are advised to check with their faculty office for clarification before making 1996 subject selections based on the credit points shown in this handbook.

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1996 sees the College of Fine Arts entering its 22nd year as a tertiary art and design institution, having been a faculty of UNSW for the past six years.

COFA's revised mission statement sets out the faculty's focus:

Through accent on:

diversity and integration across the domain of the visual arts and design

excellence in art and design research, development and teaching

an international involvement with art and design

interaction with the art and design community

UNSW, COFA will gain international acknowledgement as a leading faculty of Fine Arts.

Through the College's now well established structure of four professional schools; School of Art, School of Design Studies, School of Art Education and School of Art History and Theory, a comprehensive range of undergraduate, postgraduate and research courses are offered to an enrolment in excess of 1,100.

The College is extremely proud of the quality of its staff, academic, technical, administrative and professional. It is also confident that the facilities and courses are the best possible. The geographic location close to galleries and art and craft shops along with being part of one of Australia's leading universities makes being a student both a pleasure and a challenge.

The challenge is to at least do as well as those who have gone before. In fact let's try and do even better. If as a new student you set this goal for yourself, you take advantage of what COFA its art and design courses at Paddington have to offer, then you will surely make a success of your time at UNSW and reap the rewards.

K Reinhard  
Dean and Director

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## 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), Photomedia (including photo based media, digital imaging and photo/installation), Four Dimensional Time Based Studies (including film, computer animation, multi-media computing, sound/performance/installation and video), Sculpture Studies (including clay, ceramics, object/installation, and jewellery/bodyworks).

### **The School of Art Education**

This school consists of studies in Art Education.

### **The School of Art History and Theory**

This school consists of studies in art history and theory and art administration.

### **The School of Design Studies**

This school consists of studies in design.

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## The Clement Semmler Library

The Clement Semmler Library is located in 'A' Block on the City Art Campus at Paddington and caters mainly for the needs of students and staff in the Schools of Art, Art History and Theory, Art Education and Design. All students and staff of UNSW may borrow from the collection.

The Library has a strong collection of material on the visual arts and a developing collection in design. Particular strengths are in the areas of Australian and contemporary Western art. The collection has a large audiovisual component including slides, videocassettes and interactive CD-ROM.

Access to the collection is via the UNSW Library's online catalogue, supplemented by locally produced catalogues for some AV material and an in-house, online slide catalogue. Researchers have access to a wide range of databases in the arts and social sciences using the CD-ROM network available via the campus wide network. Access to contemporary Australian material is enhanced by specialised visual arts databases including in-house indexes to newspaper clippings and Australian Art journals.

Professional library staff are available to assist with a range of services designed to assist all users to make best use of information resources available.

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## 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 Paddington in 1894, part of the ground floor was developed as the Ivan Dougherty Gallery's new premises. These were opened on 16 June 1981.

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 around 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, computer, performance and time based art.

A forum is organised 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 10.00am - 5.00pm; Sat 1.00pm - 5.00pm. Closed public holidays.

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## 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.

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## 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, eg Austudy, loans;
- Administrative, eg withdrawal, special consideration, appeals;
- Vocational, eg career change, interview skills;
- Academic, eg 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 organisations.

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## 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 recognising 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.

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## The Student Association

All students of the College are members of the Student Association from which students are elected as representatives on various College boards and committees. Within the University of New South Wales, the College of Fine Arts Students' Association has a Memorandum of Agreement with other student bodies and sporting associations which ensures equity and a spirit of reciprocity.

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

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

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

## Information Key

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

<b>S1</b>	Session 1
<b>S2</b>	Session 2
<b>F</b>	Session 1 plus Session 2, ie full year
<b>S1 or S2</b>	Session 1 or Session 2, i.e Choice of either session
<b>SS</b>	Single session, but which session taught is not known at time of publication
<b>CCH</b>	Class contact hours
<b>L</b>	Lecture, followed by hours per week
<b>T</b>	Laboratory/Tutorial Studio, followed by hours per week
<b>HPW</b>	Hours per week
<b>CP</b>	Credit points
<b>SY</b>	Satisfactory
<b>FN</b>	Unsatisfactory

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

**Dean and Director, and Professor of Art and Design Education**

Kenneth Bruce Reinhard, AM MA(VisArt) *Syd. C.A.E.*, DipArt(Ed) *N.A.S.*, GradDip *UNSW*, AADM

**Presiding Member of Faculty**

Douglas Rhys Walker, BEd(Art) *Alexander Mackie C.A.E.*

**Visiting Professor**

Joan Kerr, BA *Qld.*, MA *Syd.*, PhD *York*

**Research Fellow**

Paula Dawson, BArt *Vic.Coll.Arts*, GradDipFineArt *R.M.I.T.*, DipTeach *State Coll. Vic.*, MFA *UNSW*

**College Secretary**

David Barnes, BA MPubPol *N.E.*, AFAIM

**Assistant College Secretary**

Elizabeth FitzGerald, Dip *Syd.KindergartenT.C.*

**Personal Assistant to the Director**

Carolyn Gilbert

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## Administration

**Project Officer**

Christopher Robinson, MA *UNSW*

**Administration Clerks**

Robyn Causley  
Betty Romero

**Personnel Officer**

Kathy Mitris

**Registry Officer**

Ray Wooster

---

## Clement Semmler Library

**College Librarian**

Jill More, BA *Syd.*, AALIA

**Senior Librarians**

Margaret Blackmore, BA(Lib) *Riverina-Murray I.H.E.*,  
GradDip(Adult Ed Training) *U.T.S.*  
Christine Hart, BA *N.E.*, DipIM-Lib *UNSW*

**Librarians**

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

**Library Technicians**

Judith Haywood  
Richard Henson, AssocDipLibPractice *Syd.I.T.*  
Cheryll Lava, BFA *Phil.*  
Sue Olive

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## Counselling Service

### Counsellor

Sandy Reid, BA MPsychol *UNSW*

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## COFA Print Services

### Head

Robert Davison

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## 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*

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## UNSW Facilities Department - COFA Unit

### Head

Ron Southall

### Services Officer

Joseph Bass

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## Teaching and Research Support Services

### Technical Staff

#### Ceramics/Foundry

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

#### Computing Services

Sharon Brogan, BLArch *UNSW*  
Richard Crampton, DipFineArt *Syd.I.T.*  
Frank Ellis  
Phillip George, DipArt *Alexander Mackie C.A.E.*  
Rod Jacka, BAVisArt *Syd. Arts Coll.*  
Peter O'Donovan, BSc *UNSW*  
Paul Sluis, BEng *UNSW*

#### Photomedia Studies

Sue Blackburn, AssocDipArts(Photo) *Syd. I.T.*

#### Resource Centre

Thelma Chandler, GradDipVisArt *UNSW*

### Sculpture Workshops

James Brown  
Anthony Napoli

### Time Based Art

Stephen Thomsen

---

## School of Art

### Professor and Head of School

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

### Associate Professor, Associate Head of School and Coordinator of Graduate Studies

Peter Leslie Pinson, BEd(Art) *Syd.C.A.E.*, MA *RCA*, PhD *W'gong.*

### Associate Professors

Adrian Hall, MArt *RCA*, MFA *Yale*  
Alan Oldfield, MA(VisArt) *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.*, MA(VisArt) *Syd.C.A.E.*  
Ian Grant, DipArtEd *Alexander Mackie C.A.E.*, MA(VisArt) *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.*  
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.*  
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*  
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 *Syd.Arts Coll.*  
John Hughes, GradDipProfArtStudies *Alexander Mackie C.A.E.*  
Graham Kuo, ASTC *N.A.S.*  
Rosemary Laing, DipArt *Tas.*, DipArtEd *Brisbane C.A.E.*  
Alun Leach-Jones, MDipArt *Vic.Coll.Arts*  
Idris Murphy, MA(CreativeArts) *W'gong.*, GradDipEd *Syd.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 Professors

Colin Jordan, BA *Syd.*  
Rodney Armour Milgate, BEd(Art) *Alexander Mackie*

C.A.E., MA(VisArt) *Syd.C.A.E. GradDipEd Syd.Teachers' Coll., PhD W'gong.*

#### Clerks

Sandra Jackson  
Andrew Taylor

#### Clerks/Secretarial

Margaret Bass

---

## 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 *Caulfield Inst. Tech.*, GradDipEd *State Coll. 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

---

## School of Art History and Theory

#### Professor and Head of School

Susan Rowley, BA DipEd *Monash*, BCA PhD *W'gong.*

#### Senior Lecturers

Fay Brauer, MA *Lond.*  
Alan Krell, MA *Cape T.*, PhD *Bristol*

Diane Losche, BA *Barnard*, MA MPhil PhD *Columbia*  
David McNeill, PhD *Melb.*  
Joanna Mendelssohn, BA(FineArts) *Syd.*, DipEd *Syd. C.A.E.*  
Nicholas Waterlow, OAM

#### Lecturers

Jill Bennett, BA *Reading*, MA PhD *Lond.*  
Graham Forsyth, BA *Syd.*  
Peter McKenzie, MFA *UNSW*

#### Associate Lecturers

John Conomos, BA DiplLib *UNSW*  
Craig Judd, BA *A.N.U.*  
Dian Lloyd, TeachersCert *Syd.Teachers' Coll.*, BA *Macq.*, DipArt GradDipArt, *Alexander Mackie C.A.E.*, MA *UNSW*

#### Clerk

Janet Taylor

---

## School of Design Studies

#### Associate Professor and Head of School

Ron Newman, ASTC *N.A.S.*, FIA FDIA AADM

#### Senior Lecturer

Allan Stanley Joseph Walpole, BA *UNSW*

#### Lecturers

Michael Bogle, BSc *Calif.*, MA *Boston*  
Leong Chan, MA(VisArt) *Syd.C.A.E.*, GradDipProfArtStuds *Alexander Mackie C.A.E.*  
Carol Longbottom, BArch *U.T.S.*  
Eileen Clarke, MA *Syd.*, GradDipEd(Art) *Syd.C.A.E.*, ASTC *N.A.S.*  
Peter Travis

#### Associate Lecturers

Rick Bennett, BA(Fine Arts) *Bristol*  
Michael Dickinson, BA(Des) *U.T.S.*

#### Adjunct Professor

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

#### School Clerk

Kotchie Harrington





# 1996 Academic Calendar

## Session 1

Week Commencing		Session Week No	
January	15		Summer School 15/1/96 - 25/1/96
	22		
	29		
February	5		Academic year commences
			Enrolment of year 1 undergraduate students
			1/2/96 and 2/2/96
	12		
	19		Enrolment of year 1 postgraduate students
			19/2/96 - 23/2/96
	26		ORIENTATION WEEK
March	4	1	Session 1 - classes commence
	11	2	4/3/96 Session 1 EPT commences
	18	3	
	25	4	
April	1	5	
	8		Mid-session recess 13/4/96 - 14/4/96
	15	6	
	22	7	
	29	8	
May	6	9	
	13	10	
	20	11	
	27	12	24/5/96 Graduation Ceremony
June	3	13	
	10	14	Session 1 classes cease 14/6/96
	17		Assessment week 17/6/96 - 21/6/96
	24		21/6/96 Session 1 EPT ends
			Midyear recess 22/6/96 - 28/7/96
July	1		First, Second and Third Year Practice
			Teaching - BArtEd 15/7/96 - 26/7/96

## Session 2

<b>Week Commencing</b>		<b>Session Week No</b>	
July	8		
	15		
	22		
	29	1	Session 2 classes commence 29/7/96 Session 2 EPT commences
August	5	2	
	12	3	
	19	4	
	26	5	
September	2	6	7/9/96 Open Day
	9	7	
	16	8	
	23	9	
	30		Mid-session recess 28/9/96 - 6/10/96
October	7	10	
	14	11	
	21	12	
	28	13	
November	4	14	8/11/96 Session 2 classes cease Assessment week 11/11/96 - 15/11/96 15/11/96 Session 2 EPT ends First, Second and Third Year Practice Teaching - BArtEd 18/11/96 - 9/11/96 Provisional Enrolment for continuing students 20/11/96-22/11/96
	11		
	18		
	25		
December	2		
	9		
	16		Academic year ends 24/12/96
	23		

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# 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.

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## 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.

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## 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.

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## 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 maybe committing a criminal offence.

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## Computing at UNSW

The Division of Information Services (DIS) encompasses information technology and the University Library at UNSW.

Specific University information which is frequently updated is available on the World Wide Web (WWW) in the UNSW home page at <http://www.unsw.edu.au> which has an index to its contents which includes URLs <http://www.acsu.unsw.edu.au> and <http://www.misu.unsw.edu.au>. You can access this information from your workstation and in any computing laboratory with access to WWW through Mosaic or Netscape.

The information provided on the WWW includes more details about DIS information technology units such as points of contact for particular areas of responsibility and services provided.

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## 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 Resource 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 other Resource 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.

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## 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.

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## 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 the 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.

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## 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 the 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 on any penalty for infringement of traffic and parking rules.



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# 4800

## Bachelor of Fine Arts

### BFA

### The Course

The Bachelor of Fine Arts Course is a three year full-time course. It is intended to provide an introduction for those who wish to involve themselves as practitioners in the visual arts or related fields.

