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THE UNIVERSITY OF  
NEW SOUTH WALES

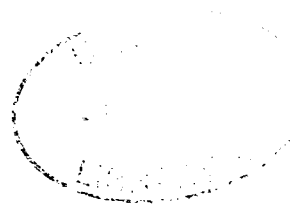


*College of  
Fine Arts*

# HANDBOOK

# 2000

THE UNIVERSITY OF  
NEW SOUTH WALES



*College of  
Fine Arts*

# HANDBOOK

# 2000

Courses, programs and any arrangements for programs 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 16 November 1999 but may be amended without notice by the University Council.

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

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The location of the College of Fine Arts is:  
Selwyn Street  
Paddington NSW 2021 Australia  
Telephone: (02) 9385 0888  
Facsimile: (02) 9385 0706  
e-mail: [administration@cofa.unsw.edu.au](mailto:administration@cofa.unsw.edu.au)

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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In 2000, the College of Fine Arts enters its 26th 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 strengths through focus on:

- innovation, diversity and integration across visual arts and design practice
- excellence in art and design research, scholarship and teaching
- international involvement with artists, designers and teaching and research institutions
- interaction with the art and design community and professions

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 proud of the quality of its staff, academic, technical, administrative and professional. It is also confident that the facilities and programs are amongst the best available internationally. 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, provides an excellent opportunity for undergraduate and postgraduate students to succeed in their chosen field of art and design.

Ian Howard  
Dean

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

The College of Fine Arts consists of four schools divided into a number of related discipline study areas through which the courses and programs 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), ceramics, jewellery and textiles.

### 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, ceramics, jewellery, textiles environments/spatial, design management and practice, and design history/theory)

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## The Clement Semmler Library

The Clement Semmler Library offers both a specialist art collection and a research and information service to meet 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 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 information resources available in all formats.

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## Ivan Dougherty Gallery

Ivan Dougherty Gallery provides 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.

Public programs such as forums and symposia, organised in conjunction with each exhibition, facilitate an exchange of ideas between artists, academics, curators and students. In addition, floor talks on the exhibitions are staged in the Gallery for the benefit of students and the wider community.

In 2000 the Gallery is hosting a special project as part of the Cultural Olympiad

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 Ivan Dougherty Gallery's new premises. These were opened on 16 June 1981.

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

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## General Information

### The Student Advisory Service Counselling

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

Students 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.
- The service also provides group programs for students covering topics such as procrastination, time management and public speaking.

All consultations are confidential. If the counsellor is unable to assist, referrals can be made to appropriate persons or organisations. Appointments can be made by telephoning 9385 0733 (COFA) or 9385 5418 (Kensington). The Counselling Service can be found on the web at: [www.unsw.edu.au/students/counseling.html](http://www.unsw.edu.au/students/counseling.html)

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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 program 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.

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

Schools and faculties will monitor program 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.

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 programs should be aware. The requirements relate to:

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

Health-related programs

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 program officer and further details can be obtained from your Program Authority.

Education programs

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 program co-ordinator for further details.

The Students' Association

All students of COFA are members of the Students' Association. Students are elected as representatives on the SA Committee as well as on College and University Committees ensuring the student voice is heard and acted upon.

The SA is financed by a compulsory fee which is managed by the SA Committee made up of 10 students who are elected by their fellow students each year. Your fees go towards the cost associated with the running of the many facilities and services that directly benefit you as a member.

Facilities include the Campus Arts Store, The Kudos Gallery two common rooms; services include a grants and sponsorship scheme, studio residency program, free soup kitchens and bbq's, social activities clubs and societies and support through the SA staff.

The SA support the Womens' Collective, Art Forum, Film Group (TVAS), sports clubs such as the inter art school soccer league and Environment group.

Part of the compulsory fee is automatically assigned to the MFAF, (Miscellaneous Fund Annual Fee) which is used to finance expenses generally of a capital nature relating to non-academic student spaces, facilities and insurance cover.

The SA has it's own website with up to date information on SA activities, employment, housing what's on and email access to all committee members.

Life membership and conscientious objection to compulsory fees will be considered if they fall within the SA guidelines.

Come and visit us on:  
[www.cfasa.student.unsw.edu.au](http://www.cfasa.student.unsw.edu.au)

Information Key

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

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



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

**Dean**  
Ian Gordon Howard, DipArtEd *NAS*, GradDip Film TV *Middlesex*, MFA *C'dia*

**Associate Dean, Research**  
Neil Brown, DipArtEd *AMCAE*, MScEd EdD *Indiana*

**Associate Dean, Academic**  
Douglas Rhys Walker, BEd *AMCAE*

**Presiding Member of Faculty**  
Alan Oldfield, MAVisArt *SCAE*, ASTC *NAS*

**Faculty Manager**  
David Barnes, BA, MPubPol *UNE*, AFAIM

**Assistant Faculty Manager**  
Elizabeth FitzGerald, Dip *SKTC*

**Personal Assistant to the Dean**  
Carolynne Gilbert, AssocDipBus *SthWestInstTAFE*

**Clerk/Secretarial**  
Toni Falla

**Emeritus Professors**  
Colin Jordan, BA *Syd*  
Kenneth Bruce Reinhard, AM MA *SCAE*,  
DipArt(Ed) *NAS*, GradDip *UNSW*, AADM

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Faculty Office

**Student Centre**  
Christopher Robinson, BA MA *UNSW*  
Kotchie Harrington  
Hector Romero  
Andrew Taylor  
Patricia Taylor

**Finance**  
Betty Romero  
Taline Tabakyan

**Marketing Officer**  
Vacant

**Services Officer**  
Joseph Bass

**Telephonist/Receptionist**  
Simone Dimech

---

Clement Semmler Library

**College Librarian**  
Jill More, BA *Syd*, AALIA

**Senior Librarians**  
Margaret Blackmore, BA *RMIHE*, GradDipAdult Ed Training *UTS*  
Barbara Daley, BA *UNE*, AALIA

**Librarians**  
Neil Hinsch, BA *Melb*, MA *Syd*, DipLib *UNSW*  
Nalini Kumar, BA *Punjab*, GradDipLibInfSc *CSU*  
Virginia Levell, BA *RCAE*

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

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Counselling Service

**Counsellor**  
Laura Kampel, BA MPsyh *UNSW*  
Jordi Austin, BA, MPsyh *UNSW*

Ivan Dougherty Gallery

**Director**  
Nicholas Waterlow, OAM

**Curators**  
Felicity Fenner, BA *Syd*  
BeverleyFielder,DipArt*AMCAE*,MArtAdmin*UNSW*

**Clerk/Secretarial**  
Yvonne Donaldson

Teaching and Research Support Services

Technical Staff

**Ceramics/Foundry**  
Grant Luscombe, GradDipProfArtStuds *AMCAE*

**Computing Services Co-ordinator**  
Sharon Brogan, BLandscapeArch *UNSW*  
Suzanne Buljan, BFA *UNSW*  
Richard Crampton, DipFineArt *SIT*  
Nigel Kersten  
Matthew McManus  
Damian O'Brien, BE *UNSW*  
Mr Snow

**Design**  
Robert Greer, ASTC *NAS*

**Graphics**  
Roberta Coulston, BA Fine Art *RMIT*,MArt ,Grad Cert HEd *UNSW*

**Painting/Drawing**  
Kurt Schranzer, BEd *SCAE*, GradDipVisArt *UNSW*

**Photomedia**  
Sue Blackburn, AssocDipArts *SIT*  
Jennifer Leahy, AssocDipArts *SIT*

**Printmaking**  
Rafael Butron, BA *SCAE*, DipEd *Syd*,MArt *UNSW*  
Brenda Tye, BCA *W'gong*

**Resource Centre**  
David Alton  
Michael Rogers

**Time Based Art**  
Stephen Thomsen  
Jasek Jazwinski

**Workshops**  
Francois Breuillaud-Limondin  
James Brown  
Isolde Lennon  
Anthony Napoli

UNSW Facilities Department – COFA Zone

**Zone Manager**  
Wayne Jones

**Zone Team**  
Rosa Au  
Gary Chaffer  
Edward Davis

School of Art

**Professor and Head of School**  
Elizabeth Ashburn, BA *Syd*, MA *Macq*, GradDipEd *SCAE*, ASTC *NAS*

**Professor**  
Peter Leslie Pinson, BEd *SCAE*, MA *RCA*, PhD *W'gong*

**Associate Professor**  
Alan Oldfield, MAVisArt *SCAE*, ASTC *NAS*

**Senior Lecturers**  
George Walter Barker, ASTC *NAS* MFA *UNSW*  
Bonita Ely, DipArt *PIT*, MA *Syd*  
Eric Gidney, BSc *Manc*, MA *SCAE*  
Ian Grant, DipArtEd *AMCAE*, MA *SCAE*  
Terence Paul O'Donnell, ASTC *NAS*  
Sylvia Ross, DipArtEd *AMCAE*  
Rose Ann Vickers, DipEd *STC*, ASTC *NAS*

