

THE UNIVERSITY OF  
NEW SOUTH WALES



*College of  
Fine Arts*

# HANDBOOK

1999

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NEW SOUTH WALES



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Fine Arts*

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1999

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 4 November, 1998, but may be amended without notice by the University Council.

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

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The location of the College of Fine Arts is:  
Selwyn Street  
Paddington NSW 2021 Australia  
Telephone: (02) 9385 0888  
Facsimile: (02) 9385 0706

All enquiries should be addressed to:  
The Dean,  
College of Fine Arts,  
The University of New South Wales  
PO Box 259  
Paddington NSW 2021  
Telephone (02) 9385 0888

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# Foreword

In 1999, the College of Fine Arts enters its 25th year as a tertiary art and design institution, having been a faculty of UNSW since 1990.

COFA's 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 acknowledgment as a leading faculty of Fine Arts.

Through the College's now well established structure of four professional schools; School of Art, School of Art Education, School of Art History and Theory and School of Design Studies, a comprehensive range of undergraduate, postgraduate and research courses are offered to an enrolment of around 1,500.

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. Occupying a well equipped set of buildings on a site in Paddington, close to galleries and museums, along with being part of one of Australia's leading universities, makes being a student both a delight and a significant challenge.

The challenge is to at least do as well as those who have gone before. In fact let's try to do even better. If as a new student you set this goal for yourself, you take advantage of what COFA through 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.

Ian Howard  
Dean

## 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 discipline 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, Printmedia (including etching, lithography, relief and screen printing, digital imaging and print installation), Photomedia (including photo based media, digital imaging and photo/installation), Time Based Art (including film, computer animation, multimedia computing, sound/performance/installation and video), Sculpture (including clay, bronze casting, metal fabrication, object/installation, and bodyworks).

### The School of Art Education

This school comprises studies in Art Education.

### The School of Art History and Theory

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

### The School of Design Studies

This school comprises studies in design (including graphics/media, applied/object, environments/spatial, design management and practice, and design history/theory) and applied arts (including ceramics, jewellery, textiles, and applied arts history/theory).

## The Clement Semmler Library

The Clement Semmler Library offers both a specialist art collection and a research and information service catering for the needs of students and staff of the College of Fine Arts and the University of New South Wales.

The Library has a strong collection of books and serials on the visual arts and design and a substantial audiovisual collection which includes slides, video cassettes and interactive CD-ROMs.

Researchers have access to the library's specialist art and design bibliographic databases as well as a wide range of databases via the UNSW Library's database network. Access to contemporary Australian material is enhanced by in-house indexes to newspaper clippings and Australian art journals.

Access to the collection is via the UNSW Library's online catalogue, supplemented by locally produced printout catalogues for some AV material and an in-house, online slide catalogue.

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

## 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, printmedia, drawing, design, installation, photomedia, video, computer, performance and time based art.

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

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

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

## General Information

### The Student and Staff Advisory Service

#### Counselling

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

Students and staff present with a range of problems including:

- Financial, e.g. Austudy, loans;
- Administrative, e.g. withdrawal, special consideration, appeals;
- Vocational, e.g. career change, interview skills;
- Academic, e.g. essay writing, seminar presentation, teaching skills, communication;
- Interpersonal relationships; and



- Other stresses which are affecting their ability to fulfil their potential as a student or a member of staff.

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

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## Equal Opportunity in Education Policy Statement

Under the Federal Racial Discrimination Act (1975), Sex Discrimination Act (1984), and 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 age, disability, homosexuality (male or female), marital status, pregnancy, race (including colour, nationality, descent, ethnic, ethno-religious or national origin, and immigration), religious or political affiliation, views or beliefs, sex, and transgender or transsexuality. 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 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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## Special Government Policies

The NSW Health Department and the NSW Department of Education and Training have special requirements and policies of which students of health-related and education courses should be aware. The requirements relate to:

- clinical/internship placements which must be undertaken as part of your course *and*
- procedures for employment after you have completed the course

### Health-related courses

#### Criminal record checks

The NSW Health Department has a policy that all students undertaking clinical placements, undergo a criminal record check prior to employment or placement in any capacity in the NSW Health System. This check will be conducted by the NSW Police Service and will be co-ordinated by the Department of Health.

#### Infectious diseases

Students required to complete clinical training in the NSW hospital system will be subject to various guidelines and procedures laid down for health workers by the NSW Department of Health relating to vaccination and infection control.

An information sheet is available from your course officer and further details can be obtained from your Course Authority.

## Education courses

### Criminal record checks

It is a requirement that a check of police records be conducted for all teacher education students applying for an unsupervised internship placement in a New South Wales Government school.

Contact your course co-ordinator for further details.

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## The Students' Association

All students of the College are members of the Students' 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.

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## 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>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**

Ian Gordon Howard, DipArtEd. *N.A.S.*, GradDip Film/TV *Middlesex*, MFA *C'dia*

**Associate Dean, Research**

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

**Presiding Member of Faculty**

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

**Faculty Manager**

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

**Assistant Faculty Manager**

Elizabeth FitzGerald, Dip *S.K.T.C.*

**Personal Assistant to the Dean**

Carolyne Gilbert, AssocDipBus *SthWestInstTAFE*

**Clerk/Secretarial**

Toni Falla

**Emeritus Professors**

Colin Jordan, BA *Syd.*

Kenneth Bruce Reinhard, AM MA(VisArt) *S.C.A.E.*,

DipArt(Ed) *N.A.S.*, GradDip *UNSW*, AADM

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## Administration

**Administration Clerks**

Speranza Dorigo

Christopher Robinson, BA MA *UNSW*

Betty Romero

Hector Romero

Taline Tabakyan

**Marketing Officer**

Melinda Chilvers

**Registry Officer**

Ray Wooster

**Services Officer**

Joseph Bass

**Telephonist/Receptionist**

Simone Dimech

---

## Clement Semmler Library

### College Librarian

Jill More, BA *Syd.*, AALIA

### Senior Librarians

Margaret Blackmore, BA(Librarianship) *RMIHE*,

GradDip(Adult Ed Training) *U.T.S*

Barbara Daley, BA *U.N.E.*, AALIA

### Librarians

Neil Hinsch, BA *Melb.*, MA *Syd.*, DipLib *UNSW*

Nalini Kumar, BA *Punjab*, GradDip(LibInfSc) *C.S.U.*

Virginia Levell, BA(Librarianship) *R.C.A.E.*

### Library Technicians

Judith Haywood, AssocDipLibPractice *S.I.T.*

Richard Henson, AssocDipLibPractice *S.I.T.*

Cheryl Lava, BFA *Phil.*, AssocDipLibPractice *S.I.T.*

Sue Olive, AssocDipLibPractice *S.I.T.*

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## Counselling Service

### Counsellor

Laura Kampel, BA MPsy *UNSW*

---

## Ivan Dougherty Gallery

### Director

Nicholas Waterlow, OAM

### Curator

Felicity Fenner, BA(FineArts) *Syd.*

### Assistant Curators

Beverley Fielder, DipArt *A.M.C.A.E.*, MArtAdmin *UNSW*

Jennifer Hardy, GradDipProfArtStuds *A.M.C.A.E.*, DipEd

*S.T.C.*, GradDipGallMan MArtAdmin *UNSW*

### Clerk/Secretarial

Yvonne Donaldson

---

## Teaching and Research Support Services

### Technical Staff

### Applied Arts

Robert Greer, ASTC *NAS*

### Ceramics/Foundry

Grant Luscombe, GradDipProfArtStuds *A.M.C.A.E.*

### Computing Services

#### Co-ordinator

Sharon Brogan, BLandscapeArch. *UNSW*

Suzanne Buljan, BFA(Hons) *UNSW*

Richard Crampton, DipFineArt *S.I.T.*

Paul Sluis, BEng *UNSW*

### Design

#### Painting/Drawing

Isolde Lennon

Kurt Schranzer, BEd(Art) *S.C.A.E.*, GradDipVisArt

*UNSW*

#### Photomedia

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

#### Printmaking

Rafael Butron, BA(VisArt) *S.C.A.E.*, DipEd *Syd.*, MArt

*UNSW*

Brenda Tye, BCA *W'gong.*

### Resource Centre

David Alton

Michael Rogers

### Time Based Art

Stephen Thomsen

### Workshops

Francois Breuillaud-Limondin

James Brown

Anthony Napoli

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## UNSW Facilities Department – COFA Zone

### Zone Manager

Andrew Bright

### Zone Team

Rosa Au

Frank Borg

Edward Davis

---

## School of Art

### Professor and Head of School

Elizabeth Ashburn, BA *Syd.*, MA(Hons) *Macq.*,

GradDipEd(Tech) *S.C.A.E.*, ASTC *N.A.S.*

### Professor

Peter Leslie Pinson, BEd(Art) *S.C.A.E.*, MA *RCA*, PhD

*W'gong*

**Associate Professor**

Alan Oldfield, MAVisArt *S.C.A.E.*, ASTC *N.A.S.*

**Senior Lecturers**

George Walter Barker, ASTC *N.A.S.* MFA *UNSW*  
 Bonita Ely, DipArt *P.I.T.*, MA(VisArt) *Syd.*  
 Eric Gidney, BSc *Manc.*, MA(VisArt) *S.C.A.E.*  
 Ian Grant, DipArtEd *A.M.C.A.E.*, MA(VisArt) *S.C.A.E.*  
 Terence Paul O'Donnell, ASTC *N.A.S.*  
 Sylvia Ross, DipArtEd *A.M.C.A.E.*  
 Rose Ann Vickers, DipEd *S.T.C.*, ASTC *N.A.S.*

**Lecturers**

Andrew Christofides, BA (Hons) *Chel.Sch.Art*, BCom.  
 MFA *UNSW*  
 Virginia Harris Coventry, DipFineArt *R.M.I.T.*  
 Paula Dawson, BArt *V.C.A.*, GradDipFineArt *R.M.I.T.*  
 DipTeach. *S.C.V.*, MFA *UNSW*  
 Nicole Ellis, DipFineArt *A.C.A.E.*, MFA *Tas.*  
 Michael David Esson, DipArt *Edin.*, MA *RCA*  
 Gabrielle Finnane, BA(Comm) *N.S.W.I.T.*, DiplM-Lib  
*UNSW*, MA *UWS*  
 Louise Fowler-Smith, MA *Calif.*, BA(VisArt) *S.C.A.E.*  
 DipArtEd, GradDipVisArts *A.M.C.A.E.*  
 John Hughes, GradDipProfArtStud *A.M.C.A.E.*  
 Graham Kuo, ASTC *N.A.S.*  
 Rosemary Laing, DipArt *Tas.*, DipArtEd *B.C.A.E.*  
 Idris Murphy, MCA DCA *W'gong.*, GradDipEd *S.C.A.E.*,  
 ASTC *N.A.S.*  
 Debra Phillips, BA(VisArts) *S.C.A.*, MA(VisArt) *Syd.*  
 Lynne Roberts-Goodwin, BA *Syd.*, BA(VisArts)  
*A.M.C.A.E.*, GradDipEd(Tech) *S.C.A.E.*, MA *Manc.*  
 Martin Sims, BA(Hons) *Chel.Sch.Art*

**Visiting Professor**

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

**Honorary Visiting Associates**

Paul Atroshenko, ASTC *N.A.S.*  
 Alun Leach-Jones, MDipArt *V.C.A.*  
 Brian O'Dwyer, BA *Syd.*, ASTC *N.A.S.*  
 Emanuel Raft, MA(VisArt) *S.C.A.E.*

**Clerks**

Sandra Jackson  
 Andrew Taylor

**Clerks/Secretarial**

Margaret Bass  
 Patricia Taylor

**Associate Professor**

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

**Senior Lecturers**

Penny McKeon, BEd(Art) *A.M.C.A.E.*, MArtEd *S.C.A.E.*,  
 PhD *Ill.*  
 Douglas Rhys Walker, BEd(Art) *A.M.C.A.E.*

**Lecturers**

Rosalind Johnman-Bolitho, BA DipEd MEd *Syd.*  
 GradDipCouns *C.S.U.*  
 Denise Perrin, DipArt&Design *C.I.T.*, GradDipEd *S.C.V.*  
 GradDipVisArts *S.C.A.*  
 Kim Snepvangers, BEd(Art) *A.M.C.A.E.*, MArtEd *UNSW*

**Clerk**

Kirsty Jordan, BA(Theatre) *UWS*

**Clerk/Secretarial**

Felicity Furnass

**School of Art History and Theory****Professor and Head of School**

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

**Senior Lecturers**

Fay Brauer, BA(Hons) *Lond.*, MA PhD *Courtauld*  
 Alan Krell, MA *Cape T.*, PhD *Bristol*  
 Diane Losche, BA *Barnard*, MA MPhil PhD *Columbia*  
 David McNeill, BA PhD *Melb.*  
 Joanna Mendelssohn, BA(FineArts) *Syd.*, DipEd  
*S.C.A.E.*, PhD *Syd.*  
 Nicholas Waterlow, OAM

**Lecturers**

Jill Bennett, BA *R'dg.*, MA PhD *Courtauld*  
 Graham Forsyth, BA *Syd.*  
 Charles Green, DipArt *N.G.A.S. Melb.*, DipEd. *Melb.*  
*State Coll.*, BA(FineArt) *V.C.A.*, BA(Hons) *Melb.*, MA  
*Monash*  
 Peter McKenzie, MFA *UNSW*

**Clerk**

Janet Taylor

**Clerk/Secretarial**

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

**School of Art Education****Head of School**

Amanda Weate, BEd(Art) *A.M.C.A.E.*, MArtEd(Hons)  
*UNSW*



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## School of Design Studies

### Associate Professor and Head of School

Ronald Newman, ASTC *N.A.S.*, GradDipHEd *UNSW* FIA  
FDIA AADM

### Senior Lecturers

Jacqueline Clayton, BA(Asian Studies) *ANU*, DipArt  
*Saga Japan*, DipCeramics *N.A.S.*  
Mark Kissane, BA *Illinois* MDes *U.T.S.*  
Vaughan Rees, DipT *B.C.A.E.*, BFA *Calg.*, MA  
*N.S.C.A.D.*  
Emma Robertson, BA *Glas.S.A.*, MA *Manc. Poly.*  
Allan Stanley Joseph Walpole, BA *UNSW*

### Lecturers

Rick Bennett, BA(Hons) *Bristol*, MHed, *UNSW*  
Leong Chan, BA(VisArt), MA(VisArt) *S.C.A.E.*,  
GradDipProfArtStud *A.M.C.A.E.*  
Michael Dickinson, BA(Hons) *U.T.S.*  
Louise Hamby, BFA *Nth. Carolina*, MFA *Georgia*,  
GradDip(AbStuds) *Syd.*

Carol Longbottom, BArch(Hons) *U.T.S.*  
Derek Nicholson, BDA *NIDA* MIES AADM MDIA  
Wendy Parker, GradDipAdultEd *U.T.S.*,  
GradDipProfArtSt. *Syd CAE.*  
Arianne Rourke, BA(VisArt) BEd(Art) *S.C.A.E.*, MA  
MHed *UNSW*, MA(Hons) *Macq.*

### Associate Lecturers

Roberta Coulston, BA Fine Art *R.M.I.T.*, MArt, Grad Cert  
Hed *UNSW*  
Alice Whish, BA(VisArts) *S.C.A.*, Grad DipHEd *UNSW*,  
MA Fine Art *R.M.I.T.*

### Adjunct Professors

Michael Bryce, BArch. *UQ*, FRAIA LFDIA FRSA  
Desmond Freeman, MA *RCA*, FDIA FCSD AADM

### School Clerk

Kotchie Harrington  
Natalie Seiz, BA(Hons) *Syd.*

### Clerk/Secretarial

Joan Blumenberg  
Pamela Brenner

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# 1999 Academic Calendar

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## Session 1

Week Commencing	Session/ Week No	
January	4	
	11	
	25	Enrolment of year 1 undergraduate students: 28/1/99 and 29/1/99
February	1	Academic year commences
	8	Enrolment of year 1 postgraduate students: 8/2/99 – 12/2/99
	15	
	22	ORIENTATION WEEK
March	1	Session 1 – classes commence
	8	1/3/99 Session 1 EPT commences
	15	
	22	
	29	
April	5	Mid-session recess: 2/4/99 – 11/4/99
	12	
	19	
	26	
May	3	
	10	
	17	
	24	28/5/99 Graduation Ceremony
	31	
June	7	Session 1 classes cease 11/6/98
	14	Assessment week 14/6/99 – 18/6/99
	21	18/6/99 Session 1 EPT ends
	28	Midyear recess: 19/6/99 – 25/7/99
		First, Second and Third Year Practice Teaching – BArtEd 21/6/99 – 2/7/99

## Session 2

<b>Week Commencing</b>	<b>Session/ Week No</b>	
July	5	
	12	
	19	
	26	1
		Session 2 classes commence
		26/7/99 Session 2 EPT commences
August	2	2
	9	3
	16	4
	23	5
	30	6
September	6	7
	13	8
	20	9
	27	
		Mid-session recess 25/9/99 – 4/10/99
October	4	10
	11	11
	18	12
	25	13
November	1	14
	8	
		5/11/99 Session 2 classes cease
		Assessment week 8/11/99 – 12/11/99
		12/11/99 Session 2 EPT ends
		First, Second and Third Year Practice
		Teaching – BArtEd
		15/11/99 – 26/11/99
		Academic year ends 3/12/99
	15	
	22	
	29	
December	6	
	13	
	20	

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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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## Advanced Standing

**2.1** Credit can be gained for relevant equivalent subjects completed at another recognised institution within the previous ten years. The maximum Advanced Standing available is 50% of the course.

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## Attendance

**3.1** Except where leave is granted:

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

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## Retention of Students' Work

**4.1** 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.

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

**4.3** 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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## Credit Points

From 1996, UNSW introduced a university wide credit point system for all subjects offered to both undergraduate and postgraduate students. The system means that a subject will have the same credit point value irrespective of which faculty's course it is counting towards. Students are 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 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 1999 subject selections based on the credit points shown in this handbook.

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## Computing Requirements

**5.1** 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 may be committing a criminal offence.

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## Indebtedness to the College

**6.1** 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.

**6.2** 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.

**6.3** 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.

**6.4** 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 or delegate.

**6.5** 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.

**6.6** 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:

- (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

**7.1** Students should be aware that when borrowing equipment from the College facilities that an insurance excess of \$5,000 applies. The borrower may be held liable for this amount if the equipment is lost, stolen or damaged. Students are advised to effect private insurance cover where possible.

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

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## Building Rules

**8.1** 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 Official Notice

boards. Building and other Campus premises or grounds are to be vacated at any time when required by an authorised officer of the College.

**8.2** 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.

**8.3** In the interests of general comfort and safety, students, staff and visitors are required to obey the Campus rules regarding smoking, eating and drinking.

**8.4** Students seeking to serve alcoholic drinks at social functions are required to have the prior permission of the Dean or delegate.

**8.5** Animals are not permitted on any part of the Campus, except with the permission of an authorised College officer.

**8.6** 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.

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## Traffic and Parking Rules

**9.1** The College grounds are private property and the University reserves 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 Facilities Zone Manager and accept the College Traffic and Parking Rules and the penalties for the infringement of those rules.

**9.2** Any vehicle brought onto the grounds is required to be driven, parked and managed in compliance with the College rules and in the observance of the directions of authorised University/College officers.

**9.3** The College does not accept responsibility for any damage caused to vehicles while travelling, standing or parked in the grounds, nor for any damage to, or loss of, accessories and/or contents.

**9.4** The bringing or driving of vehicles or cycles on paths, grassed areas, or elsewhere on the grounds, except for roadways and car parks, is prohibited except with the permission of an authorised University/College officer.

**9.5** Where a breach of the Traffic and Parking Rules occurs, the following penalties will apply:

- for the first infringement or offence, an authorised officer will record the vehicle registration number and issue a written "first parking warning notice";
- for the second and subsequent infringements or offences, an authorised officer will record the vehicle registration number, issue a "second parking warning notice" and attach a wheel clamp to the vehicle. The driver shall be required to pay a minimum fine of \$50.

**9.6** Students may appeal in writing to the Dean against imposition of any penalty for infringement of the Traffic and Parking Rules.



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# 4800

## Bachelor of Fine Arts

### BFA

### The Course

The Bachelor of Fine Arts 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.

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

## STRUCTURE OF BACHELOR OF FINE ARTS

	SESSION 1			SESSION 2			SESSION 3			SESSION 4			SESSION 5			SESSION 6		
	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP
<b>CORE SUBJECTS</b>	COFA 3001	Introductory Studies: Drawing, Painting, Printmedia		COFA 3011	Drawing/Painting 1		COFA 3920	Draw/Painting 2		COFA 3930	Draw/Painting 3		COFA 3940	Draw/Painting 4		COFA 3950	Draw/Painting 5	
				3012	or Photomedia 1		3921	or Photomedia 2		3931	or Photomedia 3		3941	or Photomedia 4		3951	or Photomedia 5	
				3013	or Printmedia 1		3922	or Printmedia 2		3932	or Printmedia 3		3942	or Printmedia 4		3952	or Printmedia 5	
				3014	or Sculpture 1		3923	or Sculpture 2		3933	or Sculpture 3		3943	or Sculpture 4		3953	or Sculpture 5	
				3015	or Time Based Art 1		3924	or Time Based Art 2		3934	or Time Based Art 3		3944	or Time Based Art 4		3954	or Time Based Art 5	
		6HPW	20		6HPW	20		8HPW	20		8HPW	20		8HPW	20		8HPW	20
	COFA 3003	Workshop Technology		COFA 3802	Drawing													
		2HPW	10		3HPW	10												
	COFA 3002	Introductory Studies: Photomedia, Sculpture, Time Based Art																
		6HPW	20															
	COFA 2001	Art History and Theory 1		COFA 2002	Art History and Theory 2					COFA 2007	Art History and Theory 3		COFA 2008	Art History and Theory 4		COFA 3800	Professional Practice	
		4HPW	10		4HPW	10					2HPW	10		2HPW	10		2HPW	10
<b>ELECTIVES AND WORKSHOPS</b>					Studio Workshop			Studio Elective or Studio Workshop			Studio Elective or Studio Workshop			Studio Elective or Studio Workshop			Studio Elective or Studio Workshop	
					3HPW	10		3HPW	10		3HPW	10		3HPW	10		3HPW	10
<b>IN VISUAL ARTS</b>					Studio Elective 1			Studio Elective or Studio Workshop			Studio Elective or Studio Workshop							
					3HPW	10		3HPW	10		3HPW	10						
<b>ELECTIVES IN ART HISTORY &amp; THEORY</b>								History/Theory Elective			History/Theory Elective			History/Theory Elective			History/Theory Elective	
								2HPW	10		2HPW	10		2HPW	10		2HPW	10
<b>GENERAL EDUCATION</b>								General Education			General Education			General Education			General Education	
								2HPW	7.5		2HPW	7.5		2HPW	7.5		2HPW	7.5
Total Hours 109		18 HPW			19 HPW			18 HPW			20 HPW			17 HPW			17 HPW	
Total Credit Points 360			60			60			57.5			67.5			57.5			57.5

## HONOURS YEAR 4

SESSION 1			SESSION 2		
Subject Number		CP			CP
COFA 1036	Practical Class 1	10	COFA 1037	Practical Class 2	10
<b>FULL YEAR</b>					
COFA 3801	Research Methods				20
COFA 1043	Research Seminar				10
COFA 1030	Honours Paper				20
COFA 1044	Honours Studio Practice				50
					Total Credit Points 120

# Course Structure

The Bachelor of Fine Arts course is constructed around practical studio studies from which a major is developed, and which is supported by studies in art history and theory and workshop technologies.

Following an introductory program in Session 1, which covers the full range of studio disciplines, students nominate the area in which they wish to major. As well as core subjects in studio disciplines students undertake core subjects in art history and theory.

Studio Electives and Workshops plus Art History and Theory Electives are also undertaken throughout the course. Refer to the schema on the Structure of Bachelor of Fine Arts course.

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## Elective Subjects

Students are required to complete a total of 8 studio electives and workshops in Visual Arts and 4 history and

theory electives (see schema of Structure of Bachelor of Fine Arts on page ??). These elective subjects are chosen from the selection listed under the section *Elective Subjects for Undergraduate Courses* at the end of the undergraduate course section

- Studio electives in Visual Arts page 70
- Studio workshop electives in Visual Arts page 72
- History and Theory electives page 62

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## General Education

Students are required as part of their studies, to complete 30 credit points of study in General Education subjects or their equivalent. General Education must be undertaken in subjects taught by faculties of the University, other than the College of Fine Arts.

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# Subjects

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## Core Subjects

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### Year One

#### 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 43 of this handbook.

#### COFA3001

##### Introductory Studies: Drawing, Painting, Printmedia

S1 HPW6 CP20

This subject will introduce students to the basic relationships between drawing, painting and printmedia. Through a series of projects, 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.

#### COFA3002

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

S1 HPW6 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.

#### COFA3003

##### Workshop Technology

S1 HPW2 CP10

This workshop-based subject introduces students to information and technologies relevant to contemporary art

practice which will form a foundation for their introductory and subsequent major studies. There will be a focus on issues of health and safety and environmental responsibility for the professional artist. Through lectures, demonstrations, exercises and projects, students will develop an awareness of processes and techniques to realise their emergent concepts.