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

## STRUCTURE REVISED BACHELOR OF FINE ARTS

	SESSION 1			SESSION 2			SESSION 3			SESSION 4		
	Subject Code		CP	Subject Code		CP	Subject Code			Subject Code		CP
CORE SUBJECTS	3001	Introductory Studies Drawing, Painting, Printmaking 7 HPW	20	3011 3012 3013 3014 3015	Drawing/Painting 1 or Photomedia 1 or Printmaking 1 or Sculpture 1 or Time Based Art 1 6 HPW	20	3021 3022 3023 3024 3025	Drawing/Painting 2 or Photomedia 2 or Printmaking 2 or Sculpture 2 or Time Based Art 2 8HPW				40
	3002	Introductory Studies Photomedia, Sculpture, Time Based Art 7 HPW	20	3802	Drawing 3 HPW	10		Studio Workshop 3HPW	10		Studio Workshop 3HPW	10
	2001	Art History & Theory 1 4 HPW	10	2002	Art History & Theory 2 4 HPW	10	2007	Art History & Theory 3 2 HPW				20
					Studio Elective 1 3HPW	10		Studio Elective 1 or 2 3HPW	10		Studio Elective 1, 2 or 3 3HPW	10
CORE OPTIONS								History Theory Elective 2 HPW	10		History Theory Elective 2 HPW	10
CONTEXTUAL STUDIES												
GENERAL EDUCATION		General Education 2 HPW	7.5		General Education 2 HPW	7.5						
Total Hours		20 HPW			18 HPW			18 HPW			18 HPW	
Total Credit Points					per year	115					per year	120

Students may undertake General Education Studies in Sessions 1 to 6.  
 Students may undertake Art History and Theory Electives in Sessions 3 to 6.  
 Participation in the Annual Graduating Exhibition is a requirement for graduation  
 in both Pass and Honours degrees.

HONOURS YEAR 4	FULL YEAR						CP
	COFA 3801	Research Methods (Honours)				2 HPW	20
	COFA 1030	Research Paper (Honours)					20
	SESSION 1		CP	SESSION 2			
	COFA 1040	Graduate Lecture (BFA Hons)	2 HPW	10	COFA 1041	Graduate Lecture (BFA Hons)	2 HPW
							10
	COFA 1036- 1037	Honours Studio Practice Units 1 and 2	3 HPW	15 + 15	COFA 1038- 1039	Honours Studio Practice Units 3 and 4	3 HPW
							15 + 15
						Total credit points = 120	

SESSION 5			SESSION 6		
Subject Code			Subject Code		CP
3031		Drawing/Painting 3 or Photomedia 3 or Printmaking 3 or Sculpture 3 or Time Based Art 3 8-HPW			40
3032					
3033					
3034					
3035					
	Studio Workshop 3 HPW	10		Studio Workshop 3 HPW	10
2008	Art History & Theory 4 2 HPW	10	3800	Professional Practice 2 HPW	10
	History Theory Elective 2 HPW	10		History Theory Elective 2 HPW	10
	General Education 2 HPW	7.5		General Education 2 HPW	7.5
	17 HPW			17 HPW	
				per year	115

## Subject Descriptions

### First Year

#### General Education

Students are required as part of their studies, to complete 112 hours of study in General Education subjects or their equivalent.

#### Graduating Students' Exhibition

Participation in the annual Graduating Exhibition is a requirement in both pass and honours degrees.

#### Core Subjects

##### COFA2001

##### **Art History and Theory 1: Mapping the Modern**

S1 HPW4 CP10

##### COFA2002

##### **Art History and Theory 2: Mapping the Postmodern**

S2 HPW4 CP10

For subject outlines see page 55 of this handbook.

##### COFA3001

##### **Introductory Studies: Drawing, Painting, Printmaking**

S1 HPW7 CP20

This subject will introduce students to the basic relationships between drawing, painting and printmaking. Through a series of projects, incorporating the study of line, tone, colour, proportion, composition and the use of media, students will be encouraged to explore creative possibilities of these areas.

##### COFA3002

##### **Introductory Studies: Photomedia, Sculpture, Time Based Art**

S1 HPW7 CP20

This studio based subject introduces the student to the broad experience of working with photomedia focusing on image, object, sculpture focusing on installation, object, performance, time based art focusing on sound, video, performance. Emphasis is upon the development of a keen critical awareness by looking at the content and context of contemporary art and culture. The questions of intent, content, process and context are explored in relation to the production of project based works that lay the foundations for the development of the individual student's artistic language.

##### COFA3011

##### **Drawing/Painting 1**

S2 HPW6 CP20

*Prerequisite:* Introductory Studies: Drawing, Painting, Printmaking

This subject will introduce students to basic concepts and skills in drawing and 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 drawing and painting by the end of the session.

##### COFA3012

##### **Photomedia 1**

S2 HPW6 CP20

*Prerequisite:* Introductory Studies: Photomedia, Sculpture, Time Based Art

This subject introduces the student to the broad experience of working with photomedia. The subject emphasises the development of a keen critical awareness in students by investigating the content and context of photographic images in contemporary visual art and culture. The questions of intent, content and context are focussed toward the development of the individual's visual language. Students will have the opportunity to explore the use of image-making processes such as digital imaging and the opportunity to investigate the relationship of photomedia to time-based media and three-dimensional form.

##### COFA3013

##### **Printmaking 1**

S2 HPW6 CP20

*Prerequisite:* Introductory Studies: Drawing, Painting, Printmaking

This subject will introduce students to basic concepts and skills in printmaking. Students will be encouraged to understand both the inter-relationships 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. Studio health and safety and the appropriate handling and presentation of prints will be covered.

##### COFA3014

##### **Sculpture 1**

S2 HPW6 CP20

*Prerequisite:* Introductory Studies: Photomedia, Sculpture, Time Based Art

This studio based subject provides the basic foundations for sculptural studies through a series of projects that are a trajectory into the students' personal creative enquiries. The projects foster a marriage of concept to process, intention to outcomes. Critical awareness and interpretive skills are developed along with an understanding of basic sculptural languages such as metaphor, narrative, metonymy, space, materiality, form, mass, scale.

The interdisciplinary nature of contemporary sculptural practice is emphasised and includes a diversity of experiences such as working with time, light, installation, jewellery, ceramics, 3D digital visualisation, sound,

collaboration and performance, as well as exploratory applications of traditional forms and methodologies.

### **COFA3015**

#### **Time Based Art 1**

S2 HPW6 CP20

*Prerequisite:* Introductory Studies: Photomedia, Sculpture, Time Based Art

Time Based Art is a cluster of units dealing with the complex multiplicity of artistic forms which use the passage of and the manipulation of time as the essential element. Time Based Art 1 introduces key concepts in time based art with specific reference to film, video art and installation, sound, performance and multi-media computing. The subject develops critical awareness by close study of histories of the moving image and the expressive use of technology and the human body. Concurrently the subject provides preliminary technical training in the various technologies used in the production of video, sound and performance works.

### **COFA3802**

#### **Drawing**

S2 HPW3 CP10

This subject will provide a foundation of drawing skills and introduce students to a basic drawing vocabulary. A range of approaches will be taken and diverse media will be explored. Through the investigation of drawing process, students will be encouraged to develop an expression appropriate to and integrated with their major area of art practice.

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## **Second Year**

### **COFA2007**

#### **Art History and Theory 3**

F HPW2 CP20

This subject will critically examine aspects of art history and theory which can be seen as relevant to contemporary visual arts. Art History and Theory 3 will enable students to gain a critical understanding of the historical discourses and art practices which structure the understanding of the practice of art.

### **COFA3021**

#### **Drawing/Painting 2**

F HPW8 CP40

*Prerequisite:* Drawing/Painting 1 or Drawing Elective or Painting Elective

In this subject students will investigate and imaginatively interpret significant concepts and connections of the disciplines of drawing and painting. In consultation with lecturers students will develop a program of studio studies which reflect their individual interests and enable them to view their work in relation to both art history and contemporary developments.

### **COFA3022**

#### **Photomedia 2**

F HPW8 CP40

*Prerequisite:* Photomedia 1 or Photomedia Elective

This is a studio based subject with an emphasis on placing the student's practice in the context of art history and studio theory. The subject extends the development of

photomedia technical skills by introducing the student to digital/analogue colour processes and advanced studio based equipment. Students explore a diversity of conceptual approaches in order to extend their use of visual language. Students are directed toward an analysis and critical awareness of current visual arts practice, central to the production and advancement of their own work.

### **COFA3023**

#### **Printmaking 2**

F HPW8 CP40

*Prerequisite:* Printmaking 1 or Etching Elective or Lithography Elective or Relief Printing Elective or Screen Printing Elective

In this subject students will investigate and imaginatively interpret the significant concepts and conventions of the disciplines within printmaking. In consultation with lecturers, students will begin to develop a program of printmaking studies which reflects their individual interests and which may be built upon and expanded in subsequent sessions. Various media, techniques and aspects of printmaking will be examined, and students will be encouraged to develop concepts relating to the characteristics of specific media. Workshop procedures, and documentation and conservation of prints will be covered.

### **COFA3024**

#### **Sculpture 2**

F HPW8 CP40

*Prerequisite:* Sculpture 1 or Ceramics Elective or Clay Elective or Jewellery Elective or Installation Elective or Sculpture Elective

This studio based subject supports the development of the individual student's sculptural ideas and through seminars, tutorials and critical evaluation, broadens the students' awareness of related issues in contemporary thought, sculptural theory and practice, and diverse areas of concern in the social and cultural environment.

Students may choose to produce divergent or interdisciplinary works such as spatial, temporal, ephemeral or performative installations, or develop particular sculptural forms or mediums such as jewellery, bronze casting. The emphasis at this stage is on an open-ended, exploratory investigation of sculptural language, the stimulation of the imagination, the development of creative ideas and rigorous studio methodologies. These are supported by the acquisition of skills pertinent to the students' needs, including the presentation and documentation of completed works.

### **COFA3025**

#### **Time Based Art 2**

F HPW8 CP40

*Prerequisite:* Time Based Art 1 or Animation Elective or Multi-media Computing Elective or Performance Elective or Sound Studio Elective or Video Elective

This subject develops the conceptual understanding and technical skills underpinning practice in time based arts. Screening programs and analysis of sound, the moving image and performance augment the students knowledge of the traditions and contemporary contexts of technological art forms. Students become familiar with the processes of video production, 16mm cinematography and editing and/or computer-based image and sound technologies. Students are directed to develop a body of work which integrates technical and conceptual approaches.



## Third Year

### COFA2008

#### Art History and Theory 4

S1 HPW2 CP10

This subject will explore the many interrelationships between artistic practices, whether, drawing, painting, printmaking, photomedia, sculpture, or time based art, and critical and theoretical issues that arise out of these practices and have been used to 'frame' and comprehend them. Many modern and postmodern artists chose to carry a 'toolbox' of history and of philosophical assumptions into the studio with them. The overall aim is to enable students to gain a critical understanding of both the historical and contemporary discourses which have framed our understanding of the role and meaning of art.

### COFA3800

#### Professional Practice

S2 HPW2 CP10

This subject will prepare students completing the BFA for professional practice as artists (or as arts-related professionals) in Australia.

### COFA3031

#### Drawing/Painting 3

F HPW8 CP40

*Prerequisite:* Drawing/Painting 2

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 be encouraged to analyse the relationship between perceived aims and results achieved in their studio practice.

### COFA3032

#### Photomedia 3

F HPW8 CP40

*Prerequisite:* Photomedia 2

In this subject the student will concentrate on the production of a substantial body of work which demonstrates an understanding and refinement of the concepts and contexts central to their individual art practice. The works produced will be a culmination of intensive research and study within the area of photomedia. The investigation is initiated by the student and undertaken with lecturer supervision. It is expected that students will continue to refine their digital/analogue technical skills to a standard appropriate to the concerns in their work. Students are directed toward an analysis and critical awareness of current visual arts practices and issues. Interdisciplinary studies are encouraged where relevant to the projects undertaken.

### COFA3033

#### Printmaking 3

F HPW8 CP40

*Prerequisite:* Printmaking 2

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 concentrate upon their major creative interests and 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. A proposal outlining intended studies may be required.

### COFA3034

#### Sculpture 3

F HPW8 CP40

*Prerequisite:* Sculpture 2

This studio based subject centres upon the students' self initiated work programs which are devised in consultation with their lecturers towards the development of their emergent practice. Tutorials, the acquisition of advanced skills and studio research methodologies, the presentation of seminars by each student about the content and contexts of their practice are employed to achieve a thorough knowledge and critical awareness of contemporary sculptural practice and an ability to articulate the concerns of their art making.

Students are required to furnish support material and documentation of works produced during the subject, along with a body of work representative of the culmination of an intensive application of their studies.

### COFA3035

#### Time Based Art 3

F HPW8 CP40

*Prerequisite:* Time Based Art 2

This subject furthers the students' knowledge of the art historical contexts and interdisciplinary skills necessary to time based art practices. Students are expected to develop an area of research relevant to their individual art practice. The students concentrate on producing a substantial body of work which demonstrates an understanding and refinement of the concepts and contexts central to their work. Specialised content extends the students technical and conceptual skills in the use of film, video, audio and multi-media computing technologies. Concurrently, the subject deepens the students' critical comprehension of time based forms through study and analysis of different art works in the screening and presentation programs.

## Workshops

These subjects involve basic workshop technologies and basic skill development to permit students to experiment with materials, approaches and technologies across the range of disciplines provided in the College. Students will be encouraged 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 equipped to resolve ideas at an increasingly professional standard.

### COFA3810

#### Basic Computing Workshop

S1 or S2 HPW3 CP10

This subject will familiarise students with the basic use of Apple Computers. An introduction to the various potentials of the computer as an experimental expressive tool will be covered. An introduction to a range of software packages including Photoshop, Hypercard, and

Microsoft Word will be covered.

**COFA3811****Multi-media Computing Workshop**

S1 or S2 HPW3 CP10

The subject is drawn from a series of workshop/tutorials examining contemporary art issues as explored through relevant software, particularly the sequencing and/or interactive manipulation of digital photographic images, planar and 3D animation and sound sampling/ digital soundtrack creation. Classes include demonstrations and workshops, treatments, discussions and tutorials, review and critique.

**COFA3812****Sound Studio: Introductory Workshop**

S1 or S2 HPW3 CP10

This subject covers all aspects of audio production to produce audio art works and or soundtracks for film, video, performance and multimedia computing.