**Lecturers**  
Andrew Christofides, BA *ChelSchArt*, BCom, MFA *UNSW*  
Paula Dawson, BA*T VCA*, GradDipFineArt *RMIT* DipTeach *SCV*, MFA *UNSW*  
Nicole Ellis, DipFineArt *ACAE*, MFA *Tas*  
Michael David Esson, DipArt *Edin*, MA *RCA*  
Gabrielle Finnane, BA *NSWIT*, DiplM-Lib *UNSW*, MA *UWS*  
Louise Fowler-Smith, MA *Calif*, BA *SCAE*, DipArtEd, GradDipVisArts *AMCAE*  
John Hughes, GradDipProfArtStud *AMCAE*  
Graham Kuo, ASTC *NAS*  
Rosemary Laing, DipArt *Tas*, DipArtEd *BCAE*  
Idris Murphy, MCA DCA *W'gong*, GradDipEd *SCAE*, ASTC *NAS*  
Debra Phillips, BA *SCA*, MA *Syd*  
Lynne Roberts-Goodwin, BA *Syd*, BA *AMCAE*,GradDipEd *SCAE*, MA *Manc*  
Martin Sims, BA *ChelSchArt*

**Visiting Professor**  
Rodney Armour Milgate, BEd *AMCAE*, MA *SCAE*, GradDipEd *STC*, PhD *W'gong*

**Honorary Visiting Associates**  
Paul Atroshenko, ASTC *NAS*  
Alun Leach-Jones, MDipArt *VCA*  
Brian O'Dwyer, BA *Syd*, ASTC *NAS*  
Emanuel Raft, MA *SCAE*

**Clerks/Secretarial**  
Margaret Bass

School of Art Education

**Head of School**  
Amanda Weate, BEd *AMCAE*, MArtEd *UNSW*

**Associate Professor**  
Neil Brown, DipArtEd *AMCAE*, MScEd EdD *Indiana*

**Senior Lecturers**  
Penny McKeon, BEd *AMCAE*, MArtEd *SCAE*, PhD *Ill*  
Douglas Rhys Walker, BEd *AMCAE*

**Lecturers**  
Rosalind Johnman-Bolitho, BA DipEd MEd *Syd* GradDipCouns *CSU*  
Denise Perrin, DipArt&Design *CIT*, GradDipEd *SCV*, GradDipVisArts *SCA*  
Kim Snepvangers, BEd *AMCAE*, MArtEd *UNSW*

**Clerk/Secretarial**  
Vacant



---

## School of Art History and Theory

**Professor and Head of School**

Susan Rowley, BA DipEd *Monash*, BCA PhD *W’gong*

**Associate Professor**

Joanna Mendelssohn, BA *Syd.*, DipEd *SCAE*, PhD *Syd*

**Senior Lecturers**

Jill Bennett, BA *R’dg*, MA PhD *Courtauld*  
Fay Brauer, BA *Lond.*, MA PhD *Courtauld*  
Alan Krell, MA *Cape T*, PhD *Bristol*  
Diane Losche, BA *Barnard*, MA MPhil PhD *Columbia*  
David McNeill, BA PhD *Melb*  
Nicholas Waterlow, OAM

**Lecturers**

Graham Forsyth, BA *Syd*  
Charles Green, DipArt *NGAS Melb*, DipEd *Melb State Coll.*, BA *VCA*, BA *Melb*, MA *Monash*, PhD *Melb*  
Peter McNeil, BA *UQ*, MA *ANU*, PhD *USyd*  
Arianne Rourke, BA BEd *SCAE*, MA MHEd *UNSW*, MA *Macq*

**Clerk/Secretarial**

Lidia Minceva, BFA *Uni’Kiril & Metodij’-Skopje-Maced*

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## School of Design Studies

**Associate Professor and Head of School**

Ronald Newman, ASTC *NAS*, GradDipHEd *UNSW* FIA FDIA AADM

**Senior Lecturers**

Leong Chan, BA, MA *SCAE*, GradDipProfArtStud *AMCAE*  
Jacqueline Clayton, BA *ANU*, DipArt *Saga Japan*, DipCeramics *NAS*  
Mark Kissane, BA *Illinois* MDes *UTS*  
Elizabeth Metcalfe,  
Vaughan Rees, DipT *BCAE*, BFA *Calg.*, MA *NSCAD*  
Emma Robertson, BA *GlasSA*, MA *Manc Poly*  
Allan Stanley Joseph Walpole, BA *UNSW*

**Lecturers**

Rick Bennett, BA *Bristol*, MHEd, *UNSW*  
Karina Clarke, BFA *RMIT*, MFA *Tas*  
Michael Dickinson, BA *UTS*  
Louise Hamby, BFA *Nth Carolina*, MFA *Georgia*, GradDip *Syd*  
Carol Longbottom, BArch *UTS*  
Elizabeth Metcalfe, BA *SCA*  
Wendy Parker, GradDipAdultEd *UTS*, GradDipProfArtSt *Syd CAE*  
Elizabeth Williamson, BEcComm *Melb*, BA *RMIT*

**Associate Lecturers**

Alice Whish, BASCA, Grad DipHEd *UNSW*, MA Fine Art *RMIT*

**Adjunct Professors**

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

**Honorary Visiting Associate**

Eileen E A Slarke, BA MA *Syd*, DipEd *Sydney Teachers’ College*,  
ASTC *NAS*

**Clerk/Secretarial**

Joan Blumenberg  
Patricia Taylor



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# 2000 Academic Calendar

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## Session 1

Week Commencing	Session/ Week No	
January 3		
10		
17		
24		Enrolment of year 1 undergraduate students
31		Academic year commences
February 7		Enrolment of year 1 postgraduate students
14		
21		ORIENTATION WEEK
28	1	Session 1 – classes commence
March 6	2	28/2/00 Session 1 EPT commences
13	3	
20	4	
27	5	
April 3	6	
10	7	
17	8	
24		Mid-session recess 20/4/00 – 30/4/00
May 1	9	
8	10	
15	11	
22	12	26/5/00 Graduation Ceremony
29	13	
June 5	14	Session 1 classes cease 9/6/00
12		Assessment week 12/6/00 – 16/6/00
19		16/6/00 Session 1 EPT ends
		Midyear recess 17/6/00 – 16/7/00
26		First, Second and Third Year Practice Teaching – BArtEd
		19/6/00 – 30/6/00

Session 2

July	3		
	10		
	17	1	Session 2 classes commence
			17/7/00 Session 2 EPT commences
	24	2	
August	31	3	
	7	4	
	14	5	
	21	6	
	28	7	
September	4	8	
	11		
	18		
	25		Mid-session recess 9/9/00 – 8/10/00
October	2		
	9	9	
	16	10	
	23	11	
	30	12	
November	6	13	
	13	14	12/11/99 Session 2 EPT ends
			17/11/00 Session 2 classes cease
	20		Assessment week 20/11/99 – 24/11/00
			First, Second and Third Year Practice
December	27		Teaching – BArtEd 27/11/00 – 8/12/00
	4		Academic year ends 8/12/00
	11		
	18		



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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.

Enquiries about degree requirements, enrolment and progression within programs and any other general Faculty matters should be made to the staff in the Faculty Office, ground floor B block. Faculty timetables and official University forms are also available from the Faculty Office.

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## General

**1.1** It is the responsibility of the student to complete all requirements of the program 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 courses completed at another recognised institution within the previous ten years. The maximum Advanced Standing available is 50% of the program.

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## Attendance

**3.1** Except where leave is granted:

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

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## Units of Credit

**4.1** The University has introduced a university wide units of credit system for all courses offered to both undergraduate and postgraduate students. The system means that a course will have the same units of credit value irrespective of which faculty's program it is counting towards. Students are able to determine the value of courses taken from other faculties when planning their programs of study. The student load for a course is calculated by dividing the units of credit value of a course by the total units of credit required for that year of the program. Student load is used to determine both HECS and student fees. Students who take more than the standard load for that year of a program will pay more HECS.