### **COFA3011**

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

S2 HPW6 CP20

*Prerequisite:* COFA3001 Introductory Studies: Drawing, Painting, Printmedia

This subject will assist students to develop and extend the 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:* COFA3002 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 consider the relationship of photomedia to time-based media and three-dimensional form.

### **COFA3013**

#### **Printmedia 1**

S2 HPW6 CP20

*Prerequisite:* COFA3001 Introductory Studies: Drawing, Painting, Printmedia

This subject will introduce students to basic concepts and skills in printmedia, developing a firm skills base from which they will expand in their continuing studies in the discipline. Students will be encouraged to understand both the inter-relationships of form and content and the creative possibilities of various media and techniques in both two and three dimensions. In line with current art practice, expression is encouraged through the use of traditional and contemporary print media including etching, digital imaging, lithography, paper moulding, photocopying, relief and screen printing. The importance of analytical observation will be emphasised. Students will be expected to attain a basic competence in printmedia 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:* COFA3002 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, spatiality, materiality, form, mass, scale.

The interdisciplinary nature of contemporary sculptural practice is explored through a diversity of experiences such as producing works using time, light, installation, body works, clay, 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:* COFA3002 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 experimental film, video art and installation, sound, performance and multimedia 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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## **Year Two**

### **COFA2007**

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

F HPW2 CP10

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.

### **COFA3920**

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

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3011 Drawing/Painting 1.

In this subject students will begin the investigation and imaginative interpretation of conventions of the disciplines of drawing and painting. In consultation with lecturers, students will examine and begin to develop a program of studio studies which demonstrate an understanding of contemporary and historical pictorial theories.

### **COFA3930**

#### **Drawing/Painting 3**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3920 Drawing/Painting 2.

In this subject students will investigate and imaginatively interpret concepts relevant to 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.

### **COFA3921**

#### **Photomedia 2**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3012 Photomedia 1.

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 image manipulation/colour processes and advanced studio based equipment. Students are directed toward an analysis and critical awareness of current visual arts practice, central to the production and advancement of their own work.

### **COFA3931**

#### **Photomedia 3**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3921 Photomedia 2.

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 visualisation, large scale printing and archival considerations for photomedia. Students explore a diversity of conceptual approaches in order to extend their use of visual language.

### **COFA3922**

#### **Printmedia 2**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3013 Printmedia 1.

In this subject students will investigate and imaginatively interpret the significant concepts and conventions of the disciplines within Printmedia. In consultation with lecturers,

students will begin to develop a program of printmedia studies which reflects their individual focus on printmedia disciplines. Various media, techniques and aspects of printmedia will be examined, and students will be encouraged to develop concepts relating to the characteristics of specific media. Workshop procedures will be covered.

### **COFA3932**

#### **Printmedia 3**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3922 Printmedia 2.

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

### **COFA3923**

#### **Sculpture 2**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3014 Sculpture 1.

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, site specific, temporal, ephemeral or performative installations, or develop particular sculptural forms such as object making, body works, or traditional mediums such as 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 through challenging project work. This process is supported by the acquisition of skills pertinent to the students' needs, including the presentation of projects, field work, studio theory and documentation of completed works.

### **COFA3933**

#### **Sculpture 3**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3923 Sculpture 2.

This studio based subject continues to support the development of the individual student's sculptural ideas and through seminars, tutorials and critical evaluation, broadens the student's 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 related to object making, works related to the body, or traditional mediums such as bronze casting. The emphasis at this stage is the transition from a reliance on set projects towards self initiated project work in consultation with lecturers. The representation of the students' ideas and studio methodologies are supported by the continued acquisition of skills pertinent to their needs, including the presentation of projects, field work, studio theory and the documentation of completed works.

### **COFA3924**

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

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3015 Time Based Art 1.

This subject introduces 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 and non-technological art forms. Students become familiar with the processes of video production, 16 mm 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.

### **COFA3934**

#### **Time Based Art 3**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3924 Time Based Art 2.

This subject furthers the conceptual understanding and technical skills underpinning practice in time based arts. The subject examines the traditions and contemporary contexts of art practices which developed in response to the mediums of film, television and multimedia. The subject investigates the interactions between film, video, sound and computing technologies in time based art practices. Students develop a body of work exploring and integrating these technologies in art.

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## **Year Three**

### **COFA2008**

#### **Art History and Theory 4**

S1 HPW2 CP10

This subject will explore the many interrelationships between artistic practices, whether drawing, painting, printmedia, 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 in Australia.

### **COFA3940**

#### **Drawing/Painting 4**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3930 Drawing/Painting 3.

In this subject students will concentrate upon their major creative interests. Students will begin the initiation and execution of 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.

### **COFA3950**

#### **Drawing/Painting 5**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3940 Drawing/Painting 4.

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 practice. In this subject students are expected to extend and develop the focus of their inquiry towards a coherent body of work which incorporates previous theories and concepts.

### **COFA3941**

#### **Photomedia 4**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3931 Photomedia 3.

In this subject the student will concentrate on developing the production of a 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 an investigation of research possibilities and this 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.

### **COFA3951**

#### **Photomedia 5**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3941 Photomedia 4.

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.

#### **COFA3942**

##### **Printmedia 4**

S1 or S2 HPW8 CP20

*Prerequisite:* COFA3932 Printmedia 3.

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 is required.

#### **COFA3952**

##### **Printmedia 5**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3942 Printmedia 4.

This subject will consolidate concepts and skills developed in previous sessions. Students will continue to 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.

#### **COFA3943**

##### **Sculpture 4**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3933 Sculpture 3.

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, lectures, field work, 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.

An experimental approach to sculptural practice is encouraged and may take the form of divergent or interdisciplinary works such as site specific, temporal, ephemeral or performative installations, or the development of particular sculptural forms related to object making, works related to the body, or traditional mediums such as bronze casting.

#### **COFA3953**

##### **Sculpture 5**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3943 Sculpture 4.

This studio based subject focuses on the resolution of the students' self initiated projects which are devised in consultation with their lecturers towards the development of their emergent practice. Tutorials, lectures, field work, the refinement of skills and studio research methodologies, the presentation of seminars by each student about the content and contexts of their practice are employed to achieve the synthesis of conceptual concerns and studio practice.

The students are required to furnish support material, visual documentation of works produced during their sculpture studies, along with a body of works that represent the culmination of an intensive application of their study of sculptural practice.

#### **COFA3944**

##### **Time Based Art 4**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3934 Time Based Art 3.

This subject furthers the students' knowledge of the art historical contexts and inter-disciplinary 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 extend 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.

#### **COFA3954**

##### **Time Based Art 5**

S1 & S2 HPW8 CP20

*Prerequisite:* COFA3944 Time Based Art 4.

Students produce a substantial project which demonstrates an understanding and refinement of the concepts and contexts central to their work and are expected to develop an area of research relevant to their individual art practice. Students refine their technical and conceptual skills in film, video, audio or multimedia computing. Concurrently, the subject supports the students' critical comprehension of time based forms through study and analysis of different art works in the screening and presentation program.

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## Honours

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

BFA students, in consultation with lecturers, must apply for entry to the course by the end of Session 6. A prerequisite is normally the attaining of Distinction (DN) average in the studio core subjects in years 2 and 3. All other applicants must apply by the date specified by the College and have achieved an equivalent result.

In their Honours year students undertake a research program in their area of Fine Arts specialisation. Each student is allocated a supervisor. Honours students are expected to perform at a satisfactory (SY) level in all classes whether sessional or year long in duration. Further, Honours students are expected to receive the grade of satisfactory (SY) from their supervisor each session. The body of work undertaken would be presented and assessed, in exhibition form, accompanied by the presentation of a research paper relating to the student's studio practice and interests. Students would undertake the Research Seminar program during the year.

The course is full-time.

### **COFA1036, COFA1037** **Practical Class 1 & 2** S1 and S2 HPW3 CP10

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.

### **COFA3801** **Research Methods** F HPW 2 CP20

Students will undertake research projects, 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 their research paper(s), and provide the opportunity for them to present findings and discuss difficulties.

### **COFA1043** **Research Seminar** F HPW2 CP10

The Research Seminar introduces students to a range of ideas, attitudes and philosophies by exposing them to presentations given by research students in Fine Arts.

Assessment is based on attendance and participation.

### **COFA1030** **Honours Paper** 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.

### **COFA1044** **Honours Studio Practice** F CP50

The completed studio-based research works appropriate to the field of study which will be formally exhibited, published or displayed at the end of the course.

### **Final Assessment**

COFA1044: an exhibition of the completed research program, Honours Studio Practice.

COFA1030: the written component, an Honours paper of approximately 5,000 words.

A mark will be given for each component and a final mark will be arrived at by combining the two marks with the following proportional weighting to arrive at a final mark out of 100.

COFA1044 Honours Studio Practice	80% of total
COFA1030 Honours Paper	20% of total

Note: Participation in the annual end of year Student Exhibition is a requirement.

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## Course Rules

The Bachelor of Fine Arts has been revised during 1998 for 1999, largely to substitute year long subjects with equivalent session subjects. Students who commenced their course prior to 1999 will continue their studies in the revised degree. If students are unsure of their course structure and requirements they should contact the Faculty Administration Office.

**NB:** The revisions are subject to final approval.

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

### **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 results for Session 1 subjects and student preferences and the availability of places.

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

### **Failures**

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 to 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 2 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 unit one major and a studio elective subject in the discipline area of the new choice, at distinction level or above;

(d) At some later time the student must complete an elective or workshop in the area of the new discipline;

(e) Where there are more applications for change than places in a given major students' results in their studio elective will be used to establish a priority list.



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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 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: two electives in Art Education; two electives in Visual Arts/Applied Arts.

## STRUCTURE OF BACHELOR OF ART EDUCATION (FINE ARTS MAJOR)

	SESSION 1			SESSION 2			SESSION 3			SESSION 4			SESSION 5			SESSION 6			SESSION 7	SESSION 8		
	Code	Name	HPW	Code	Name	HPW	Code	Name	HPW	Code	Name	HPW	Code	Name	HPW	Code	Name	HPW	Code	Name	HPW	
CORE SUBJECTS IN ART EDUCATION	COFA 101	Visual Literacy & Development	2	COFA 102	Teaching & Learning	2	COFA 103	Teaching & Learning 2	2	COFA 104	Education & Pedagogy	2	COFA 105	Special Education	2	COFA 106	Teaching & Learning 3	2	COFA 107	COFA Theory 1 & 2 - Assessment & Evaluation	2	
	3HPW			3HPW			3HPW			3HPW			3HPW			3HPW						
	COFA 108	Introduction to Art Education	2	COFA 109	Visual Arts Workshop	2	COFA 110	Visual Arts & Education	2	COFA 111	Professional Skills	2	COFA 112	Theory & Practice in Art History & Education	2	COFA 113	Contemporary Studies in Art Education	2	COFA 114	* Art Education Elective 3HPW		
	3HPW			3HPW			3HPW			3HPW			3HPW			3HPW						
ELECTIVES IN ART EDUCATION										Art Education Elective 3HPW			Art Education Elective 3HPW						COFA 115	* Art Education Elective 3HPW		
HONOURS																			COFA 116	COFA Honours Research & Essay Project 2		
																			COFA 117	COFA Curriculum & Art Design & Evaluation Honours Essay 3HPW		
FIELD EXPERIENCE - PRACTICUM				COFA 118	10 Days Internship for Art Education Nt		COFA 119	10 Days Internship for Art Education Nt					COFA 120	10 Days Internship for Art Education Nt					COFA 121			
CORE SUBJECTS IN VISUAL ARTS	COFA 101	Introduction to Visual Arts & Drawing	2	COFA 102	Draw Painting 1	2	COFA 103	Draw Painting 2	2	COFA 104	Draw Painting 3	2	COFA 105	Draw Painting 4	2	COFA 106	Draw Painting 5	2	COFA 107	COFA Theory 1 & 2 - Assessment & Evaluation	2	
	3HPW			3HPW			3HPW			3HPW			3HPW			3HPW						
	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
	3HPW			3HPW			3HPW			3HPW			3HPW			3HPW						
	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
	3HPW			3HPW			3HPW			3HPW			3HPW			3HPW						
	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
	3HPW			3HPW			3HPW			3HPW			3HPW			3HPW						
	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
	3HPW			3HPW			3HPW			3HPW			3HPW			3HPW						
	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
	3HPW			3HPW			3HPW			3HPW			3HPW			3HPW						
	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
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	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
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	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
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	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
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	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
	3HPW			3HPW			3HPW			3HPW			3HPW			3HPW						
	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
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	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
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	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
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	COFA 108	Introduction to Visual Arts & Drawing	2	COFA 109	Draw Painting 1	2	COFA 110	Draw Painting 2	2	COFA 111	Draw Painting 3	2	COFA 112	Draw Painting 4	2	COFA 113	Draw Painting 5	2	COFA 114	* Art Education Elective 3HPW		
	3HPW			3HPW			3HPW			3HPW			3HPW			3HPW						
	COFA 108																					

\* Students undertaking Honours substitute COFA105, COFA151 &amp; COFA155 for these subjects

Subject to Final Approval for 1999

# STRUCTURE OF BACHELOR OF ART EDUCATION (DESIGN MAJOR)

	SESSION 1			SESSION 2			SESSION 3			SESSION 4			SESSION 5			SESSION 6			SESSION 7	SESSION 8			
	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP		Subject Number		CP	
CORE SUBJECTS IN ART EDUCATION	COEA 4058	Human Growth & Development 3HPW	10	COEA 4005	Teacher Development 1 4HPW	10	COEA 4049	Teacher Development 2 3HPW	10	COEA 4003	Educational Psychology 4HPW	10	COEA 4019	Special Education 2HPW	10	COEA 4050	Teacher Development 3 3HPW	10	T E A	COEA 0104	COEA 4029	Theory of Aesthetics in Art Education 3HPW	10
	COEA 4044	Foundations of Art Education 3HPW	10	COEA 4013	Visual Arts Workshop 1 3HPW	10	COEA 4015	Sociology of Education 3HPW	10	COEA 4017	Philosophical Issues 3HPW	10	COEA 4027	Theories & Practices of Art History in Art Education 3HPW	10	COEA 4011	Curriculum Studies in Art Education 3HPW	10					
EFFECTIVES IN ART EDUCATION													Art Education Elective 2 HPW		10	Art Education Elective 2 HPW		10	C H I N G		* Art Education Elective 2HPW		10
																					* Art Education Elective 2HPW		10
HONOURS																			I N G	COEA 4055	Honours Research Project	20	
																COEA 4053	Research Methods in Art, Design & Educ. (Honours only) 3 HPW	10		COEA 4053	Curriculum in Art, Design and Education Honours only 3HPW	10	
FIELD EXPERIENCE - PRACTICUM				COEA 0101	10 Days End of Session Period Secondary Sch 10		COEA 0102	10 Days Inter-session Period Secondary Sch 10								COEA 0103	10 Days Inter-session Period Secondary Sch 10						
CORE SUBJECTS IN DESIGN	COEA 5131	Design Studio 1A - Elements and Principles of Design 4 HPW	15	COEA 5132	Design Studio 1B - Analysing Design Principles 4HPW	15	COEA 5231	Design Studio 2A - Graphics Media or Design Studio 2A - Applied or Design Studio 2A - Environments 3 HPW	15	COEA 5232	Design Studio 2B - Graphics Media or Design Studio 2B - Applied or Design Studio 2B - Environments 3 HPW	15	COEA 5331	Design Studio 3A - Graphics Media or Design Studio 3A - Applied or Design Studio 3A - Environments 3 HPW	15	COEA 5332	Design Studio 3B - Graphics Media or Design Studio 3B - Applied or Design Studio 3B - Environments 3 HPW	15	I N T E R N S I O N A L	COEA 5435	Research Project 3 HPW	10	
	COEA 5135	Drawing - Object, Line & Landscape 2HPW	10	COEA 5136	Design & Computers 1 2 HPW	10	COEA 5138	Design & Human Functioning 2 HPW	10	COEA 5136	Interactive Systems 2 HPW	10											
	COEA 5136	Modelling 2 HPW	10	COEA 5138	Measured Drawing 2 HPW	10	COEA 5240 Design & Computers 2 - CAD or Design & Computers 2 - Graphics 2 HPW		10									COEA 5434		* Design and Computers 4 2 HPW	10		
	COEA 5133	Design History Theory & Aesthetics 1A 2 HPW	10				COEA 5134 Design History Theory & Aesthetics 1B 2 HPW		10	COEA 5237	Design History Theory & Aesthetics 2A 2 HPW	10											
	EFFECTIVES in VISUAL APPLIED ARTS												One Subject from Studio Electives or Workshops 3HPW		10	* One Subject from Studio Electives or Workshops 3HPW		10	P				
GENERAL EDUCATION							General Education 2HPW		5	General Education 2 HPW		15						~ CP		2 x General Education 2HPW x 2		15	
Total Hours 109 ~ EPT			16 HPW			15 HPW		15 HPW			18 HPW			15 HPW			14 HPW					16 HPW	
Total Credit Points 500			65			65		62.5			62.5			60			60		60			65	

\* Students undertaking Honours substitute COEA 4051, COEA 4053 & COEA 4055 for these subjects

Subject to Final Approval for 1999



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## Course Structure

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### Bachelor of Art Education (Fine Arts Major)

Students are required to undertake core subjects in Art Education and Visual Arts plus electives in Art Education and electives in Visual Arts/Applied Arts, and Field Experience. Refer to the schema for the Structure of the Bachelor of Art Education (Fine Arts Major) on page ??? of this Handbook.

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### Bachelor of Art Education (Design Major)

Students are required to undertake core subjects in Art Education and Design plus electives in Art Education and electives in Visual Arts/Applied Arts, and Field Experience. Refer to the schema for the Structure of the Bachelor of Art Education (Design Major) on page ?? of this Handbook.

#### Teaching Internship

All students undertake periods of full-time in-school field experience culminating in a session of extended practice teaching.

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### Electives in Art Education and Visual Arts/ Applied Arts

Students are required to complete 4 electives in Art Education in both the Fine Arts major and the Design major. In addition students undertaking a Fine Arts major are required to complete 4 electives in visual arts/applied arts (3 as studio electives or studio workshops, and 1 as studio elective or studio workshop or history and theory elective). Students undertaking a Design major are required to complete 2 electives in visual arts and/or applied arts. Students should refer to the schemas of the structure of the Bachelor of Art Education on pages ???.

These elective subjects are chosen from the selection listed under the section *Elective Subjects for Undergraduate Courses* at the end of the undergraduate course section on pages ???.

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### General Education

Students are required as part of their studies, to complete 30 credit points of study in General Education subjects or their equivalent. General Education must be undertaken in subjects taught by faculties of the University, other than the College of Fine Arts.

# Subjects

## Year One

### Core Subjects in Art Education

#### COFA4004

##### Foundations of Art Education

S1 HPW3 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 the field of art education through an examination of the contributing disciplines of philosophy, sociology and psychology as they affect education and art education in international and Australian contexts. Students will be introduced to a range of the theorists including Apple, Bruner, Connell, Dewey, Grundy, Skinner, Neill and Smith. Material fundamental to the conceptual understanding, organisation and structure of art educational curriculum will be examined.

#### COFA4005

##### Teacher Development 1

S1 or S2 HPW4 CP10

This subject aims to provide the knowledge, skills and understandings for developing an introductory teaching and learning model for the visual arts and design. Students are introduced to direct teaching approaches with an emphasis on planning, subject content and communication as core features of effective classroom practice. Teaching experiences will be analysed to identify effective classroom practice.

Through a series of lectures, workshops and field experiences students will gain skills in selecting and planning learning experiences appropriate to visual arts content and implementing learning experiences in the context of the secondary school curriculum.

#### COFA4013

##### Visual Arts Workshop 1

S1 or S2 HPW3 CP10

This subject aims to provide students with frameworks and methods for the interpretation of artistic performances as content appropriate to visual arts and design in a range of educational settings. The concept of workshop refers to the process of inquiry and analysis of the practices of artists/designers and critics as an influence and source for developing, sequencing and sustaining visual arts content in visual arts and design curriculum.

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

#### COFA4058

##### Human Growth and Development

S1 HPW3 CP10

This subject fosters the prospective teacher's awareness of developmental processes and their 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.

Theories of development, the determinants of development, common patterns of development and the range of variations in development will be introduced. Aspects of adolescent studies include biological, personality, social cognitive and moral. Theorists such as Erikson, Piaget, Kohlberg and Bandura are examined at relevant points in the subject.

### Core Subjects in History and Theory

#### 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 43 of this Handbook.

### Core Subjects in Visual Arts

For subject outlines see descriptions on page 15 of this Handbook.

		HPW	CP
COFA3001	Introductory Studies: Drawing, Painting, Printmedia	6	20
COFA3002	Introductory Studies: Photomedia, Sculpture, TimeBasedArt	6	20
COFA3003	Workshop Technology	2	10
COFA3011	Drawing/Painting 1	6	20

COFA3012	Photomedia 1	6	20
COFA3013	Printmedia 1	6	20
COFA3014	Sculpture 1	6	20
COFA3015	Time Based Art 1	6	20

## Core Subjects in Design

For subject outlines see descriptions on page 35 of this Handbook.

		HPW	CP
COFA5115	Drawing, Object, Life & Landscape	2	10
COFA5116	Design & Computers 1	2	10
COFA5131	Design Studio 1A	4	15
COFA5132	Design Studio 1B	4	15
COFA5133	Design History Theory & Aesthetics 1A	2	10
COFA5138	Measured Drawing	2	10
COFA5139	Modelmaking	2	10

## Year Two

## Core subjects in Art Education

### COFA4003

#### Educational Psychology

S1 or S2 HPW4 CP10

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

Theories are applied through 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.

### COFA4015

#### The Sociology of Education

S1 or S2 HPW3 CP10

This subject 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

S1 or S2 HPW3 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 human interests in order to critically understand a range of significant educational issues in terms of their technical, practical and emancipatory consequences.

### COFA4049

#### Teacher Development 2

S1 or S2 HPW4 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 secondary school pupils.

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, and basic questioning and reinforcement.

## Core Subjects in History and Theory

### COFA2007

#### Art History and Theory 3

S2 HPW2 CP10

For subject outline see description on page 16 of this Handbook.

## Core Subjects in Visual Arts

For subject outlines see descriptions on page 16 of this Handbook.

		HPW	CP
COFA3920	Drawing/Painting 2	8	20
COFA3921	Photomedia 2	8	20
COFA3922	Printmedia 2	8	20
COFA3923	Sculpture 2	8	20
COFA3924	Time Based Art 2	8	20
COFA3930	Drawing/Painting 3	8	20

COFA3931	Photomedia 3	8	20
COFA3932	Printmedia 3	8	20
COFA3933	Sculpture 3	8	20
COFA3934	Time Based Art 3	8	20

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## Core Subjects in Design

For subject outlines see descriptions on page 36 of this Handbook.

		HPW	CP
COFA5135	Design & Human Function	2	10
COFA5136	Interactive Systems	2	10
COFA5134	Design History, Theory & Aesthetics 1B	2	10
COFA5231	Design Studio 2A Graphics/Media	3	10
COFA5232	Design Studio 2B Graphics/Media	3	10
COFA5233	Design Studio 2A - Applied	3	10
COFA5234	Design Studio 2B - Applied	3	10
COFA5235	Design Studio 2A Environments	3	10
COFA5236	Design Studio 2B Environments	3	10
COFA5240	Design & Computers 2 – CAD	2	10
COFA5241	Design & Computers 2 – Graphics	2	10

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## Year Three

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### Core subjects in Art Education

#### COFA4011

##### Curriculum Studies in Art Education

S1 or S2 HPW3 CP10

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.

#### COFA4019

##### Special Education

S1 or S2 HPW2 CP10

This subject aims to extend students' 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.

#### COFA4050

##### Teacher Development 3

S1 or S2 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 practised, 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 and Design as a basis for planning effective teaching/learning experiences. Organising classroom and resources for small and large groups is practised as is the planning of evaluation criteria and procedures.

## Core Subjects in Art History and Theory

### COFA2008

#### Art History and Theory 4

S2 HPW2 CP10

For subject outline see description on page 18 of this Handbook.

## Core Subjects in the Visual Arts

For subject outlines see descriptions on page 18 of this Handbook.

		HPW	CP
COFA3940	Drawing/Painting 4	8	20
COFA3941	Photomedia 4	8	20
COFA3942	Printmedia 4	8	20
COFA3943	Sculpture 4	8	20
COFA3944	Time Based Art 4	8	20
COFA3950	Drawing/Painting 5	8	20
COFA3951	Photomedia 5	8	20
COFA3952	Printmedia 5	8	20
COFA3953	Sculpture 5	8	20
COFA3954	Time Based Art 5	8	20

## Core Subjects in Design

For subject outlines see descriptions on page 38 of this Handbook.

		HPW	CP
COFA5237	Design History, Theory & Aesthetics 2A	2	10
COFA5331	Design Studio 3A		
	Graphics/Media	3	10
COFA5332	Design Studio 3B		
	Graphics/Media	3	10
COFA5333	Design Studio 3A - Applied	3	10
COFA5334	Design Studio 3B - Applied	3	10
COFA5335	Design Studio 3A		
	Environments	3	10
COFA5336	Design Studio 3B		
	Environments	3	10

## Year Four

## Core Subjects in Art Education

### COFA4029

#### Theory of Aesthetics in Art Education

S1 or 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.