**COFA3813****Video Workshop**

S1 or S2 HPW3 CP10

The subject is designed to explore and expand an understanding of video production methods and practice. The course is comprised of technical demonstrations and workshops, discussions and tutorials, individual and group project development, assessment and critique, proficiency on A/B roll editing will be gained in the workshop. The use of timecode, telecine, and sound editing will also be introduced.

**COFA3814****Cinematography Workshop**

S1 or S2 HPW3 CP10

The cinematography workshop offers students grounding in the technical operation of cameras and lighting equipment and explores related conceptual issues. Attention is focused on control of the media through an understanding of framing, lighting, and film stock. Areas of concern include camera operations, film language, exposure, lighting, camera mounts, frame speed, filters, printing, and the laboratory process. Classes include demonstrations and workshops, treatments, discussions and tutorials, review and critique.

**COFA3815****Photomedia: Digital Workshop**

S1 or S2 HPW3 CP10

In this studio workshop the student is introduced to the basic concepts and future possibilities of digital imaging processes. The emphasis is on the integration of digital technologies into visual arts practices. The subject opens up for consideration a range of digital applications suitable for extending image production and visualisation. The student is introduced to the practice and methods of production of contemporary artists who utilise a variety of digital technologies in their work.

**COFA3816****Photomedia: Analogue Workshop**

S1 or S2 HPW3 CP10

The subject introduces the student to the basic technical skills in photography. The student is provided with the opportunity to explore both black and white, and colour photographic processes. The subject addresses and

questions the content and context of the photographic image with relationship to the intent of the student.

**COFA3817****Extended Photomedia Workshop**

S1 or S2 HPW3 CP10

In this workshop the student is introduced to extended photomedia processes and applications outside of the utilisation of the camera. Innovative and interdisciplinary activity will extend the student's image making opportunities. An emphasis is placed on the application of these new skills in work which continues to explore the individual's current areas of concern.

**COFA3818****Print Workshop: How to set up and maintain**

S1 or S2 HPW3 CP10

A study of the areas of knowledge, skills and practical considerations necessary to the successful establishment and maintenance of a print workshop.

**COFA3819****Photo Techniques for Printmaking Workshop**

S1 or S2 HPW3 CP10

A study of the application of photo mechanical, photo-related and computer-generated techniques in printmaking.

**COFA3820****Unique State Print Workshop**

S1 or S2 HPW3 CP10

This subject will introduce students to the basic skills and concepts involved in producing a unique state print. The conventions governing the classification of prints and works on paper will be discussed. Techniques involved in the production of artists' proofs, and other varieties of one off printed images and impressions will be demonstrated, including monoprints and monotypes, handcolouring, paper casting, collage, rubbings and very large prints.

**COFA3821****Metal Joining Techniques Workshop**

S1 or S2 HPW3 CP10

This is a workshop based subject to extend students' skills in metal fabrication. It contains information and practice concerning skills of joining various metals efficiently, safely and with aesthetic consideration. Mechanical, soldered and welded jointing will be carried out by students as well as cutting and shaping techniques.

**COFA3822****Plastics Technology Workshop**

S1 or S2 HPW3 CP10

This is a practical class to extend the students' knowledge of plastic. Through lectures, demonstrations and projects students will develop an understanding of some of the techniques involved in using plastics as a sculptural medium. Skills will be developed in thermo-plastics forming, laminating, thermoset plastics moulding and casting techniques.

**COFA3823****Sculpture: Casting Workshop**

S1 or S2 HPW3 CP10

This is a workshop class for those students seeking skills in casting and mould making. Through lectures,

demonstrations and projects, students will learn how to make moulds of increasing complexity, and to cast various material. The theory of casting processes will be discussed as it applies to individual work required by the student.

### **COFA3824**

#### **Jewellery Workshop**

S1 or S2 HPW3 CP10

This is a practical class open to those students requiring skills related to jewellery and silversmithing. Through lectures, demonstrations and projects, students will acquire skills in techniques and the handling of materials related to the practice of jewellery and small scale objects. As the student passes through elementary stages, more self initiated projects will occupy the attention of student and lecturer.

### **COFA3825**

#### **Ceramics/Clay Workshop**

S1 or S2 HPW3 CP10

This subject is designed to enable students to undertake a program of practical study in the nature of ceramic material, and of traditional and contemporary techniques in its use. Through lectures, demonstrations and practical application students will study techniques which may include hand building, adobe techniques, mould making, slip casting, glazing, throwing and firing. Appropriate health and safety procedures will be demonstrated, discussed and considered in the production of students' work.

### **COFA3826**

#### **3D Fabrication Workshop**

S1 or S2 HPW3 CP10

This is a workshop based subject for students wishing to improve their ability to manipulate materials for making sculpture, installation, and jewellery. It contains information and practice in elementary fabrication and assembly techniques. Through lectures, demonstrations and projects, students will acquire understanding and skills concerning the purpose and use of a range of hand and power tools, methods of measuring and gauging.

### **COFA3827**

#### **Alternative Sculptural Processes Workshop**

S1 or S2 HPW3 CP10

This is a workshop class for students concerned about using ecologically friendly materials and low level technologies in the production of art. Through lectures, demonstrations and projects, the students will learn how to research theories and applications of non-toxic, energy efficient materials and low level technologies related to the development of their emergent practice.

### **COFA3828**

#### **Artist's Books Workshop**

S1 or S2 HPW3 CP10

This subject will enable students to acquire skills in the production of artist's books, folios and other limited edition publications. Examples of the different kinds of artist's publications will be examined. A variety of materials, skills and techniques, both traditional and contemporary, which are involved in book and folio production will be demonstrated. Students will have the opportunity to produce an artist's book.

### **COFA3829**

#### **Anatomy for Artists Workshop**

S1 or S2 HPW3 CP10

This subject will provide an introduction to human anatomy through the studies of comparative anatomy, skeletal structure, musculature and a perspective on the history and philosophy of anatomical images. A practical examination of the structure, form and function of the body will develop an understanding of the human figure. The course will also include the study of canons of proportion and cultural perceptions of the body.

Emphasis will be placed on direct observations of the nude. Students will draw from the skeleton, casts and prepared anatomical specimens. A range of approaches will be covered that will encourage students to understand basic anatomical constructs. This subject is designed to be relevant to a broad range of student interests from diverse disciplines.

### **COFA3830**

#### **Performance Workshop**

S1 or S2 HPW3 CP10

This subject will examine performance art in terms of contemporary practice. The body as a medium or vehicle of expression will be explored. Notions of performance as it relates to film, video and multi-media computing will also be examined e.g. notions of acting, non-theatrical performance, and gesture/dance. Performance in relation to various technologies will also be addressed.

### **COFA3831**

#### **Spatial Constructions Drawing Workshop**

S1 or S2 HPW3 CP10

This subject is designed to consolidate and extend previous drawing experience. Students will be engaged in practical representation of form/space relationships within interior and exterior spatial contexts. Specific studies may be made from architecture, furniture, the street, land and natural forms. Particular reference will be made to human scale and location in each spatial context.

### **COFA3832**

#### **Life Drawing Workshop**

S1 or S2 HPW3 CP10

This subject will provide the opportunity for students at all levels of drawing experience to explore the drawing of the human figure. Students will develop an understanding of the structure and form of the human body. A range of approaches will be covered that will encourage students to understand relationships of contour, form, mass, volume, line, movement, rhythm and gesture. This subject will provide an introduction to anatomy. Emphasis will be placed on direct observations and their interpretation in graphic media.

### **COFA3833**

#### **Drawing Workshop**

S1 or S2 HPW3 CP10

This subject is designed to enable students to explore a range of visual images and ideas. The course will deal with practical and theoretical issues of drawing. Through interpretation and translation of two and three dimensions the student will examine space, form and structure. Students will also be encouraged to develop a personal graphic language.

**COFA3834****Experimentation in Mixed Media Workshop**

S1 or S2 HPW3 CP10

This subject will facilitate experimentation across disciplines. Students will be encouraged to investigate the physical and aesthetic possibilities and limitations of a range of media and materials. Attention will also be given to developing such practical skills and methodologies as may be required by students' own workshop projects.

**COFA3835****Composition and Design Workshop**

S1 or S2 HPW3 CP10

This subject will introduce students to the theory and application of two dimensional composition and design. It will examine terminology, proportion and format, elements and principles of design and colour theory. It will investigate the application of theories of composition, colour interaction and visual measurement

**COFA3836****Colour Workshop**

S1 or S2 HPW3 CP10

This subject will investigate colour across numerous disciplines. Students will be introduced to colour in relation to pigment, light and computing.

**COFA3837****Sound Studio: Advanced Workshop**

S1 or S2 HPW3 CP10

Through consultation with the lecturer each student will develop projects based upon the utilisation of the audio studio. This may be a soundtrack for a film, video, performance or computer based work or a recorded sound work. This subject, if taken in conjunction with Time Based Art 3, will facilitate the completion of advanced film and video projects within that unit.

**COFA 3838****Writing / Text Workshop**

S1 or S2 HPW3 CP10

This subject is designed for students to develop their skills in writing/text for various media including writing/text for film, video, audio work, performance, visual text for photography or painting as well as multi-media computing. It is envisaged that students will be writing with the notion of producing a work based on the writing/text developed in this course. Students are set a number of writing exercises covering character, point of view, visual aspects, poetic and non verbal aspects of storytelling, and genre as well as non-narrative and experimental forms.

**COFA3839****Animation Workshop**

S1 or S2 HPW3 CP10

The Animation Workshop explores an overview of various animation techniques in both traditional film and computer graphic forms as well as ways of combining these various techniques. The course encourages experimentation on the part of the student. Such techniques as pixilation, cell animation, smudge animation, computer graphic manipulation of the image, computer animation, cut out techniques, in camera techniques, concepts of the frame, and landscape animation are explored.

**COFA3840****Advanced Multi-media Computing Workshop**

S1 or S2 HPW3 CP10

This advanced workshop explores a set of interrelated computer programs. Notions of linear sequence and interactive structures in the production of artworks, are both explored. Individual elements of sound, image and text are generated using these programs with the knowledge that these elements could become frames/fragments of time based works. MacroMedia Director and Hypercard function as sites for bringing these elements of sound, image and text into time based linear or interactive structures.

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**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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Professor Liz Ashburn*

S1 or S2 HPW2 CP10

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.

**COFA2106****Seminar in Women's Studies 2***See COFA2105***COFA2107****Seminar in Women's Studies 3***See COFA2105***COFA2125****Issues and Theories of Film***Staff Contact: John Conomos*

S1 or S2 HPW2 CP10

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: Craig Judd*

S1 or S2 HPW2 CP10

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 centralisation 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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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 authoritarian institutions as The Academy for Arts became reactivated, but subsequently contested.

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

**COFA2140****Modernism and the Experience of Modernity***Staff Contact: Craig Judd*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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

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

**COFA2205****Critical Theories of Photography***Staff Contact: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Dr Jill Bennett*

S1 or S2 HPW2 CP10

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 organisation 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: Craig Judd*

S1 or S2 HPW2 CP10

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

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

**COFA2215****Australian Cinema***Staff Contact: John Conomos*

S1 or S2 HPW2 CP10

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: Craig Judd*

S1 or S2 HPW2 CP10

Egyptian pharaoh pyramids, tombs and culture of death, the sculpture and friezes of Assyria and Mesopotamia will be examined in relation to the break-up of the Mycenaean world and Minoan 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 democracy (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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Dian Lloyd*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

'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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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 Dematerialisation: Sculpture and Other Trouble***Staff Contact: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: John Conomos*

S1 or S2 HPW2 CP10

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: Professor Sue Rowley*

S1 or S2 HPW2 CP10

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: John Conomos*

S1 or S2 HPW2 CP10

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: John Conomos*

S1 or S2 HPW2 CP10

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 Brakhage, Anger, Deren, Rainer, Duras, Straub Huillet, Marker.

**COFA2248****Neo-Realism and the New Waves***Staff Contact: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Dr Diane Losche*

S1 or S2 HPW2 CP10

**Notes:** Not available to BArTh students.

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: Dr Diane Losche*

S1 or S2 HPW2 CP10

This subject will cover the invention of ideas of 'Orient', 'Civilised' 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 colonisation.

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****The Arts of the Pacific: Image, Myth and History***Staff Contact: Dr Diane Losche*

S1 or S2 HPW2 CP10

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: Dr Diane Losche*

S1 or S2 HPW2 CP10

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 CP10

**Notes:** Not available to BArTh students.

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 CP10

**Notes:** Not available to BArTh students.

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: Dian Lloyd*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*  
S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*  
S1 or S2 HPW2 CP10

As is now well documented, the colonisation 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 colonisation, the institution of a penal colony and its impact upon the indigenous 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, aesthetics 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, Antipodeans and Abstractionists: Australian Post-War Art and Culture**

*Staff Contact: Joanna Mendelssohn*  
S1 or S2 HPW2 CP10

Starting with the Great Depression, what Bernard Smith refers to as 'The Second Phase of Modernism' will be considered through such artists as Grace Crowley, Frank Hinder, Thea Proctor and Margaret Preston before examining such Angry Penguins as Albert Tucker, Arthur Boyd, Yosi 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: Head, School of Art History and Theory*  
S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*  
S1 or S2 HPW2 CP10

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: Dr Jill Bennett*  
S1 or S2 HPW2 CP10

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

### **COFA2270**

#### **Theories of Subjectivity and the Body in the Twentieth Century**

*Staff Contact: Dr Jill Bennett*  
S1 or S2 HPW2 CP10

This subject will explore the ways in which our culture produces us as social subjects and as sexual identities. It will investigate the social construction of norms, taboos and



perversions, covering such issues as sadism, masochism, incest and pornography. Particular attention will be paid to the role of *visual* culture in both the maintenance and subversion of norms. We will draw upon the work of a variety of theorists (Michel Foucault, Jacques Lacan, Sigmund Freud, Giles Deleuze, Kaja Silverman, the Marquis de Sade, Judith Butler, Eve Kosofsky Sedgwick and contemporary Queer theorists), in addition to discussing various artist and film makers.