Old course credit points have been replaced by new university units of credit. Every effort has been made to ensure the accuracy of the units of credit values shown for all courses. However, if any inconsistencies between old and new cause concern, students are advised to check with their faculty office for clarification before making course selections, based on the units of credit shown in this handbook, for study in 2000.

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## Computing Requirements

**5.1** Advice is available from School Offices on the requirements for computing equipment and software for programs. Students undertaking computing studies in any program 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 University

**6.1** A student becomes indebted to the University by non-payment of any fee or charge and by non return of any College items. A student who is indebted to the University 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 University will not be permitted to attend classes, undertake assessments or be granted any course 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 University 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 Program

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

The program 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 144 units of credit within a minimum of six and a maximum of twelve academic sessions, and successfully complete certain prescribed courses.

## STRUCTURE OF BACHELOR OF FINE ARTS

	SESSION 1			SESSION 2			SESSION 3			SESSION 4			SESSION 5			SESSION 6		
	Course Number		uoc	Course Number		uoc	Course Number		uoc	Course Number		uoc	Course Number		uoc	Course Number		uoc
<b>CORE COURSES</b>	SART 1301	<i>Choose two from:</i> Introductory Studies: Drawing, Painting, Printmedia		SART 1311	Drawing/Painting 1		SART 2320	Draw/Painting 2		SART 2330	Draw/Painting 3		SART 3340	Draw/Painting 4		SART 3350	Draw/Painting 5	
				1312	<b>or</b> Photomedia 1		2321	<b>or</b> Photomedia 2		2331	<b>or</b> Photomedia 3		3341	<b>or</b> Photomedia 4		3351	<b>or</b> Photomedia 5	
	SART 1302	Introductory Studies: Photomedia, Sculpture, Time Based Art		1313	<b>or</b> Printmedia 1		2322	<b>or</b> Printmedia 2		2332	<b>or</b> Printmedia 3		3342	<b>or</b> Printmedia 4		3352	<b>or</b> Printmedia 5	
				1314	<b>or</b> Sculpture 1		2323	<b>or</b> Sculpture 2		2333	<b>or</b> Sculpture 3		3343	<b>or</b> Sculpture 4		3353	<b>or</b> Sculpture 5	
				1315	<b>or</b> Time Based Art 1		2324	<b>or</b> Time Based Art 2		2334	<b>or</b> Time Based Art 3		3344	<b>or</b> Time Based Art 4		3354	<b>or</b> Time Based Art 5	
	SDES 1303	Introductory Studies: Ceramics, Jewellery, Textiles 6HPW	16	SDES 1316	Ceramics 1		SDES 2325	Ceramics 2		SDES 2335	Ceramics 3		SDES 3345	Ceramics 2		SDES 3355	Ceramics 2	
<b>ELECTIVES</b>				1317	<b>or</b> Jewellery 1		2326	<b>or</b> Jewellery 2		2336	<b>or</b> Jewellery 3		3346	<b>or</b> Jewellery 2		3356	<b>or</b> Jewellery 2	
				1318	<b>or</b> Textiles 1 6HPW	8	2327	<b>or</b> Textiles 2 8HPW	8	2337	<b>or</b> Textiles 3 8HPW	8	3347	<b>or</b> Textiles 2 8HPW	8	3357	<b>or</b> Textiles 2 8HPW	8
	SART 1304	Workshop Technology 2HPW	4		Studio Workshop 3HPW	4		Studio Workshop 3HPW	4		Studio Workshop 3HPW	4		Studio Workshop 3HPW	4			
				SART 1319	Drawing 3HPW	4												
	SAHT 1101	Mapping the Modern 4HPW	4	SAHT 1102	Mapping the Postmodern 4HPW	4	SAHT 2103	Aesthetics for Contemporary Practice 2HPW	6				SAHT 3105	Art Since 1990 2HPW	6	SART 3800	Professional Practice 2HPW	4
					Studio Elective 3HPW	4		Elective	4		Electives	8		Electives	8		Elective	4
<b>GENERAL EDUCATION</b>								General Education 2HPW	3		General Education 2HPW	3		General Education 2HPW	3		General Education 2HPW	3
Total Units of Credit 144	24			24			48			48			48					

**HONOURS YEAR 4**

Course Number		UOC	
SART 4030	Honours Paper	12	
SART 4044	Honours Studio Practice	36	Total Units of Credit 48

Participation in the Annual Exhibition is a requirement for Students in the Honours degree.  
Honours students are required to attend practical classes relevant to their discipline and the weekly honours seminar

# Program Structure

The Bachelor of Fine Arts program 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.

## Major Studies

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. Within the major students must undertake a sequence of five courses in a studio discipline. These are linked to specific workshops that extend their major studies. Students will be advised which workshops will be available as part of their core studies. As well as core courses in studio disciplines students undertake core courses in art history and theory.

## Elective Courses

Students are required to complete a total of 28 units of credit of studio electives and workshops chosen across the College and university (see schema of Structure of Bachelor of Fine Arts on page 14). Elective courses offered at the College of Fine Arts are listed in the section of this Handbook: *Elective Courses for Undergraduate Programs* at the end of the undergraduate program section

- Studio electives in Visual Arts page 63
- Studio workshop electives in Visual Arts page 65
- History and Theory electives page 59
- Art Education electives page 68
- Design Studies workshops and electives page 69

## General Education

Students are required as part of their studies, to complete 12 units of credit in General Education courses or their equivalent. General Education must be undertaken in courses taught by faculties of the University, other than the College of Fine Arts.

## Program Rules

If students are unsure of their program structure and requirements they should contact the Student Centre in the Faculty Office.

1. A student must complete 144 units of credit.
2. Each student's program must include 12 units of credit of General Education.
3. Students must complete the prescribed core courses including two of the three Introductory Studies in session 1 and an approved sequence in a major of at least 56 units of credit selected from the major disciplines.
4. Students may not commence level 2 courses or General Education before 24 units of credit of level 1 courses have been completed.
5. A student must complete at least 48 units of credit but no more than 60 units of credit of level 1 courses from the faculty.
6. A student must complete a studio elective in session 2 in a discipline other than that chosen for their major.
7. For entry to Honours a student must have achieved a distinction average in 40 units of credit of core courses from years two and three.

## 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 courses and student preferences and the availability of places.

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

### Failures

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

- (a) Where a core course is offered in only one session students who fail will be required to repeat that course in the first available session;
- (b) Students may take additional elective courses in the following session to maintain Units of Credit but will not be permitted to enrol in a major strand where the student has outstanding/failed prerequisites.

### 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 another unit one major and a studio elective course in the discipline area of the new choice, at distinction level or above;
- (d) Where there are more applications for change than places in a given major students' results in their studio elective will be used to establish a priority list.

# Courses

## Core Courses

### Year One

**SAHT1101**  
**Mapping the Modern**  
UOC4 HPW4 S1

**SAHT1102**  
**Mapping the Postmodern**  
UOC4 HPW4 S2

For course outlines see page 43 of this handbook.

**SART1301**  
**Introductory Studies: Drawing, Painting, Printmedia**  
*Staff Contact:* Mr Graham Kuo  
UOC8 HPW6 S1

This course 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.

**SART1302**  
**Introductory Studies: Photomedia, Sculpture, Time Based Art**  
*Staff Contact:* Mr Graham Kuo  
UOC8 HPW6 S1

This studio based course 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.

**SDES1303**  
**Introductory Studies: Ceramics, Jewellery, Textiles**  
*Staff Contact:* Head, School of Design Studies  
UOC8 HPW6 S1

This studio-based course introduces the student to the broad experience of working with ceramics, jewellery and textiles. Emphasis is placed on the development of a keen critical awareness by looking at the content and the context of contemporary visual arts 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.

**SART1304**  
**Workshop Technology**  
*Staff Contact:* Mr Graham Kuo  
UOC4 HPW2 S1

This workshop-based course 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.

**SART1311**  
**Drawing/Painting 1**  
*Staff Contact:* Head, School of Art  
UOC8 HPW6 S2  
*Prerequisite/s:* SART1301 Introductory Studies: Drawing, Painting, Printmedia

This course 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.

**SART1312**  
**Photomedia 1**  
*Staff Contact:* Head, School of Art  
UOC8 HPW6 S2  
*Prerequisite/s:* SART1302 Introductory Studies: Photomedia, Sculpture, Time Based Art

This course introduces the student to the broad experience of working with photomedia. The course 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.