## Core Subjects in Design

For subject outlines see descriptions on page 39 of this Handbook.

		HPW	CP
COFA5415	Research Project	3	10
COFA5434	Design & Computers 4	2	10

## Honours

### COFA4051

#### Research Methods in Art and Design Education

S1 or S2 HPW3 CP10

The aim of this subject is to provide students with a foundation study of research with particular emphasis on issues, problems and methods relevant to art, design and art education. Subject matter will include an overview of the nature of inquiry and an investigation of the quantitative and qualitative paradigms with particular reference to different research methods used in art, design and education. Areas covered include an overview of statistical methods, measurement and testing, survey and market research, and field-based approaches such as ethnography and action research. Strategies for analysing and interpreting research and conducting literature reviews will be covered. Students' understanding of the application of research methods to the study of problems in art, design and education will be developed through the preparation of research proposals.

**COFA4052****Theoretical Frameworks in Art and Design 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 and Design 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 and Design Education Studies**  
S2 CP20

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.

**COFA4056****Theory of Knowing in Art, Design and Education**  
S1 or S2 HPW3 CP10

This subject aims to further students' understanding of the cognitive foundation 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 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.

**COFA4057****Art and Design History in Education**  
S1 or S2 HPW3 CP10

This subject introduces a range of contemporary theories of art and design history. Students will examine and evaluate art- history methodologies and apply them to

educational settings within the context of general education. The textual, interpretive and revisionist character of the historical act are experienced, analysed and understood as a set of interpretive and explanatory practices which enable identification and revision of historical narratives.

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## Course Rules

The Bachelor of Art Education has been revised during 1998 for 1999, largely to substitute year long subjects with equivalent session subjects. Students who commenced their course prior to 1999 will continue their studies in the revised degree. If students are unsure of their course structure and requirements they should contact the Faculty Administration Office.

**NB:** The revisions are subject to final approval.

**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 results for Session 1 subjects and student preferences and the availability of places.

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

**Failures**

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 unit one major and a studio elective subject in the discipline area of the new choice, at distinction level or above;
- (d) At some later time the student must complete an elective or workshop in the area of the new discipline;
- (e) 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.



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# 4802

## Bachelor of Design

### BDes

### The Course

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

This course will provide an education to students 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/object 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.



## STRUCTURE OF BACHELOR OF DESIGN

	SESSION 1			SESSION 2			SESSION 3			SESSION 4			SESSION 5			SESSION 6			SESSION 7			SESSION 8		
	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP
CORE SUBJECTS	COFA 5131	Design Studio 1A  4HPW	15	COFA 5132	Design Studio 1B  4HPW	15	COFA 5231	Design Studio 2A - Graphics/Media  3HPW	10	COFA 5232	Design Studio 2B - Graphics/Media  3HPW	10	COFA 5331	Design Studio 3A - Graphics/Media  3HPW	10	COFA 5332	Design Studio 3B - Graphics/Media  3HPW	10	COFA 5431	Design Studio Project 4 (1) - one session 8HPW  OR Design Studio Project 4 (1) - full year 4HPW			30	
							COFA 5233	Design Studio 2A - Applied  3HPW	10	COFA 5234	Design Studio 2B - Applied  3HPW	10	COFA 5333	Design Studio 3A - Applied  3HPW	10	COFA 5334	Design Studio 3B - Applied  3HPW	10	COFA 5432					
							COFA 5235	Design Studio 2A - Environments  3HPW	10	COFA 5236	Design Studio 2B - Environments  3HPW	10	COFA 5335	Design Studio 3A - Environments  3HPW	10	COFA 5336	Design Studio 3B - Environments  3HPW	10						
	COFA 5133	Design History, Theory & Aesthetics 1A  2HPW	10	COFA 5134	Design History, Theory & Aesthetics 1B  2HPW	10	COFA 5237	Design History, Theory & Aesthetics 2A  2HPW	10	COFA 5238	Design History, Theory & Aesthetics 2B  2HPW	10	COFA 5337	Design History, Theory & Aesthetics 3  2HPW	10					COFA 5433	Design History, Theory & Aesthetics 4  2HPW	10		
	COFA 5135	Design and Human Functioning 2HPW	10	COFA 5136	Interactive Systems 2HPW	10				COFA 5239	Design and Social Theory 2HPW	10				COFA 5330	Design Management & Practice 2HPW	10						
	COFA 5137	Presentation Techniques  2HPW	10	COFA 5116	Design and Computers 2HPW	10	COFA 5240	Design and Computers 2 - CAD  2HPW					COFA 5338	Design and Computers 3 - CAD  2HPW					COFA 5434	Design and Computers 4 2HPW	10			
	COFA 5115	Drawing: Object, Life and Landscape 2HPW	10	COFA 5138	Measured Drawing 2HPW	10	COFA 5241	Design and Computers 2 - Graphics  2HPW					COFA 5339	Design and Computers 3 - Graphics  2HPW					COFA 5416	Professional Experience Program			40	
	COFA 5139	Modelmaking - Communicating in 3D 2HPW	10	COFA 5130	Typography and Composition 2HPW	10																		
ELECTIVES																Elective 2-3HPW	10	Elective 2-3HPW	10	* Elective 2-3HPW		10		
HONOURS																			* Elective 2-3HPW	10	COFA 4051	(Honours only) Research Methods in Art, Design and Education 2HPW	10	
																			COFA 5417	(Honours only) Honours Project		20		
GENERAL EDUCATION						General Education 2HPW		7.5	General Education 2HPW		7.5	General Education 2HPW		7.5	General Education 2HPW		7.5							
Total Hours 118 - 122		14 HPW			14 HPW		17 HPW			19 HPW			17 HPW			19 - 20 HPW			18-21HPW					
Total Credit Points: 500			65			65	57.5			67.5			57.5			67.5			120					

# Subjects

## General Education

Students are required as part of their studies, to complete 30 credit points of study in General Education subjects or their equivalent. General Education must be undertaken in subjects taught by faculties of the University, other than the College of Fine Arts.

## Elective Subjects

Students are required to undertake 4 elective subjects (refer to schema on Structure of the Bachelor of Design on page ??). These elective subjects are chosen from the selection listed under the section *Elective Subjects for Undergraduate Courses* at the end of the undergraduate course section.

- Studio electives in Visual Arts page 70
- Studio workshops in Visual Arts page 72
- Applied Arts electives page 78
- History and Theory electives page 62
- Art Education electives page 76

## Core Subjects

### Year One

#### COFA5115

Drawing - Object, Life and Landscape  
S1 or S2 HPW2 CP10

This subject will introduce students to the techniques for visually representing objects, figures and landscapes as well as using abstract concepts. The use of sketching will be encouraged to "visually think" and communication, using a variety of methods, techniques, tools and materials, and strategies. Students will examine the human form, landscape and objects in terms of structure, proportion, movement, surface qualities and associated ideas.

#### COFA 5116

##### Design and Computers 1 - Introduction

S1 or S2 HPW2 CP10

This subject introduces the student to the basic working knowledge of the computer and its programs as well as giving the student an informative overview of the system

used by the College of Fine Arts. The student will also be given an introduction to the history of computing and computer technology as well as the application of computers in design.

#### COFA5130

##### Typography and Composition

S1 or S2 HPW2 CP10

This subject examines the principles of two dimensional design, creatively explored through typographic and print-based projects. It introduces the history and fundamentals of typography, principles of layout and composition, and the variety of graphic applications in contemporary contexts. Students will be encouraged to develop perceptual awareness, analytical and technical skills in their understanding and approach to typography and composition in graphics/media design.

#### COFA 5131

##### Design Studio 1A - Elements and Principles of Design

S1 HPW4 CP15

In this subject students are introduced to the elements and principles of design. Acquisition of a design vocabulary will be encouraged through analysis of definitions of design, the designer, conceptualisation and abstraction within a design context. The subject will require students to begin developing a visual language for use in communicating their design intentions. Examples will clarify key points from a wide range of design practices and fields. Students will undertake and complete exercises and projects using two-dimensional and three-dimensional responses. The philosophy of integrated and multi-disciplinary design on which the Bachelor of Design is founded, is emphasised throughout this early stage of the course.

#### COFA 5132

##### Design Studio 1B - Analysing Design Principles

S2 HPW4 CP15

*Prerequisite:* COFA5131 Design Studio 1A - Elements and Principles of Design

This subject extends the study of fundamental design principles. The relationship between two-dimensional and three-dimensional representation of form and space is examined through a series of 'process exercises' and projects. Students are introduced to concepts of constructing and de-constructing form as well as relationships between form and function. The studies of Design Studio 1A are progressed to analyse designed objects, environments and graphics as well as the processes of designers and their practice. Students are required to respond to the projects contained within this subject using both two-dimensional and three-dimensional techniques to communicate their creativity and resolutions. Further understanding of the design process is encouraged by placing emphasis on extended development of concepts

as well as methods and techniques for presenting design solutions.

### COFA5133

#### **Design History, Theory and Aesthetics 1A - Industrial Revolution to Modernism**

S1 HPW2 CP10

This subject provides an overview of design history from the Industrial Revolution through to the beginning of Modernism. The theories and strategies employed by industrialists, designers, philosophers and artist/designers will be explored. An understanding of elements and principles of design, and the role that design plays in the evolution of market systems along with its emergence as a powerful tool for national and cultural identity, will be investigated.

### COFA5134

#### **Design History, Theory and Aesthetics 1B - From Modernism**

S2 HPW2 CP10

*Prerequisite:* COFA5133 Design History, Theory and Aesthetics 1A - Industrial Revolution to Modernism

This subject provides an overview of design history and theory from the beginning of Modernism. The theories, practices, aesthetics, cultural and economic considerations employed by 20th Century designers will be explored both from a formal elements and principles base and a socio-political stand-point. Within these parameters 20th Century design movements, styles, manufacturers and retailing will be considered to assist students to understand the designer's role in society as well as to provide a context for the analysis of their designs.

### COFA 5135

#### **Design and Human Functioning - The Body at Work**

S1 HPW2 CP10

The aim of this subject is to introduce and develop understandings about the functioning human being at both the physical and cognitive levels. The relationship between human physiology and psychology is examined in the context of the designed environment and its implications for questions of ergonomics. The subject will refer to the physiology and neurology of sensation, the psychology of perception, ergonomics and anthropometrics as knowledge domains pertinent to designing the optimum interface between humans and their environment.

### COFA 5136

#### **Interactive Systems - Design and Responsible Management of the Environment.**

S2 HPW2 CP10

The aim of this subject is to introduce and develop understandings about patterns of interaction between design processes and natural and manufactured systems. The relationship between 'nature', human society, ethical values and design are examined in the context of pressures on resources and the implications for the quality of life. The subject will refer to ecology, ethics, value systems,

social systems, political systems and legal systems so that students understand some of the dynamics of the social and environmental contexts for design as well as the foundations of responsible design practice.

### COFA 5137

#### **Presentation Techniques**

S1 or S2 HPW2 CP5

This subject aims to emphasise the development of a keen and critical awareness in students of the principles of verbal and visual presentation technique within the Design context. The questions of intent; content and application are focussed towards the intended development of the individual's visual language and presentation technique.

### COFA 5138

#### **Measured Drawing**

S1 or S2 HPW2 CP5

This subject will introduce students to the communication of ideas through measured drawing. Students will be introduced to topics by means of exercises in plane geometry, descriptive geometry and orthographic projections. Exercises will also include those to develop the ability to visualise and record forms and spaces in measured drawings.

### COFA 5139

#### **Modelmaking - Communicating in Three Dimensions**

S1 or S2 HPW2 CP10

This subject introduces students to basic materials, equipment and techniques involved in modelmaking. The knowledge and understanding derived from these initial investigations is applied to a range of exercises and projects. The projects include fabricating and forming materials to appropriately and clearly articulate design intent. The relevance of three-dimensional models within the design process is emphasised by understanding the place of models as tools of; Exploration, Communication, Visualisation and Presentation. This subject aims to equip students with necessary knowledge and skills to apply to concepts within the design studio setting.

## **Year Two**

### COFA5231

#### **Design Studio 2A – Graphics/Media**

S1 HPW3 CP10

*Prerequisite:* COFA5132 Design Studio 1B – Analysing Design Principles

In this subject design practice is undertaken which requires students to integrate theoretical knowledge and technical skills with contextual issues in the graphics/media design discipline. Projects will address the principles of visual representation, media and processes, typography, composition, colour and contextual issues in graphics/

media applications. Elements of the design process – critical analysis, research, problem solving and design development – will be undertaken to facilitate the resolution of visual communication design issues.

### **COFA5232**

#### **Design Studio 2B – Graphics/Media**

S2 HPW3 CP10

*Prerequisite:* COFA5231 Design Studio 2A – Graphics/Media

In this subject design practice is investigated which requires students to extend their capacity to integrate theoretical knowledge and technical skills with contextual issues in the graphics/media design discipline. Projects will address the principles of visual representation, media and processes, typography, composition, colour, 2D and 3D graphics, and contextual issues in graphics/media applications. Elements of the design process – critical analysis, research, problem solving and design development – will be undertaken to facilitate a more complex resolution of visual communication design issues.

### **COFA 5233**

#### **Design Studio 2A – Applied**

S1 HPW3 CP10

*Prerequisite:* COFA5132 Design Studio 1B – Analysing Design Principles

In this subject design practice is undertaken which requires students to integrate technical knowledge and artisan skills with material, form and contextual issues in the applied design discipline. Projects will address the conceptual, material and sculptural understandings of 3D object design. Elements of the design process – critical analysis, research, problem solving and design development – will be undertaken to facilitate the resolution of form and fabrication design issues.

### **COFA 5234**

#### **Design Studio 2B – Applied**

S2 HPW3 CP10

*Prerequisite:* COFA5233 Design Studio 2A – Applied

In this subject the students' existing design practice is investigated, requiring students to extend their capacity to integrate technical knowledge and artisan skills with material, form and contextual issues in the applied design discipline. Projects will address the conceptual, material and sculptural understandings of 3D object design. Elements of the design process – critical analysis, research, problem solving and design development – will be undertaken to facilitate a more complex resolution of form and fabrication design issues.

### **COFA 5235**

#### **Design Studio 2A – Environments**

S1 HPW3 CP10

*Prerequisite:* COFA5132 Design Studio 1B – Analysing Design Principles

In this subject design practice is undertaken which requires students to integrate technical knowledge and artisan skills with space, form and contextual issues in the human

environment design discipline. Projects will address the conceptual, material and spatial understandings of both exterior and interior environments. Elements of the design process – critical analysis, research, problem solving and design development – will be undertaken to facilitate the resolution of space and form in fabricated and structured human environments.

### **COFA 5236**

#### **Design Studio 2B – Environments**

S2 HPW3 CP10

*Prerequisite:* COFA5235 Design Studio 2A – Environments

In this subject design practice is investigated which requires students to extend their capacity to integrate technical knowledge and artisan skills with space, form and contextual issues in the human environment design discipline. Projects will address the conceptual, material and spatial understandings of both exterior and interior environments. Elements of the design process – critical analysis, research, problem solving and design development – will be undertaken to facilitate the resolution of complex spatial relationships and forms in articulated and structured human environments.

### **COFA5237**

#### **Design History, Theory and Aesthetics 2A - The Designer's Environment**

S1 HPW2 CP10

*Prerequisite:* COFA 5134 Design History, Theory and Aesthetics 1B - From Modernism

This subject reflects upon histories, theories and practices in the realm of design in order to provide an analytical framework for understanding present and future design from the designer's viewpoint. Within this context a variety of themes and issues will be analysed in relation to: the "designer" product, the designer's role in society, designer education, the designer and mass production and the "boundary riders".

### **COFA5238**

#### **Design History, Theory and Aesthetics 2B - The Consumer Environment**

S2 HPW2 CP10

*Prerequisite:* COFA5237 Design History, Theory and Aesthetics 2A - The Designer's Environment

This subject, through further reflection on historical and contemporary theories and practices in design, will address such specific issues as: ergonomics, packaging, marketing and retailing of designed products as well as aspects of consumer psychology. The communication qualities inherent in design products, graphics and environments will be considered in some depth.

### **COFA 5239**

#### **Design and Social Theory**

S1 HPW2 CP10

This subject introduces students to concepts within social theory and their application within the area of design.

Current issues in design will be discussed and analysed to examine the behaviour of social groups and target populations. By investigating issues such as green design, gender and social responsibility in design, students can develop an understanding of the social impact of design. This investigation will require active involvement by the students in observation, analysis and speculation concerning the social factors present in all aspects of the design process.

#### **COFA 5240**

##### **Design and Computers 2 - CAD**

S1 HPW2 CP10

*Prerequisite:* COFA 5116 Design and Computers I - Introduction

The subject is an introduction to 2D drawing and CAD (Computer Aided Drawing) software programmes for the generating of technical and mechanical design drawings. With this basis of computer generated drawing, the students can create and manipulate designs and drawings. The areas that this subject will cover include; placing, manipulating and modifying elements, drafting features, references filing, dimensioning, annotating, plotting and 2D drawing techniques.

#### **COFA 5241**

##### **Design and Computers 2 - Graphics**

S1 HPW2 CP10

*Prerequisite:* COFA5116 Design and Computers I - Introduction

The subject is an investigation into computers, hardware, software and design in the graphics/media industry. The software programmes will include photographic enhancement, image manipulation, typography and desk top publishing applications. The subject will also cover the processes and techniques used in computer generated design.

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## **Year Three**

#### **COFA 5330**

##### **Design Management and Practice**

S1 HPW2 CP10

Students will be introduced to the broader questions of the place of design within commerce and therefore will consider: general management, design management and the importance of a design culture within an organisation, company or institution. The relationship between Design Management procedures and the attainment of quality design results will be a focus.

Students will investigate; the moral and philosophical contexts for professional design activity, professional ethics, contract law, patents, copyright and registration of designs, preparation and budgeting for a brief, production co-ordination and project management, and the preparation of reports and other written material.

#### **COFA5331**

##### **Design Studio 3A – Graphics/Media**

S1 HPW3 CP10

*Prerequisite:* COFA5232 Design Studio 2B – Graphics/Media

In this subject design solutions are developed from briefs that are academically based or emulate problems typical of graphics/media design in professional practice. The design proposals must address complex contextual issues and the interactions presented by the brief. Students will be encouraged to develop a clear design process and apply their skills to appropriate documentation and presentation by use of graphics/media design conventions.

#### **COFA5332**

##### **Design Studio 3B – Graphics/Media**

S2 HPW3 CP10

*Prerequisite:* COFA5331 Design Studio 3A – Graphics/Media

The aim of the subject is to build on the skills and knowledge from Design Studio 3A – Graphics/Media and to increase the complexity of the studio practice within the graphics/media discipline. Self-direction will be encouraged so that students develop and apply their skills within the development and articulation of a brief. Project documentation and presentation methods are expected to reflect a substantial sophistication of design ideas and communication techniques.

#### **COFA 5333**

##### **Design Studio 3A – Applied**

S1 HPW3 CP10

*Prerequisite:* COFA5234 Design Studio 2B – Applied

In this subject design solutions are developed from briefs that are academically based or emulate problems typical of applied design in professional practice. The design proposals must address complex contextual issues and the interactions presented by the brief. Students will be encouraged to develop a clear design process and apply their skills to appropriate documentation and presentation.

#### **COFA 5334**

##### **Design Studio 3B – Applied**

S2 HPW3 CP10

*Prerequisite:* COFA5333 Design Studio 3A – Applied

The aim of the subject is to build on the skills and knowledge from Design Studio 3A – Applied and to increase the complexity of the studio practice within the applied discipline. Self-direction will be encouraged so that students develop and apply their skills within the development and articulation of a brief. Project documentation and presentation methods are expected to reflect a substantial sophistication of design ideas and communication techniques.

#### **COFA 5335**

##### **Design Studio 3A – Environments**

S1 HPW3 CP10

*Prerequisite:* COFA5236 Design Studio 2B – Environments

In this subject design solutions are developed from briefs that are academically based or emulate problems typical of environment design in professional practice. The design proposals must address complex contextual issues and the interactions presented by the brief. Students will be encouraged to develop a clear design process and apply their skills to appropriate documentation and presentation by use of environment design conventions.

### **COFA 5336**

#### **Design Studio 3B – Environments**

S2 HPW3 CP10

*Prerequisite:* COFA5335 Design Studio 3A – Environments

The aim of the subject is to build on the skills and knowledge from Design Studio 3A – Environments and to increase the complexity of the studio practice within the environments discipline. Self-direction will be encouraged so that students develop and apply their skills within the development and articulation of a brief. Project documentation and presentation methods are expected to reflect a substantial sophistication of design ideas and communication techniques.

### **COFA5337**

#### **Design History, Theory and Aesthetics 3 - The Philosophical Environment**

S1 HPW2 CP10

*Prerequisite:* COFA5235 Design History, Theory and Aesthetics 2B- The Consumer Environment

Through reference to philosophers and scholars whose theories underpin historical and contemporary design practice, students will be encouraged to conceptualise and develop their own design philosophy. A number of specific design examples will be analysed in order to highlight the influence various theories of aesthetics and function has had on the design domain.

### **COFA 5338**

#### **Design and Computers 3 - CAD**

F HPW2 CP10

*Prerequisite:* COFA 5240 Design and Computers 2 - CAD

The subject is an advanced investigation into 2D and 3D drawing and modelling for object, graphics and environment purposes. The subject takes the students from the basics of creating simple three dimensional models through to the more complex problems that arise from three dimensional modelling. Students will learn how to create three dimensional models and then produce two dimensional drawings from these models.

### **COFA 5339**

#### **Design and Computers 3 - Graphics**

F HPW2 CP10

*Prerequisite:* COFA 5241 Design and Computers 2 - Graphics

The subject is an advanced investigation into computers and design in graphics and a basic introduction to multimedia programmes and their applications in the

graphics/media industry. The programmes will include graphics software for 3D modelling, image manipulation and typography and multimedia software for computer animation, digital video editing, sound editing and interactive programming.

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## **Year Four**

### **COFA 5416**

#### **Professional Experience Programme**

F HPW4 CP40

The aim of this programme is to provide students with the opportunity to experience 'real-life' professional design situations, over an extended period. During this programme students will establish a working relationship with the profession and potential employers as well as a working knowledge of the practice of design and production.

### **COFA5431**

#### **Design Studio Project 4 (i)**

S1 or S2 8HPW 30CP

This student initiated project will be based in a "real" context. This project will be developed in conjunction with selected professionals or with a client who presents an actual design problem. The project must reflect the philosophy of the course by demonstrating an integrated approach to design. Design solutions are developed from student briefs which emulate typical problems encountered in commercial practice. The design proposals must address complex contextual issues and fully understand the constraints set by a brief. Students will be encouraged to develop a recognisable design process and apply their skills to clear documentation and presentation of an integrated design outcome.

### **COFA5432**

#### **Design Studio Project 4 (ii)**

F HPW4 30CP

This student initiated project will be based in a "real" context. This project will be developed in conjunction with selected professionals or with a client who presents an actual design problem. The project must reflect the philosophy of the course by demonstrating an integrated approach to design. Design solutions are developed from student briefs which emulate typical problems encountered in commercial practice. The design proposals must address complex contextual issues and fully understand the constraints set by a brief. Students will be encouraged to develop a recognisable design process and apply their skills to clear documentation and presentation of an integrated design outcome.

### **COFA5433**

#### **Design History, Theory and Aesthetics 4 - The World of Contemporary Design**

S1 or S2 HPW2 CP10

*Prerequisite:* COFA5337 Design History, Theory and Aesthetic 3 - The Philosophical Environment

This subject addresses issues faced by the student designer moving into the professional design environment. These include; market trends, design ethics, semiotics, product semantics, design economics and socio-environmental politics. These investigations will build on skills; knowledge and understanding gained by students from their previous studio and theoretical subjects.

#### **COFA 5434**

##### **Design and Computers 4**

S1 or S2 HPW2 CP10

*Prerequisites:* COFA5338 Design and Computing 3 - CAD and COFA5339 Design and Computing 3 - Graphics.

The subject in computer studies is self-directed and works in conjunction with the students Design Studio Project work that is to be presented. The subject will expand the range of software and hardware previously studied with emphasis on the advanced use of equipment in relation to specific projects nominated by the students.

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## **Honours**

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

#### **Prerequisites:**

Current Students:

1. Carry no failures by the end of year 3; and
2. Distinction average for year 3.

Nominations due: End of year 3.

#### **Identification:**

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

#### **Past Graduates:**

1. Interview with portfolio; and
2. Distinction average for one year prior to being admitted to honours.

### **Additional requirements to undertake Honours:**

#### **COFA4051**

##### **Research Methods in Art, Design and Education**

S1 HPW2 CP10

For subject outline see description on page 30 of this Handbook.

#### **COFA 5417**

##### **Honours Project**

S1 or S2 or F CP20

The aim of this project is to provide the exceptional student with the opportunity to research and document an approved, self-nominated, design related topic. The topic

may be derived from any one (or any combination) of the following design related areas; design history/theory, manufacturing processes and techniques, new materials and potential use, design management theories and practice strategies, Design Education, and studio projects.