#### COFA2271

##### **Critical Theories of Philosophy**

*Staff Contact: Graham Forsyth*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Dr Alan Krell*

S1 or S2 HPW2 CP10

This subject focuses on Realist and Impressionist painting in the second half of the nineteenth-century in France and England. The work is considered within changing social, political and cultural contexts, with special attention paid to its critical reception manifested in reviews and cartoons. Questions to do with gender, class, sexuality, labour and leisure are examined in relation to Courbet, Manet, Morisot, Degas, Holman Hunt and Ford Madox Brown, among others, as well as lesser known figures such as Augustus Egg and Francois Salle.

#### COFA2277

##### **Modernism in Painting**

*Staff Contact: Craig Judd*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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 conceptualised. Included will be the influence of the Theatre of Cruelty, past revolutionary Russian theatre and cinema, Dada and Surrealism on the conceptualisation of installation and a comparison of the Oriental and European constructions of figure/ground relationships.

#### COFA2283

##### **The Sources of Artefact Imagery**

*Staff Contact: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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 CP10

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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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 Rodchenko, El Lissitzky, Mayakovsky, Vertov and Eisenstein in the Soviet Union, George Grosz, Kathe Kollwitz, Hannah Hoch and John Heartfield in Germany, together with Diego Rivera and Frida Kahlo in Mexico and Americans like Ben Shahn and Phillip Guston working in support of Roosevelt's New Deal.

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

#### **COFA2286**

##### **Art and the Cultural Revolution of China, Indonesia and Vietnam**

*Staff Contact: Fay Brauer*

S1 or S2 HPW2 CP10

'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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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

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

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

#### **COFA2289**

##### **Reading the Country**

*Staff Contact: Head, School of Art History and Theory*

S1 or S2 HPW2 CP10

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: Head, School of Art History and Theory*  
S1 or S2 HPW2 CP10

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: Professor Liz Ashburn, Craig Judd*  
S1 or S2 HPW2 CP10

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.

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**Study Commitment**

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

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**Elective Subjects**

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

**COFA3421, COFA3422, COFA3423****Film Elective 1 to 3**

S1 or S2 HPW3 CP10

*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.

**COFA3441, COFA3442, COFA3443****Jewellery Elective 1 to 3**

S1 or S2 HPW3 CP10

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

**COFA3521, COFA3522, COFA3523****Photomedia Elective 1 to 3**

S1 or S2 HPW3 CP10

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.

**COFA3551, COFA3552, COFA3553****Sound Studio Elective 1 to 3**

S1 or S2 HPW3 CP10

These electives offer aspects of audio production. The following elements are covered: 8 track recording, digital audio effects, audio mixing, importing to computers, studio patching, sampling, sequencing, midi, sound synthesis, folley, sequencing, the sound recording processes both in the studio and in the field, microphones, introduction to timecode and synchronisation, various analogue and dat tape recorders, and an introduction to film/video soundtrack.

Students will gain the conceptual, artistic and technical skills to develop studio based experimental sound or soundtrack works. All students will gain proficiency in basic operation of the sound studio. Various conceptual, stylistic, aesthetic and philosophical approaches to sound and sound design will be introduced through critical analysis of examples and project work.

**COFA3601, COFA3602, COFA3603****Sculpture Elective 1 to 3**

S1 or S2 HPW3 CP10

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.

**COFA3621, COFA3622, COFA3623****Installation Elective 1 to 3**

S1 or S2 HPW3 CP10

These subjects provide the opportunity to explore the various forms and disciplines three-dimensional activity can take in contemporary art practice. These subjects are designed to allow maximum flexibility for both multimedia experimentation and specialisation in the exploration of the

construction, installations and spaces as an expressive vehicle.

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

### **COFA3641, COFA3642, COFA3643**

#### **Video Elective 1 to 3**

S1 or S2 HPW3 CP10

*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.

### **COFA3651, COFA3652, COFA3653**

#### **Animation Elective 1 to 3**

S1 or S2 HPW3 CP10

The Animation Elective explores an overview of various animation techniques in both traditional film and computer graphic forms as well as ways of combining these various techniques. The course encourages experimentation on the part of the student. Such techniques as pixilation, cell animation, smudge animation, computer graphic manipulation of the image, computer animation, cut out techniques, in camera techniques, concepts of the frame, and landscape animation are explored.

Through the development of an awareness of movement and timing and the application of rigorous techniques to the various media the student's individual and experimental artistic practice will be developed.

### **COFA3661, COFA3662, COFA3663**

#### **Performance Elective 1 to 3**

S1 or S2 HPW3 CP10

These subjects enable students to develop critically aware multi-disciplinary approaches, which will intelligently utilise 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.

### **COFA3681, COFA3682, COFA3683**

#### **Multi-Media Computing Elective 1 to 3**

S1 or S2 HPW3 CP10

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.

### **COFA3341, COFA3342, COFA3343**

#### **Drawing Elective 1 to 3**

S1 or S2 HPW3 CP10

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.

### **COFA3361, COFA3362, COFA3363**

#### **Etching Elective 1 to 3**

S1 or S2 HPW3 CP10

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.

### **COFA3461, COFA3462, COFA3463**

#### **Lithography Elective 1 to 3**

S1 or S2 HPW3 CP10

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.

### **COFA3501, COFA3502, COFA3503**

#### **Painting Elective 1 to 3**

S1 or S2 HPW3 CP10

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.

**COFA3561, COFA3562, COFA3563****Relief Printing Elective 1 to 3**

S1 or S2 HPW3 CP10

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.

**COFA3581, COFA3582, COFA3583****Screen Printing Elective 1 to 3**

S1 or S2 HPW3 CP10

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.

**COFA3701, COFA3702, COFA3703****Ceramics Elective 1 to 3**

S1 or S2 HPW3 CP10

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.

studio practice or interests. Students would undertake COFA3801 Research Methods, the Graduate Lecture program, and four practical units during the year.

Applicants who have completed an appropriate degree within the previous ten years at the College of Fine Arts or another institution and satisfied all prerequisites, may apply to be admitted to the 4th Honours year of the Bachelor of Fine Arts.

**COFA3801****Research Methods (Honours)**

F HPW 2 CP20

Students will undertake a research project, under the supervision of a lecturer. Attendance at a weekly, 2 hour research methods seminar will assist students to develop the skills for researching and presenting the research paper(s), and provide the opportunity for them to present findings and discuss difficulties.

**COFA1036, COFA1037, COFA1038, COFA1039****Honours Studio Practice 1 – 4**

S1 and S2 HPW3 CP15

These subjects extend knowledge and awareness of concepts and skills relevant to the student's area of specialisation. Through the study of appropriate practices students will develop an enhanced capacity for self criticism and personal expression within their specialised areas.

**COFA1030****Research Paper (Honours)**

F CP20

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.

**COFA1040****Graduate Lecture (BFA Honours)**

S1 CP10

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.

**COFA1041****Graduate Lecture (BFA Honours)**

S2 CP10

See COFA1040

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## Honours

BFA Honours is a program of higher level study available to BFA students who wish to undertake research in Fine Arts, extending into a fourth honours year.

Honours students are expected to perform at a superior level, the prerequisite normally being the achievement of a Distinction (DN) average in studio majors 2 and 3.

BFA students may apply for entry to the Honours program during Session 6.

In their fourth year students undertake a supervised research program in their area of Fine Arts specialisation. The body of work undertaken will be presented and assessed, in exhibition form, accompanied by the presentation of a research paper relating to the student's

## Course Rules

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

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### Admission

#### Admission Requirements

Candidates who have undertaken the NSW HSC or equivalent since 1993, will be ranked on the basis of their TER, with a prerequisite of visual arts.

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.

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### 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 for session long subjects and at the end of each year for year long subjects.

#### Attendance

Except where leave is granted:

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

#### Selection of Major Studies

Following the completion of Introductory Studies in Session 1, placement of students in core study majors will be based on the Aggregate of Session 1 subjects and student preferences.

Students will be allocated to the highest preference that their Aggregate determines.

#### Failures

Students who fail a subject would repeat that subject or its equivalent.

Students who fail an Introductory Study in Session 1 will progress to Session 2 in the following manner:

(a) Where a core subject is offered in only one session students who fail will be required repeat that subject in the first available session.

(b) Students may take additional elective subjects in the following session to maintain Credit Points but will not be permitted to enrol in a major strand where the student has outstanding/failed pre-requisites.

#### Progression Rules

Where a student wishes to change their major study at the end of session two approval will be given provided that:

(a) The student would have otherwise been eligible under the criteria set for the allocation of students to major disciplines.

(b) There are places available in the discipline area nominated.

(c) The student has satisfactorily completed a studio elective subject in the discipline area of the new choice, at distinction level or above.

(d) Where there are more applications for change than places in a given major the student's result in their studio elective will be used to establish a priority list.

#### Transferring from the old BFA to the revised BFA

All students entering the **revised** BFA will need to elect their area of major study from the area in which they are currently engaged as their major.

All students who successfully complete first year of the **old** BFA, will have the equivalent of unit 1 in the revised BFA in one of the disciplines of their major strand, (studio or media). All students from the current first year will proceed directly into second year, provided that they have no failures.

A student entering year 2 wishing to change their major, will do so provided they have taken two electives in first year in the area which they now intend as their major study.

Students entering year three of the **revised** BFA must do so in the major strand in which they are currently engaged. No change of major would be possible for these students. No extra work would be required of them, provided that they have no record of failure.



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# 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 and design 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 critics and historians, practical art producers, art education specialists or they may operate within the school situation as generalists whose interests cover the visual arts, crafts and design as a whole. The opportunity exists within the course for students to focus on 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 in the Core Studies 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 5 and 8; studio and workshop electives.

Students are required to complete COFA4015 or COFA4017 in session 5 of their course.



## REVISED STRUCTURE OF THE BACHELOR OF ART EDUCATION

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

CORE SUBJECTS IN VISUAL ARTS	Introductory Studies Drawing, Painting, Printmaking  CP 20 7hrs	Drawing/ Painting 1, or Photomedia 1 or Printmaking 1 or Sculpture 1 or Time Based Art 1 CP 20 6hrs	Drawing/ Painting 2, or  Printmaking 2 or Time Based Art 2 CP 40 8hrs	Photomedia 2 or Sculpture 2	Drawing/ Painting 3, or Printmaking 3 or Time Based Art 3 CP 40 8hrs	Photomedia 3 or Sculpture 3	P R A C T I C E           T I A C H I N G           CP 60	
	Introductory Studies: Photomedia Sculpture, Time Based Art. CP 20 7hrs	Drawing CP 10 3 hrs						
	Art History & Theory 1 CP 10 4hrs	Art History & Theory 2 CP 10 4hrs	Art History & Theory 3 CP 20 2hrs					Art History & Theory 4 CP 10 2hrs
CORE OPTIONS IN VISUAL ARTS			*Studio/ Workshop/ Hist. Th. Elective CP 10 3hrs	*Studio/ Workshop/ Hist.Th. Elective CP 10 3hrs	*Studio/ Workshop/ Hist. Th. Elective CP 10 3hrs			*Studio/ Workshop/ Hist. Th. Elective CP 10 3hrs
GENERAL EDUCATION			CP 7.5 2hrs	CP 7.5 2hrs	CP 7.5 2hrs	CP 7.5 2hrs		
TOTAL HRS 140	21	19	20	20	20	20		20
TOTAL CP 560	130	CP	145	CP	145	CP	140	CP

# TEACHING

CP 60

\* Bachelor of Art Education students may elect any combination of Studio/Workshop or History Theory Electives, for a total of 40 Credit Points in the Core Options in Visual Arts.

## STRUCTURE OF THE BACHELOR OF ART EDUCATION COURSE: DESIGN MAJOR

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

CORE STUDIES IN DESIGN	5112 History Theory & Aesthetics of Design  10CP 2hrs			5214 History Theory & Aesthetics of Design  10 CP 2hrs		P R A C T I C E  T E A C H I N G  60CP	5314 History Theory & Aesthetics of Design  10 CP 2hrs
	5110 Design Studio: Projects  60 CP 12hrs	5210 Design Studio 20 CP 4hrs 5211 Design Studio 20 CP 4hrs 5212 Design Studio 20 CP 4hrs		5310 Design Studio 5311 Design Studio 5312 Design Studio  <i>2 of 3 to be completed</i>  2 x 20 CP 3hrs ea			5318 Research Project Design  10 CP
	5114 Design - Human Functioning 10 CP 2hrs			5216f Design and Computers  10 CP 2hrs			5315 Design and Computers  10 CP 2hrs
GENERAL EDUCATION		7.5 CP 2hrs	7.5 CP 2hrs		15 CP 4hrs		
<b>TOTAL CP 550</b>	<b>120 CP</b>	<b>125 CP</b>	<b>155 CP</b>	<b>150 CP</b>			
<b>TOTAL HRS 145</b>	<b>19</b>	<b>19</b>	<b>29</b>	<b>22</b>	<b>17</b>	<b>20</b>	<b>19</b>

Core Options: Special conditions apply.

## General Education

Students are required as part of their studies, to complete 112 hours of study in General Education subjects or their equivalent.

## Graduating Student's Exhibition

Participation in the annual Graduating Exhibition is a requirement in both pass and honours degrees.

## Revised BArEd

### History and Theory Core Subjects

#### COFA2001

**Art History and Theory 1: Mapping the Modern**  
S1 HPW4 CP10

#### COFA2002

**Art History and Theory 2: Mapping the Postmodern**  
S2 HPW4 CP10

For subject outlines see descriptions on page 55 of this Handbook.

#### COFA2007

**Art History and Theory 3**  
S2 HPW2 CP20

For subject outlines see page 17 of this Handbook.