**SART1313**  
**Printmedia 1**  
*Staff Contact:* Head, School of Art  
UOC8 HPW6 S2  
*Prerequisite/s:* SART1301 Introductory Studies: Drawing, Painting, Printmedia

This course 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.

**SART1314**  
**Sculpture 1**  
*Staff Contact:* Head, School of Art  
UOC8 HPW6 S2  
*Prerequisite/s:* SART1302 Introductory Studies: Photomedia, Sculpture, Time Based Art

This studio based course 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.

**SART1315****Time Based Art 1***Staff Contact:* Head, School of Art

UOC8 HPW6 S2

*Prerequisite/s:* SART1302 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 course 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.

**SDES1316****Ceramics 1***Staff Contact:* Jacqueline Clayton

UOC8 HPW6 S2

*Prerequisite/s:* SDES1303 Introductory Studies: Ceramics, Jewellery, Textiles

This course introduces students to basic ceramic processes and materials through engagement with a series of projects that incorporate analysis, instruction/explanation and investigation. The creative potential of various ceramic media and techniques are explored alongside the health and safety issues associated with the ceramic studio. The course is primarily practical in nature, but seeks to place the acquisition of skills within the broader context of art/ceramic history, theory and contemporary practice. Students are expected to display competence in basic studio processes by the end of the session.

**SDES1317****Jewellery 1***Staff Contact:* Wendy Parker

UOC8 HPW6 Internal S2

*Prerequisite/s:* SDES1303 Introductory Studies: Ceramics, Jewellery, Textiles

This course will extend students understanding of the scope and possibilities of the jewellery workshop and provide an overview of traditional and contemporary perceptions of jewellery practice. Through lectures, demonstrations and projects, students will develop ways of working, acquiring skills and knowledge in techniques and with materials related to the practice of jewellery. Studio activity will examine the technology of metals and other materials applying such cold joining techniques as sawing, filing, drilling and riveting to translate ideas into wearable and non-wearable jewellery works.

**SDES1318****Textiles 1***Staff Contact:* Liz Williamson

UOC8 HPW6 S2

*Prerequisite/s:* SDES1303 Introductory Studies: Ceramics, Jewellery, Textiles

This course introduces the student to the basic concepts, techniques and processes of contemporary textiles practice while developing a firm skills base from which they will expand in their continuing studies in the discipline. Contemporary, traditional, cultural and historical textiles are examined, developing knowledge and a critical awareness of these textile processes and how they can be integrated within the contemporary context. The course provides preliminary technical training in woven and interlaced structures and surface techniques of stitch, print and dyes.

**SART1319****Drawing***Staff Contact:* Head, School of Art

UOC4 HPW3 S2

This course 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.

**Year Two****SAHT2103****Aesthetics for Contemporary Practice***Staff Contact:* Dr David McNeill, Dr Diane Losche

UOC6 HPW2 S1 or S2

This course 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.

**SART2320****Drawing/Painting 2***Staff Contact:* Head, School of Art

UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART1311 Drawing Painting 1.

In this course 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.

**SART2321****Photomedia 2***Staff Contact:* Head, School of Art

UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART1312 Photomedia 1.

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

**SART2322****Printmedia 2***Staff Contact:* Head, School of Art

UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART1313 Printmedia 1.

In this course 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.

**SART2323****Sculpture 2***Staff Contact:* Head, School of Art

UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART1314 Sculpture 1.

This studio based course supports 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, 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 student's needs, including the presentation of projects, field work, studio theory and documentation of completed works.



**SART2324****Time Based Art 2**

*Staff Contact:* Head, School of Art  
UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART1315 Time Based Art 1.

This course 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.

**SDES2325****Ceramics 2**

*Staff Contact:* Jacqueline Clayton  
UOC8 HPW8 S1 or S2

*Prerequisite/s:* SDES1316 Ceramics 1

This course builds on the general introduction to ceramic processes and materials developed in Ceramics 1. It highlights both mechanical and non-mechanical approaches to the construction of three-dimensional objects in clay and associated considerations of form, purpose, permanence, scale, site etc. Studio projects require that students gain competency in the use and manipulation of ceramic materials, while encouraging an innovative, experimental approach in their deployment and an imaginative interpretation of the significant ideas, conventions and precedents of the discipline.

**SDES2326****Jewellery 2**

*Staff Contact:* Wendy Parker  
UOC8 HPW6 Internal S1 or S2

*Prerequisite/s:* SDES1317 Jewellery 1

This course 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 three dimensional jewellery objects. Studio activity will examine the technology of metal and its translation through heat into three-dimensional forms. The techniques of soldering, casting and fabrication will be explored using both ferrous and non-ferrous materials to translate two-dimensional drawn designs into three-dimensional jewellery objects both wearable and non-wearable.

**SDES2327****Textiles 2**

*Staff Contact:* Liz Williamson  
UOC8 HPW8 S1 or S2

*Prerequisite/s:* SDES1318 Textiles 1

This course introduces the conceptual understanding and technical skills of textiles practise relating to textile structures. Students become familiar with the textile processes of weave, basketry and fabric manipulation. The emphasis at this stage is an open ended, exploratory investigation of textiles language and processes through experimentation and research. The process is supported by the acquisition of skills in constructed textiles including the presentation of projects, field work, studio theory and documentation of completed works. Students produce individual work which integrates technical and conceptual approaches.

**SART2330****Drawing/Painting 3**

*Staff Contact:* Head, School of Art  
UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART2320 Drawing/Painting 2.

In this course 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.

**SART2331****Photomedia 3**

*Staff Contact:* Head, School of Art  
UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART2321 Photomedia 2.

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

**SART2332****Printmedia 3**

*Staff Contact:* Head, School of Art  
UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART2322 Printmedia 2.

In this course 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.

**SART2333****Sculpture 3**

*Staff Contact:* Head, School of Art  
UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART2323 Sculpture 2.

This studio based course 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.

**SART2334****Time Based Art 3**

*Staff Contact:* Head, School of Art  
UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART2324 Time Based Art 2.

This course furthers the conceptual understanding and technical skills underpinning practice in time based arts. The course examines the traditions and contemporary contexts of art practices which developed in response to the mediums of film, television and multimedia. The course 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.

**SDES2335****Ceramics 3**

*Staff Contact:* Jacqueline Clayton  
UOC8 HPW6 S1 or S2

*Prerequisite/s:* SDES2325 Ceramics 2

This course provides the opportunity for students to further develop and enhance ideas via participation in the practical activities and debates of the ceramic studio. It provides the context in which students continue to explore personally relevant ideas and goals through an investigation of a range of ceramic materials, procedures and approaches. In particular, this course highlights relationships

between form and surface, introducing and critiquing processes that are involved in the development of painterly, printed and digitally generated surfaces on clay. The intention and meaning of surface elaboration and image development is examined with reference to both traditional and contemporary approaches to work in clay.

### **SDES2336**

#### **Jewellery 3**

*Staff Contact:* Wendy Parker

UOC8 HPW6 S1 or S2

*Prerequisite/s:* SDES2326 Jewellery 2

This course will focus students on a thorough examination of qualities of surface as applied in jewellery practice allowing for experimentation and the development of techniques such as metal alloying, etching, patination, mokume gane, keum boo and granulation. Studio activity will combine the development of one-off designs and multiple production of jewellery objects both wearable and non-wearable.

### **SDES2337**

#### **Textiles 3**

*Staff Contact:* Liz Williamson

UOC8 HPW6 S1 or S2

*Prerequisite/s:* SDES2327 Textiles 2

This course introduces the conceptual understanding and technical skills of textiles practise relating to textile surfaces. Students become familiar with the textile processes of printed and dyed textiles and embroidery. The emphasis at this stage is an open ended, exploratory investigation of textiles language and processes through experimentation and research. The process is supported by the acquisition of skills in constructed textiles including the presentation of projects, field work, studio theory and documentation of completed works. Students produce individual work which integrates technical and conceptual approaches.

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## **Year Three**

### **SAHT3105**

#### **Art since 1990**

*Staff Contact:* Dr Charles Green

UOC6 HPW2 S1

This course 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.

### **SART3340**

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

*Staff Contact:* Head, School of Art

UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART2330 Drawing/Painting 3.

In this course 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.

### **SART3341**

#### **Photomedia 4**

*Staff Contact:* Head, School of Art

UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART2331 Photomedia 3.

In this course 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.

### **SART3342**

#### **Printmedia 4**

*Staff Contact:* Head, School of Art

UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART2332 Printmedia 3.

This course 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.