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## **Course Rules**

The Bachelor of Design has been revised during 1998 for 1999, largely to substitute year long subjects with equivalent session subjects. Students who commenced their course prior to 1999 will continue their studies in the revised degree. If students are unsure of their course structure and requirements they should contact the Faculty Administration Office.

**NB:** The revisions are subject to final approval.

### **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 results for Session 1 subjects and student preferences and the availability of places.

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

### **Failures**

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 unit one major and a studio elective subject in the discipline area of the new choice, at distinction level or above;

(d) At some later time the student must complete an elective or workshop in the area of the new discipline;

(e) 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.

# Bachelor of Art Theory

## BArtTh

### The Course

The Bachelor of Art Theory offers an intensive study of the visual arts and culture. The degree program encourages students to take full advantage of its location within one of Australia's largest art and design schools and a leading university. The focus of the degree is on the nexus between the study of art, art practice and 'the arts and cultural industries'. Students gain a broad and integrated education in art history and theory and an introduction to the arts professions, such as curatorship, public programming, arts policy formation and implementation, arts administration and art criticism and writing.

Graduates from the Bachelor of Art Theory will have the ability to make informed critical judgements about various forms of visual culture, with a particular emphasis on understanding the visual arts and the historical-theoretical interpretation. Graduates will have benefitted from the opportunity to combine their core theoretical and historical studies with studio-based subjects in art, craft and design and to draw on a wide range of electives offered within the University. They will have gained an understanding of and experience in the 'arts industry', ranging from public and commercial galleries, and art museums to journals and government funding bodies.

### Course Structure

There are three components to the Bachelor of Art Theory:

**Historical and Theoretical Studies** are **core** subjects in which students gain an understanding of the major methodological tools and concerns in Art History. These subjects provide a framework for other studies in the degree.

**Professional Contexts** are **core** subjects which explore the institutional contexts in which art is exhibited, catalogued, collected, interpreted, evaluated and promoted. Although careers within the arts-related professions frequently require further study, these subjects provide 'hands-on' experience in writing and publishing, curating, and the avenues for funding, culminating in the Industry Placement.

**Electives** allow students to tailor their studies to their specific interests and career aspirations. While some students will seek to focus and deepen their studies, others will choose electives across a broad range of art and design subjects and subjects offered by the School of Art History and Theory and other schools and faculties of the University. General Education subjects, normally taken at Kensington campus, contribute to the broad educational objectives of the degree.



## STRUCTURE OF BACHELOR OF ART THEORY

	SESSION 1			SESSION 2			SESSION 3			SESSION 4			SESSION 5			SESSION 6		
	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP	Subject Number		CP
CORE SUBJECTS  Historical & Theoretical Studies	COFA 2001	Art History and Theory 1: Mapping the Modern  4HPW	10	COFA 2002	Art History and Theory 2: Mapping the Post Modern  4HPW	10	COFA 6015	Grand Narratives of Western Art  3HPW	15	COFA 6030	Art and Cultural Difference  3HPW	15	COFA 6036	Theories of Meaning/ Meaning of Theories  3HPW	15	COFA 6035	Art and Culture of Everyday Life  3HPW	15
	COFA 6005	Theories of the Image  3HPW	15	COFA 6010	Theories of Art History and Culture  3HPW	15	COFA 6017	Memory and Self  2HPW	10				COFA 6037	Museum Studies: Exhibitions, Collections & Material Culture 3HPW	15			
	COFA 6016	Approaches to Australian Art  3HPW	15	COFA 6120	Methods of Research & Writing on Art 3HPW	15												
Professional Contexts	COFA 6105	Audiences for Art  3HPW	15	COFA 6110	The Production of Art  3HPW	15				COFA 6115	Genres of Art Writing  3HPW	15	COFA 6046	Contexts, Professions & Practices 3HPW	15	COFA 6125	Industry Placement  4HPW	20
ELECTIVES					Elective 1 2-3HPW	10		Elective 2 2-3HPW	10		Elective 5 2-3HPW	10		Elective 7 2-3HPW	10		Elective 8 2-3HPW	10
								Elective 3 2-3HPW	10		Elective 6 2-3HPW	10					Elective 9 2-3HPW	10
								Elective 4 2-3HPW	10									
GENERAL EDUCATION							General Education  2HPW	7.5		General Education  2HPW	7.5		General Education  2HPW	7.5		General Education  2HPW	7.5	
Total Hours		13HPW			15-16 HPW			13-16 HPW			12-14HPW			13-14 HPW			13-15 HPW	
Total Credit Points 365		55			65			62.5			57.5			62.5			62.5	

HONOURS  
YEAR 4

HONOURS YEAR 4	SESSION 1		SESSION 2	
	Subject Number	CP		CP
Coursework		Elective (Session 1 or Session 2)		
		2HPW		10
	COFA 6140	Specialist Studies		
		3HPW	20	
Thesis	COFA 6141	Thesis		90
Total Credit Points				120

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## Course Structure

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### 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 seventeen core subjects, totalling 230 credit points. 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 Art History and Theory electives (see subject descriptions on page 62 of this Handbook); Studio electives (see subject descriptions on page 70 of this handbook); and approved electives offered by other faculties of the University. Subjects offered by the Faculty of Arts and Social Sciences may be taken as electives, subject to prerequisite requirements, or as a major sequence, defined as an approved progression of six subjects in a school or program.

### General Education

Students are required as part of their studies, to complete 30 credit points of study in General Education subjects or their equivalent. General Education must be undertaken in subjects taught by other faculties of the University.

### Honours

Application for entry to the BArtTh Honours program is normally made in Session 6, although students are encouraged to consult staff about the Honours program at any stage in the course. The Honours program consists of a 4th year which is comprised of a research Thesis and two coursework subjects. For entry into the Honours program BArtTh students normally will have achieved no less than an average of 70% in core subjects in Sessions 4, 5 and 6.

Students who have been awarded a degree of bachelor at pass level may be permitted to enrol in the Bachelor of Art Theory at honours level with credit for all subjects completed if, during their studies for their pass degree, they have satisfied the prerequisites for entry to the Bachelor of Art Theory honours level, or the equivalent of those prerequisites.

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## Subjects

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### Core Studies: History and Theory Stream

#### COFA2001

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

*Staff Contact: Dr Alan Krell*

S1 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 II, 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: Dr Alan Krell*

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 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: Dr Fay Brauer*

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.

**COFA6016****Approaches to Australian Art***Staff Contact: Dr Joanna Mendelssohn*

S1 HPW3 CP15

This subject introduces some of the preoccupations of Australian art in the years since colonisation. Issues to be discussed include: the notion of the artist as a recorder in the 19th century and a tourist in the 20th; the search for a "Great" Australian artist; national identity and art; links between art and commerce; the idea of "modern" in an Australian context; and attempts to place Australian art in an international context.

**COFA6015****Grand Narratives of Western Art***Staff Contact: Dr Fay Brauer*

S1 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.

**COFA6017****Memory and Self***Staff Contact: Dr Jill Bennett*

S1 or S2 HPW2 CP10

This subject traces contemporary ideas of body and subjectivity through the work of a range of artists and writers. Its major focus is on the experience of memory and self-understanding. It addresses the questions of how memory is constituted and how it is crucial to our sense of self; of how memory affects our relations to images and objects, and how memory is represented. The subject also examines human relations to space, the themes of horror and humour, and the topics of gesture, performativity and mimesis. Contemporary art and writing practices will be used as the basis for a creative engagement with theoretical ideas. Focus texts include writing by Christian Boltanski, Georges Perec, Oliver Sacks, Dori Laub, Julia Kristeva, Jeff Wall, Judith Butler and the stories of the 'stolen children'.

**COFA6030****Art and Cultural Difference***Staff Contact: Dr Diane Losche*

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'***Staff Contact: Graham Forsyth*

S2 HPW3 CP15

This subject examines the major structures and ways of thinking which have both constituted and transformed the practices of art, and criticism and evaluation of art in an era characterised by the pervasiveness of mass media and the aestheticization of everyday life. The subject explores the forms and significance of popular culture in

the 20th century, focussing on such phenomena as consumerism, mass media, TV and advertising, subcultures, the city and the suburb. The interdisciplinary development of cultural studies provides tools for reading artistic strategies in the light of television, film, computer imaging, the popular press and advertising. The work of theorists such as Jean Baudrillard, Michel de Certeau and Meaghan Morris is applied to these areas and critically examined.

### COFA6036

#### Theories of Meaning / Meaning of Theory

*Staff Contact: Dr David McNeill*

S1 HPW3 CP15

This subject will re-examine a number of theoretical approaches to the understanding of images and objects that have been addressed during the course. These approaches will be applied to a range of artworks produced in Australia and Internationally over the last decade or so. It will offer an overview of many of the contemporary developments, themes and issues that have concerned artists in the period up to and beyond postmodernism.

Issues to be considered include: how objects and images come to have meaning; the ways in which artworks differ from other objects; the relations between language and visual images; the ways images and objects can be seen and the sort of viewer(s) they imply; the different forms of perceptual 'address' that we bring to artworks, including visual, tactile and kinaesthetic; and the significance of art images and objects in relation to the politics of information dissemination, gender, postcolonialism, class and ethnicity.

### COFA6037

#### Museum Studies: Exhibitions, collections and Material Culture

*Staff Contact: Professor Sue Rowley*

S1 or S2 HPW3 CP15

This subject reviews theoretical frameworks and current research on museums and art museums. It examines the history of collecting and exhibiting, and the museum as an institution. Taking the 'new museology' as its theoretical starting point, it considers the cultural role of museums. It compliments the practical emphasis of the professional contexts strand within the core of the BArtTh by exploring critical theoretical approaches to museum culture. Its emphasis is on material culture, objects, artworks and curatorship in the contexts of collections and exhibitions.

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## Core Studies: Professional Contexts Stream

### COFA6105

#### Audiences for Art

*Staff Contact: Dr Alan Krell*

S1 HPW3 CP15

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 Jill Bennett*

S2 HPW3 CP15

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: Dr Joanna Mendelssohn*

S2 HPW3 CP15

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: Graham Forsyth*

S2 HPW3 CP15

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.

### COFA6046

#### Contexts, Professions and Practices

*Staff Contact: Felicity Fenner*

S1 or S2 HPW3 CP15

This subject orients students towards professional practice in arts administration, curatorship, writing and other arts-related professions. Students will critically consider the 'professionalisation' of the arts, and the notion of the arts and cultural 'industries'. They will investigate the nature of employment and practice, drawing on theoretical and case study approaches. They will examine the idea of professional skills, and have the opportunity to practise some skills and knowledge-based tasks, such as developing exhibition and funding proposals, preparing budgets and reports, developing marketing and promotion strategies, preparing education and/or public programs, and seeking sponsorships. The aims of the subject are to prepare students for the Industry Placement, to help clarify career goals, to give students an understanding of professional practice, and to ensure that they develop the confidence in their preparation for working in the arts.

### COFA6125

#### Industry Placement

*Staff Contact: Dr Joanna Mendelsohn*

S2 CP20

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

Students complete a research thesis and two coursework subjects (normally COFA6140 Specialist Studies and an approved elective selected from subjects offered at an appropriate level by the College of Fine Arts or other faculties of the University).

### COFA6140

#### Specialist Studies

*Staff Contact: Dr Fay Brauer*

S1 HPW3 CP15

This subject offers intensive investigation of theoretical writing, period, issue or theme. In consultation with a supervisor and the Honours co-ordinator, and subject to the approval of the Head of School, students may undertake Specialist Studies by attending and satisfying the requirements of another UNSW subject at an appropriate level.

### COFA6141

#### Thesis

*Staff Contact: Dr Fay Brauer*

S3 CP90

A research thesis of 15-18,000 words, or equivalent research project (for example, in curatorship), on an approved topic. Students are expected to consult with the Honours Co-ordinator 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.

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## Course Rules

The Bachelor of Art Theory has been revised during 1998 for 1999, largely to substitute year long subjects with equivalent session subjects. Students who commenced their course prior to 1999 will continue their studies in the revised degree. If students are unsure of their course structure and requirements they should contact the Faculty Administration Office.

**NB:** The revisions are subject to final approval.

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## Bachelor of Art Theory and Master of Art Administration

### Fast Track course

This 'fast track' progression recognises that students who have completed the BArtTh have undertaken undergraduate studies which prepare them specifically for the MArtAdmin and will allow those students to benefit from their specialisation at undergraduate level. Refer to page 57 of this Handbook for details of this course.

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## Combined Degrees

### Bachelor of Art Theory/Bachelor of Arts

### Bachelor of Art Theory/Bachelor of Social Sciences

### Bachelor Of Art Theory/Bachelor of Laws

These combined degrees recognise the needs of some students to develop their particular interests and/or career aspirations, by providing the opportunity to combine studies in visual arts and culture with the ranges of offerings in the Bachelor of Arts, Bachelor of Social Sciences and Bachelor of Laws. Refer to page 53 of this Handbook for further information.

# **Bachelor of Applied Arts (Craft Arts)**

## **BAppA**

### **The Course**

The Bachelor of Applied Arts (Craft Arts) is a three year degree with the opportunity to undertake honours study in a fourth year.

This course provides both foundation and specialist studies appropriate for students to prepare themselves for a career in one of a variety of applied arts fields including professional practice as a craft arts practitioner, in related crafts industries, as a craftsperson within a professional design team or in a service industry, where the practitioner will be required to apply critical and creative responses and specialist knowledge in the areas of design process and craft production.

In Year 1 students will complete core studies which are designed to help them explore the relationship between ideas, materials and processes. The intention in the Foundation Studio is to assist students to develop knowledge and skills in solving fundamental artistic problems through drawing, colour theory and craft design. Since drawing is basic to all artistic activity, students will be encouraged to use drawing to assist them in developing their ideas and to help them improve their creative problem solving strategies using a range of media.

In Year 2 students will elect a major sequence in their specialist study from ceramics, jewellery or textiles. Specialist subjects are identified under the title Design Craft with each of the specialist studies focusing upon knowledge, skills and understanding that will assist students in their preparation as professional craft artists. To assist students to gain knowledge and technical information about the science and technology of materials and help them better understand the structure, workability and composition of materials, the School of Materials Science and Engineering contributes subjects to the course. The school offers, within the Core Studies, the subject Materials and Techniques in Design Craft 1 (Session 3, Year 2) as an introductory subject dealing with the science and technology of textiles, clay and associated materials, and metal. A second subject, Materials and Techniques in Design Craft 2 will allow students to elect one of either textiles, clay and associated materials or metal. Students will select the second subject that supports their specialist design craft study in ceramics, jewellery or textiles. Therefore, students majoring in textiles will enrol in the textiles strand of Materials and Techniques in Design Craft 2.

In Year 3 students will extend their work in their major specialist subject, and further explore issues relating to their professional development.

Other subjects provide students with fundamental and elective studies in the history and theory of craft arts, practical studies and professional development. The history and theory subjects aim to provide students with knowledge, appreciation and critical appraisal of specific historical achievements in European and non-European cultures by studying the applied arts within the social, economic and political context of those selected cultures.

## STRUCTURE OF BACHELOR OF APPLIED ARTS (CRAFT ARTS)

	SESSION 1			SESSION 2			SESSION 3			SESSION 4			SESSION 5			SESSION 6		
	Session Number		CP	Session Number		CP	Session Number		CP	Session Number		CP	Session Number		CP	Session Number		CP
CORE SUBJECTS	COEA 7001	Foundation Studies 1		COEA 7002	Foundation Studies 2		COEA 7003 or COEA 7007 or COEA 7012	Design Craft 2A Textiles Design Craft 2A Ceramics Design Craft 2A Jewellery		COEA 7012 or COEA 7013 or COEA 7012	Design Craft 2B Textiles Design Craft 2B Ceramics Design Craft 2B Jewellery		COEA 7030 or COEA 7031 or COEA 7032	Design Craft 3A Textiles Design Craft 3A Ceramics Design Craft 3A Jewellery		COEA 7040 or COEA 7041 or COEA 7042	Design Craft 3B Textiles Design Craft 3B Ceramics Design Craft 3B Jewellery	
		6HPW	3		6HPW	3		6HPW	2		6HPW	2		6HPW	2		6HPW	2
	COEA 7005	Applied Arts Workshop 1/ Tech Studies		COEA 7006	Applied Arts Workshop 2/ Computer Tech		MAIS 9712	Materials and Techniques in Design Craft 1		TEXT 7002 or MAIS 9722 or MAIS 9732	Material and Techniques in Design Craft 2A Design Craft 2B Design Craft 2C		COEA 7032	Advanced Problems in Design		COEA 7043	Advanced Project	
		2HPW	5		3HPW	10		3HPW	5		3HPW	3		3HPW	10		3HPW	10
	COEA 7007	Design Studies and the Arts		COEA 7008	Design Craft 1								COEA 7035	Selected Study in Design Craft		COEA 7044	Professional Experience Project 3HPW	
		3HPW	10		6HPW	20								3HPW	15			10
CORE ELECTIVES	COEA 7001	History of Applied Arts 1		COEA 7002	History of Applied Arts 2		COEA 7003	History and Theory of Design Craft 1		COEA 7004	History and Theory of Design Craft 2					COEA 7045	Professional Issues in Craft Practice	
		3HPW	15		3HPW	15		3HPW	15		3HPW	15					3HPW	15
								Applied Arts Study Elective			Applied Arts Study Elective			Applied Arts Study Elective		COEA 7201	Project A - Honours only	
								2-3HPW	10		2-3HPW	10		2-3HPW	10		3HPW	10
GENERAL EDUCATION					General Education			General Education			General Education			General Education				
					2HPW	7.5		2HPW	7.5		2HPW	7.5		2HPW	7.5			
Total Hours 98-101		17HPW			18HPW			16-17HPW			16-17HPW			16-17HPW			15 HPW	
Total Credit Points 365			60		62.5			62.5			62.5			62.5			55	

HONOURS YEAR 4	SESSION 1		SESSION 2	
	Session Number	CP		CP
	COEA 2023	Research in the Applied Arts BHPW		
	COEA 2022	Project B Honours (full year)		
<b>Total Credit Points</b>				<b>120</b>

# Subjects

## General Education

Students are required as part of their studies, to complete 30 credit points of study in General Education subjects or their equivalent. General Education must be undertaken in subjects taught by other faculties of the University.

## Elective Subjects

Elective subjects are organised into Group A (studio-oriented studies) and Group B (theoretically-oriented studies). Students will select a total of 3 subjects from the two groups of which not more than 2 can be selected from Group A. Elective subjects are undertaken in Sessions 3, 4 and 5 and it is assumed selection will be made on the basis of availability, interest, relevance to core studies, ability to connect to other arts disciplinary areas or vocational relevance.

These elective subjects are chosen from the Applied Arts Electives listed under the section *Elective Subjects for Undergraduate Courses* (page 78) at the end of the undergraduate course section.

## Core Subjects

### Year One

#### COFA7001 History of Applied Arts 1 S1 HPW3 CP15

Prehistory to High Renaissance. An introduction to exploring the role of the artist/craftsperson within the framework of society and related arts, with reference to the evolution of craft design from early utilitarian objects to the more sophisticated crafts of the guild system. Examining the expertise, design and workmanship required to produce these decorative and functional items, and the ideas and philosophy behind the production of artefacts within a historical context.

#### COFA7002 History of Applied Arts 2 S2 HPW3 CP15

Enlightenment to 21st Century. An introduction to the emergence of a technical and commercial society,

examining the crafts and artefacts produced within the framework of society and the related arts. Developing an understanding of the ideas and philosophy behind the Art and Craft movement and subsequent revivals in the 20th Century with reference to individual artist/craft persons style, technique, use of media and presentation.

#### COFA7003 Foundation Studio 1 S1 HPW9 CP30

This subject introduces students to basic skills, processes and media used in visual problem solving. Studio practice will examine: a wide range of wet (ink, acrylic paint, watercolour) and dry (graphite, charcoal, coloured pencils, pastel, conte) mediums and their individual properties; tonality, and various theories of colour; formal design theories; high and low technologies; implications of functional design; purposes and forms of decoration; design processes; translation of ideas through to finished forms of design craft.

#### COFA7004 Foundation Studio 2 S2 HPW3 CP10

This subject will build upon studies in Foundation Studio 1 with a greater emphasis on visual problem solving through tonal colour and design studies. Contemporary themes, particularly Australian, will be investigated.

#### COFA7005 Applied Arts Workshop 1 (Technology Studies) S1 HPW2 CP5

This subject will not deal with aesthetic concerns but with simple 'how to' technical information and practice. At least three workshop areas will be completed in the semester with individual workshop areas of four weeks duration. Various areas will be offered from the following list: wood, metal, sewing, photography, video, computers, sound production, mouldmaking.

#### COFA7006 Applied Arts Workshop 2 (Computer Technology) S2 HPW3 CP10

Introduction to the micro computer. Use of general purpose software applications including word processing, spreadsheets and graphics. Applications for design projects, presentations of layouts combining text and imagery. Use of computer for symbiotics specific to clay, metals and fibre. Preparation of design briefs and resumes.

#### COFA7007 Design Studies in the Arts S1 HPW3 CP10

Theory and practice of design in the arts from different cultures. Presentation and layout of visual materials used



in assignments. Translation of a literary mode into a visual form. Research of cultural artefacts. Link between design and technological development within different cultures. Significance of particular cultural artefacts within their social context.

### **COFA7008**

#### **Design Craft 1**

S2 HPW6 CP20

Introduction to craft arts practice with special attention given to two and three dimensional studio activities that will prepare students for studies in textiles, jewellery and ceramics. Major areas of investigation through studio activity: Constructing three dimensional forms using both flexible and rigid materials from the craft areas (textiles, clay, metal and wood). Investigation of natural and geometric forms; surface treatment emphasizing texture on relief and 3D forms using natural and artificial light. Translation of three dimensional forms into two dimensional images using different design strategies.

## **Year Two**

### **COFA7010**

#### **Design Craft 2A Textiles**

S1 HPW6 CP20

An introduction to the processes of embroidery, fabric manipulation and woven textiles. Contemporary and historical textiles are examined, developing an awareness of these textile traditions and an understanding of the structures, materials and techniques involved. Through lectures, demonstrations and projects, students will develop an aesthetic awareness of these processes and how concepts and ideas can be interpreted in these media. Studio work covers embroidery; fabric manipulation; fibre construction; mark making for structural and surface work; tapestry; and loom weaving.

### **COFA7011**

#### **Design Craft 2A Ceramics**

S1 or S2 HPW6 CP20

This subject provides an overview of the processes involved in creating objects from clay. Studio practice examines: types of clay bodies; stages of drying process; building and forming techniques; surface decoration; traditional attitudes to ceramics; and firing technology.

### **COFA7012**

#### **Design Craft 2A Jewellery**

S1 HPW6 CP20

An overview of traditional and contemporary perceptions of jewellery. Studio activity: tools and techniques of cold joining and forming (hammering, sawing and filing, riveting, drilling); exploration of materials (nonferrous metals and plastic); translation of ideas into wearable and nonwearable jewellery.

### **COFA7013**

#### **History and Theory of Design Craft 1**

S1 HPW3 CP15

To develop a historical, cultural and theoretical base for the study of the design and production of craft and Applied Arts through a series of thematic studies in Textiles, Ceramics, Jewellery and other related Arts. Concepts such as the role of the crafts person and their immediate environment as a theme, commercial and economic factors and fashions, historical significance and cultural influences as well as aesthetic considerations will all be examined in detail.

### **COFA7020**

#### **Design Craft 2B Textiles**

S2 HPW6 CP20

This subject introduces the textile processes and techniques of printed and dyed textiles. Contemporary and historical textiles are examined, developing an awareness of these textile traditions and an understanding of the structures, materials and techniques involved. Through lectures, demonstrations and projects, students will develop an aesthetic awareness of these processes and how concepts and ideas can be interpreted in these media. Studio work covers the techniques for dyeing yarn and fabric; resist processes of shibori, wax, batik and thermoplastics; printing techniques for stencil, screen and block printing; design and repeat systems for a range of textile processes.

### **COFA7021**

#### **Design Craft 2B Ceramics**

S1 or S2 HPW6 CP20

This subject provides the context for analysing the aesthetics and function of clay objects. Studio practice will highlight such issues as: function and domestic purpose; contemporary perspectives of clay objects; wheelthrowing techniques; lowfire and mediumfire glazing; glaze technology; and varieties of handbuilding techniques.

### **COFA7022**

#### **Design Craft 2B Jewellery**

S2 HPW6 CP20

Examines the technology of metal and its transformation through heat to create three dimensional jewellery objects. Studio activity: experimentation of three dimensional forms and their relationship to the human body; techniques (soldering, casting, fabrication); materials (ferrous and nonferrous); translating two dimensional drawn designs to three dimensional jewellery objects.

### **COFA7023**

#### **History and Theory of Design Craft 2**

S2 HPW3 CP15

Current issues that directly affect Australian contemporary crafts practice will be studied in detail. Reference will be made to Australian and non-Australian historical, cultural, environmental, political and social issues that influence decisions on design factors, techniques and subject matter. This knowledge will be related to exhibitions and the

students' studio workshops to develop an understanding and appreciation of the applied arts.

### **MATS9712**

#### **Materials and Techniques in Design Craft 1**

S1 HPW4 CP10

An introduction to the science and technology of materials, emphasizing relationships between structure, composition and properties. Introduction to processing of metallic, ceramic and fibrous materials. Materials recognition and design possibilities are discussed.