#### COFA2008

**Art History and Theory 4**  
S2 HPW2 CP10

For subject outlines see page 18 of this Handbook.

### Core Subjects in Visual Arts

See subject outlines on pages 16 to 18 of this Handbook.

		HPW	CP
COFA3001	Introductory Studies: Drawing, Painting, Printmaking	7	20
COFA3002	Introductory Studies: Photomedia, Sculpture, Time Based Art	7	20
COFA3011	Drawing/Painting	6	20
COFA3012	Photomedia 1	6	20

		HPW	CP
COFA3013	Printmaking 1	6	20
COFA3014	Sculpture 1	6	20
COFA3015	Time Based Art 1	6	20
COFA3802	Drawing	3	10
COFA3021	Drawing/Painting 2	8	40
COFA3022	Photomedia 2	8	40
COFA3023	Printmaking 2	8	40
COFA3024	Sculpture 2	8	40
COFA3025	Time Based Art 2	8	40
COFA3031	Drawing/Painting 3	8	40
COFA3032	Photomedia 3	8	40
COFA3033	Printmaking 3	8	40
COFA3034	Sculpture 3	8	40
COFA3035	Time Based Art 3	8	40

### Core Options in Visual Arts

See subject outlines on pages 18 to 21 and pages 28 to 30 of this Handbook.

#### Studio/Workshop Electives

COFA3341 to COFA3343	Drawing Elective 1 to 3	3	10
CQFA3361 to COFA3363	Etching Elective 1 to 3	3	10
COFA3421 to COFA3423	Film Elective 1 to 3	3	10
COFA3441 to COFA3443	Jewellery Elective 1 to 3	3	10
COFA3461 to COFA3463	Lithography Elective 1 to 3	3	10
COFA3501 to COFA3503	Painting Elective 1 to 3	3	10
COFA3521 to COFA3523	Photomedia Elective 1 to 3	3	10
COFA3551 to COFA3553	Sound Studio Elective 1 to 3	3	10
COFA3561 to COFA3563	Relief Printing Elective 1 to 3	3	10
COFA3581 to COFA3583	Screen Printing Elective 1 to 3	3	10
COFA3601 to COFA3603	Sculpture Elective 1 to 3	3	10
COFA3621 to COFA3623	Installation Elective 1 to 3	3	10
COFA3641 to COFA3643	Video Elective 1 to 3	3	10
COFA3651 to COFA3653	Animation Elective 1 to 3	3	10
COFA3661 to COFA3663	Performance Elective 1 to 3	3	10
COFA3681 to COFA3683	Multi-media Computing Elective 1 to 3	3	10
COFA3701 to COFA3703	Ceramics Elective 1 to 3	3	10
COFA3810	Basic Computing Workshop	3	10
COFA3811	Multi-media Computing Workshop	3	10
COFA3812	Sound Studio: Introductory Workshop	3	10
COFA3813	Video Workshop	3	10
COFA3814	Cinematography Workshop	3	10

		HPW	CP
COFA3815	Photomedia: Digital Workshop	3	10
COFA3816	Photomedia: Analogue Workshop	3	10
COFA3817	Extended Photomedia Workshop	3	10
COFA3818	Print Workshop: How to set up and maintain	3	10
COFA3819	Photo Techniques for Printmaking Workshop	3	10
COFA3820	Unique State Print Workshop	3	10
COFA3821	Metal Joining Techniques Workshop	3	10
COFA3822	Plastics Technology Workshop	3	10
COFA3823	Sculpture: Casting Workshop	3	10
COFA3824	Jewellery Workshop	3	10
COFA3825	Ceramics/Clay Workshop	3	10
COFA3826	3D Fabrication Workshop	3	10
COFA3827	Alternative Sculptural Processes Workshop	3	10
COFA3828	Artist's Books Workshop	3	10
COFA3829	Anatomy for Artists Workshop	3	10
COFA3830	Performance Workshop	3	10
COFA3831	Spatial Constructions Drawing Workshop	3	10
COFA3832	Life Drawing Workshop	3	10
COFA3833	Drawing Workshop	3	10
COFA3834	Experimentation in Mixed Media Workshop	3	10
COFA3835	Composition and Design Workshop	3	10
COFA3836	Colour Workshop	3	10
COFA3837	Sound Studio: Advanced Workshop	3	10
COFA3838	Writing/Text Workshop	3	10
COFA3839	Animation Workshop	3	10
COFA3840	Advanced Multi-media Computing Workshop	3	10

## Core Subjects in Design

See subject outlines on pages 48 to 51 of this Handbook.

Design		HPW	CP
COFA5110	Design Studio: Projects	12	60
COFA5112	History Theory & Aesthetics of Design	2	10
COFA5114	Design - Human Functioning	2	10
COFA5210	Design Studio	4	20
COFA5211	Design Studio	4	20
COFA5212	Design Studio	4	20
COFA5214	History Theory & Aesthetics of Design	2	10
COFA5216	Design and Computers	2	10
COFA5310	Design Studio	3	20
COFA5311	Design Studio	3	20
COFA5312	Design Studio	3	20
COFA5314	History Theory & Aesthetics of Design	2	10
COFA5315	Design and Computers	2	10
COFA5318	Research Project Design	2	10

## Subject Descriptions

### Core Studies

#### COFA4001

##### Child Growth and Development

S3 HPW2 CP10

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 CP10

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 CP10

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 CP10

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 CP10

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 CP10

*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 organisation 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 organisation of space, time, instructional materials and personnel to facilitate learning in the visual arts.

#### COFA4013

##### Visual Arts Workshop 1

S1 HPW3 CP10

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 valuable knowing of art practice.

#### COFA4015

##### The Individual and Society - The Sociology of Education

S8 HPW2 CP10

This course provides an introduction to and overview of the interaction between society and the individual and between the socialising 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 CP10

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 CP10

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 HPW3 CP10

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 CP10

*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 CP10

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 CP10

*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**

S3 HPW3 CP10

*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 CP10

*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 CP10

*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 organisation will be reviewed and appraised for their application in



furthering local educational aims and objectives, and for their aptness in facilitating visual arts learning.

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

#### **COFA4014**

##### **Visual Arts Workshop 2**

S1 or S2 HPW2 CP10

*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 CP10

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 CP10

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 CP10

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 CP10

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 CP10

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 CP10

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 CP10

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 CP10

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 CP10

*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 organisation skills in independently pursuing the research process and reaching educational objectives.

**COFA4045****Community Arts and Education**

S1 or S2 HPW2 CP10

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 CP10

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.

**COFA4054****Politics, Identity and Art Education**

S1 or S2 HPW2 CP10

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.

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.

**COFA4052****Theoretical Frameworks in Art Education**

S1 HPW3 CP10

This subject aims to introduce students to the theoretical frameworks which form the basis for the conception of visual arts education 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, anthropological and socio-cultural studies, and cognitive theories.

**COFA4053****Curriculum and Art Education**

S2 HPW3 CP10

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 CP30

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 report 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, and is presented in the form of a publishable paper of 5500-7500 words in length.

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## Honours

**COFA4051****Research Methods in Art Education**

S2 HPW3 CP10

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,

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## 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 or equivalent since 1993 will be ranked on the basis of their TER, with a prerequisite of visual arts.

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 for session long subjects and at the end of each year for year long subjects.

## Attendance

Except where leave is granted:

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

### Selection of Major Studies in Core Subjects in Visual Arts

Following the completion of Introductory Studies in Session 1, placement of students in core study majors will be based on the Aggregate of Session 1 subjects and student preferences.

Students will be allocated to the highest preference that their Aggregate determines.

### Failures

Students who fail a subject would repeat that subject or its equivalent.

Students who fail an Introductory Study in Session 1 will progress to Session 2 in the following manner:

(a) Where a core subject is offered in only one session students who fail will be required repeat that subject in the first available session.

(b) Students may take additional elective subjects in the following session to maintain Credit Points but will not be permitted to enrol in a major strand where the student has outstanding/failed pre-requisites.

### Progression Rules

Where a student wishes to change their major study at the end of session two approval will be given provided that:

(a) The student would have otherwise been eligible under the criteria set for the allocation of students to major disciplines.

(b) There are places available in the discipline area nominated.

(c) The students has satisfactorily completed a studio elective subject in the discipline area of the new choice, at distinction level or above.

(d) Where there are more applications for change than places in a given major the student's result in their studio elective will be used to establish a priority list.

### Transferring from the old BArEd to the Revised BArEd

All students entering the **revised** BArEd will need to elect their area of major study from the area in which they are currently engaged as their major.

All students who successfully complete first year of the **old** BArEd, will have the equivalent of unit 1 in the revised BArEd in one of the disciplines of their major strand, (studio or media). All students from the current first year will proceed directly into second year, provided that they have no failures.

A student entering year 2 wishing to change their major, will do so provided they have taken two electives in first year in the area which they now intend as their major study.

Students entering year three of the **revised** BArEd must do so in the major strand in which they are currently engaged. No change of major would be possible for these students. No extra work would be required of them, provided that they have no record of failure.

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

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

## STRUCTURE OF THE BACHELOR OF DESIGN COURSE

YEAR 1	YEAR 2	YEAR 3	YEAR 4
COFA 5110 Design Studio Design Principles	COFA 5210 Design Studio Graphics/Media 1  20 CP	COFA 5310* Design Studio Graphics/Media 2  20 CP	COFA 5410* Design Studio Graphics/Media 3  50 CP
Rendering      Colour Photography      Composition and Typography	COFA 5211 Design Studio Applied  20 CP	COFA 5311* Design Studio Applied 2  20 CP	COFA 5411* Design Studio Applied 3  50 CP
Model Making      Modelling  Measured      Reprographic Drawings      Presentation Techniques	COFA 5212 Design Studio Environments 1	COFA 5312* Design Studio Environments 2	COFA 5412* Design Studio Environments 3
60 CP	20 CP	20 CP	50 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
10 CP	10 CP	10 CP	10 CP

COFA 5112 History Theory and Aesthetics of Design 1  10 CP		COFA 5214 History Theory and Aesthetics of Design 2  10 CP		COFA 5314 History Theory and Aesthetics of Design 3  10 CP		COFA 5414 Research Projects Design 5  10 CP	COFA 5415 Research Projects Design 6  10 CP
COFA 5113 Interactive Systems  Design and Responsible Management of Environment  10 CP		COFA 5215 Design and Social Theory  10 CP		COFA 5315 Design and Computers 2:  Graphics and CAD Studies  10 CP		COFA 5416 Professional Experience  40 CP	
COFA 5114 Design and Human Functioning  The Body at Work  10 CP		COFA 5216 Design and Computers 1:  Graphics and CAD Studies  10 CP		COFA 5316 Professional Practice  10 CP		COFA 5417 Research Paper (Honours)  20 CP	
COFA 5115 Research Project Design 1  Drawing: Object, Life and Landscape 10 CP	COFA 5116 Research Project Design 2  Introduction to Computers  10 CP	General Education  7.5 CP	General Education  7.5 CP	General Education  7.5 CP	General Education  7.5 CP		
				COFA 5317 Research Projects Design 3  10 CP	COFA 5318 Research Projects Design 4  10 CP		

\*EACH STUDENT MUST ACHIEVE A TOTAL OF 40 CREDIT POINTS IN STUDIO SUBJECTS IN YEAR 3 AND 50 CREDIT POINTS IN YEAR 4.  
TOTAL CREDIT POINTS 470 (HONOURS 490).

## Subject Descriptions

### General Education

Students are required as part of their studies, to complete 112 hours of study in General Education subjects or their equivalent.

#### COFA5110

##### **Design Studio Projects: Materials, Equipment and Processes**

F HPW12 CP60

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 CP10

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 CP10

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 CP10

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 CP10

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 CP10

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 CP10

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 CP20

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 organisation in the design process. 2D & 3D CAD, materials and techniques in drawing or those undertaken as individual research in the Core Options will also be applied in these projects.

#### **COFA5211**

##### **Design Studio: Applied 1**

F HPW4 CP20

*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 organisation in the design process. 2D & 3D CAD, materials and techniques in sculpture or those undertaken as individual research in the Core Options will also be applied in these projects.

#### **COFA5212**

##### **Design Studio: Environments 1**

F HPW4 CP20

*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 CP10

*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.

#### **COFA5214**

##### **History, Theory and Aesthetics of Design 2**

F HPW2 CP10

*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 CP10

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 CP10

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 CP20

*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 CP20

*Prerequisite:* 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 CP20

*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 CP10

*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 CP10

*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, standardisation 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 CP10

*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**

F HPW2 CP10

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 CP10

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 CP10

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 CP50  
*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 CP50  
*Prerequisite:* 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 CP50  
*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 CP10  
*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 CP10  
*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 CP10

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 CP40

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 in Core Subjects 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 CP20

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.

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## Course Rules

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

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## Admission

**Admission Requirements**

Candidates who have undertaken the NSW HSC or equivalent since 1993 will be ranked on the basis of their TER, with a prerequisite of visual arts.

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.

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## 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 session for session long subjects and at the end of each year for year long subjects.

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## Attendance

Except where leave is granted:

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

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# 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 BACHELOR OF ART THEORY

CORE	SESSION 1	CP	SESSION 2	CP
	COFA 2001 Art History and Theory 1: Mapping the Modern	10	COFA 2002 Art History and Theory 2: Mapping the Postmodern	10
	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
	Electives	20		20
	General Education		General Education	7.5
	TOTAL	55		62.5
CORE	SESSION 3	CP	SESSION 4	CP
	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
	Electives	10		10
	General Education	7.5	General Education	7.5
	TOTAL	57.5		57.5
CORE	SESSION 5	CP	SESSION 6	CP
	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	30
	Electives	10		
	General Education	7.5		
	TOTAL	57.5		60
Honours Seminars	SESSION 7	CP	SESSION 8	CP
	COFA 6142 Methodologies and Philosophies of Art History	20		
	COFA 6140 Specialist Studies	20		
Thesis COFA 6141				80
TOTAL		40		80

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.