### **SART3343**

#### **Sculpture 4**

*Staff Contact:* Head, School of Art

UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART2333 Sculpture 3.

This studio based course 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.

### **SART3344**

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

*Staff Contact:* Head, School of Art

UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART2334 Time Based Art 3.

This course 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.

### **SDES3345**

#### **Ceramics 4**

*Staff Contact:* Jacqueline Clayton

UOC8 HPW6 S1 or S2

*Prerequisite/s:* SDES2335 Ceramics 3

This course provides the opportunity for students to pursue a self initiated approach to art practice within a creative methodology that is exploratory, speculative and personal. At the same time, students deepen their awareness of the theoretical, historical and interdisciplinary settings of contemporary ceramic practice. Students are expected to engage with an area of research appropriate to their emerging practice and produce a body of work which evidences a development of relevant ideas and skills. Group seminars and critique develop the capacity to express the central concerns of studio work, constructive critical abilities and skill in their articulation.

**SDES3346****Jewellery 4**

*Staff Contact:* Wendy Parker  
UOC8 HPW6 S1

*Prerequisite/s:* SDES2336 Jewellery 3

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.

**SDES3347****Textiles 4**

*Staff Contact:* Liz Williamson  
UOC8 HPW6 S1 or S2

*Prerequisite/s:* SDES2337 Textiles 3

This studio based course centres upon the students self initiated work program which are devised in consultation with their lecturers. 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 context central to their work. Special content extends the students technical and conceptual skills in relation to print, weave, embroidery and dyed textiles. Lectures, tutorials, demonstrations of advanced textile processes, the acquisition of advanced skills and studio research methodologies, the presentation of seminars by each student about the content and context of their practice are employed to achieve a thorough knowledge and critical awareness of contemporary textile practice and an ability to articulate the concerns of visual arts making.

**SART3350****Drawing/Painting 5**

*Staff Contact:* Head, School of Art  
UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART3340 Drawing/Painting 4.

In this course 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.

**SART3351****Photomedia 5**

*Staff Contact:* Head, School of Art  
UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART3341 Photomedia 4.

In this course 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.

**SART3352****Printmedia 5**

*Staff Contact:* Head, School of Art  
UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART3342 Printmedia 4.

This course 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.

**SART3353****Sculpture 5**

*Staff Contact:* Head, School of Art  
UOC8 HPW8 S1 or S2

*Prerequisite/s:* SART3343 Sculpture 4.

This studio based course 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.

**SART3354****Time Based Art 5**

*Staff Contact:* Head, School of Art  
UOC8 HPW8 Days0

*Prerequisite/s:* SART3344 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 course supports the students critical comprehension of time based forms through study and analysis of different art works in the screening and presentation program.

**SDES3355****Ceramics 5**

*Staff Contact:* Jacqueline Clayton  
UOC8 HPW6 S1 or

*Prerequisite/s:* SDES3345 Ceramics 4

This course requires that students further develop a self initiated approach to art practice within a creative methodology that is exploratory, speculative and personal. It provides for the resolution of work devised in consultation with studio staff. Students extend research relevant to their individual art practice and produce a body of work which evidences a technically accomplished/appropriate, critically engaged approach to making.

**SDES3356****Jewellery 5**

*Staff Contact:* Wendy Parker  
UOC8 HPW6 S1 or S2

*Prerequisite/s:* SDES3346 Jewellery 4

Students are required to produce a substantial project which demonstrates a refinement of the concepts and contexts central to their work and a developed area of research relevant to their jewellery practice. The presented body of work will evidence the refinement of both students conceptual and technical capabilities.

**SDES3357****Textiles 5**

*Staff Contact:* Liz Williamson  
UOC8 HPW6 S1 or S2

*Prerequisite/s:* SDES3347 Textiles 4

This studio based course allows students to produce a substantial project which demonstrates an understanding and refinement of the concepts and contexts central to their work. Students refine their technical and conceptual skills in textiles and are expected to develop an area of research relevant to their individual art practice. This self initiated and directed project is devised in consultation with relevant lecturers. The course aims to produce an integrated approach to studio practice through lectures, tutorial discussion, field work, the refinement of skills, studio research methodologies and the presentation of seminars by each student about the content and context of their practice are employed to achieve the synthesis of conceptual concerns and studio practice.

**SART3800**  
**Professional Practice**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S2

This course will prepare students completing the BFA for professional practice as artists in Australia

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**Honours**

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

BFA students, in consultation with lecturers, must apply for entry to the program by the end of Session 6 . For entry to Honours a student must have achieved a distinction average in 40 units of credit of core courses from years two and three.

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 throughout the program. The course is full-time. The body of work undertaken will be presented and assessed in exhibition form, accompanied by the presentation of a research paper relating to the student's studio practice. Students will undertake the Research Seminar program during the year.

**SART4030**  
**Honours Paper**

*Staff Contact:* Head, School of Art  
UOC12 F

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.

**SART4044**  
**Honours Studio Practice**

*Staff Contact:* Head, School of Art  
UOC 36 F

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**

SART4044: an exhibition of the completed research program, Honours Studio Practice.

SART4030: 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.

SART4044	Honours Studio Practice	75% of total
SART4030	Honours Paper	25% of total

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



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**4801**  
**Bachelor of Art Education**  
**BArtEd**

**4808**  
**Bachelor of Design/Bachelor of Art Education**  
**BDes/BArtEd**

### **The Program**

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

The program 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 a visual arts and design teacher in secondary schools, primary schools, community organisations, museums, galleries, curriculum development officer, designer, artist, art and design historian/theorist/critic. The opportunity exists within the course for students to focus on any of these roles.

Practical field experience in educational settings include extensive school and community based teaching experiences and activities including a full session Teaching Internship.

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 40 units of credit 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 6 units of credit in Art Education; 14 units of credit in Visual 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				
	Course Number		UOC	Course Number		UOC	Course Number		UOC	Course Number		UOC	Course Number		UOC	Course Number		UOC		Course Number		UOC		
ART EDUCATION CORE	SAED 1401	Human Growth & Development		SAED 1402	Teacher Development 1 + 10 days practice teaching	3HPW	SAED 2402	Teacher Development 2		SAED 2401	Educational Psychology		SAED 3407	Curriculum Studies in Art Education		SAED 3402	Teacher Development 3		T E A C H I N G	SAED 4403	Theory of Aesthetics in Art Education	3HPW	6	
	SAED 1403	Foundations of Art Education		SAED 1404	Visual Arts Workshop 1	3HPW	SAED 2405	Special Education		SAED 2406	Sociology of Education		SAED 3404	Theories & Practices of Art History in Art Education	3HPW					SAED 4406	Philosophical Issues *	3HPW	6	
HONOURS																					SAED 4055	Honours Research Project		8
																					SAED 4053	Curriculum in Art, Design and Education (Honours only)	3HPW	6
FIELD EXPERIENCE - PRACTICUM							SAED 2491	10 Days Inter-session Period Secondary Sch	3							SAED 3491	10 Days Inter-session Period Secondary Sch	3						
COURSES IN VISUAL ARTS	SART 1401	Foundation Studies 1		SART 1402	Foundation Studies 2		SART	Ceramics <b>or</b> Drawing <b>or</b> Jewellery <b>or</b> Painting <b>or</b> Photomedia <b>or</b> Printmedia <b>or</b> Sculpture <b>or</b> Textiles <b>or</b> Time Based Art	4	SART	Ceramics <b>or</b> Drawing <b>or</b> Jewellery <b>or</b> Painting <b>or</b> Photomedia <b>or</b> Printmedia <b>or</b> Sculpture <b>or</b> Textiles <b>or</b> Time Based Art	4	SART	Ceramics <b>or</b> Drawing <b>or</b> Jewellery <b>or</b> Painting <b>or</b> Photomedia <b>or</b> Printmedia <b>or</b> Sculpture <b>or</b> Textiles <b>or</b> Time Based Art	4	SART	Ceramics <b>or</b> Drawing <b>or</b> Jewellery <b>or</b> Painting <b>or</b> Photomedia <b>or</b> Printmedia <b>or</b> Sculpture <b>or</b> Textiles <b>or</b> Time Based Art	4	I N T E R N S H I P					
ELECTIVES								Fine Arts &/or Design &/or Art History and Theory &/or Art Education &/or Open	4			8			8			8				Fine Arts &/or Design &/or Art History and Theory &/or Art Education &/or Open		6
HISTORY THEORY CORE	SAHT 1101	Mapping the Modern	4HPW	4	SAHT 1102	Mapping the Postmodern	4HPW	4																
GENERAL EDUCATION							General Education	2HPW	3							General Education	2 HPW	3			P	2 x General Education	2HPW x 2	6
Total Units of Credit 192			24			24			24			24			24			24	24				24	

# The Bachelor of Art Education Structure should be read with the Program Rules on page 26

\* Students undertaking Honours substitute SAED4051, SAED4053 &amp; SAED4055 for SAED4406 and 14 UOC from Electives.