### **MATS9722**

#### **Materials and Techniques in Design Craft 2B**

S2 HPW3 CP10

Casting, working and surface finishing of metals and alloys. Soldering, brazing and welding. Joining metals to glasses, ceramics and gemstones.

### **MATS9732**

#### **Materials and Techniques in Design Craft 2C**

S2 HPW3 CP10

Structures and properties of clays, non-clays, cements, porcelains, glazes, glasses and other ceramics. Optical properties and colours of glasses, glazes and gemstones. Forming and firing of ceramic bodies, reactions during firing. Kilns and oxidation/reduction effects.

### **TEXT7002**

#### **Materials and Techniques in Design Craft 2A**

S2 HPW3 CP10

The conversion of fibres to yarns. Properties of yarn. The conversion of yarn to fabric including weaving, knitting, feltmaking. The application of colour to textile materials. Introduction to industrial textile manufacture.

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## **Year Three**

### **COFA7030**

#### **Design Craft 3A Textiles**

S1 HPW6 CP20

This subject explores further the textile techniques and concepts covered in previous sessions developing an individual approach to textiles practice. Projects assist students with individual conceptual interpretation of studio work and the integration of concepts and techniques, further developing skills in surface and constructed textiles.

### **COFA7031**

#### **Design Craft 3A Ceramics**

S1 HPW6 CP20

This subject examines sculptural ceramic forms. Studio practice will examine: relief and three dimensional forms; surface treatment; scale; mixed media; mass; stress factors; personal and public sculpture; cultural, religious and political icons.

### **COFA7032**

#### **Design Craft 3A Jewellery**

S1 HPW6 CP20

The role of the contemporary jeweller and the aesthetics of jewellery-making within a commercial context. Studio activity: stone-setting; metal alloying; etching; patination; setting a design based on consumer research; one-off designs and multiple production; linking studio capabilities with industries (electroplating, metal spinning, die-forming); visual problems involved with aesthetics, jewellery and mass production.

### **COFA7034**

#### **Advanced Problems in Design**

S1 HPW3 CP10

This subject will encourage and assist students to develop advanced individual projects in their area of specialisation. Opportunities for group discussions and tutorials will enable students to share their work with staff and other students. Projects in textiles, ceramics or metal will require a design craft problem, identification of the process and strategies to assist the solution and completion of craft work. Presentation will require submission of documentation of process as well as completed work.

### **COFA7035**

#### **Selected Study in Design Craft**

S1 HPW3 CP15

This subject will assist students to gain aesthetic insight and a better appreciation of design problems by working to a specific design brief for an arts group/organisation or industry. Students will be assisted to make contact with an outside organisation involved in design craft or the arts and so gain a better appreciation of the professional life of a designer-craftsperson. It is anticipated that this experience will assist students in determining a placement for the subject COFA7044 Professional Experience Project.

### **COFA7040**

#### **Design Craft 3B Textiles**

S2 HPW6 CP20

This is a self-initiated and directed subject exploring textile techniques and concepts to develop an individual approach to textile practice, in consultation with relevant staff. The subject aims to produce an integrated approach to studio practice through lectures, discussion, research and class presentations.

### **COFA7041**

#### **Design Craft 3B Ceramics**

S2 HPW6 CP20

This subject provides an opportunity for the individual production of a major body of work which must contain elements of ceramic material and ceramic process. Studio practice will involve a student-initiated design craft brief (approved by subject lecturer).

**COFA7042****Design Craft 3B Jewellery**

S2 HPW6 CP20

Advanced studio practice that requires the student to: initiate a jewellery design proposal; research and investigate appropriate technology, materials and audience; place the design within a conceptual framework; and construct a body of work that relates to the jewellery process.

**COFA7043****Advanced Project**

S2 HPW3 CP10

The identification of an individual project in the student's area of specialisation that will be based on the study of a craft art form or creative process. The project will require both an historical inquiry and studio production program to produce an individual work or series of works for exhibition. The work will be located within one of the specialisations: textiles, ceramics or jewellery and may extend the inquiry and development of form into newer craft arts areas by the use of technology and other processes and materials.

**COFA7044****Professional Experience Project**

S2 HPW3 CP10

*Prerequisites:* COFA 7030, COFA 7031 or COFA 7032

*Corequisite:* COFA 7040, COFA 7041 or COFA 7042

Students will be placed in the field to work with an organisation or industry in order to work alongside professionals in the field of craft arts. It is expected that students may undertake either a regular involvement each week over the session or complete their attachment in a more intensive block of time by working on a specific project. Students will be undertaking their work related activities under the general supervision of a professional colleague in the organisation which will be followed up by a School supervisor.

**COFA7045****Professional Issues in Craft Practice**

S2 HPW3 CP15

This subject introduces students to issues related to professional craft practice in order to educate and prepare them for a range of possible career options. Relevant topics such as arts law, copyright, craft/art/design in industry, exhibiting and photographing work, writing curriculum vitae and public and private commissions will be examined.

achieves a high level of academic performance in the overall third year program may be admitted to the fourth year Honours program. The content of the Honours year subjects, COFA7202 Project B (Honours) and COFA7203 Research in the Applied Arts, will be planned in collaboration with the students' Project Supervisor.

Normally, students in the fourth year will be expected to complete the Honours year requirements in one academic year, terminating with the submission of a Project. The Project may be in the form of a thesis or exhibition or some combination as determined in consultation with the Project Supervisor and, where appropriate, the Head of School.

**COFA7201****Project A (Honours)**

S2 HPW3 CP10

Honours program: investigation of theoretical and practical issues that focus upon the student's major area of specialisation. Each student will be required to identify a topic, area of interest, design problem that can be researched, documented and reported in a major illustrated paper of 5000 words. An alternative presentation of an equivalent standard may be individually negotiated.

**COFA7202****Project B (Honours)**

S2 HPW6 CP90

Students accepted into the fourth year of the course (Honours) will be required to complete a research and development project in their specialist craft art area leading to a major presentation/exhibition. The project will need to be fully documented (words/visuals) and the documentation presented as an additional record. This record should identify a research area, methods for investigating the particular creative process and findings. The project will include regular meetings/discussions with a supervisor. At regular periods over the academic year members of the School will be invited to participate in some of these discussions to provide feedback. The project must be approved by the Head of School or the Head of School nominee.

**COFA7203****Research in the Applied Arts**

S1 HPW3 CP30

This subject will be taken in the first session of Year 4 by students enrolled in the Honours component and it will look at topics of interest in contemporary arts theory and practice that are relevant to craft arts development. Methods of research and planning a special project will also be discussed. Topics for examination will include: the historical perspective within which an examination and critical appraisal of contemporary crafts may be conducted; the relevance of contemporary craft arts within the broader visual arts field; the handmade object; critical writing in the craft arts; and the changing role of the craft artist in society.

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## Honours

A student who has completed the second year of the full-time course with superior performance may make written application to the Head of School to enrol in the Honours subject in the third year, COFA7201 Project A (Honours), in addition to their normal program. A student who then

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# Combined Degree Courses

## The Courses

**4806**

**Bachelor of Art Theory/Bachelor of Arts  
BArtTh BA**

**4807**

**Bachelor of Art Theory/Bachelor of Social Science  
BArtTh BSocSc**

**NB:** These Courses are subject to final approval

## 4806

# Bachelor of Art Theory/ Bachelor of Arts BArtTh BA

The BArtTh BA degree course enables students to combine the broad range of offerings available in the BA with the focussed study of the visual arts and culture provided in the BArtTh. Graduates will be prepared for employment in the arts and cultural industries. The professional contexts subjects of the BArtTh develop students' career-related skills and experiences and the theoretical/historical contexts subjects provide depth of knowledge about the arts, while the BA component of the degree offers a wide range of complementary humanities and social science studies.

## Course Structure

Students undertaking this combined degree course complete the core requirements of both the Bachelor of Art Theory and the Bachelor of Arts, together with approved electives and General Education subjects.

- 1 Students must complete the following core subjects (220 credit points) in the BArtTh program:

COFA2001	Art History & Theory 1: Mapping the Modern	10 cp
COFA2002	Art History & Theory 2: Mapping the Postmodern	10 cp
COFA6005	Theories of Image	15 cp
COFA6010	Theories of Art History and Culture	15 cp
COFA6015	Grand Narratives of Western Art	15 cp
COFA6016	Approaches to Australian Art	15 cp
COFA6030	Art and Cultural Difference	15 cp
COFA6035	Art and the Culture of Everyday Life	15 cp
COFA6036	Theories of Meaning/ Meaning of Theories	15 cp
COFA6046	Contexts, Professions and Practices	15 cp
COFA6110	The Production of Art	15 cp
COFA6115	Genres of Art Writing	15 cp
COFA6120	Methods of Research and Writing on Art	15 cp
COFA6125	Industry Placement	20 cp
COFA6150	Audiences for Art	15 cp

For Subject descriptions refer to pages 43-46 of this Handbook.

- 2 Of the credit points obtained in subjects approved for the BA degree (excluding those offered by the College of Fine Arts):

- 60 credit points must be obtained in Level 1 subjects, including no more than 30 Level 1 credit points in any one School, Department, Unit or Interdisciplinary Program;
- no more than 135 credit points in total may be from any one School, Department, Unit or Interdisciplinary Program; and
- 105 credit points must be obtained in one of the following major sequences within the Faculty of Arts and Social Sciences:

CHIN	Chinese
EDST	Education Studies
ENGL	English
FREN	French
GERS	German Studies
GREK	Greek (Modern)
HIST	History*
INDO	Indonesian
LING	Linguistics
MUSI	Music
PHIL	Philosophy
POLS	Political Science
RUSS	Russian Studies
SCTS/HPST	Science & Technology Studies*
SLSP	Policy Studies
SOCA	Sociology
SPAN	Spanish and Latin American Studies
THFI/FILM/ THST/DANC	Theatre, Film and Dance

\* A combined major in HIST and HPST also satisfies the major requirement

For subject descriptions refer to the Handbook for the Faculty of Arts and Social Sciences.

## Course Rules

Students must complete a program of study carrying 480 credit points, over 4 years of full time study or the equivalent part time study, of which:

- at least 270 credit points must be obtained in subjects offered by the College of Fine Arts;
- at least 165 credit points must be obtained in subjects approved for the Bachelor of Arts degree (excluding those offered by the College of Fine Arts);
- 30 credit points may be obtained either in subjects offered by the College of Fine Arts or in subjects approved for the Bachelor of Arts degree; and
- 15 credit points must be obtained in approved General Education subjects.

## Honours

Students who satisfy the normal prerequisites for the BArtTh(Hons) or the BA(Hons) may qualify for Honours in either of these programs by completing an additional year of study (120 credit points).

## 4807

### Bachelor of Art Theory/Bachelor of Social Science BArtTh BSocSc

The BArtTh BSocSc degree course enables students to combine the social science and policy studies available in the BSocSc with the study of the visual arts and culture, and art administration provided in the BArtTh. Graduates will be prepared for careers or postgraduate research studies in policy and administrative areas within the rapidly developing arts and culture industries. The professional contexts subjects of the BArtTh and BSocSc will enable students to develop career-related skills and experiences, while the theoretical/historical contexts subjects in the BArtTh and the social science subjects in the BSocSc will provide depth of knowledge about the arts and society.

## Course Structure

Students undertaking this combined degree course complete the core requirements of both the Bachelor of Art Theory and the Bachelor of Social Science degrees, together with an approved major sequence and General Education subjects.

- 1** Students must complete the following core subjects (220 credit points) in the BArtTh program:

COFA2001	Art History & Theory 1: Mapping the Modern	10 cp
COFA2002	Art History & Theory 2: Mapping the Postmodern	10 cp
COFA6005	Theories of Image	15 cp
COFA6010	Theories of Art History and Culture	15 cp
COFA6015	Grand Narratives of Western Art	15 cp
COFA6016	Approaches to Australian Art	15 cp
COFA6030	Art and Cultural Difference	15 cp

COFA6035	Art and the Culture of Everyday Life	15 cp
COFA6036	Theories of Meaning/ Meaning of Theories	15 cp
COFA6046	Contexts, Professions and Practices	15 cp
COFA6110	The Production of Art	15 cp
COFA6115	Genres of Art Writing	15 cp
COFA6120	Methods of Research and Writing on Art	15 cp
COFA6125	Industry Placement	20 cp
COFA6150	Audiences for Art	15 cp

For Subject descriptions refer to pages 43-46 of this Handbook.

- 2** Students must complete:

- (a) the following core subjects (120 credit points) in the BSocSc program:

SLSP1000	Introduction to Social Science and Policy
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### OR

SLSP1002	Introduction to Policy Analysis	15 cp
SLSP1001	Introduction to Research and Information Mgt	15 cp
SLSP2000	Social and Economic Theory and Policy	15 cp
SLSP2001	Research Methods in the Social Sciences	15 cp
SLSP2002	Policy Analysis Case Studies	15 cp
SLSP3000	Research for Policy	15 cp
SLSP3001	Quantitative Social Research	15 cp
SLSP3002	Social Science and Policy Project	15 cp

### AND

- (b) a major sequence in one of the following areas:

ECOH	Economic History
ECON	Economics
GEOG	Geography
HIST	History
IROB	Industrial Relations/ Human Resource Mgt
PHIL	Philosophy
POLS	Political Science
PSYC	Psychology
SCTS/HPST	Science & Technology Studies*
SOCA	Sociology
SPAN	Spanish and Latin American Studies (History stream)
THFI/FILM/ THST/DANC	Theatre, Film and Dance

For subject descriptions refer to the Handbook for the Faculty of Arts and Social Sciences.

## Course rules

Students must complete a program of study carrying 490 credit points, over 4 years of full time study or the equivalent part time study, of which:

- (a) at least 220 credit points must be obtained in subjects offered by the College of Fine Arts;
- (b) at least 210 credit points must be obtained in subjects approved for the Bachelor of Social Science degree;
- (c) 45 credit points may be obtained either in subjects offered by the College of Fine Arts or in subjects approved for the Bachelor of Social Science degree; and
- (d) 15 credit points must be obtained in approved General Education subjects.

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## Honours

Students who satisfy the normal prerequisites for the BArtTh(Hons) or the BSocSc(Hons) may qualify for Honours in either of these programs by completing an additional year of study (120 credit points).

### **Bachelor of Art Theory / Bachelor of Laws BArtTh LLB**

Subject to approval, this combined degree will be offered from 1999. For course information, contact the Head of School of Art History and Theory.

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# Fast Track Degree Courses

## The Courses

Bachelor of Art Theory and Master of Art Administration

Bachelor of Art Theory (Honours) and Master of Art Administration

Bachelor of Art Theory and Graduate Diploma in Art Administration



**Bachelor of Art Theory and Master of Art Administration**  
**Fast Track course**

This 'fast track' progression recognises that students who have completed the BArtTh have undertaken undergraduate studies which prepare them specifically for the MArtAdmin and will allow those students to benefit from their specialisation at undergraduate level.

**Entry into the Fast Track course**

Students enrolled in the Bachelor of Art Theory, and intending to continue their studies in the Master of Art Administration, are invited to apply to transfer to Course 4805. The 'fast track' progression enables students to take four subjects of the Master of Art Administration in the third year of the Bachelor of Art Theory. This effectively reduces the the total number of subjects and the time taken to complete both courses by a full session.

Approval to transfer to the 'fast track' progression (Course 4805) is given by the Head of School at the end of Year 2. Approval will normally require an average of 65% in subjects studied in Years 1 and 2.

**Years 1 and 2**

as for Course 4803 Bachelor of Art Theory

**Year 3**

		CP	HPW
COFA6035	Art and the Culture of 'Everyday Life'	15	3
COFA6036	Theories of Meaning/ Meaning of Theory	15	3
COFA6046	Contexts, Professions and Practices	15	3
COFA8120	Management and Organisation: Systems, Service and Survival	15	3
COFA8124	Cultural Property, Ethics and the Law	15	3
COFA8132	Exhibition Management and Curatorial Studies	15	3
COFA8129	Writing for Different Cultures and Audiences	15	3

For subject descriptions refer to pages 43-46 and 93 of this Handbook

General Education subjects, normally 2 subjects (7.5 cp each), total 15 credit points

**Year 4**

		CP
COFA8127	Internship	15
COFA8133	Research Paper	15

For subject descriptions refer to pages 93-96 of this Handbook

6 postgraduate elective subjects, totalling 90 credit points. Refer to electives offered by the School of Art History & Theory in Course 9302 MArtAdmin, pages 92-96. Subject to the approval of the Head of School, students may elect subjects offered at an appropriate level by the Schools of Art, Art Education and/or Design Studies, and/or other Faculties of the University.

**Bachelor of Art Theory (Honours) and Master of Art Administration**

**Years 1, 2 and 3**

as for Bachelor of Art Theory and Master of Art Administration FastTrack course (above)

**Year 4**

		CP	HPW
COFA6141	Thesis	90	
COFA6140	Specialist Studies	15	3
	Elective 1	15	

For subject descriptions refer to pages 46 of this Handbook

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## Year 5

		CP
COFA8127	Internship	15
COFA8133	Research Paper	15

For subject descriptions refer to pages 93-96 of this Handbook

6 postgraduate elective subjects, totalling 90 credit points.

Refer to electives offered by the School of Art History & Theory in Course 9302 MArtAdmin, pages 92-96. Subject to the approval of the Head of School, students may elect subjects offered at an appropriate level by the Schools of Art, Art Education and/or Design Studies, and/or other Faculties of the University.

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## Bachelor of Art Theory and Graduate Diploma in Art Administration

Students taking the Fast Track Bachelor of Art Theory/ Master of Art Administration are not permitted to take out the Graduate Certificate in Art Administration. 'Fast track' students are permitted to exit with the Bachelor of Art Theory/Graduate Diploma in Art Administration (5305), on the completion of Year 3 of the Fast Track program **PLUS** four postgraduate elective subjects from the Master of Art Administration (3.5 years fulltime).



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## **Elective Subjects for Undergraduate Courses**

**4800 Bachelor of Fine Arts****4801 Bachelor of Art Education****4802 Bachelor of Design****4803 Bachelor of Art Theory****4804 Bachelor of Applied Arts (Craft Arts)**

Before selecting elective subjects, students should check their course structure, to ensure that they are undertaking electives that are approved for their course. Students wishing to undertake an elective that is not approved for their course must have a Variation of Course approved by the relevant Head of School. Students may also apply for a Variation of Course to undertake core subjects from other undergraduate degrees as electives noting that different credit points and therefore different cost may apply.

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

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## History and Theory Electives

COFA2105	Seminar in Women's Studies
COFA2108	Australian art and culture 1870-World War II: nation formation and responses to modernity
COFA2109	Contemporary Australian art and culture
COFA2110	Australian identity formation through visual and material culture
COFA2111	Peripheral visions: perspectives on colonial and postcolonial art
COFA2113	Pornography, art and politics
COFA2114	Artwrite
COFA2125	Issues and theories of film
COFA2132	From the Age of Absolutism to the Enlightenment: Mannerism and the Baroque
COFA2136	The Avant-Garde and the academy, the politics of colonialism and the 'Other' in Europe 1780-1850
COFA2140	Modernism and the twentieth century experience of Modernity 1890-1950
COFA2205	Critical theories of photography
COFA2208	The Medieval and Renaissance cultures of Europe
COFA2212	Early Christian, Islamic and other cultures
COFA2218	The art of ancient cultures: Assyria, Mesopotamia, Egypt, Persia, Greece and Rome

COFA2220	History of jewellery
COFA2227	Histories of women artists
COFA2232	Koori and associated cultures
COFA2236	Sculpture and the Modern: irony, metaphor and contradiction
COFA2238	Histories and theories of ceramics
COFA2242	History of video art
COFA2245	Craft and contemporary theory
COFA2246	A history of avant-garde cinema
COFA2249	The art of sound
COFA2250	Colonialism and art: Orientalism and Primitivism
COFA2252	The arts of the Pacific: image myth and history
COFA2253	Perspectives on contemporary art in Asia
COFA2254	The artist and the writer
COFA2255	Writing on art
COFA2256	Psychoanalysis and art
COFA2258	A history of drawing
COFA2259	Australian art and culture: Aboriginal and colonial art to 1870
COFA2260	Australian art and culture WWII-1973: Angry Penguins, Antipodeans and Abstractionists
COFA2261	Photography: historical perspectives
COFA2268	Introduction to Aesthetics
COFA2269	Theories of subjectivity and the body
COFA2273	The history and theory of Performance
COFA2274	Aboriginal art
COFA2276	The painting of Modern Life: French and British painting in focus, 1850-1890
COFA2282	Installation, structures and spaces
COFA2284	Postindustrialisation, postmodernity and postmodernism
COFA2285	Art and revolution: visions of a new order from unity to fragmentation
COFA2286	Art and the Cultural Revolution of China, Indonesia and Vietnam
COFA2287	A history of printmaking
COFA2289	Reading the Country
COFA2291	Art and the politics of identity
COFA2292	Creative writing for artists
COFA2293	Literature and art
COFA2294	Women, art and power
COFA2295	Art and activism
COFA2296	Art, technology and new media
COFA2299	Time-Based Art: Histories and Themes

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## Western Art History

**COFA2132****From The Age of Absolutism to The Enlightenment: Mannerism and the Baroque**

*Staff Contact: Head, School of Art History and Theory  
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 centralization of absolute power by such monarchs as Louis XIV, the relationship between dynastic control, Enlightenment ideas and the growth of parliament and ways this led 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 Europe 1780-1850**

*Staff Contact: Dr Fay Brauer*  
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 20th Century Experience of Modernity 1890-1950**

*Staff Contact: Dr Fay Brauer*  
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.

#### **COFA2208**

##### **The Medieval and Renaissance Cultures of Europe**

*Staff Contact: A/Professor Alan Oldfield*  
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 organization of the artist's workshop, a domestication of religious imagery, the flourishing of fresco narrative, the emergence of secular patronage and its ramifications upon new genres of art and culture.

Humanism and the recording of the Antique, Nominalism and Neoplatonic philosophy, expansions of trade routes and global exploration, together with the rise of European and 'New World' power in such centres as Italy, Holland,

Portugal and Spain, will define an historical context for the examination of Renaissance art and culture, and artists as diverse as Donatello, Piero della Francesca, Holbein, Jan Van Eyck and Bosch.

#### **COFA2212**

##### **Early Christian, Islamic and Other Cultures**

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

#### **COFA2218**

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

*Staff Contact: Head, School of Art History and Theory*  
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 matriarchal cultures, together with the shifts of dominance in the Eastern Mediterranean by the Persian Empire, until its defeat by the Greeks.

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

#### **COFA2227**

##### **Histories of Women Artists**

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

#### **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.

#### **COFA2284**

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

*Staff Contact: Head, School of Art History and Theory*  
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: Visions of a New Order from Unity to Fragmentation**

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

This subject explores the role of art in revolutionary projects of the twentieth century. Radical shifts in power that occurred during the Nazi regime, Russian, Mexican and Chinese Cultural Revolutions all began with visions of a new social order. The need to visualise a new society has, in some cases, provided opportunities for diverse, experimental art practices, in others art has been reduced to little more than propaganda. Shifts in consciousness from utopian ideals to the crisis of 1968 will be examined in relation to the reformulation of political strategies after the 'failed revolution'. Contemporary images and issues to be discussed include feminism, nuclear disarmament, environmentalism and the computer revolution.

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## **Australian Art and Culture**

#### **COFA2108**

##### **Australian Art and Culture 1870-World War II: Nation Formation and Responses to Modernity**

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

The transition from established colonies to an emerging nation found expression in the art of the Australian settlers. Conventionally, this process is represented through certain landscape traditions, notably the rural 'bush' mythology. This subject examines the diverse art of the emerging nation, including the rural tradition along with other genres. The foundations of national culture were built on unresolved and troubling responses to modernity, on the one hand,

and the displacement of Aboriginal peoples by European settlement, on the other.

Formations of nation leading to Federation will be explored in relation to the 'open-air' camps of painting and the Heidelberg School, aestheticism 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. 'The Second Phase of Modernism', as Bernard Smith calls the period from the Great Depression to World War II, will be considered through such artists as Grace Crowley, Frank Hinder, Thea Proctor and Margaret Preston.

#### **COFA2109**

##### **Contemporary Australian art and culture**

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

The artists and the art of contemporary Australia is explored in the contexts of local, regional, national and international art and cultural relations. Students will be expected to pay close attention to current exhibitions and to extend their familiarity with contemporary Australian art beyond the most readily accessible art exhibited in Sydney. This subject goes beyond a review of individual artists and artworks to focus on ways in which underlying and unresolved cultural concerns, consensus and conflict, as well as shifts in artistic practices are identified in contemporary art.

#### **COFA2110**

##### **Australian Identity Formation Through Visual and Material Culture**

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

Australian artists and writers played a major role in shaping Australian notions of nationhood and identity. This subject critically examines theories of cultural and national identity, nationalism and nation formation through the interdisciplinary and intertextual study of Australian cultural production, with a particular emphasis on visual and material culture. Historical and contemporary works will be studied in the context of shifts in concepts of nation and identity.

#### **COFA2232**

##### **Koorî and Associated Cultures**

*Staff Contact: Peter McKenzie*  
S1 or S2 HPW2 CP10

'Koorî', 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 Koorî 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 Koorî artists and other relevant guest speakers.