## Subject Descriptions

### General Education

Students are required as part of their studies, to complete 112 hours of study in General Education subjects or their equivalent.

### 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

One or both of COFA2001 Art History and Theory 1: Mapping the Modern and/or COFA2002 Art History and Theory 2: Mapping the Postmodern and one or both of COFA6005 Theories of the Image and/or COFA6010 Theories of Art History and Culture are prerequisites for all other core subjects.

#### Elective subjects

Electives can be chosen from approved elective subjects at the College of Fine Arts, and/or approved electives offered by the Faculty of Arts and Social Sciences. 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.

#### 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 the Bachelor of Art Theory Honours program is made in Session 6. The Honours program consists of a 4th year which is comprised of two Honours Seminars and a Thesis. Students must achieve no less than an average of 70% in Core subjects in sessions 4, 5 and 6.

Applicants who have completed an appropriate degree within the previous ten years at the College of Fine Arts or another institution and satisfied all prerequisites, may apply to be admitted to the 4th Honours year of the Bachelor of Art Theory.

### Core Subjects

#### COFA2001

##### Art History and Theory 1: Mapping the Modern

*Staff Contact: Dr Alan Krell*

S1 or S2 HPW4 CP10

This subject examines the production of art, art theory and art's meanings within changing social, political and cultural contexts. Commencing with the nineteenth-century and concluding with the outbreak of World War Two, Mapping the Modern looks at different modes of visual representation ranging from Realism, Symbolism and Expressionism to early twentieth-century avant-gardes such as Futurism, Dada and Surrealism. These are considered against the backdrop of industrialisation, technological transformations, colonisation and international conflicts.

#### COFA2002

##### Art History and Theory 2: Mapping the Postmodern

*Staff Contact: Alan Krell*

S1 or S2 HPW4 CP10

Commencing with the art of totalitarian regimes, and tracing the transformations in art practice and theory from the 1940s to the present, Mapping the Postmodern examines major forms of cultural production in relation to changing social, political and economic patterns. Issues relating to Formalism, Pop, image and text, the 'de-materialisation' of art, and performance are addressed, as well as Feminist theories and practice, post-colonial culture, international exhibitions and the new technologies.

#### COFA6005

##### Theories of the Image

*Staff Contact: Graham Forsyth*

S1 or S2 HPW3 CP15

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 CP15

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 CP15

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**

*Staff Contact: Dr David McNeill*

S1 or S2 HPW3 CP15

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: Dr Diane Losche*

S1 or S2 HPW3 CP15

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**

*Staff Contact: Dr Diane Losche*

S1 or S2 HPW3 CP15

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: Dr Jill Bennett*

S1 or S2 HPW3 CP15

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**

*Staff Contact: Graham Forsyth*

S1 or S2 HPW3 CP15

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 the rubric of 'postmodernism'). Theorists to be considered include Hume, Kant, Nietzsche, Marx, Adorno and Lyotard.

#### COFA6045

##### **Art in History**

*Staff Contact: Fay Brauer*

S1 or S2 HPW3 CP15

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 clichéd views of Impressionism. The paintings are situated in their socio-political context and the relationships between the two are explored. Attention is drawn to Haussmann's modernisation 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**

*Staff Contact: Dr David McNeill*

S1 or S2 HPW3 CP15

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**

*Staff Contact: Dr Jill Bennett*

S1 or S2 HPW6 CP30

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

#### **COFA6105**

##### **Audiences for Art**

*Staff Contact: Dr Alan Krell*

S1 or S2 HPW2 CP10

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.

#### **COFA6110**

##### **The Production of Art**

*Staff Contact: Dr Alan Krell*

S1 or S2 HPW2 CP10

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 CP10

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: Joanna Mendelssohn*

S1 or S2 HPW2 CP10

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: Dr Alan Krell*

S1 or S2 HPW2 CP10

This subject is designed to give students 'hands-on' experience in a particular area of professional practice. In consultation with the subject co-ordinator, students are placed into an institutional framework for a specified period of time. This could be a commercial gallery, museum, artist run initiative, artist's studio or arts funding body. The student shall carry out one project while at the institution, and prepare a report at the end of the session on the placement.

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## Honours

**COFA6140****Specialist Studies***Staff Contact: Dr David McNeill*

S1 HPW3 CP20

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.

**COFA6141****Thesis***Staff Contact: Dr David McNeill*

CP80

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: Dr David McNeill*

S1 HPW3 CP20

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 to ultimately provide a diversity of tools for the construction of an Honours Thesis.

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## Course Rules

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

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## Admission

**Admission Requirements**

Candidates who have undertaken the NSW HSC or equivalent since 1993 will be ranked on the basis of their TER, with a prerequisite of visual arts.

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.

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## 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.

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## Student Progress

Student progress will be reported at the end of each session for session long subjects and at the end of each year for year long subjects.

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## Attendance

Except where leave is granted:

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

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# General Education Requirement

UNSW requires that all undergraduate students undertake a structured program in General Education as an integral part of studies for their degree. The University believes that a General Education complements the more specialised learning undertaken in a student's chosen field of study and contributes to the flexibility which graduates are increasingly required to demonstrate. Employers repeatedly point to the complex nature of the modern work environment and advise that they highly value graduates with the skills provided by a broad general education, as well as the specialised knowledge provided in more narrowly defined degree programs. As well, over many years graduates of this University have reported that they greatly valued their General Education studies, which are found to be relevant to both career and personal development.

The General Education Program at UNSW intends to broaden students' understanding of the environment in which they live and work and to enhance their skills of critical analysis.

## Objectives of the General Education Program

The following objectives were approved by the Council of the University in December 1994.

1. To provide a learning environment in which students acquire, develop, and deploy skills of rational thought and critical analysis.
2. To enable students to evaluate arguments and information.
3. To empower students to systematically challenge received traditions of knowledge, beliefs and values.
4. To enable students to acquire skills and competencies, including written and spoken communication skills.
5. To ensure that students examine the purposes and consequences of their education and experience at University, and to foster acceptance of professional and ethical action and the social responsibility of graduates.
6. To foster among students the competence and the confidence to contribute creatively and responsibly to the development of their society.
7. To provide structured opportunities for students from disparate disciplines to co-operatively interact within a learning situation.
8. To provide opportunities for students to explore discipline and paradigm bases other than those of their professional or major disciplinary specialisation through non-specialist subjects offered in those other areas.
9. To provide an environment in which students are able to experience the benefits of moving beyond the knowledge boundaries of a single discipline and explore cross- and interdisciplinary connections.
10. To provide a learning environment and teaching methodology in which students can bring the approaches of a number of disciplines to bear on a complex problem or issue.

## General Education requirements

- The basic General Education requirements are the same for students in all courses:
- Four (4) session length subjects carrying 7.5 credit points each or their equivalent in combinations of session length and year long subjects

An additional fifty-six (56) hours of study which foster acceptance of professional and ethical action and social responsibility. This fifty-six hours of study may be distributed throughout the course, or exist as a separate subject, depending on the course. Because the objectives of General Education require students to explore discipline and paradigm bases other than those of their professional or major disciplinary specialisation, all students are *excluded from counting subjects toward the fulfilment of the General Education requirement, which are similar in content or approach to subjects required in their course.*

Each Faculty has responsibility for deciding what subjects are *not* able to be counted towards the General Education requirement for their students. In most cases, this means that subjects offered by the Faculty in which a student is enrolled, or subjects which are a required part of a course even though offered by another Faculty, are *not* able to be counted toward the General Education requirement.

Students should consult the General Education Handbook for detailed information about what subjects may and may not be taken to fulfil the General Education requirements for each course offered by the Faculty. The General Education Handbook is freely available from all Faculty Offices.

### **Additional information for undergraduate students who first enrolled before 1996**

#### *Transitional arrangements*

It is intended that no student will be disadvantaged by the change to the new General Education Program. The old Program had specific requirements to complete four session length subjects (or their equivalent)

in designated categories A and B. The new General Education Program does not categorise subjects in the same way.

As a result, students who enrolled prior to 1996 will be given full credit for any General Education subjects completed up to the end of Session two 1995.

From the summer session of 1995-96, students will be required to satisfy the unfilled portion of their General Education requirement under the terms of the new Program.

The exemption of General Education requirements for some double or combined degree programs will continue to apply for students who enrolled in these exempt courses prior to 1996.

## Subject Descriptions

**Note:** The subjects listed below are not available to students of the College of Fine Arts. Students of the College of Fine Arts must select their general education subjects from offering from other Faculties of the University.

Timetable constraints do not allow all subjects to be offered every year.

### COFA1201

#### Studies in the Fine Arts

*Staff Contact: Professor Liz Ashburn*

S1 or S2 HPW2 CP7.5

**Note:** Some streams may be offered over 5 days on a full time basis in the mid-year or summer recess or over 10 half day sessions in the mid-year or summer recess.

In today's world there is an increasing reliance on the presentation of complex information through visual modes. Professionals need to be visually literate to enable them to deal effectively with such material. This subject introduces students to the language of art through theoretical, historical and philosophical frameworks. Opportunities are provided to access forms of art making within a range of art disciplines. The subject will be offered in two modes, either two hours a week during the session or as an intensive subject in the mid-year or summer recess.

Students can select from the streams listed below.

#### Drawing the Body, Studies of Surface Anatomy

This stream will provide an introduction to human anatomy through the studies of comparative anatomy, skeletal structure, musculature and a perspective on the history and philosophy of anatomical images. A practical examination of the structure, form, and function of the body will develop an understanding of the human figure. Emphasis will be placed on direct observations of the nude. Students will draw from the skeleton, casts, and prepared anatomical specimens. A range of approaches will be covered that will encourage students to understand the basic anatomical constructs.

#### Drawing the World Within/Without

**Drawing** – The initial response to the realisation and transformation of an idea, the delineation of shape or the foundation of form. Based upon practical observation, students will be encouraged to understand both the inter-relationship of form and content and the creative possibilities of media and techniques. An awareness of the methods of interpretation and translation through the drawing process will be a focus of this course. Drawing as the evidence of inquiry, combined with the development of conceptual skills, will form the central structure of this course.

#### Seriously Two-Dimensional, Studies in Painting

Through paintings we can imagine other times, cultures, psychologies. Practical engagement with painting as a creative form involves the individual in selective and particular imaginative, intellectual and perceptual processes. This course will provide an introduction to ways of looking, seeing, thinking and using materials to make paintings. The stream will involve both theoretical and practical exploration of visual elements to construct form-space relationships within a two-dimensional field. Practical studies will include the simple preparation of

painting supports, seeing the mixing tones and colours and experience in using a range of basic materials. The stream will include a supervised excursion to the AGNSW.

#### Making a Print

This stream will cover in simple terms both the theoretical and practical aspects of producing a fine art print. The theoretical component will deal with the context in which artists produce prints; describing the contemporary world in which rapidly developing technology has provided the means of producing multiple, repeatable images very easily via the photocopier, fax machine and computer printer. The basic differences between a 'production', a commercial printed image and a 'fine art print' will be discussed, and the conventions of annotating and numbering a printed edition will be covered. The practical component will enable the student to become familiar with some of the fine art printing techniques, such as Etching, Relief, Lithography and Screen print through studying the work of a selection of Australian printmakers and watching techniques being demonstrated. Students will have the opportunity to produce a print using one of the above mediums and to mount and document it appropriately.

#### Making Ceramics

Theoretical and historical exposition of this most ancient of art forms will necessarily cover a wide range of expression of culture and concept carried by the medium of clay. The reasons for its use are important to the understanding of the conventions found in the medium. Discussion of present day practice will be a significant part of the course. Practical work will be carried out in such a way that demonstration and application will be developed in graduated stages so that the potential for a satisfying result is continually expanded.

#### Making Jewellery

This stream has its theoretical and historical base in the adornment of the body. Exposition and discussion will lead the student to an understanding of past and contemporary practice. The increasing awareness of the importance of cross disciplinary activities and attitudes will be an important part of the theoretical aspects of modern jewellery. Practical work in the course will allow the student to gain skills in inexpensive materials. These skills will be demonstrated in graduated stages, permitting satisfying expression of the individual, while at the same time promoting concepts to be realised. The fundamental nature of the work undertaken will promote concepts which carry potential for an expansion of aims and skills.

#### Space and Form in Three Dimensions

This stream will provide practical experience in the appreciation of space and form. Theoretical and historical information will be discussed relating to the context of the discipline as it is practised at present, ranging from skilled crafts to non skilled concepts. In particular, the use of space as a working medium will be investigated. This will be developed in examination of contemporary cross disciplinary art works. Practical work will be structured to provide experience and exploration of the ideas put forward in discussion. Elementary skills will be demonstrated in inexpensive materials and students will be encouraged to grapple with the handling of space as it encounters form.

### **Studies in the Camera in Analogue and Digital Photography**

This stream will provide an introduction and overview of the camera and various image capturing devices in the areas of analogue and digital technologies. Theoretical, historical and contemporary uses and applications will be addressed pertaining to image capturing devices and associated capture, storage and output methodologies. Practical workshops to enhance skill acquisition of cameras from small to medium and large studio format will be the foundation core upon which the electronic and digital cameras will be introduced in the latter half of this subject.

Contemporary visual art applications in addition to industrial and commercial uses of image capturing devices will be presented and explored, in addition to the aspects of colour and black and white films, processing and printing to maximise the comprehension of the digital and analogue camera input and storage technologies.

### **Studies in the Print in Analogue and Digital Photography**

This stream will provide an introduction and overview of the photographic print and various film processing and print processing and finishing methods in the areas of analogue and digital technologies. Theoretical, historical and contemporary uses and applications will be addressed pertaining to film substrates, archival issues, archival fine printing and processing, development and printing procedure, alternative uses of technologies, electrostatic colour digital output, dye sublimation output, etc. methodologies. Practical workshops and darkroom practice in fine printing of black and white and colour, in addition to output to digital printers and digital film recorders, printers etc. to enhance skill acquisition.