# Program Structure

## Bachelor of Art Education

### Program Structure

The Bachelor of Art Education comprises an art education double major, courses in art and design, including art history and theory, that may be taken as a major or minor, electives and General Education courses.

### The Foundation Year

All students complete foundation courses in art education (including school field experiences), the fine arts and art history and theory. These courses provide a core, foundational experience. In subsequent years students develop plans emphasising their interests in the practices of fine arts and design, contextualised through courses in their art education major including field experiences.

### Art Education

Courses in art education provide students with investigations and applications of the theoretical and practical knowledges of the art and design educator. These compulsory courses include field experiences in a range of educational and community contexts and the extended practice teaching internship.

### Art Education Honours

The Bachelor of Art Education may be completed with Honours.

### Fine Arts

Courses in the fine arts include: Ceramics or Drawing or Jewellery or Painting or Photomedia or Printmedia or Sculpture or Textiles or Time Based Art. Students may plan sequences of courses in the fine arts as a major (at least 36 units of credit) or a minor (at least 18 units of credit). In completing a fine arts major students may choose courses offered as electives, workshops and the core in the Bachelor of Fine Arts (see pages 16-21).

### Art History and Theory

Students may elect individual courses in art history and theory. A minor in art history and theory comprises a planned sequence of courses of at least 18 units of credit.

### Electives

Electives allow students to plan their studies to specific needs, interests and career aspirations. Students are encouraged to take at least one art education elective. Some students may choose electives to focus and deepen their studies, others will choose electives across a broad range of art, art education, design, art history and theory courses. Electives may be taken as courses offered by other faculties of the university. Further information about electives can be found on pages 59-73.

### General Education

Students are required as part of their studies to complete 12 units of credit in General Education courses. General Education contributes to the broad educational objectives of university study, and are usually taken at the Kensington campus.

### Fine Arts Honours

Students who complete a fine arts major with a sequence of 50 units of credit and a distinction average in 40 units may apply for the Bachelor of Fine Arts (Honours) completed as a fifth year of study (see page 21).

### Program Rules

If students are unsure of their program structure and requirements they should contact the Student Centre in the Faculty Office.

1. A student must complete 192 units of credit:
  - 76 units of credit in art education
  - 8 units of credit in art history and theory
  - 32 units of credit in fine arts
  - 34 units of credit in electives
  - 30 units of credit and 100 days of art education field experience including the art education extended practice teaching internship
  - 12 units of credit in General Studies
2. For entry to Honours students must have a distinction average in at least 40 units of credit in Core Studies in Art Education from sessions 3, 4, 5 and 6.
3. A major study comprises at least 36 units of credit
4. A minor study comprises at least 18 units of credit
5. Students may complete no more than 60 units of credit at Level 1.



Courses

Year One

Core Courses in Art Education

**SAED1401**  
**Human Growth and Development**  
*Staff Contact:* Lindy Bolitho  
UOC6 HPW3 S1 or S2

This course 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.

**SAED1402**  
**Teacher Development 1**  
*Staff Contact:* Denise Perrin  
UOC6 HPW3 S1 or S2

This course the first in a series of three teacher development courses, introduces students to the classroom and teaching practice, and the importance of preparation, planning and evaluation. Content includes: perceptions of teaching; classroom communication; developing instructional skill; an introduction to classroom management and professional ethics; a ten day in-school experience orienting students to the teaching profession and the daily routine of school. The experience is focused on students becoming familiar with teaching, aware of school procedures and developing their confidence as prospective teachers. Students may extend and apply concepts and procedures introduced in Teacher Development 1 to plan, prepare and implement several classes for Years 7-10 visual arts and design and/or small groups.

**SAED1403**  
**Foundations of Art Education**  
*Staff Contact:* Kim Snepvangers  
UOC6 HPW3 S1

This introductory course 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 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.

**SAED1404**  
**Visual Arts Workshop 1**  
*Staff Contact:* Kim Snepvangers  
UOC6 HPW3 S1 or S2

This course 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 valutive knowing of art practice and art criticism.

Core Courses in Visual Arts

**SART1401**  
**Foundation Studies 1**  
UOC8 S1 HPW6

This course will introduce students to a dynamic studio methodology that integrates the theory and practice of the visual arts and provides a basic overview of its current and historical contexts. The focus of this course will be on the use of drawing as a platform for interdisciplinary art work. Through sustained inquiry students will have the opportunity to be critical, inventive and experimental in their approach. An emphasis is placed on the students' own developing practice.

**SART1402**  
**Foundation Studies 2**  
UOC8 S2 HPW6

This course builds on skills and understandings established in Foundation Studies 1 through engaging students in a series of structured projects to encourage individual exploration and expression. These studies will expand the range of critical and practical skills through which the student may develop their own personal visual language and ideas.

Core Courses in History and Theory

**SAHT1101**  
**Mapping the Modern**  
*Staff Contact:* Dr Alan Krell  
UOC4 HPW4 S1

This course 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.

**SAHT1102**  
**Mapping the Postmodern**  
*Staff Contact:* Dr Alan Krell  
UOC4 HPW4 S2

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 dematerialisation of art, and performance are addressed, as well as Feminist theories and practice, post-colonial culture, international exhibitions and the new technologies.

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## Year Two

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### Core Courses in Art Education

**SAED2401**

**Educational Psychology**

*Staff Contact:* Lindy Bolitho

UOC6 HPW3 S1 or S2

An introduction to the nature and objectives of educational psychology from a cognitive, social and ecological perspective. The course 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.

**SAED2402**

**Teacher Development 2**

*Staff Contact:* Amanda Weate

UOC6 HPW3 S1 or S2

*Prerequisite/s:* SAED1402:Teacher Development 1

Teacher Development 2 is formulated as three inquiries. Firstly, studies of teaching including methods for observation based studies of teaching, in particular transcript writing, are introduced. The second area of content utilises the frames in an examination of four distinct conceptualizations of knowledge, models for teaching and classroom management. Classroom Management aspires to developing strategies for consistency and preventing problems rather than defaulting to reaction and erratic or inconsistent responses to student or group behaviour. Classroom Management, properly handled, minimises disciplinary action and contributes to a positive learning environment. Finally, Kounin's research showing how teacher behaviour can be investigated and described is examined.

**SAED2405**

**Special Education**

*Staff Contact:* Lindy Bolitho

UOC4 HPW2 S1 or S2

Special Education extends and develops the prospective teachers' experiences, attitudes and understandings of students with special and/or high support needs in the secondary school. The course, following a non-categorical approach, includes consideration of the psychology and special educational needs of students with mild and moderate intellectual disabilities and students with physical disabilities. It also includes the diagnosis and description of physical and learning disabilities and the role of and possibilities for art and design education in providing positive, supportive and inclusive educational choices and experiences for all students.

**SAED2406**

**The Sociology of Education**

*Staff Contact:* Denise Perrin

UOC6 HPW3 S1 or S2

This course provides an introduction to, and overview of, the interaction between society and the individual, and between the socialising groups which shape behaviour. Current issues and problems will provide a focus for analysis and projecting strategies for effective pupil learning. Participation in this course should develop attitudes and skills, so that the student is able: to appraise and appreciate significant developments and theoretical contributions in the area of social research; to identify and analyse the nature of group processes operating in classrooms and society; to identify probable individual reactions to a wide range of social situations; to analyse the school as a social system in interaction with other social systems in the community; to employ knowledge of social processes for greater teacher effectiveness.

**SAED 2491**

**Practice Teaching 2**

UOC3 HPW3 S1 or S2

*Staff Contact:* Doug Walker

Practice Teaching 2 is the second ten day in-school experience taken after completion of SAED 2402 Teacher Development 2. During these two weeks, students work in a different school setting to that visited in SAED 1491 Practice Teaching 1, and may include a regional or country location. Students apply content using the frames as four distinct knowledges of and models for teaching. With increased confidence students plan, prepare and implement classes for years 7 - 10 visual arts and design, and working with their co-operating teacher develop strategies to evaluate and improve teaching practice.