**COFA2259****Australian Art and Culture: Aboriginal and Colonial Art to 1870**

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

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

**COFA2260****Australian Art and Culture WWII–1973: Angry Penguins, Antipodeans and Abstractionists**

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

Angry Penguins, including Albert Tucker, Arthur Boyd, Yosi Bergner and Joy Hester, will be examined 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 'Australianness', its myths and land, through such art as Sidney Nolan's Ned Kelly series and John Olsen's You Beaut Country.

**COFA2274****Aboriginal Art**

*Staff Contact: Peter McKenzie*  
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 practised 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.

**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.

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**Art and the Asia-Pacific****COFA2111****Peripheral Visions: Perspectives on Colonial and Postcolonial Art**

*Staff Contact: Dr David McNeill*  
S1 or S2 HPW2 CP10

This subject will investigate the effects of the spread of Euro-American 'modernism' through the so-called Third World during the 20th century and particularly during the period following World War II. It will analyse the ways in which different cultures selectively adopt and transform aspects of various modernist styles and the ways in which these styles are incorporated into indigenous visual practice. It will examine such matters as the relationship between economic imperialism and cultural production, the transition from colonialism to postcolonialism, the effects of tourism and the value of 'decentred' postmodern modes of understanding in a Third World context. Art of the Asia-Pacific region, Africa and Latin America will be addressed. Some general knowledge of the evolution of modern and postmodern art will be assumed.

**COFA2250****Colonialism and Art: Orientalism and Primitivism**

*Staff Contact: Dr Diane Losche*  
S1 or S2 HPW2 CP10

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 subject, as will the operation of the notion of 'the primitive' in modernist art.



**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 Contemporary Art in Asia***Staff Contact: Dr David McNeill*

S1 or S2 HPW2 CP10

The contemporary arts of Asia will be examined in the light of religious beliefs, political systems, climate and regional characteristics, and traditions of style, content and technique. The Asian experiences of modernism and postmodernism, of participation in international art and art of the region will be examined. Case studies of major events such as the Asia-Pacific Triennial will be presented.

**COFA2286****Art and the Cultural Revolution of China, Indonesia and Vietnam***Staff Contact: Head, School of Art History and Theory*

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.

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**Critical and Cultural Theory**
**COFA2105****Seminar in Women's Studies***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 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 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.

**COFA2113****Pornography, Art and Politics***Staff Contact: Dr Jill Bennett*

S1 or S2 HPW2 CP10

This subject will explore the boundary between art and pornography and the social function of that boundary in western society. It will look at the ways in which bodies are eroticised and/or designated as 'pornographic' or perverse. Concepts such as fetishization, voyeurism, sadism and masochism will be discussed in relation to art history and contemporary art practice. The politics of pornography will be debated in relation to such issues as gender/feminism, child sexuality, censorship and AIDS.

**COFA2114****Artwrite***Staff Contact: Dr Joanna Mendelssohn*

S1 or S2 HPW2 CP10

Artwrite is a magazine of student writing of the College of Fine Arts. In this subject students will learn to edit writing by students (produced in other subjects and written specifically for the subject). Through hands-on experience, students learn the intricacies of sub-editing, design, and lay-out on either Quark or Pagemaker. The end result is produced using desktop publishing software and it is also envisaged that future issues of Artwrite will appear on the World Wide Web.

In this subject, students learn to work together under pressure, and to achieve a common goal through compromise. This subject is a cooperative venture between the School of Art History and Theory and the School of Design Studies. The subject is available to students from all schools, but because of the nature of the task, numbers may be restricted.

**COFA2254****The Artist and the Writer***Staff Contact: Dr Joanna Mendelssohn*

S1 or S2 HPW2 CP10

**Note:** Not available to BArtTh students.

The aim of the first unit of this two-session subject 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: Dr Joanna Mendelssohn*

S1 or S2 HPW2 CP10

**Note:** Not available to BArtTh students.

Following on from COFA2254, the second unit of this two-session subject 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: Head, School of Art History and Theory*  
S1 or S2 HPW2 CP10

The subject is designed to provide students with knowledge of the theories of psychoanalysis which can be used in a study of visual arts. The theories to be studied include Carl Gustave Jung's notions of the archetypes, Sigmund Freud's psychoanalytic explanations of motivation, and feminist critiques of psychoanalysis. These theories are applied to an interpretation of dream images, popular visual culture and fine art. Issues addressed include the meaning of dreams, sexuality and difference, personality development and spirituality.

### **COFA2268**

#### **Introduction to Aesthetics**

*Staff Contact: Graham Forsyth*  
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**

*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.

### **COFA2291**

#### **Art and the Politics of Identity**

*Staff Contact: Professor Liz Ashburn*  
S1 or S2 HPW2 CP10

This lecture and seminar subject focuses on the definitions of identities within art practices of the modern period (c. 1700 to the present). This subject will reference the visual and written languages that have informed notions of self, community and nation.

While briefly referring to pre-twentieth century conditions, this subject aims to provide students with an overview of the ways in which contemporary art (from c. 1970) has been employed to convey the politicised information that constitutes 'identity'. The energy of the cultural pluralism of gay and lesbian art will be foregrounded to illustrate this theme within the histories of recent art. Because of the nature of the content, this subject will also examine 'low' art forms, such as cartoons and advertising, even fanzines, in an attempt to provide a wide context for the manifestations of the political in society. Students will be expected to write and speak about the moral, aesthetic and philosophical arguments that attend to art with political content.

### **COFA2292**

#### **Creative Writing for Artists**

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

Many visual artists develop and maintain a writing practice that informs, supplements and enriches their art, and/or that complements work presented in exhibitions and artists' books. In this subject, students read the writing of artists and develop their own writing directions and skills. Particular attention is paid to the forms of creative writing that many artists appear to find valuable, including short stories, poetry and autobiography.

### **COFA2293**

#### **Literature and Art**

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

In this subject, literature about art, craft and design is read and discussed. Many writers of fiction have been fascinated by the creative process and have sought to explore their own experience of creativity, imagination, craft and art through their representations of visual artists and artwork. In doing so, they frequently present us with intriguing and sometimes surprising images of visual artists, their processes and their art. In this subject, novels, short stories and poems offer writers' insights to enrich and sometimes challenge our views of art and artists.

### **COFA2294**

#### **Women, Art and Power**

*Staff Contact: Professor Liz Ashburn*  
S1 or S2 HPW2 CP10

This subject examines womens' relationships to art. The subject investigates the depiction of women in art throughout history, making comparisons with contemporary depictions of women, and drawing in cross-cultural comparisons. Another way of considering womens' relationships to art is to look at womens' depictions of themselves and other women. Students will be encouraged to analyse critically the depiction and involvement of women in the construction of popular visual culture, such as advertising, television, comics, cartoons, film, pornography and the news media. Theoretical perspectives are based on feminism, semiotics, psychoanalysis and art theory.

**COFA2295****Art and Activism**

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

Activism refers to the public manifestation of a politicised consciousness. If art is concerned with the transmission of widely held belief structures it can be argued that, from Neolithic times, art and propaganda have always been linked.

While briefly referring to pre-twentieth century conditions this subject looks at a wide range of cultural practices (the traditional arts to photography and performance, video, film and installation) from the 1960s. Essentially an historical survey of art with politicised content.

**Media Studies****COFA2125****Issues and Theories of Film**

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

This subject 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.

**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.

**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 subject will encompass the period from the Bronze Age to contemporary times.

**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.

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

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

**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.

**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.

**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.

**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.

**COFA2282****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 conceptualized. Included will be the influence of the Theatre of Cruelty, past revolutionary Russian theatre and cinema, Dada and Surrealism on the conceptualization of installation and a comparison of the Oriental and European constructions of figure/ground relationships.

**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.

**COFA2296****Art, Technology and New Media**

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

This subject explores the ways in which artists have responded to developments in technology and new media. A range of practices are examined from digital media to holography to techno-performance. In addition to investigating the work of specific artists, the subject investigates the ways in which museums and galleries are responding to the demands of new media and developing new strategies of presentation. The subject will also introduce a range of theoretical work on new media and on virtual reality. In particular it will debate the nature of 'virtual' experience, examining the temporal and spatial implications of operating within a 'virtual' environment. The subject incorporates a certain amount of hands-on experience and also demonstrations of artists' work.

**COFA2299****Time-Based Art: Histories and Themes**

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

This subject is a 'transverse' or 'nonlinear' history which presents a wide range of work in film, video, sound and digital media through lines of inquiry including temporality, materiality, technology and popular culture. It will emphasise the investigation of contexts for contemporary time-based work through historical research.

This subject offers approaches to research design and methodology in the visual arts and culture. 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 or project.

## Studio Electives in Visual Arts

COFA3301 to COFA3303	Clay Sculpture 1 to 3
COFA3341 to COFA3343	Drawing 1 to 3
COFA3361 to COFA3363	Etching 1 to 3
COFA3421 to COFA3423	Film 1 to 3
COFA3461 to COFA3463	Lithography 1 to 3
COFA3501 to COFA3503	Painting 1 to 3
COFA3521 to COFA3523	Photomedia 1 to 3
COFA3551 to COFA3553	Sound Studio Elective
COFA3561 to COFA3563	Relief Printing 1 to 3
COFA3581 to COFA3583	Screen Printing 1 to 3
COFA3591 to COFA3593	Printmedia 1 to 3
COFA3601 to COFA3603	Sculpture 1 to 3
COFA3621 to COFA3623	Installation 1 to 3
COFA3641 to COFA3643	Video 1 to 3
COFA3651 to COFA3653	Animation 1 to 3
COFA3661 to COFA3663	Performance 1 to 3
COFA3681 to COFA3683	Multimedia Computing 1 to 3

These subjects are available as single units or can be built into a sequence of two or three subjects. They are intended to introduce students to the theoretical and practical basis of the discipline and provide an extensive introduction to contemporary practice.

### **COFA3301, COFA3302, COFA3303**

#### **Clay Sculpture 1 to 3**

S1 or S2 HPW3 CP10

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

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

### **COFA3421, COFA3422, COFA3423**

#### **Film 1 to 3**

S1 or S2 HPW3 CP10

These subjects seek to provide students with the opportunity to gain an awareness of the nature and variety of experiences included in the experimental 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 and experimental 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.

### **COFA3521, COFA3522, COFA3523**

#### **Photomedia 1 to 3**

S1 or S2 HPW3 CP10

The aim of this sequence of subjects is to develop skills through the direct participation in intellectual and physical processes relevant to the field, and to create Photomedia

based works of an increasingly professional standard. The following Photomedia elements are covered: the 35mm camera; B/W film; processing and printing; colour photography and printing; print finishing and presentation.

### **COFA3551, COFA3552, COFA3553**

#### **Sound Studio 1 to 3**

S1 or S2 HPW3 CP10

These electives offer aspects of audio production. The following elements may be covered: 8 track recording, digital audio effects, audio mixing, importing to computers, studio patching, sampling, sequencing, midi, sound synthesis, foley, 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.

### **COFA3591, COFA3592, COFA3593**

#### **Printmedia 1 to 3**

S1 or S2 HPW3 CP10

In line with current art practice, expression is encouraged through the use of traditional and contemporary print media to be chosen (dependant upon availability) from the range of etching, digital imaging, lithography, paper moulding, photocopying, relief and screen printing. The aim of this sequence of subjects is to enable the student, by application of theory and developed skills, to create print-based works of an increasingly professional standard in both two and three dimensions. The student will undertake projects, either as separate entities or combined in installed pieces, aimed at encouraging an individual, creative and professional approach to printmedia.

### **COFA3601, COFA3602, COFA3603**

#### **Sculpture 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 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 1 to 3**

S1 or S2 HPW3 CP10

These subjects offer students the opportunity 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 1 to 3**

S1 or S2 HPW3 CP10

The Animation Electives explore an overview of various animation techniques in both traditional film and computer graphic forms as well as ways of combining these various techniques. This sequence of subjects encourage 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 may be 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 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 this area.

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

#### **Multimedia Computing 1 to 3**

S1 or S2 HPW3 CP10

These subjects enable students to develop a critically aware approach to multimedia 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 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 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.

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

#### **Lithography 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 printmedia.

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

#### **Painting 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 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 printing. 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 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 subjects 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.

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## Studio Workshops in Visual Arts

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 skills base in order to underpin the individual development of studio practice. Through an increased understanding of materials, processes and technologies, students will be equipped to resolve ideas at an increasingly professional standard.

COFA3810	Basic Computing Workshop
COFA3811	Multimedia Computing Workshop
COFA3812	Sound Studio: Introductory Workshop
COFA3813	Video Workshop
COFA3814	Cinematography Workshop
COFA3815	Photomedia: Digital Imaging Workshop
COFA3816	Photomedia: Analogue Workshop
COFA3817	Extended Photomedia Workshop
COFA3818	Print Workshop: How to set up and maintain
COFA3819	PhotoTechniques for Printmedia Workshop
COFA3820	Unique State Print Workshop
COFA3821	MetalJoiningTechniques Workshop
COFA3822	Plastics Technology Workshop
COFA3823	Sculpture: Casting Workshop
COFA3826	3D Fabrication Workshop

COFA3827

COFA3828

COFA3829

COFA3830

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COFA3854

AlternativeSculptural Processes Workshop

Artists' Books Workshop

Anatomy for Artists Workshop

Performance Workshop

Spatial Constructions Drawing Workshop

Life Drawing Workshop

Drawing Workshop

Experimentation in Mixed Media Workshop

Composition and Design Workshop

Colour Workshop

SoundStudio:Advanced Workshop

Writing/Text Workshop

AnimationWorkshop

Advanced Multimedia Computing Workshop

Electronics Workshop

Metal Casting Workshop

Print as Object Workshop

Drawing/Painting Workshop, Field Studies

FigurativeSculptureWorkshop

DrawingWorkshop, Field Research

Alternative Printmedia Workshop

Non-Toxic Printmedia Workshop

Print as Object Workshop

Light-Sensitive Printmedia Workshop

Printmedia Colour Workshop

Digital Illustration and Text Workshop

**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****Multimedia 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 Imaging 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 Printmedia Workshop**

S1 or S2 HPW3 CP10

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

**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.



**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 bodyworks. 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, and 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 practical projects, the students will learn how to research qualities and applications of non-toxic, energy efficient materials and low level technologies related to the development of their emergent practice.

**COFA3828****Artists' Books Workshop**

S1 or S2 HWP3 CP10

This subject will enable students to acquire skills in the production of artists' books, folios and other limited edition publications. Examples of the different kinds of artists' 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. 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 multimedia 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. 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 areas such as 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 multimedia 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. 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 Multimedia 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.

**COFA3841****Electronics Workshop**

S1 or S2 HPW3 CP10

This is a workshop based subject which aims to provide the student with skills in the application of low voltage electricity and electronics sculpture. Basic understanding of power source and linking will precede instruction in the use of small motors and lighting units. This will progress to practical exercises in the use of simple computer boards.

**COFA3842****Metal Casting Workshop**

S1 or S2 HPW3 CP10

This is a practical class for those students seeking skills in metal casting and mould making. Through lectures, demonstrations and projects, students will learn how to make moulds of increasing complexity and to cast various metals, especially bronze. The theory of metal casting will be discussed as it applies to individual work required by the student.

**COFA3845****Drawing/Painting Workshop, Field Studies**

S1 or S2 HPW3 CP10

This subject is designed to enable students to experience the practical applications of a concentrated time in the field, drawing and painting a range of visual motifs derived from a first hand encounter with a specific landscape. By working 'en plein air' from direct observations, this course will deal with the natural world as a source of ideas and inspiration and the practical solutions to working outside the studio environment. Students will also be required to use the material gathered in the field in developing studio work.

**COFA 3846****Figurative Sculpture Workshop**

S1 or S2 HPW3 CP10

This is a workshop based subject founded on observation and interpretation of the human figure. It contains information and practice concerning skills in representing the figure in various materials, with aesthetic considerations. Modelling and casting skills are followed by basic constructivist techniques.

**COFA3848****Drawing Workshop, Field Research**

S1 or S2 HPW3 CP10

This subject is designed to enable students with a particular interest in the natural world to devote an extended and concentrated time in the field researching a remote location through drawing. By direct encounter and observations, students will deal with the natural world as a source of ideas and inspiration particularly relevant to the thrust of their major studies in Drawing and Painting. Students will be encouraged to seek out, identify and document new material that they can gather in the field that they feel will be most relevant to their developing work in the studio.

**COFA3849****Alternative Printmedia Workshop**

S1 or S2 HPW3 CP10

This subject will allow students at any level of experience to explore the use of alternative materials and procedures in printmedia. Through lectures, demonstrations and projects students will gain understanding and skills in the uses of inexpensive and low-tech materials in the production of medium to large scale printworks. Emphasis

will be placed upon investigating and exploiting the manner in which these materials and techniques influence the resulting imagery with respect to contemporary practice.

### **COFA3850**

#### **Non-Toxic Printmedia Workshop**

S1 or S2 HPW3 CP10

Certain materials in almost any art practice may be considered as hazardous if mishandled. This subject will introduce students to alternative materials and procedures in printmedia with a view to reducing their exposure to potentially harmful situations. Through lectures, demonstrations and projects students will gain understanding and skills in the use of alternative means to arrive at traditional image-making ends. Emphasis will be placed on issues of health and safety; applicability of materials to artistic purpose; and the pros and cons of these procedures as compared to traditional print practice.

### **COFA3851**

#### **Print as Object Workshop**

S1 or S2 HPW3 CP10

This subject is designed to consolidate and extend previous printmaking experience. Students will be engaged in projects using both traditional and non-traditional materials, which will allow them to explore the concept of a print in relation to the third dimension. Specific techniques will be demonstrated which involve the manipulation of three dimensional space. Beginning with exercises utilising comparatively low relief techniques such as embossing and paper casting, students will move towards the construction of multiples, and finally to the fabrication of printworks which are freestanding, or in the form of an installation piece.

### **COFA3852**

#### **Light-Sensitive Printmedia Workshop**

This subject will introduce students to the production of images from a fixed, or changeable, matrix by the use of light sensitive materials. Through lectures, demonstrations and projects students will gain understanding and skills in the use of alternative photo-based means as they apply to a print sensibility. Emphasis will be placed on investigating and exploiting the manner in which these materials and techniques influence the resulting imagery. A history of light-sensitive materials, their application to contemporary practice, and issues of health and safety will be addressed.

### **COFA3853**

#### **Printmedia Colour Workshop**

S1 or S2 HPW3 CP10

This subject aims to demystify the complexities of colour theory and techniques as they relate to printmedia. Beginning with a basic introduction to Colour Theory and a comparison of analogue and digital colour models students are introduced to advanced colour printing procedures with emphasis upon etching and screenprinting. Through lectures, demonstrations and projects students will gain understanding and skills in the practical application of specialist procedures not generally covered in elective

printmedia subjects. This subject will be of most benefit to students who have some previous experience in etching

### **COFA3854**

#### **Digital Illustration and Text Workshop**

S1 or S2 HPW3 CP10

*Prerequisites:* COFA3815 or COFA3811 or COFA3521

In this studio workshop the student explores advanced photo-based digital imaging techniques, and is introduced to interrelated software suitable for the production of illustration, graphic based images, and artist's publications. The emphasis is on the integration of digital imaging as utilised in visual arts practices. The subject advances the student's skills for image production, visualisation and presentation.

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## **Art Education Electives**

COFA4014	Visual Arts Workshop 2
COFA4024	Histories of Australian Education
COFA4025	Creativity in Art, Design and Education
COFA4028	Seminar in Art Education
COFA4032	Art Education and the Primary School
COFA4033	The Multicultural Classroom
COFA4035	Art as Therapy
COFA4037	Art Education and the Environment
COFA4039	Art Education and Aboriginal Studies
COFA4040	Independent Study in Art Education
COFA4045	Community Arts and Education
COFA4046	The Art Museum and Art Education
COFA4054	Politics, Identity and Art Education
COFA4059	Dilemmas of Praxis: the State, the School and the Educator

### **COFA4014**

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

S1 or S2 HPW2 CP10

*Prerequisite:* Visual Arts Workshop 1

This subject aims to further students' 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**

#### **Creativity in Art, Design and Education**

S1 or S2 HPW2 CP10

This subject will introduce students to a range of theoretical explanations of creativity as applied to art, design and education practice. Exploration of creative subjects, problem solving and outcomes include, amongst others, Vasarian and Kantian notions of genius and creative personality; theories of the creative process, divergent thinking and problem solving; aesthetic theories of the creative; creativity and information processing; revisionist critiques of creativity. Students will investigate, interpret and apply theories of creativity across a number of disciplines through a series of lectures, seminars and workshops.

### **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 of multiculturalism for policies and practices as they are represented through the lens of art and art education. Through lectures and discussion groups, the subject will consider Australia's history of multiculturalism as it has been represented through art education and look at the issues/problems arising for the visual arts from multicultural education.

### **COFA4035**

#### **Art as Therapy**

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. Art education has been a key agency for the dissemination and discussion of core urban and ecological values, particularly as they affect the conservation of the aesthetic character of the built and natural 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 foster students' insights into the social and political background that has affected, and continues to affect, the educational opportunities of Aboriginal people in contemporary 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 the works of both Aboriginal and non-Aboriginal artists.

### **COFA4040**

#### **Independent Study in Art Education**

S1 or S2 HPW2 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 vocational pursuit of art outside the school system and the ability to identify evaluative criteria applicable to community based curricula 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 broad educational functions of the museum including the vernacular appreciation of art and the development of a lifelong approach to learning. Students will have the opportunity to observe the educational functions of the art museum within a diversity of contexts 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 the opportunity to examine theoretical antecedents and perspectives in cultural studies including the theories of Adorno, Bourdieu, Geertz, Morris, Said, Spivak and Williams and understand how theory within art education influences civic values and cultural policy within government. The impact of cultural theory upon education and understanding within the arts will be examined as traditions, habits, practices, values and expectations from economic, and political viewpoints. Students will become familiar with the way in which concepts such as identity, subjectivity, marginality, status, race, gender and post-colonialism mediate the relationship between the agenda of popular perception, governmental priorities, and the artworld, through art education.

**COFA4059****Dilemmas of Praxis: the State, the School and the Educator**

S2 HPW2 CP10

*Prerequisite:* Teaching Internship (ETP)

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

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**Applied Arts Electives**

Elective studies will deal in-depth with issues of a theoretical nature concerning the craft arts in historical, contemporary and future-oriented social perspectives and in the application of theory to practice. Studio-oriented electives will include a theoretical examination of the nature of practice and critical inquiry that will extend knowledge, skill and understanding.

**Group A Electives**

COFA3824	Jewellery Workshop
COFA3825	Ceramics Workshop
COFA3855	Textiles Workshop
COFA7050	Communication 1
COFA7051	Computer Technology 1
COFA7052	Computer Technology 2
COFA7055	Fashion and Costume Design 1
COFA7056	Fashion and Costume Design 2
COFA7060	The Contemporary Mask
COFA7061	Design in Performance
COFA7062	Independent Study
COFA7063	Design in the Theatre
COFA7064	Professional Presentation
COFA7100	Jewellery 1
COFA7103	Jewellery 2
COFA7106	Jewellery 3
COFA7101	Textiles 1
COFA7104	Textiles 2
COFA7107	Textiles 3
COFA7102	Ceramics 1
COFA7105	Ceramics 2
COFA7108	Ceramics 3

**Group B Electives**

COFA7065	Communication 2
COFA7066	Design Craft and Community Development
COFA7067	Cultural and Social Issues in Contemporary Crafts
COFA7068	The Applied and Decorative Arts of the Pacific
COFA7069	The Arts in the Pacific
COFA7070	The Applied and Decorative Arts of Asia
COFA7071	The Arts in Asia
COFA7072	Arts of Aboriginal People and Torres Strait Islanders
COFA7073	Interdisciplinary Study in the Arts

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## Group A Electives

**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 the elementary stages, more self-initiated projects will occupy the attention of the student and lecturer.

**COFA3825****Ceramics Workshop**

S1 or S2 HPW CP10

This subject is designed to enable students to undertake a program of practical study in the nature of ceramic material, and to explore traditional and contemporary techniques employed 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.

**COFA3855****Textiles Workshop**

S1 or S2 HPW3 CP10

This subject introduces the student to a wide range of techniques and processes involving textiles. Students will be encouraged to cultivate an awareness of the creative possibilities of textiles through technical sampling, research and application. Contemporary and historical textile artists as well as other artists who incorporate textiles-related processes will be discussed. Students will be introduced to and work with various textiles processes including: fabric manipulation, print, tapestry and weave.

**COFA7050****Communication 1**

S1 or S2 HPW3 CP10

The subject is intended to assist students in understanding key aspects of effective communication. The main focus of this subject is on human relationships and learning communication and problem-solving skills that will maintain these relationships successfully. As part of the communication process, students are required to develop their oral and written skills in a variety of appropriate contexts including working as part of a team, in the community, and in business.

**COFA7051****Computer Technology 1**

S1 or S2 HPW3 CP10

Graphic software packages, such as MacDraw Pro and Adobe Illustrator, used to learn basic computer drawing and painting. Drawing from traditional medium altered and reinterpreted. Creation of new style work.