Contemporary visual art applications in addition to industrial and commercial uses of image output devices will be presented and explored, in addition to aspects of colour and black and white printing/processing to maximise the comprehension of both digital and analogue photographic technologies.

### **GEND4201**

#### **Design and Computing**

*Staff contact: Leong Chan*  
S1 or S2 HPW2 CP7.5

This subject provides students with a general understanding of the role of computers in the design profession. Students will be introduced to the types of computer programs used in design; copyright and ethical issues; the impact of computer technology on design, materials and processes; information technology and designers; and information design for computers.

### **GEND4202**

#### **Design and Human Functioning**

*Staff contact: Allan Walpole*  
S1 or S2 HPW2 CP7.5

This subject will introduce students to some of the psychological and physical characteristics of individual human functioning as factors in the design of objects, surfaces and spaces. The concepts explored will include, the psychology of perception, theoretical approaches to the analysis of human behaviour, basic anatomy/biology/physiology, basic ergonomics and anthropometrics, analysis and measurement of the relationship between the

human body and the design of macro and micro environments.

### **GEND4203**

#### **Design Management**

*Staff Contact: Associate Professor Ron Newman*  
S1 or S2 HPW2 CP7.5

This subject will develop students' understanding of principles applied to design management, and the place of design practice within the commercial environment both in the public and private sector. Students will cover the above concepts in one session of study, they will also be introduced to the broader question of General Management, and the importance of the development of a design culture within organisations whether companies or institutions.

### **GEND4204**

#### **Designing: Practical Studies in Design**

*Staff contact: Carol Longbottom*  
HPW28 CP7.5

**Note:** Offered over 5 days on a full-time basis in the mid-year recess (15-19 July).

This subject introduces students to the study of the multi disciplinary nature of design. It is organised to extend the student's level of understanding about the way in which concepts and processes in graphic, object and environment design may be integrated to contribute to the development of richer appropriate design solutions.

### **GEND3201**

#### **Modernism and the 20th century Experience of Modernity**

*Staff contact: Fay Brauer*  
S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

This subject will explore the interrelationship between the rapidly changing conditions of technological modernity and modernist cultures through a close examination of individuals and particular groups of artists, such as the Cubists, Futurists, German Expressionists, Surrealists and Russian Constructivists. This subject will also explore the ways in which their art affirms, denies or interrogates modernity.

### **GEND3202**

#### **Postindustrialisation, Postmodernity and Postmodernism**

*Staff contact: Craig Judd*  
S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

'Hyperreality', a 'society of spectacle and simulacra', an age of postindustrial technocracy, consumerism, 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 way in which Postmodernism has been defined through art and culture.

**GEND3203****Future Shock: Art for a New Millennium***Staff contact: John Conomos*

S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

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 millennium? This 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 millennium.

**GEND3204****Popular Culture, Mass Media and 'Everyday Life'***Staff contact: Dr Jill Bennett*

S1 or S2 HPW2 CP7.5

**Note:** This subject cannot be undertaken by students from the Faculty of Arts and Social Sciences.

The power of the mass media over the last 150 years has transformed the nature of popular cultures and 'everyday life'. 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.

**GEND3205****Religion, Culture and Belief***Staff Contact: Professor Sue Rowley*

S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

As the Enlightenment claimed to dispel 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. This subject will examine the complex manner in which our multicultural society integrates and assimilates heteronomous fragments of religious narrative, both western and non-western.

**GEND3206****Approaches to Photography***Staff contact: Professor Sue Rowley*

S1 or S2 HPW2 CP7.5

This subject will examine the major ways in which the photographic image and the social practices of photography have been understood. Ways of 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.

**GEND3207****Photography: Historical Perspectives***Staff Contact: Professor Sue Rowley*

S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

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.

**GEND3208****Issues and Theories of Film***Staff contact: John Conomos*

S1 or S2 HPW2 CP7.5

**Note:** This subject cannot be undertaken by students from the Faculty of Arts and Social Sciences.

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.

**GEND3209****A History of Avant - Garde and Modernist Cinema***Staff contact: John Conomos*

S1 or S2 HPW2 CP7.5

**Note:** This subject cannot be undertaken by students from the Faculty of Arts and Social Sciences.

This screenings course will survey early avant-garde and Modernist cinemas. This will include German Expressionism, Russian Constructivism, Dada, Surrealist, and Cubist Cinema and the work of Brakhage, Anger, Deren, Rainer, Duras, Straub Huillet, Marker.

**GEND3210****Australian Cinema***Staff contact: John Conomos*

S1 or S2 HPW2 CP7.5

**Note:** This subject cannot be undertaken by students from the Faculty of Arts and Social Sciences.

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

**GEND3211****History of Video Art***Staff contact: John Conomos*

S1 or S2 HPW2 CP7.5

**Note:** This subject cannot be undertaken by students from the Faculty of Arts and Social Sciences.

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

**GEND3212****The Arts of the Pacific: Image, Myth and History***Staff contact: Dr Diane Losche*

S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

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.

**GEND3213****Perspectives on South East Asia Art and Culture***Staff contact: Professor Sue Rowley*

S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

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.

**GEND3214****Aboriginal Australia***Staff contact: Peter McKenzie*

S1 or S2 HPW2 CP7.5

**Note:** This subject cannot be undertaken by students from the Faculty of Arts and Social Sciences.

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 account which avoids the previous situation in which the Aboriginal contribution was either mis-stated, misrepresented or completely ignored. Contemporary Aboriginal issues such as land rights, political movements and relationships between Aboriginals and law will be addressed.

**GEND3215****Koori and Associated Cultures***Staff contact: Peter McKenzie*

S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

"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 people of the central coast of what is now New South Wales. It has been widely adopted by the people of south eastern Australia. 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.

**GEND3216****Aboriginal Art - Outsiders Looking In***Staff contact: Peter McKenzie*

S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

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.

**GEND3217****Reading the Country***Staff contact: Professor Sue Rowley*

S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

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 Friedrich 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 InDiane and Chinese artists.

**GEND3218****Psychoanalysis and Art***Staff Contact: Dian Lloyd*

S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

The subject is designed to develop a critical understanding of the relationship 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.

**GEND3219****Seminar in Women's Studies and the Visual Arts***Staff Contact: Professor Liz Ashburn*

S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

This subject will examine recent feminist art practices in Australia and overseas. The gaining of an understanding of feminism will be central to the subject. 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 students will be encouraged to apply their study to their own situation.

**GEND3220****Lesbian and Gay Art***Staff contact: Professor Liz Ashburn*

S1 or S2 HPW2 CP7.5

Current art and film practices will be used to explore the syntheses 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.

**GEND3221****Leisure, Labour and Love: Nineteenth Century****Paintings in Context***Staff contact: Dr Alan Krell*

S1 or S2 HPW2 CP7.5

**Note:** Not available to art history and theory majors in the Bachelor of Arts from the Faculty of Arts and Social Sciences.

This subject focuses on Realist and Impressionist paintings in the second half of the nineteenth century in France and England. The work is considered within changing social, political and cultural contexts, with special attention paid to its critical reception manifested both in reviews and

cartoons. Questions to do with gender, class, sexuality, labour and leisure are examined in relation to Courbet, Manet, Morisot, Degas, Holman Hunt and Ford Madox Brown, among others, as well as lesser known figures such as Augustus Egg and Francois Sall . Visits to the Art Gallery of N.S.W. to discuss paintings 'in situ' is integral to this program.

**GEND2201****Art Therapy***Staff contact: Rosalind Bolitho*

HPW28 CP7.5

**Note:** Offered on a 5 day full-time basis in the mid-year recess, (15-19 July).

The aim of this subject is to explore the integration of art therapy in theory and practice. Students will be introduced to the concepts, philosophies and methodologies of Art Therapy as an emerging discipline in its own right. The subject will look at the use of art within the traditional frameworks of psychology. It will explore various forms of the visual arts as a medium for self expression, communication and growth. It is intended for those interested in the psychological implications and effects of image making.





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# 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

<b>Full-Time Study - two sessions - one year</b>	<b>CP</b>
Seminar	12
Graduate Lecture	12
Studio Classes	36
Total credits per session	60

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

<b>Part-Time Study - four sessions - two years</b>	<b>CP</b>
Seminar or Graduate Lecture	12
Studio Class	18
Total credits per session	30

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

**Note:** All students must participate in the annual Graduating Exhibition (see subject outline below).

## Course Requirements

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

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.

## Subject Descriptions

### Lectures and Seminars

#### Seminar

**COFA8591 Unit 1**  
**COFA8592 Unit 2**  
 S1 or S2 HPW2 CP12

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.

### The Graduate Lecture

**COFA8491 Unit 1**  
**COFA8492 Unit 2**  
 S1 or S2 HPW2 CP12

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 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 formation and presentation of graduate lecture forum session.

#### Modernism/Postmodernism - Colonialism/Post Colonialism

*Staff Contact: Fay Brauer*  
 S1 or S2 HPW2 CP12

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 CP12

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 Virilio and Jean Baudrillard.

### **Theories of Subjectivity and the Body**

*Staff Contact: Pamela Hansford*

S1 or S2 HPW2 CP12

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 CP12

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.

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## **Studio Subjects**

### **COFA8621 Unit 1, COFA8622 Unit 2, COFA8623 Unit 3, COFA8624 Unit 4 Photography**

S1 or S2 HPW3 CP18

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

### **COFA8631 Unit 1, COFA8632 Unit 2, COFA8633 Unit 3, COFA8634 Unit 4 Four Dimensional Studies**

S1 or S2 HPW3 CP18

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 Unit 1, COFA8642 Unit 2, COFA8643 Unit 3, COFA8644 Unit 4 Sculpture**

S1 or S2 HPW3 CP18

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.

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

S1 or S2 HPW3 CP18

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 CP18

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 CP18

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

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

### **COFA8599 Exhibition SY/FN**

This subject enables students to prepare and present an exhibition in a chosen area of specialisation.

The Exhibition will consist of selected practical work as a final presentation. An annotated record of the working processes and areas of concern will accompany the practical work.

The requirements for this subject will be met through participation in the Graduating Exhibition on a satisfactory/unsatisfactory basis.

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## 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.

**Note:** 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.

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## 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.

# **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		HPW	CP
COFA8120	Management and Organisations: Systems, Services and Survival	3	15
COFA8124	Cultural Property, Ethics and the Law	3	15
COFA8132	Exhibition Management and Curatorial Studies	3	15
COFA8129	Writing for Different Cultures and Audiences	3	15
COFA8133	Research Paper		15
<b>Core Options</b>			
COFA8122	Modernism/Postmodernism - Colonialism/Postcolonialism	2	15
COFA8134	The Art and Culture of Everyday Life	2	15
COFA8135	Theories of Subjectivity and the Body	2	15
COFA8136	Art and Cultural Difference	2	15
<b>Electives</b>			
COFA8130	Art Galleries and Collections in Australia	3	15
COFA8128	The Development of Art Criticism in Australia	3	15
COFA8137	Festivals and Biennales	3	15
COFA8139	Human Resources Management	3	15
COFA8121	Conservation and Collections Management	3	15
COFA8125	Exhibition and Gallery Design Development	3	15
COFA8138	Education and Public Programs	3	15
COFA8140	Marketing and Promotion	3	15
<b>Internship</b>			
COFA8127	Internship		5

### Full-time study

Two sessions - one year

Students are required to complete five core subjects, one Core Option and two Electives in addition to an Internship. Credit points for the course total 125.

#### First Session:

Four subjects (preferably including two core) each attracting 15 credit points for a total of 60 credit points.

#### Second Session:

Four subjects (preferably including two core) each attracting 15 credit points for a total of 60 credit points.

#### Internship:

Advisable to begin in Session One. It may continue over the mid-year recess and straddle both sessions. 5 credit points.

### Part-time study

Four sessions - two years

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

#### Internship:

5 credit points

## Subject Descriptions

### Core Subjects

#### COFA8120

#### Management and Organisations: Systems, Services and Survival

*Staff Contact: Head, School of Art History and Theory S1 or S2 HPW3 CP15*

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: Head, School of Art History and Theory S1 or S2 HPW3 CP15*

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 CP15*

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 CP15

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: Joanna Mendelsohn*

S1 or S2 CP15

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 66 and 67 of this handbook).

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## **Elective Subjects**

### **COFA8121**

#### **Conservation and Collections Management**

*Staff Contact: Joanna Mendelsohn*

S1 or S2 HPW3 CP15

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 CP15

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 Mendelsohn*

S1 or S2 HPW3 CP15

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: Dr Alan Krell*

S1 or S2 HPW3 CP15

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 CP15

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 CP15

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 CP15

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 CP15

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.

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**Internship****COFA8127****Internship***Staff Contact: Joanna Mendelssohn*

CP5

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.

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**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.



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**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 specialised field. The course will make it possible for teachers concentrating on the visual arts to become more confident, competent, and competitive within educational affairs. The MArtEd will significantly help to retain experienced staff in the field of art education by providing graduates with new directions, a new sense of purpose, and an enhanced ability to interpret the field.