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## Year Three

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### Core Courses in Art Education

**SAED3402**

**Teacher Development 3**

*Staff Contact:* Kim Snepvangers

UOC6 HPW3 S1 or S2

*Prerequisite/s:* SAED2402:Teacher Development 2

In SAED 3402 Teacher Development 3 students work in small teaching groups and in consultation with the lecturer take full responsibility for planning and implementing a visual arts and design program consistent with the syllabus and its interpretation in a selected secondary school. Students develop their art educational practice and apply methods of clinical supervision to understand and improve their teaching knowledge and practice with a particular focus on classroom management.

**SAED3404**

**Theories and Practices of Art History in Education**

*Staff Contact:* Dr Penny McKeon

UOC6 HPW3 S1 or S2

This course 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.

**SAED3407**

**Curriculum Studies in Art Education**

*Staff Contact:* Amanda Weate

UOC6 HPW3 S1 or S2

This course introduces and develops interpretive and critical perspectives in curriculum, with particular reference to contemporary art and design curriculum and theory and practice. Contributions to the field by significant educators and the principal theoretical positions in curriculum are examined. These orientations or ideologies are informed by the wider theoretical and philosophical contexts and related to art and design educational curriculum practice. Political, historical and institutional structures shaping curriculum contexts in visual arts and design with an emphasis on local contexts are investigated. The struggles and dilemmas manifested in the contested values of and challenges to contemporary curriculum discourse are considered.

**SAED 3491**

**Practice Teaching 3**

UOC3 HPW3 S1 or S2

*Staff Contact:* Doug Walker

Practice Teaching 3 is a ten day in-school experience taken after completion of SAED 3402 Teacher Development 3. Students apply

for placement in another secondary school that provides new and different opportunities to experience various educational cultures and practices. Students plan, prepare and implement, with increasing sophistication and autonomy, classes for years 7 - 12 visual arts and design.

Year Four

Core Courses in Art Education

SAED4403

Theory of Aesthetics in Art Education

Staff Contact: Associate Professor Neil Brown

UOC6 HPW3 S1 or S2

Prerequisite/s: Theories and Practices of Art History in Education

This course 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.

SAED4406

Philosophical Issues in Education

Staff Contact: Dr Penny McKeon

UOC6 HPW3 S1 or S2

The aim of this course 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.

SAED 4491

Extended Practice Teaching Internship

UOC24 HPW3 S1 or S2

Staff Contact: Doug Walker

During the Extended Practice Teaching Internship students make a full time teaching commitment in a secondary school. Students are required to take responsibility for several classes, including preparation of lessons and associated teaching materials, complete administration and record keeping as required by the school, including school reports, participate fully in the professional obligations of the school such as sporting and co-curricular activities, staff meetings and professional development days and community consultations.

Students plan, implement, evaluate and document a curriculum of ten weeks duration for a selected class. Clinical supervision methods, applied at five weekly intervals, in consultation with their co-operating teacher, identify and address their developing teaching practice.

The Extended Practice Teaching experience requires a synthesis and application of theoretical and practical understandings introduced and examined throughout the course. The Internship is supervised and assessed by co-operating teachers and the School of Art Education Practicum Coordinator.

Students may apply for a variation of program that will entail a placement for the final two to four weeks of the Extended Practice Teaching Internship in a museum or community setting. These placements are competitive and subject to the completion of the related Art Education Elective (see page 68) and the approval of the Head of School. Students should consult the School of Art Education Practicum Coordinator for further advice.

Honours

SAED4051

Practices of Research in Art, Design and Education

Staff Contact: Associate Professor Neil Brown

UOC6 HPW3 S1 or S2

Clifford Geertz says that those who wish to understand what a science is should look not, in the first instance, to its theories or its findings but to what the practitioners of it do. Research is broadly conceived in this subject as a pattern of practices in which the major agencies which contribute to the research process are perceived as a mutually dependent relation. This course aims to introduce students to the agencies of investigative practice in the humanities and social sciences and to an understanding of their role in the validation, analysis and interpretation of content within the domains of art, design and education. While practices of research in art, design and education vary widely in their instrumental and political significance it is nevertheless the goal of this subject to enable students, through the analysis of exemplars of research, to rehearse these practices in a manner consistent with an apprenticeship model of learning. In particular students will be able to integrate and apply systematically key agencies of research practice in art, design and education including - the role of explanatory theory, the functional stance of the researcher, the constraints imposed by art as the object of investigation, the use of nomothetic and ideographic methods, and the conventions of proposal writing.

SAED4052

Theoretical Frameworks in Art and Design Education

Staff Contact: Associate Professor Neil Brown

UOC6 HPW3 S1

This course 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.

SAED4053

Curriculum and Art and Design Education

Staff Contact: Amanda Weate

UOC6 HPW3 S2

This course 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.

SAED4055

Honours Research Project in Art and Design Education Studies

Staff Contact: Head, School of Art Education

UOC8 S2

This course 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.

SAED4056

Theory of Knowing in Art, Design and Education

Staff Contact: Associate Professor Neil Brown

UOC6 HPW3 S1 or S2

This course aims to further students understanding of the cognitive foundation of the visual arts. It provides a general introduction to

epistemiology 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 course 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.

**SAED4057**  
**Art and Design History in Education**

*Staff Contact:* Dr Penny McKeon  
UOC6 HPW3

This course 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.

**Bachelor of Design/Bachelor of Art Education**  
**BDes/BArtEd**  
**4808**

**The Program**

The Bachelor of Design/Bachelor of Art Education is a five year full-time combined degree program for students wishing to enter both the design and teaching professions. Students participate in design education teaching practicums and the design industry experience program.

This degree will provide an education to students who wish to enter a range of different areas of the design profession, for example: graphic design, media design, film, television production and post-production, illustration, publications, interiors, theatre, exhibitions, display, festivals, furnishings, ceramics, textiles, jewellery and product design.

The program incorporates flexibility in its structure in order that students may develop their individual potential as future designers and design educators. They may function essentially as a design and technology and applied studies teacher in secondary schools, primary schools, community organisations, museums and galleries and as a curriculum development officer. The opportunity exists within the program for students to focus on any of these roles. Practical field experience in educational settings include extensive school and community based teaching experiences and activities including a full session Teaching Internship.

It is possible to complete the Bachelor of Design/Bachelor of Art Education with honours. Students may apply for entry into the honours program at the beginning of session 7, though later year entry can be made under special circumstances.

**Program Structure**

The Bachelor of Design/Bachelor of Art Education comprises an art and design education double major, courses in design, including design history, theory and aesthetics, electives and General Education courses.

**The Foundation Year**

All students complete foundation courses in art and design education (including school field experiences), design studio and related courses, design history, theory and aesthetics. These course provide a core, foundational experience. In subsequent years students develop plans emphasising their interests in design, contextualised through courses in their art education double major

including field experiences and the design industry experience program.

**Art and Design Education**

Courses in art and design education provide students with investigations and applications of the theoretical and practical knowledges of the art and design educator. These compulsory courses include field experiences in a range of educational and community contexts and the extended practice teaching internship.

**Bachelor of Design/Bachelor of Art Education Honours**

The Bachelor of Design/Bachelor of Art Education may be completed with Honours.

**Design**

Courses in design include: Applied, Ceramics, Environments, Graphics, Jewellery and Textiles. Students may plan sequences of courses in design as a major (at least 36 units) or a minor (at least 18 units). In completing a design major students choose courses offered as Design Studios with related Design and Computer courses (see pages xx).

**Design History, Theory and Aesthetics**

Students complete 12 units of in design history, theory and aesthetics. Additional courses in design history, theory and aesthetics may be chosen as a design history, theory and aesthetics minor, comprising at least 18 units of credit (see pages xx).

**Electives**

Electives allow students to plan their studies to specific needs, interests and career aspirations. Students are encouraged to take at least one art education elective. Some students may choose electives to focus and deepen their studies, others will choose electives across a broad range of art, art education, design, art history and theory courses. Electives may be taken as courses offered by other faculties of the university. Further information about electives can be found on pages xx.

**General Education**

Students are required as part of their studies to complete 6 units of credit in General Education courses. General Education contributes to the broad educational objectives of university study, and are normally taken at the Kensington campus.