**COFA7052****Computer Technology 2**

S1 or S2 HPW3 CP10

Varied input devices examined, eg. scanners, frame grabbing. Output from different devices, eg. ink jet printers, plotters. The use of desktop publishing programs in the production of art related activities. Existing flat art works to be scanned and manipulated. Adjusted works to be incorporated into promotional material created in desktop publishing program.

**COFA7055****Fashion and Costume Design 1**

S1 or S2 HPW3 CP10

This subject will introduce students to the contemporary and commercial applications of fashion and costume design. Students will learn pattern making, basic garment construction, fashion drawing and design, and they will study applied decoration, embroidery and the uses of fashion accessories. The history of costume and fashion will be explored through the study of museum objects and artworks, and this will be supported by contact with the contemporary fashion industry in Australia.

**COFA7056****Fashion and Costume Design 2**

S1 or S2 HPW3 CP10

This subject will explore the scope of costume design in a theatrical context, building on the skills gained by students in Fashion and Costume Design 1. Students will study historical and contemporary costume in theatre, film and television. Cutting, decoration and the construction of theatrical costumes will be explored in order to allow students to develop individual skills and designs from set briefs. Theatrical venues and museum collections will be investigated in order to support the practical component of the subject.

**COFA7060****The Contemporary Mask**

S1 or S2 HPW3 CP10

This subject aims to develop students' knowledge and understanding of the uses of masks in contemporary society. Different mask styles and types of mask making will be studied. The role of the mask in art, performance and film will be explored and specific themes will be examined in depth. Students will develop personal concepts and designs and create thematic masks, using papier mache, in addition to their written research.

**COFA7061****Design in Performance**

S1 or S2 HPW3 CP10

This subject will introduce students to design and performance in various contexts. Design in theatre will be the major focus of this subject and students will systematically examine design needs and the crafts of the theatre and participate in practical workshops intended to provide technical and construction experiences. A design craft brief will be set for students to complete.

**COFA7062****Independent Study**

S1 or S2 HPW3 CP10

This subject is a directed study in a discipline or multidisciplinary area of interest and of relevance to the professional and vocational interests of the student. It should extend the knowledge and understanding of the subject through a systematic investigation and development of a project in association with a supervisor. Permission of the Head of School may be sought to determine the suitability of undertaking an independent study.

**COFA7063****Design in Theatre**

S1 or S2 HPW3 CP10

Fundamentals of stage design including technical drawing, plans, renderings and model construction. Scene design, painting and perspective, special effects using colour and synthetic materials. Costume design, patterns and pattern making, cutting and construction. Historical and social research in theatre design.

**COFA7064****Professional Presentation**

S1 or S2 HPW3 CP10

Investigation and creation of ways of presenting design craft work to a variety of clients, including public and business agencies. Studio activity: typography, layout, border designs and logos; creation of personalised graphic package (business cards, stationery); designing content specific portfolio; photographing art works; ways of presenting two dimensional and three dimensional art work.

**COFA7100****Jewellery 1**

S1 or S2 HPW3 CP10

The aim of this subject is for students to gain insight into, and understanding of jewellery practice. Within a framework encompassing traditional and contemporary jewellery perceptions, students will develop a sound understanding of jewellery skills and materials to be used when translating ideas into objects. Central to the subject is the focus on the body as the format for wearable work.

**COFA7103****Jewellery 2**

S1 or S2 HPW3 CP10

This subject will develop students understanding of jewellery practice as applied to three-dimensional form. Through experimentation with materials and jewellery processes students will be asked to realise works which are body related, but not wearable, and which may be expressed as vessels or implements expanding their understanding of this traditional component of jewellery practice.

**COFA7106****Jewellery 3**

S1 or S2 HPW3 CP10

Students will develop their understanding of jewellery practice and explore the concepts of making multiples to produce wearable and non wearable objects which have the body as their format. Students will be encouraged through a range of material and process experiments to focus their making on the production of jewellery multiples and series in the studio.

**COFA7101****Textiles 1**

S1 or S2 HPW3 CP10

This subject provides an introduction to textile processes and techniques associated with constructed textiles as a means of expressing ideas. Practical work in tapestry and loom weaving is complimented by critical, historical and theoretical information which assists students in understanding elements of contemporary textile work, and which enables them to place their work in context.

**COFA7104****Textiles 2**

S1 or S2 HPW3 CP10

This subject provides an introduction to textile processes and techniques associated with surface design and fabric manipulation as a means of expressing ideas. Practical work in mark making on fabric, and hand and machine embroidery is complimented by critical, historical and theoretical information which assists students in understanding elements of contemporary textile work, and which enables them to place their work in context.

**COFA7107****Textiles 3**

S1 or S2 HPW3 CP10

This subject provides an introduction to textile processes and techniques associated with dyed and printed textiles as a means of expressing ideas. Practical work in dyeing, printing and repeat designing is complimented by critical, historical and theoretical information which assists students in understanding elements of contemporary textile work, and which enables them to place their work in context.

**COFA7102****Ceramics 1**

S1 or S2 HPW3 CP10

This subject provides an opportunity for students to use basic materials, technology, processes and skills associated with the construction and firing of studio based work in clay. Practical work is contextualised within historical and theoretical considerations/debates that frame contemporary ceramic practice. In particular, Ceramics 1 studio projects give prominence to disparate contemporary interpretations of the vessel and associated notions of containment.

**COFA7105****Ceramics 2**

S1 or S2 HPW3 CP10

This subject highlights a range of fundamental approaches and skills that underpin the multiple strands of contemporary ceramic practice. Practical work is contextualised within historical and theoretical considerations/debates that frame contemporary ceramic practice. In particular, Ceramics 2 studio projects give prominence to ideas and processes associated with the construction and firing of ceramic multiples and work in series.

**COFA7108****Ceramics 3**

S1 or S2 HPW3 CP10

This subject provides the opportunity for students to explore technical and creative skills in developing and executing studio based work in clay. The practical component of the program broadens students' engagement with ceramic processes and materials while critical/theoretical elements encourage students to deepen their understanding of contemporary ceramic practice. In particular, Ceramics 3 studio projects give prominence to ideas and processes associated with non-functional, three-dimensional ceramics.

**Group B Electives****COFA7065****Communication 2**

S1 or S2 HPW3 CP10

This subject examines the relationship between communication and culture in the context of contemporary communications media. It provides an introduction to communication theories and models, concepts of culture and ideology, and semiotic analysis of cultural products. A practical component in the subject includes planning and production using photographic and video media, script writing and preparation of graphics material.

**COFA7066****Design Craft and Community Development**

S1 or S2 HPW3 CP10

This subject will explore issues involved in the history, theory and practice of community arts with emphasis upon the role and place of the designer-craftsperson and how the contribution of the designer-craftsperson can enhance the community and community groups. Case studies of community action through the arts will be studied and field trips organised to investigate community groups aims, funding, craft arts achievements and effect in the community.

**COFA7067****Cultural and Social Issues in Contemporary Crafts**

S1 or S2 HPW3 CP10

This subject will examine the cultural and social context within which crafts are produced, the role of the contemporary craftsperson as an individual, as a link in the community and in contribution in industry. Criticism, theory and models of professional practice in craft arts will be examined as part of an inquiry into the future for craft artists. Guest craft artists will be invited to share their work through presentations and discussion.

**COFA7068****The Applied and Decorative Arts of the Pacific**

S1 or S2 HPW3 CP10

Examination of stylistic and aesthetic characteristics of the applied and decorative arts of Oceania and the application of technical knowledge to the design and creation of forms. Design and pattern; origins and structures; motifs; form and function; materials and technical methods; symbols and meaning; use of artefacts in social contexts.

**COFA7069****The Arts in the Pacific**

S1 or S2 HPW3 CP10

Pacific Arts since the World War II; the effect of contact with colonial and military powers upon the visual arts in Melanesian cultures. The visual arts examined within the contexts of tradition, cultural change and economic development. Emergence of tourist art. Case studies of Melanesian visual artists. The influence of western art forms, media and style on contemporary artistic practices in Pacific arts.

**COFA7070****The Applied and Decorative Arts of Asia**

S1 or S2 HPW3 CP10

This subject will examine stylistic and aesthetic characteristics of the applied and decorative arts of Asia with particular attention given to specific or selected cultures that would allow for closer examination of the application of technical and material knowledge to the design and manufacture of crafts. Craft arts practised in Indonesia including craft arts associated with performance.



**COFA7071****The Arts in Asia**

S1 or S2 HPW3 CP10

This subject will concentrate on contemporary developments in the arts of Asia and emphasis upon visual arts and craft developments. Specific examples and case studies of contemporary artistic developments in specific countries/cultural groups will allow students to develop their knowledge, understanding of technical achievement and critical abilities in appraising the contemporary arts in Asia. Visits to galleries and museums will be included in assisting students to develop their critical appreciation of craft arts. Recent craft arts contacts between Australia and Asia through craft arts and visual arts organisations will be reviewed to determine aims, form of contacts and results. Where appropriate guest lecturers will be included in the program.

**COFA7072****The Arts of Aboriginal People and Torres Strait Islanders**

S1 or S2 HPW3 CP10

This subject will concentrate on one form of visual art, such as textiles, from the range of media utilised by the Aboriginal and Torres Strait Islander people. It will examine the subject from a traditional and contemporary viewpoint with emphasis placed on its relationship to other art forms. The interconnectedness of the art forms with the culture will be studied. Visits to museum and gallery collections will be included. A studio component will be incorporated to complement the art and problem solving activities based on stylistic qualities of various art forms.

**COFA7073****Interdisciplinary Study in the Arts**

S1 or S2 HPW3 CP10

This subject is intended as either a group or individually designed study that investigates either theoretically/historically or creatively the craft arts as part of the larger contribution of the arts in culture and society. This study will allow students to examine and develop a design process that includes investigation of other art forms in the development of a group or individual project that can be presented to staff and students.

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# General Education Requirement

## Information for all Undergraduate Students

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### 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.

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### General Education requirements

The basic General Education requirements are the same for students in all single degree courses. Over the course of a degree program students:

- satisfactorily complete a minimum of 30 credit points of study in General Education subjects or their equivalent;

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.

## Faculty requirements

Each faculty has responsibility for deciding what subjects are not able to be counted towards the General Education requirement for their students. College of Fine Arts students are required to undertake their General Education in other Faculties of the University. The following subjects are not available as General Education for students in the following degrees:

### Bachelor of Art Education

GENB4001	Psychology of the Individual and the Group
GENP0100	Student Learning, Thinking and Problem Solving
GENP0110	Introduction to Educational Psychology
GENP0120	Ethics and Education
GENP0140	Social Foundations of Education
GENP0150	Learning Process and Instructional Procedures
GENP0435	School and Society
GENP0430	Socially Constructed Prejudice

### Bachelor of Applied Arts

### Bachelor of Art Education

### Bachelor of Art Theory

### Bachelor of Design

### Bachelor of Fine Arts

GENP0010	Visual Arts of the Pacific: Tradition and Change
GENP0070	Arts of Aboriginal People and Torres Strait Islanders
GENP0425	Literature and the Visual Arts
GENT1303	Critical Approaches to Film
GENT1304	Television and Video Culture

### Bachelor of Art Education

### Bachelor of Art Theory

### Bachelor of Design

### Bachelor of Fine Arts

GENS2001	The Computer: its Impact, Significance and Uses
GENT0603	The Computer: its Impact, Significance and Uses

### Bachelor of Design

GENA7802	Ecosystems Technological & Human Habitation
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SUBJECTS OFFERED BY THE COLLEGE OF FINE ARTS ARE NOT AVAILABLE TO COFA STUDENTS EVEN WHEN THEY ARE TAUGHT ON THE KENSINGTON CAMPUS.

### Applications for:

exemptions from General Education subjects on the basis of prior studies,  
or

approval to undertake "mainstream" subjects offered in other degree programs as GE subjects (see page 8 , *Student Choice of Subjects* in the General Education Handbook),

should be made in writing to the Chair, Faculty General Education Committee, c/- Administration, College of Fine Arts.

The **General Education Handbook**, outlining all subjects and with timetable details, is available from the Faculty Administration Office.

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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) (16 Hours *per week*)

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

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

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

**Note:** All students must participate in the annual Graduating Exhibition (see subject outline below) and present a Documentation Volume.

### Course Requirements

Students will be required to undertake two units of the Graduate Lecture and Seminar, a sequence of four subjects in their Studio discipline, and participate in the exhibition.

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.

## Subjects

### Lectures and Seminars

#### The Graduate Lecture

**COFA8491**

**COFA8492**

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 will 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; or

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

### Seminar

**COFA8591**

**COFA8592**

S1 or S2 HPW2 CP12

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

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

#### Modernism/Postmodernism – Colonialism/Post Colonialism

*Staff Contact: Dr David McNeill*

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: Dr Jill Bennett*

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: Dr Jill Bennett*

S1 or S2 HPW2 CP12

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, Gilles Deleuze, Kaja Silverman, the Marquis de Sade, Judith Butler, Eve Kosofsky Sedgwick and contemporary Queer theorists), in addition to discussing various artists and film makers

**Art and Cultural Difference***Staff Contact: Dr 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.

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

S1 or S2 HPW2 CP12

This subject explores current issues in art, placing these issues in the contexts of current cultural concerns and theoretical frameworks. Drawing on recent work by Australian and international artists, the subject facilitates an attitude of self-reflexivity in students' own practice.

**Pornography, Art and Politics***Staff Contact: Dr Jill Bennett*

S1 or S2 HPW3 CP12

This subject will explore the boundary between art and pornography and the social function of that boundary in

western society. It will look at the ways in which bodies are eroticised and/or designated as 'pornographic' or perverse. Concepts such as fetishization, voyeurism, sadism and masochism will be discussed in relation to art history and contemporary art practice. The politics of pornography will be debated in relation to such issues as gender/feminism, child sexuality, censorship and AIDS.

Key text: L. Segal and M. MacIntosh (eds), *Sex Exposed: Sexuality and the Pornography Debate*, London 1992

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

S1 or S2 HPW2 CP12

This subject explores the ways in which artists have responded to developments in technology and new media. A range of practices are examined from digital media to holography and technology-performance. In addition to investigating the work of specific artists, the subject investigates the ways in which museums and galleries are responding to the demands of new media and developing new strategies of presentation. The subject will also introduce a range of theoretical work on new media and on virtual reality. In particular it will debate the nature of 'virtual' experience, examining the temporal and spatial implications of operating within a 'virtual' environment. The subject incorporates a certain amount of hands-on experience and also demonstrates the artists' work.

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**Studio Subjects****COFA8621, COFA8622, COFA8623, COFA8624****Photomedia**

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, COFA8632, COFA8633, COFA8634****Time Based Art**

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, COFA8642, COFA8643, COFA8644****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 is encouraged.

**COFA8101, COFA8201,  
COFA8301, COFA8401  
Painting**

S1 or S2 HPW3 CP18

To develop practical and conceptual abilities at a professional level appropriate to a contemporary painting practice. Students will be encouraged to critically analyse their work within a supportive environment, develop investigative skills, and examine their own individual creative processes.

**COFA8103, COFA8203,  
COFA8303, COFA8403  
Drawing**

S1 or S2 HPW3 CP18

To develop practical and conceptual abilities at a professional level appropriate to a contemporary drawing practice. Students will be encouraged to critically analyse their work within a supportive environment, develop investigative skills, and examine their own individual creative processes.

**COFA8106, COFA8206,  
COFA8306, COFA8406  
Printmedia**

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.

**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 and a documentation volume. The documentation volume is a substantial written and appropriately illustrated, annotated record of the working process and areas of concern.

The requirements for this subject will be met through participation in the Graduating Exhibition and the presentation of a Documentation Volume. Both will be assessed on a satisfactory/unsatisfactory basis.

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## Electives

**COFA8670  
Introduction To Multimedia Computing**

S1 or S2 HPW3 CP15

This subject will familiarise students with the basic use of Macintosh computers and develop knowledge and awareness of concepts and techniques involved in online multimedia computing within a visual arts context. The focus of the course will be on utilising the web to acquire the knowledge and skills to produce individual or collaborative projects. Emphasis is on self-development and progress by constant exploration, practice and awareness of the rapid development of visual computing.

This subject is intended to provide creative opportunities and support for the interested non-specialist. The goal is to support the student in an experimental artistic practice.

**COFA8671  
Introduction to Animation**

S1 or S2 HPW3 CP15

Introduction to Animation represents an overview of animation production in both film and computer formats. A strong emphasis will be placed on the methods of pixilation, cell animation, smug animation, cut out techniques and other in camera techniques that can be used in series. These techniques will be developed with rigour as appropriate to the project.

Visual concepts and composition in a screen environment, the concept of the frame, applications and innovations in time and movement based media are investigated.

This subject is intended to provide creative opportunities and support for the interested non-specialist. The goal is to support the student in an experimental artistic practice.

## 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 by the advertised closing date which will be 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) Candidates will not normally 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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**9302**  
**Master of Art Administration**  
**(by Coursework)**  
**MArtAdmin**

### **The Course**

The Master of Art Administration combines wide ranging aspects 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 industry placement of no less than 180 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

### Full-time study

Three sessions – one and a half years Students are required to complete five core subjects, six Electives and an Internship. Credit points for the course total 180.

#### First Session:

Four subjects each attracting 15 credit points for a total of 60 credit points.

#### Second Session:

Four subjects each attracting 15 credit points for a total of 60 credit points.

#### Third Session:

Two elective subjects, the Research Paper and the Internship, each attracting 15 credit points for a total of 60 credit points.

#### Internship:

Advisable to begin before Session 3. The Internship may continue over the mid-year recess and straddle sessions. 15 credit points.

### Part-time study

Six sessions – three years Two subjects per session each attracting 15 credit points for a total of 30 credit points per session.

#### Internship:

15 credit points

### Core Subjects

		CP	HPW
COFA8120	Management and Organisation: Systems, Service and Survival	15	3
COFA8124	Cultural Property, Ethics and the Law	15	3

COFA8129	Writing for Different Cultures and Audiences	15	3
COFA8132	Exhibition Management and Curatorial Studies	15	3
COFA8133	Research Paper	15	

#### Electives

COFA8121	Conservation and Collections Management	15	3
COFA8122	Modernism/Postmodernism – Colonialism/Postcolonialism	15	2
COFA8125	Exhibition and Gallery Design Development	15	3
COFA8128	The Development of Art Criticism in Australia	15	3
COFA8130	Art Galleries and Collections in Australia	15	3
COFA8134	The Art and Culture of Everyday Life	15	2
COFA8135	Theories of Subjectivity and the Body	15	2
COFA8136	Art and Cultural Difference	15	2
COFA8137	Festivals and Biennales	15	3
COFA8138	Education and Public Programs	15	3
COFA8139	Human Resources Management	15	3
COFA8140	Marketing and Promotion	15	3
COFA8141	History of Exhibitions of Australian Art	15	2
COFA8142	Arts and Cultural Policy	15	3
COFA8143	Visual and Museum Cultures of the Asia-Pacific Region	15	3
COFA8146	The Australian Art Market	15	2
COFA8148	Current Issues in Art	15	2
COFA8149	Art, Technology and Politics	15	2
COFA8150	Pornography, Art and Politics	15	2

Subject to the approval of the Course Co-ordinator, students may elect subjects offered at an appropriate level by the Schools of Art, Art Education and/or Design Studies, and/or other Faculties of the University.

#### Internship

COFA8127	Internship	15	
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# Subjects

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## Core Subjects

### COFA8120

#### **Management and Organisation: Systems, Services and Survival**

*Staff Contact: Course Co-ordinator, 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: Course Co-ordinator, 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: Dr 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: Dr Joanna Mendelssohn*

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.

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## Elective Subjects

Subject to the approval of the Course Co-ordinator, students may elect subjects offered at an appropriate level by the Schools of Art, Art Education and/or Design Studies, and/or other Faculties of the University. The following electives are offered by the School of Art History and Theory.

### COFA8121

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

*Staff Contact: Course Co-ordinator, School of Art History and Theory*

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: Dr Joanna Mendelssohn*

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: Felicity Fenner*

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: Course Co-ordinator, School of Art History and Theory*

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: Course Co-ordinator, School of Art History and Theory*

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.

**COFA8141****History of Exhibitions of Australian Art***Staff Contact: Dr Joanna Mendelssohn*

S1 or S2 HPW3 CP15

This subject introduces issues in Australian art by a detailed examination of those art exhibitions which have attempted to define either Australian art or crucial moments in

Australian art. The subject examines both the curatorial rationale behind the exhibitions and the art which was perceived by different generations as significant. Major exhibitions, here and overseas, will be considered in the context of a broader cultural history.

The set texts are readily available, but students are expected to familiarise themselves with the Mitchell Library and the Art Gallery of New South Wales Library, as many of the catalogues of early exhibitions are rare books.

#### **COFA8142**

##### **Arts and Cultural Policy**

*Staff Contact: Course Co-ordinator, School of Art History and Theory*

S1 or S2 HPW3 CP15

This subject reviews the development of arts and cultural policy and policy implementation in Australia. Particular attention is paid to the role of the Australia Council and the development of national and regional infrastructure, and factors determining the level and allocation of public funding. Comparisons are drawn with other nations, particularly the United Kingdom, Canada and the United States of America.

#### **COFA8143**

##### **Visual and Museum Cultures of the Asia-Pacific Region**

*Staff Contact: Course Co-ordinator, School of Art History and Theory*

S1 or S2 HPW3 CP15

This subject introduces a comparative study of contemporary visual art and museum cultures in the Asia-Pacific region. As arts professionals – curators, administrators, writers, etc – develop relationships with colleagues through the region, an understanding, not only of the visual arts but also of the museum sector, is becoming essential. Case studies of international exhibitions, and related arts programs, will be examined.

#### **COFA8146**

##### **The Australian Art Market**

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

S1 or S2 HPW 3 CP15

This subject investigates the 'art market' as a process of bringing art works to sale. It offers an historical overview from the Renaissance artists' workshops and guilds and a detailed study of contemporary Australian art. The subject explores the development of patronage, taste and collecting, and the impact of these phenomena on the subsequent rise of the international art market. The collection of Catherine the Great exemplifies the relationship between art and power, a key theme of the subject. Her massive accumulation of artworks can be understood in the context of collecting as an instrument of diplomatic and cultural legitimacy. Patronage and taste are

explored through studies of The Grand Tour, Chinoiserie and the appropriation of Asian style by Europeans, and the collecting by Australian entrepreneurs in the 1980s for investment and corporate profile. Key elements in the Australian art market under investigation in this subject include the fragmentation of the art market, Australian Movable Cultural Heritage, and artistic reputation. The subject assists students to understand commodification in the art world and the processes by which artworks are brought to sale.

#### **COFA8122**

##### **Modernism/Postmodernism - Colonialism/Postcolonialism**

*Staff Contact: Dr David McNeill*

S1 or S2 HPW2 CP15

For subject outline see page 86 of this Handbook.

#### **COFA8134**

##### **The Art and Culture of 'Everyday Life'**

*Staff Contact: Dr Jill Bennett*

S1 or S2 HPW2 CP15

For subject outline see page 87 of this Handbook.

#### **COFA8135**

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

*Staff Contact: Dr Jill Bennett*

S1 or S2 HPW2 CP15

For subject outline see page 87 of this Handbook.

#### **COFA8136**

##### **Art and Cultural Difference**

*Staff Contact: Dr Diane Losche*

S1 or S2 HPW2 CP15

For subject outline see page 87 of this Handbook.

#### **COFA8148**

##### **Current Issues in Art**

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

S1 or S2 HPW2 CP15

For subject outline see page 87 of this Handbook.

#### **COFA8147**

##### **Art, Technology and New Media**

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

S1 or S2 HPW2 CP15

For subject outline see page 87 of this Handbook.

#### **COFA8150**

##### **Pornography, Art and Politics**

*Staff Contact: Dr Jill Bennett*

S1 or S2 HPW2 CP15

For subject outline see page 87 of this Handbook.

## Internship

### COFA8127

#### Internship

Staff Contact: Dr Joanna Mendelssohn

CP15

Students undertake a project-based industry placement consisting of a minimum of 180 hours. This may involve more than one host institution. Industry placements enable students to gain practical, supervised experience of gallery management, curatorial practice, public programs, art writing and other work areas related to the course. The industry placement 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.

Industry placements 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.

The **Graduate Certificate in Art Administration (7302)** provides students with the opportunity to achieve an exit credential after one session full-time or two sessions part-time and the completion of four core subjects (60 credit points):

COFA8120	Management and Organisation: Systems, Service and Survival
COFA8124	Cultural Property, Ethics and the Law
COFA8132	Exhibition Management and Curatorial Studies
COFA8129	Writing for Different Cultures and Audiences

The **Graduate Diploma in Art Administration (5302)** provides students with the opportunity to achieve an exit credential after two sessions full-time or four sessions part-time and the completion of four core subjects and four electives (120 credit points):

COFA8120	Management and Organisation: Systems, Service and Survival
COFA8124	Cultural Property, Ethics and the Law
COFA8132	Exhibition Management and Curatorial Studies
COFA8129	Writing for Different Cultures and Audiences

## 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 by the advertised closing date which will be 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 three academic sessions from the date of enrolment in the case of a full-time candidate or six sessions in the case of a part-time candidate. The maximum period of candidature shall be six academic sessions from the date of enrolment for a full-time candidate and eight 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 and Design Education (by Coursework) MArtDesEd**

## **The Course**

The Master of Art and Design Education by Coursework provides an opportunity for teachers in the visual arts to deepen and broaden their understanding of art and design 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 MArtDesEd will significantly help to retain experienced staff in the field of art and design 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 and design teachers. The course seeks to further professionalism in art and design education by informing debate and by fostering a wider commitment to higher academic standards in the field.