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

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

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

## STRUCTURE OF THE MASTER OF ART EDUCATION

### Proposal Pathway

Core		Core Options		Electives
COFA 9001 Education Studies  15CP	COFA 9002 Research Methods in Art Education  15CP	COFA 9005 Theory of Knowing in the Visual Arts  15CP	COFA 9020 Theories & Practices of Art History & Criticism in Teaching 15CP	
COFA 9006 Theoretical Frameworks in Art Education 15CP	COFA 9004 Curriculum and Art Education  15CP	COFA 9007 or 9011 or 9021 Elective Introduction  15CP	COFA 9018 or 9019 Elective Proposal  15CP	
<b>SESSION 1</b>	<b>SESSION 2</b>	<b>SESSION 3</b>	<b>SESSION 4</b>	

### Studio Elective Pathway (for primary teachers)

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

### Second Elective Pathway

Core		Core Options		*COFA 9007 or 9011 or 9021  15CP
COFA 9001 Education Studies  15CP	COFA 9002 Research Methods in Art Education  15CP	COFA 9005 Theory of Knowing in the Visual Arts  15CP	COFA 9020 Theories & Practices of Art History & Criticism in Teaching 15CP	
COFA 9006 Theoretical Frameworks in Art Education 15CP	COFA 9004 Curriculum and Art Education  15CP	COFA 9007 or 9011 or 9021  15CP		
<b>SESSION 1</b>	<b>SESSION 2</b>	<b>SESSION 3</b>	<b>SESSION 4</b>	<b>SESSION 5</b>

\*Second Elective may be taken in either  
Session 3 or 4.

\*COFA 9007 or 9011  
or 9021

15CP

## 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.

## Subject Descriptions

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

### Core Subjects

#### **COFA9001** **Education Studies** S1 HPW3 CP15

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 CP15

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 CP15

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 CP15

This subject aims to introduce students to the theoretical frameworks which form the basis for the conception of visual arts education 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, anthropological and socio-cultural studies, and cognitive theories.

### Core Options

#### **COFA9005** **Theory of Knowing in the Visual Arts** S1 HPW3 CP15

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 CP15

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 utilising 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.

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**Elective Subjects**

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

**COFA9007****Introduction to Primary Education**  
S2 HPW3 CP15

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 CP15

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 antecedents 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 CP15

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 CP15

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 CP15

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.

**COFA9018****Research Project in Elective Studies 1**  
S2 HPW1.5 CP15

*Prerequisite:* 1 subject from subject group COFA9006-9011

This subject aims to enable students to prepare a proposal for art educational research into a chosen specialisation 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 CP15

*Prerequisite:* 1 subject from the subject group COFA9006-9011

This subject aims to enable students to design and evaluate a curriculum project for a chosen specialisation 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 specialised orientation of visual arts education; qualitative and quantitative evaluation methods.

#### **COFA9021**

##### **Introduction to Frameworks of Research in Art Education**

S1 HPW3 CP15

*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.

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### **Study Commitment**

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

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## **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.





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**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.

## 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**.

<i>Sessions 1 &amp; 2</i>		HPW	CP
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
<i>or</i>			
COFA5817	Design Studio: Environments	4	30
<i>or</i>			
COFA5818	Design Studio: Integrated Design		
	Studies	4	30
	Electives x 2	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

<i>Sessions 1 &amp; 2</i>			
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 x 2	4	18

#### (b) Design Theory Focus

<i>Sessions 1 &amp; 2</i>			
COFA5810	Design Seminar	2	18
COFA5811	Research Methodology	2	18
COFA5812	History of Design	2	18
COFA5813	Theory of Design	2	18
COFA5819	Design Theory & Culture	4	30
	Electives x 2	4	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**.

<i>Sessions 1 &amp; 2</i>		HPW	CP
COFA5810	Design Seminar	2	18
COFA5811	Research Methodology	2	18
COFA5812	History of Design	2	18
Elective (Optional Sessions 1 or 2)		4	9
<i>Sessions 3 &amp; 4</i>			
COFA5813	Theory of Design	2	18
COFA5816	Design Studio: Graphics/Media	4	30
<i>or</i>			
COFA5817	Design Studio: Environments	4	30
<i>or</i>			
COFA5818	Design Studio: Integrated Studies	4	30
Elective (Optional Sessions 3 or 4)		4	9

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

<i>Sessions 1 &amp; 2</i>			
COFA5810	Design Seminar	2	18
COFA5811	Research Methodology	2	18
COFA5814	Design Practice	2	18
Elective (Optional Sessions 1 or 2)		4	9
<i>Sessions 3 &amp; 4</i>			
COFA5815	Design Management	2	18
COFA5820	Design Management: Project	4	30
Elective (Optional Sessions 3 or 4)		4	9

#### (b) Design Theory Focus

<i>Sessions 1 &amp; 2</i>			
COFA5810	Design Seminar	2	18
COFA5811	Research Methodology	2	18
COFA5812	Design History	2	18
Elective (Optional Sessions 1 or 2)		4	9
<i>Sessions 3 &amp; 4</i>			
COFA5813	Design Theory	2	18
COFA5819	Design Theory & Culture	4	30
Elective (Optional Sessions 3 or 4)		2	9

## Subject Descriptions

### **COFA5810** **Design Seminar** F HPW2 CP18

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** F HPW2 CP18

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, historiography, 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** F HPW2 CP18

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 practitioners 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** F HPW2 CP18

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** F HPW2 CP18

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** F HPW2 CP18

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** F HPW4 CP30

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** F HPW4 CP30

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**

F HPW4 CP30

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**

F HPW4 CP30

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**

F HPW4 CP30

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 x 2**

S1 or S2 CP18

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.

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## **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.

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# 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 (Object/Installation, Jewellery/Bodyworks, Clay); Photomedia (Photo Based Media, Photo/Installation, Digital Imaging); Printmaking (Relief Printing, Lithography, Silkscreen Printing, Etching); Time Based Art (Film, Video, Multi-Media Computing, Computer Animation, Sound/Installation/Performance) as well as Design (Graphics/Media Design, Environments Design, Integrated Design), Art Education, and Art History and 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 of Art 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 organisation 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.

*\* 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.*

**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 School of Design Studies 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 organisation 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) 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 School.

(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.*

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## **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 of Art Education 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 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 organisation 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.*

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## **2265 Master of Art Theory (MArtTh)**

1. The degree of Master of Art Theory 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 of Art History and Theory 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 organisation 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.*

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# Doctor of Philosophy PhD

## **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.

**1285  
Art Education**

**1286  
Art Theory**

**1287  
Fine Arts**

**1288  
Design**

## 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 organisation 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.

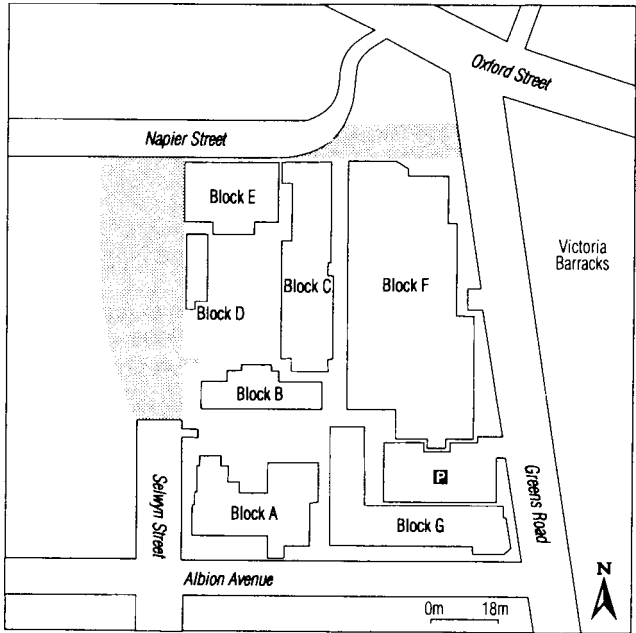
### **Fees**

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

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**Notes**

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## Notes

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## Notes

# The University of New South Wales • Kensington Campus

## Theatres

Biomedical Theatres E27  
 Central Lecture Block E19  
 Chemistry Theatres  
     (*Dwyer, Mellor, Murphy, Nyholm, Smith*) E12  
 Classroom Block (*Western Grounds*) H3  
 Fig Tree Theatre B14  
 Io Myers Studio D9  
 Keith Burrows Theatre J14  
 MacAuley Theatre E15  
 Mathews Theatres D23  
 Parade Theatre E3  
 Physics Theatre K14  
 Quadrangle Theatre E15  
 Rex 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 B13  
 Mathews F23  
 Menzies Library E21  
 Morven Brown (*Arts*) C20  
 New College L6  
 Newton J12  
 NIDA D2  
 Parking Station H25  
 Parking Station N18  
 Pavilions E24

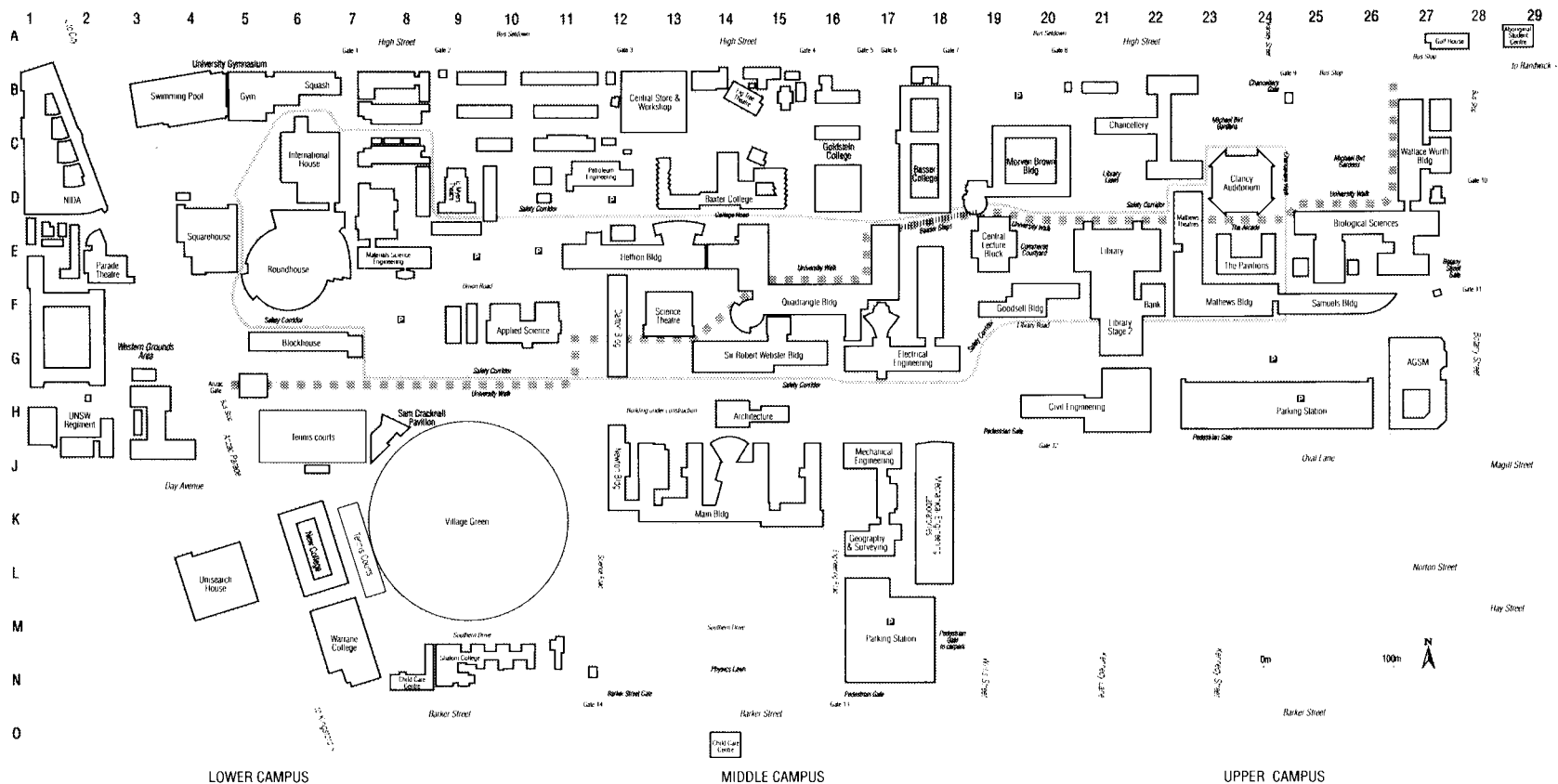
Philip Baxter College (*Kensington*) D14  
 Quadrangle E15  
 Sam Cracknell Pavilion H8  
 Samuels Building F25  
 Shalom College N9  
 Webster, Sir Robert G14  
 Unisearch House L5  
 University Regiment J2  
 University Union (*Roundhouse*) E6  
 University Union (*Blockhouse*) G6  
 University Union (*Squarehouse*) E4  
 Wallace Wurth School of Medicine C27  
 Warrane College M7

## General

Aboriginal Resource & Research Centre E20  
 Aboriginal Student Centre A29  
 Accommodation (*Housing Office*) E15  
 Accounting E15  
 Admissions C22  
 Adviser for Prospective Students C22  
 Alumni Relations: *Pindari*, 76 Wentworth St, Randwick  
 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  
 Asia-Australia Institute: 45 Beach Street Coogee  
 Audio Visual Unit F20  
 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 E12  
 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, Randwick  
 Economics F20  
 Education Studies G2  
 Educational Testing Centre E4  
 Electrical Engineering G17  
 Energy Research, Development & Information Centre F10  
 Engineering (*Faculty Office*) K17  
 English C20  
 Equal Employment Opportunity: 30 Botany Street  
     Randwick  
 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 F23  
 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 E8  
 Mathematics F23

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 E15  
 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**

## UNSW

This Handbook has been specifically designed as a source of detailed reference information for first year re-enrolling undergraduate and postgraduate students.

Separate handbooks are published for:

Applied Science  
Arts and Social Sciences  
Built Environment  
Commerce and Economics  
Engineering  
Law  
Medicine  
Professional Studies  
Science  
Australian Graduate School  
of Management (AGSM)  
Australian Taxation Studies Program (ATAX)  
College of Fine Arts (COFA)  
University College,  
Australian Defence Force Academy (ADFA)  
General Education

For fuller details about the University – its organization; staff members; description of disciplines; scholarships; prizes and so on, consult the University Calendar (Summary Volume). For further information on student matters consult the UNSW Student Guide.

S908B