In particular the MArtDesEd 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 art education policy;
- the nature of the art and design teacher, the art student, and art educational settings in art and design, through the use of research methods and models appropriate to the fields of art and design education;
- the content of art and design education as, the practical, theoretical, and aesthetic agenda of the visual arts;
- career opportunities in a diversity of art educational settings including, art education in the primary school years, museum education, community arts education, Aboriginal studies in art education, art therapy, art educational research, secondary art education including professional development in design studies.

Students may exit with a Graduate Certificate in Art and Design Education (7304) after the completion of three subjects, one core, one core option and one elective, studied full time or part time, and selected from the Master of Art and Design Education.



## Course Details

### Full-time study

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

or

### Part-time study

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

## Subjects

Students must undertake at least three Core Subjects and at least two Core Option subjects and at least one Elective.

### Core Subjects

#### COFA9002

##### Research Methods in Art, Design and Education

S1 or S2 HPW3 CP15

The aim of this subject is to provide students with a foundation study of research with particular emphasis on issues, problems and methods relevant to art, design and art education. Subject matter will include an overview of the nature of inquiry and an investigation of the quantitative and qualitative paradigms with particular reference to different research methods used in art, design and education. Areas covered include an overview of statistical methods, measurement and testing, survey and market research, and field-based approaches such as ethnography and action research. Strategies for analysing and interpreting research and conducting literature reviews will be covered. Students' understanding of the application of research methods to the study of problems in art, design and education will be developed through the preparation of research proposals.

#### COFA9004

##### Curriculum in Art, Design and Education

S2 HPW3 CP15

This subject will provide students with modernist and post modernist theoretical frameworks of curriculum evaluation and critique. Curriculum as an educational construct is problematised. Curricula investigations aim to reveal and interpret the force, agency and power in curriculum policy and practice. 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, Design and 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.

#### COFA9020

##### Art and Design History in Art Education

S2 HPW3 CP15

The subject introduces a range of contemporary theories of art and design history. Students will examine and evaluate art-historical methodologies and apply them to educational settings within the context of general education. The textual, interpretive and revisionist character of the historical act are experienced, analysed and understood as a set of interpretive and explanatory practices which enable identification and revision of historical narratives.

### Core Options

#### 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.

#### **COFA9005**

##### **Theory of Knowing in Art, Design and Education**

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.

#### **COFA9024**

##### **Art and Design Criticism in Art Education**

S1 or S2 HPW3 CP15

This subject introduces a range of contemporary theories of art and design criticism. Students will examine and evaluate art-critical methodologies and apply them to educational settings within the context of general education. The textual, evaluative and revisionist character of the critical act are experienced, analysed and understood as a set of analytical and evaluative practices which enable judgement and revision of critical explanations.

#### **COFA9025**

##### **Qualitative Research in Art, Design and Education**

S1 or S2 HPW3 CP15

This subject investigates and applies qualitative research methods to student-designed research projects in art, design and art education. Data collection techniques covered include interviews, observations and other field-based strategies, as well as non-reactive sources such as document retrieval and analysis. The use of computer-assisted qualitative data analysis (CAQDA) to assist with the design, management and analysis of qualitative information will be introduced through workshops and seminars. As well as designing and applying conceptual and empirical models of qualitative research, strategies for reporting qualitative research projects will be reviewed and applied.

#### **COFA9026**

##### **Contextual Studies in Teaching Art and Design**

S1 or S2 HPW3 CP15

This subject provides opportunities for teachers to develop skills in the practice of classroom research and experiment with ways to study, interpret and apply contemporary visual arts teaching theories and methodologies within the

practical context of their school, as appropriate to individual teaching responsibilities. Utilising clinical supervision and action research methods, individual projects focus on models of effective teaching and documentation, supervision, professional development and evaluation.

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## **Elective Subjects**

Students undertaking the Master of Art and Design Education are required to complete at least one Art Education or Art and Design Elective.

Students undertaking the Graduate Certificate of Art and Design Education are required to complete one Elective.

### **Art and Design Education Electives**

#### **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 and Design 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.

#### **COFA9022**

##### **Research Seminar in Art Education**

S2 HPW3 CP15

*Prerequisite:* COFA9021 Introduction to Frameworks of Research in Art and Design Ed.

The aim of this subject is to focus on a theoretical framework of current significance to the field of art education and engage it in critical analysis. This course will enable students to see explanatory frameworks in art education as 'histories of belief' which govern the notion of practice and truth in art education.

# Conditions for the Award of Master of Art and Design Education

1. The degree of Master of Art and Design 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 by the advertised closing date which will be 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 candidates 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.

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## Structure of the Course

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### Core Subjects

The core subjects in the Master of Design include Design Seminar, Research Methodologies in Art, Design and Education, and Design Workshop.

### Core Options

Candidates may choose from three main strands in the core options:

- Design Studio/Graphics or Environments or Integrated
- History Theory/Culture
- Design Management Practice/Design Management Project

### Electives

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 electives must be approved by the Head of the School of Design Studies. The candidate is permitted to undertake electives to the total of 60 credit points which may be selected from subjects offered at an appropriate level by the Schools of Art, Art Education and/or Design Studies, and/or other Faculties of the University.

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## Subjects

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### Core Subjects

#### COFA5821

##### Design Seminar 1

S1 or S2 HPW2 CP15

This subject will provide a forum for discussion and debate about relevant and current issues in design. It aims to develop candidates' understanding of the range and depth of issues derived from the interaction of design with industry and culture. Guest lecturers and candidates 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.

#### COFA5822

##### Design Seminar 2

S1 or S2 HPW2 CP15

This subject will provide a forum for further discussion and debate about relevant and current issues in design. It is aimed at further extending candidates' understanding of the range and depth of issues derived from the interaction of design with industry and culture. Guest lecturers and candidates 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.

#### COFA5843

##### Design Seminar 3

S1 or S2 HPW2 CP15

This subject will provide a forum for further discussion and debate about relevant and current issues in design. It is aimed at further extending candidates' understanding of the range and depth of issues derived from the interaction of design practice with industry and culture. Guest lecturers and candidates 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.

#### COFA5856

##### Design Process Workshop 1

S1 or S2 2HPW CP15

This subject will provide candidates with an opportunity to further develop their understanding of a range of design processes such as; design approaches to problem solving, concept representation and communication techniques, specification techniques and design interface with manufacturing processes. It is aimed at extending the candidate's capacity to manipulate materials, techniques and processes towards the resolution of design projects.

**COFA9002****Research Methods in Art, Design and Education**

S1 or S2 HPW3 CP15

The aim of this subject is to provide students with a foundation study of research with particular emphasis on issues, problems and methods relevant to art, design and art education. Subject matter will include an overview of the nature of inquiry and an investigation of the quantitative and qualitative paradigms with particular reference to different research methods used in art, design and education. Areas covered include an overview of statistical methods, measurement and testing, survey and market research, and field-based approaches such as ethnography and action research. Strategies for analysing and interpreting research and conducting literature reviews will be covered. Students' understanding of the application of research methods to the study of problems in art, design and education will be developed through the preparation of research proposals.

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**Core Options**
**COFA5833****Design Studio: Graphics/Media 1**

S1 or S2 HPW2 CP15

This subject aims to provide candidates with the opportunity to investigate advanced theoretical and practical aspects of graphics/media design. It is aimed at extending the candidate'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.

**COFA5834****Design Studio: Graphics/Media 2**

S1 or S2 HPW2 CP15

This subject aims to provide candidates with further opportunities to investigate advanced theoretical and practical aspects of graphics/media design. It will further extend the candidate'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.

**COFA5835****Design Studio: Environments 1**

S1 or S2 HPW2 CP15

This subject will involve candidates in a critical study of theoretical and practical aspects of environments design. It is aimed at developing the candidate'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 CAD and other computer programs as effective tools in the research, design and development of environments projects.

**COFA5836****Design Studio: Environments 2**

S1 or S2 HPW2 CP15

This subject will involve candidates in further investigation of theoretical and practical issues in environments design. It is aimed at further developing the candidate's capacity to discern current environments design issues and to apply these understandings in sophisticated and comprehensive solutions to a range of design projects. Further 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 CAD and other computer programs as effective tools in the research, design and development of environments projects.

**COFA5837****Design Studio: Integrated Design Studies 1**

S1 or S2 HPW2 CP15

This subject will provide candidates with the opportunity for advanced study in the multidisciplinary nature of integrated design. It is aimed at extending the candidate'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 study of 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.

**COFA5838****Design Studio: Integrated Design Studies 2**

S1 or S2 HPW2 CP15

This subject will provide candidates with the opportunity for further study in the multidisciplinary nature of design integration. It will further 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 study of 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.



**COFA5857****Design Studio Project**

S1 or S2 HPW2 CP15

This subject will provide candidates with the opportunity to develop an individual design project that applies selected studio practices to an approved problem.

**COFA5850****Design History/Theory 1**

S1 or S2 HPW2 CP15

This subject will provide candidates with the opportunity for advanced study in the history/theory of design. Attention will be paid to a critical analysis of design history as cultural signifier for a range of cultures including European, American, 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 pre-20th Century design history. 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 Hegel and Kant. The import for design of an in-depth sociological analysis of a range of design cultures, including Europe, America, Asia and Australia; the critical analysis of research in the sciences and technologies and their impact on design theory and methodologies.

**COFA5851****Design History/Theory 2**

S1 or S2 HPW2 CP15

This subject will provide candidates with the opportunity for further investigation of the history/theory of design. Attention will be paid to a critical analysis of design history as cultural signifier for a range of cultures including European, American, 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 pre-20th Century design history. 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 Benjamin, Foucault and Derrida. The import for design of an in depth sociological analysis of a range of design cultures, including Europe, America, Asia and Australia; the critical analysis of research in the sciences and technologies and their impact on design theory and methodologies.

**COFA5839****Design History/Theory Project**

S1 or S2 HPW2 CP15

This subject/module will provide candidates with the opportunity to undertake research projects resulting in a body of data from which considerations and applications of selected philosophical, aesthetic, historical, sociological and psychological positions can be made towards the development of design theory. Candidates may investigate 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.

**COFA5853****Design Management and Practice 1**

S1 or S2 HPW2 CP15

This subject will provide candidates with the opportunity to study the nature and role of design management in 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. Additionally 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.

**COFA5854****Design Management and Practice 2**

S1 or S2 HPW2 CP15

This subject will provide candidates with the opportunity to further investigate models of design management in conjunction with 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. Additionally 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.

#### **COFA5841**

##### **Design Management Project**

S1 or S2 HPW2 CP15

This subject will provide candidates with the opportunity to undertake a research project resulting in a body of data that reflects the application of various design practice and management models to individually selected design problems. Specific attention will be given to aspects of design management and practice 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.

The **Graduate Certificate in Design (7303)** provides students with the opportunity to achieve an exit credential after one session full-time or two sessions part-time and the completion of four subjects - two core subjects, one core option and one elective.

The **Graduate Diploma in Design (5724)** provides students with the opportunity to achieve an exit credential after two sessions full-time or four sessions part-time and the completion of eight subjects - four core subjects, two core options and two 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 by the advertised closing date which will be 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 three academic sessions from the date of enrolment in the case of a full-time candidate or six sessions in the case of a part-time candidate. The maximum period of candidature shall be seven academic sessions from the date of enrolment for a full-time candidate and eight 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 and design 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.

**2245**

**Master of Fine Arts**

**2255**

**Master of Art Education (Hons)**

**2265**

**Master of Art Theory**

**2266**

**Master of Design (Hons)**

## Master of Fine Arts

2245

MFA

The Master of Fine Arts course enables students of proven ability to engage in the sustained investigation at an advanced level of an area of interest or concern in their visual arts practice. This inquiry takes the form of a supervised research project and leads to the exhibitions, performance, publication or screening of artwork/s that are complete, coherent and appropriate to the stated inquiry.

The significance of the research outcomes may be the contribution of new knowledge to the fine arts, the innovation of a distinctive methodology or approach in visual arts practice, poetics or the new application of technologies in visual arts practice. The products of the inquiry should be the creation of high quality studio based work accompanied by a written component containing documentation of the project and its development.

MFA studies are available in the discipline areas of Digital Imaging, Drawing, Film, Installation, Multimedia Computing, Painting, Performance, Photomedia, Printmedia, Sculpture, Sound, Video. Studies in a combination of discipline areas are possible. Students work under the guidance of a qualified supervisor who is usually a member of the School of Art's full-time lecturing staff. Regular seminars are held at which MFA candidates are required to give a presentation of their research at least once during their course.

Some individual on-campus studio space is available to MFA students; all general College facilities and equipment may be accessed. Research students are encouraged to take an active part in College life.

### Conditions for the Award of Master of Fine Arts

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.

#### 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 advanced work 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 advanced work 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) a written component containing comprehensive documentation of all stages of the studio study in three bound copies, 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;  
(b) The advanced work merits the award of the degree, subject to minor corrections, as listed, being made to the satisfaction of the Head of School;

(c) The advanced work requires further work on matters detailed in the examiner's 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;

(d) The advanced work does not merit the award of the degree in its present form and further work as described

in the examiner's 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.

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## **Master of Art Education (Honours)**

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2255

### **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.

### **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;

(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 the examiner's 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 the examiner's 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.

## Master of Art Theory

2265

MArtTh

Students enrolled in the Master of Art Theory undertake a program of independent, supervised research and produce a written thesis. This research degree in Art History and Theory offers training in research methodologies, their critical evaluation and application. The length of the thesis may vary but would normally exceed 50,000 words. In certain cases art work may be submitted in support of the written thesis, where it is appropriate to make an argument through a visual or time-based form. Each research student is allocated a supervisor with knowledge of the field. In addition, at least one co-supervisor is appointed. Students are expected to meet regularly with the supervisor. Contact with other staff and postgraduate students is maintained through participation in the postgraduate seminar program.

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;
  - (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 the examiner's 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 the examiner's 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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## Master of Design (Honours)

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### 2266

### MDes (Hons)

The Master of Design (Honours) is a two year full-time, or four year part-time course in design research where candidates nominate a research thesis focussing on Graphics/Media Design, or Environments Design, or Integrated design, or Design Management, or Design History/Theory. The degree is aimed at providing candidates with an opportunity to complete their approved area of research in design as a critical enquiry into the theoretical underpinnings of design process, practice and/or product. The course requires research resulting in a written thesis.

The course is individually oriented and cannot be undertaken by coursework.

The objectives of the course are:

- to provide the opportunity for designers of proven ability to undertake advanced work in design, thereby extending their creative and research capacity from the base established in undergraduate and graduate studies;
- to foster a climate which encourages speculation, experiment and soundly based working procedures;
- to promote critical reflection on the relationship between designers, 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 practitioners.

Studies are available in the following areas for the Master of Design (Honours):

- Graphic/Media Design including photographic and computer imaging in both still and animated formats;
- Environments Design including interiors, exhibition, theatre and garden projects;
- Integrated Design with reference to the cross disciplinary nature of studio practice and/or theory;
- Design Management/Practice with reference to the integration of design management strategies toward the development of the Australian design culture;
- Design History/Theory with reference to the application of historical and theoretical methodologies to design process and product.

Candidates are largely self-directed under the guidance of a qualified supervisor or a panel of supervisors.

## Conditions for the Award of Master of Design (Honours)

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.

### 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;

(b) The thesis or project 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 or project requires further work on matters detailed in the examiner's 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;

(d) The thesis or project does not merit the award of the degree in its present form and further work as described in the examiner's 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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# 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 the examiner's 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 the examiner's 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 submit the thesis for re-examination as determined by the Committee within a period determined by it, but not exceeding eighteen months.

(4) After consideration of the examiners' reports and the results of any further examination of the thesis, the Committee may require the candidate to submit to written or oral examination before recommending whether or not the candidate 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.*



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## Faculty Undergraduate Scholarships

### The College of Fine Arts Scholarships (L)

- \$1,500 pa
- Up to 2 years

The scholarships are available to students commencing the first year of an undergraduate course at the College of Fine Arts (COFA) UNSW. Selection will be based on outstanding ability in the visual/fine arts and design areas. Emphasis is placed on leadership, communication skills, and achievements in community and extra-curricular activities. Information and applications are available directly from the Student Administration Office, COFA, PO Box 259, Paddington NSW 2061, Tel (02) 9385 0888, fax (02) 9385 0706. Applications close late January.

### The Jamie Jenkins Award

- \$200

This award is available to students proceeding to the degree of Bachelor of Art Theory and shall be awarded for the most improved progress. The award is made on the recommendation of the Head of the School of Art History and Theory.

### The Jenny Birt Award (I,L)

- \$1,500 (payable in a lump sum)

The Jenny Birt Award is for a student undertaking study at the College of Fine Arts and majoring in painting. Students undertaking an undergraduate Honours year are eligible. Students will be nominated by academics teaching in the discipline of painting.

### The Lindsay Scholarship in Australian Art History (L)

- Up to \$1,000
- 1 year

Each scholarship is to be awarded to a student seeking to undertake study in Australian Art History, and to recognise the contribution of Peter Lindsay in fostering interest in and research of the History of Australian Art, and in particular, in the Lindsay family. The scholarship is available to a suitably qualified undergraduate student seeking to undertake an Honours Year within the School of Art History and Theory at the College of Fine Arts, UNSW. Selection will be based on academic merit and a statement outlining the reasons for undertaking the proposed course of study. Applications close 30 November.

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## Faculty Postgraduate Scholarships

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### College of Fine Arts

#### The COFA Research Scholarship (L,R)

- \$15,000
- Up to 2 years, subject to satisfactory progress

Applicants must be postgraduate students undertaking full-time research in a Master of Fine Arts, Master of Art

Education (Hons), Master of Art Theory, Master of Design (Hons), or PhD degree program. Selection will be based on academic merit, the reasons for undertaking the current and/or proposed study, and interview performance. Consideration will be given to potential to contribute to the wider life of the University and social/economic circumstances which might otherwise hinder successful transition to UNSW. Applications close 30 September.



### **The Gene and Brian Sherman Master of Art Administration Scholarship (L,C)**

- Value to be determined

The Scholarship is available to an outstanding student enrolled in the Master of Art Administration. Selection will be based on academic and/or professional achievements and/or contribution to the arts to date, and potential for an outstanding career in visual arts curatorship and/or administration. Further information and applications are available from the School of Art History and Theory, Tel (02) 9385 0691. Applications close late February.

### **The Jenny Birt Award (I,L,C)**

- \$1,500 (payable in a lump sum)

The Jenny Birt Award is for a student undertaking study at the College of Fine Arts and majoring in painting. The award is available to a student undertaking a coursework qualification (undergraduate or postgraduate ) offered by

the College of Fine Arts. Students undertaking a Masters by Research or PhD are not eligible. Students undertaking an undergraduate Honours year are eligible. There is no application form as students will be nominated by academics teaching in the discipline of painting.

### **The Viktoria Marinov Scholarship in Art at COFA (L,R,C)**

- \$5,000
- 1 year

The scholarship is provided to assist a female artist under the age of 35 years who is proposing to undertake the Master of Art or Master of Fine Arts course. Applicants will be assessed on the basis of academic merit, reasons for undertaking the current, or proposed, study and consideration of financial need. Applications close 31 January. The first scholarship will be awarded in Session 2, 1999. In 1999 applications close 31 May.

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## **University Undergraduate Scholarships**

Information about a number of other scholarships available to students is published in *Undergraduate Scholarships* by UNSW Scholarships Unit. For further information contact:

**The Scholarships Unit**  
**The University of New South Wales**  
**Sydney, 2052 Australia**  
**Tel: 02) 9385 3100/3101/1462**  
**Fax: 02) 9385 3732**  
**Email: R.Plain@unsw.edu.au**

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## Notes

# The University of New South Wales • Kensington Campus

## Theatres

Applied Science Theatre F11  
 Athol Lykke Theatre C27  
 Biomedical Theatres E27  
 Central Lecture Block E19  
 Chemistry Theatres  
     (Dwyer, Mellor, Murphy, Nyholm, Smith) E12  
 Clancy Auditorium C24  
 Classroom Block (Western Grounds) H3  
 Fig Tree Theatre B14  
 Heffron Theatres E13  
 Io Myers Studio D9  
 Keith Burrows Theatre J14  
 MacAuley Theatre E15  
 Matthews Theatres D23  
 Parade Theatre E3  
 Physics Theatre K14  
 Quadrangle Theatre E15  
 Rex Vowels Theatre F17  
 Science Theatre F13  
 Webster Theatres G15

## Buildings

AGSM G27  
 Applied Science F10  
 Arcade D24  
 Architecture H14  
 Barker Apartments N13  
 Barker Street Gatehouse, Gate 14 N14  
 Basser College (Kensington) C18  
 Baxter College D14  
 Biosciences D26  
 Central Store B13  
 Chancellery C22  
 Dalton (Chemistry) F12  
 Goldstein College (Kensington) D16  
 Golf House A27  
 Gymnasium B5  
 High Street Gatehouse, Gate 9 B24  
 Heffron, Robert (Chemistry) E12  
 International House C6  
 John Goodsell (Commerce and Economics)  
     F20  
 Kensington Colleges (Office) C17  
 Library (University) E21  
 Link B6  
 Main K15  
 Maintenance Workshop and Central Store B13  
 Matthews 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  
 Red Centre H13  
 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 and Research Centre E20  
 Aboriginal Student Centre A29  
 Accommodation (Housing Office) E17  
 Accounting E15  
 Admissions C22  
 Alumni C22  
 Anatomy C27  
 Applied Bioscience D26  
 Applied Economic Research Centre F20  
 Applied Geology F10  
 Archives, University E21  
 Arts and Social Sciences (Faculty Office) C20  
 Asia-Australia Institute: 45 Beach Street,  
     Coogee  
 Asian Business and Language Studies E15  
 Audio Visual Unit F20  
 Australian Graduate School of Management G27  
 Banking and Finance E15  
 Biochemistry and Molecular Genetics D26  
 Biological Science D26  
 Biomedical Library F23  
 Biotechnology F25  
 Built Environment (Faculty Office) H14  
 Business Law and Taxation F20  
 Campus Services C22  
 Careers Service E15  
 Cashier's Office C22  
 Chaplains E4  
 Chemical Engineering and Industrial  
     Chemistry F10  
 Chemistry E12

Civil and Environmental Engineering H20  
 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  
 Counselling Service E15  
 Economics F20  
 Education Studies G2  
 Educational Testing Centre E4  
 Electrical Engineering G17  
 Energy Research, Development & Information  
     Centre F10  
 Engineering (Faculty Office) K17  
 English C20  
 Equity and Diversity Unit E15  
 Examinations C22  
 Facilities Department C22, B14A  
 Fees Office C22  
 Food Science and Technology B8  
 Geography K17  
 Geomatic Engineering K17  
 Graduate School of Biomedical Engineering F25  
 Graduate School of Engineering (MBT Program)  
     K17  
 Groundwater Centre F10  
 Health Service, University E15  
 Health Services Management F25  
 History C20  
 Housing E15  
 Human Resources C22  
 Industrial Relations and Organisational  
     Behaviour F20  
 Information, Library & Archives Studies F23  
 Information Systems E15  
 Information Technology Unit F21  
 Institute of Languages,  
     22-32 King St, Randwick  
 International Student & Scholar Services H14  
 IPACE Institute F23  
 Kanga's House D14  
 Law (Faculty Office) F21  
 Law Library F21  
 Legal Studies and Taxation F20  
 Library Lawn D21  
 Life Sciences (Faculty Office) D26  
 Loans C22  
 Lost Property H11  
 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  
 Mining Engineering K15  
 Modern Language Studies C20  
 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  
 Planning and Urban Development K15  
 Political Science C20  
 Pooh Corner N8  
 Printing Section C22  
 Professional Development Centre E17  
 Psychology F23  
 Publishing and Printing Services C22  
 Remote Sensing and Geographic Information  
     Systems K17  
 Research Office: 34 Botany Street, Randwick  
 Safety Science B11  
 Science and Technology (Faculty Office) E12  
 Science and Technology Studies C20  
 Security H13  
 Social Science and Policy C20  
 Social Policy Research Centre F25  
 Social Work G2  
 Sociology C20  
 Sport and Recreation Centre B6  
 Squash Courts B7  
 Student Centre (off Library Lawn) C22  
 Student Recruitment Office C22  
 Students' Guild E15  
 Swimming Pool B4  
 Tennis Pavilion J6  
 Textile Technology G14  
 Theatre, Film and Dance Studies B10  
 UNSW Bookshop E15  
 UNSW International H14  
 WHO Regional Training Centre C27  
 Wool and Animal Sciences G14  
 Works and Maintenance B14A



## 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:

Arts and Social Sciences

Built Environment

College of Fine Arts

Commerce and Economics

Engineering

Law

Medicine

Science

Australian Graduate School  
of Management (AGSM)

Australian Taxation Studies Program (ATAX)

University College,

Australian Defence Force Academy (ADFA)

General Education.

For further information about the University – its organisation; 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.