**Program Structure**

For outlines see course descriptions on the following pages of this Handbook:

<b>Art Education courses</b>	page 26-29
<b>Design courses</b>	page 33-38
<b>COFA Electives</b>	page 59-73

UOC HPW			
<b>Session 1</b>			
SAED1403	Foundations of Art Education	6	3
SDES1101	Design Studio 1A	6	4
SART1333	Drawing Object, Life and Landscape	4	3
SDES1106	Design & Computers	4	4
SAHT1301	Design History Theory 1	4	2
<b>Session 2</b>			
SAED1401	Human Growth & Development	6	3
SAED1402	Teacher Development 1	6	3
SDES1102	Design Studio 1 B	6	4
SDES1109	Measured Drawing	3	2
SDES1108	Typography and Composition	3	2
<b>Session 3</b>			
SAED 1404	Visual Arts Workshop	6	3

SAED 2401	Educational Psychology	6	3
One of the following:			
<b>Design Studios 2A -</b>			
SDES2101	Applied	4	3
SDES2102	Environments	4	3
SDES2103	Graphics	4	3
SDES2104	Ceramics	4	3
SDES2105	Jewellery	4	3
SDES2106	Textiles	4	3
SDES2107	Design & Computers 2A	4	4
Elective		4	

Session 4

SAED 2402	Teacher Development 2	6	3
SAED 2491	10 days end of session period secondary school	3	

One of the following:

<b>Design Studios 2B-</b>			
SDES2108	Applied	4	3
SDES2109	Environments	4	3
SDES2110	Graphics	4	3
SDES2111	Ceramics	4	3
SDES2112	Jewellery	4	3
SDES2113	Textiles	4	3
General Education		3	2

Session 5

SAED 2405	Special Education	4	2
SAED	Art & Design Education Elective	4	2

One of the following:

<b>Design Studios 3A -</b>			
SDES3101	Applied	4	3
SDES3102	Environments	4	3
SDES3103	Graphics	4	3
SDES3104	Ceramics	4	3
SDES3105	Jewellery	4	3
SDES3106	Textiles	4	3

Session 6

SAED2406	Sociology of Education	6	3
SAED3407	Curriculum Studies in Art Education	6	3

One of the following:

<b>Design Studios 3B -</b>			
SDES3108	Applied	4	3
SDES3109	Environments	4	3
SDES3110	Graphics	4	3
SDES3111	Ceramics	4	3
SDES3112	Jewellery	4	3
SDES3113	Textiles	4	3

SDES1104	Interactive Systems	4	2
Open Electives			

Session 7

SAED3402	Teacher Development 3	6	3
SAED3491	10 days inter-session period - secondary school	3	
SAHT3301	Design History Theory 3	4	2
Electives		8	
General Education		3	2

Session 8

**SAED3403**  
**Issues in Contemporary Design Education**  
*Staff Contact:* Amanda Weate  
UOC6 HPW3 S1 or S2

“Issues in Contemporary Design Education” comprises an analysis and interpretation of the principal discourses shaping design education. This course examines the emergent possibilities for design education in the secondary school subject of visual arts and Key Learning Area Technology and Applied Studies, along with other curricula and educational applications. This course will facilitate the negotiation of two at times distinct fields and domains of knowledge, the fine arts and design within educational contexts.

SAED3404	Theories & Practices of Art History in Education	6	3
SDES4102	Professional Experience Program Fine Arts &/or Design, &/or Art History Theory &/or Art Education &/or Art Education &/or Open Electives	8	

Session 9

SAED4491	Teaching Internship	24	
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Session 10

SAED4403	Theory of Aesthetics in Art Education	6	3
SAED4406	Philosophical Issues in Art Education	6	3
SDES4101	Design Studio Project	8	8
Elective		4	

Program Rules

1. A student must complete a total of 240 units of credit:
    - 86 units of credit in art education
    - 12 units of credit in design history, theory and aesthetics
    - 74 units of credit in design
    - 32 units of credit in electives
    - 30 units of credit and 100 days of art education field experience including the art education extended practice teaching internship
    - 6 units of credit in General Studies
  2. For entry to Honours students must have a distinction average in at least 40 units of credit in Core Studies in Art Education from sessions 4, 5, 6, 7 and 8.
  3. A major study comprises at least 36 units of credit
  4. A minor study comprises at least 18 units of credit
- Students may complete no more than 60 units of credit at Level 1.

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# 4802

## Bachelor of Design

### BDes

#### **The Program**

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

This program provides an education to students who wish to enter a range of different areas of the design profession, for example: graphic design, media design, film, television production and post-production, illustration, publications, interiors, theatre, exhibitions, display, festivals and furnishings, ceramics, textiles, jewellery and product design.

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 with the opportunity to integrate the following: graphics/media design, applied/object design, environments/spatial design, ceramics design, textiles design and jewellery design. Historical, theoretical and technological contexts will also be studied.

In Year 4 students' studio projects are designed to parallel professional practice while integrating theoretical design studies and a period of work experience leading into a graduation project/exhibition.

This program recognises the College of Fine Arts' particular strengths, resources and requirements to provide an undergraduate program 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 courses in visual arts, art education and art theory, and the ability to offer design from a creative and cross disciplinary base.

## STRUCTURE OF BACHELOR OF DESIGN

	SESSION 1 and/or SESSION 2						SESSION 3			SESSION 4			SESSION 5			SESSION 6			SESSION 7 or SESSION 8 ****		
	Course Number		CRN	Course Number		CRN	Course Number		CRN	Course Number		CRN	Course Number		CRN	Course Number		CRN	Course Number		CRN
CORE COURSES	SDES 1101	Design Studio 1A Session 1 only		SDES 1102	Design Studio 1B Session 2 only		SDES 2101	Design Studio 2A Applied		SDES 2108	Design Studio 2B Applied		SDES 3101	Design Studio 3A Applied		SDES 3108	Design Studio 3B Applied		SDES 4101	Design Studio Project 4	
							2102	or Environments		2109	or Environments		3102	or Environments		3109	or Environments				
							2103	or Graphics/Media		2110	or Graphics/Media		3103	or Graphics/Media		3110	or Graphics/Media				
		4HPW	6		4HPW	6		3HPW **	4		3HPW **	4		3HPW **	4		3HPW **	4		8HPW	8
							SDES 2101	Design Studio 2A Applied		SDES 2108	Design Studio 2B Applied		SDES 3101	Design Studio 3A Applied		SDES 3108	Design Studio 3B Applied		SDES 4102	Professional Experience	
							2102	Environments		2109	Environments		3102	Environments		3109	Environments				
							2103	and/or Graphics/Media		2110	and/or Graphics/Media		3103	and/or Graphics/Media		3110	and/or Graphics/Media				
							2104	Ceramics		2111	Ceramics		3104	Ceramics		3111	Ceramics				
							2105	Jewellery		2112	Jewellery		3105	Jewellery		3112	Jewellery				
							2106	Textiles		2113	Textiles		3106	Textiles		3113	Textiles				
								3HPW **	4		3HPW **	4		3HPW **	4		3HPW **	4		8	
	SAHT 1301	Design History, Theory & Aesthetics 1					SAHT 2301	Design History, Theory & Aesthetics 2					SAHT 3301	Design History, Theory & Aesthetics 3					SAHT 4301	Design History, Theory & Aesthetics 4	
		2HPW	4					2HPW	4					2HPW	4					2HPW	4
	SDES 1103	Design and Human Functioning	4	SDES 1104	Interactive Systems	4				SDES 2114	Design and Social Theory	4									
		2HPW			2HPW						2HPW										
	SDES 1105	Presentation Techniques	3	SDES 1106	Design and Computers	4	SDES 2107	Design and Computers 2A	4	SDES 2115	Design and Computers 2B	4	SDES 3107	Design and Computers 3	4				SDES 4103	Design and Computers 4	4
		2HPW			4HPW			4HPW			4HPW			4HPW						4HPW	
	SART 1333	Drawing: Object, Life and Landscape	4	SDES 1109	Measured Drawing	3				SDES 2116	Design Practice	4									
		3HPW			2HPW						2HPW										
	SDES 1107	Modelmaking Communicating in 3D	3	SDES 1108	Typography and Composition	3															
		2HPW			2HPW																
ELECTIVES				Elective			Elective						Elective			Elective ***			Electives		14
					4			4						4			6		History Theory Elective		4
HONOURS																			SDES 4104	Honours Project	6
GENERAL EDUCATION																2 x General Education			2 x General Education		6
																	6				6
Total Units of Credit: 192			24			24			24			24			24			24			48

\* One of three design studio courses to be chosen

\*\* Two of six design studio courses to be chosen

\*\*\* Students wishing to do Honours must undertake SAID4051 Practices of Research in Art and Design Education

\*\*\*\* All Year 4 courses can be taken in either session 7 or session 8

# Program Rules

The degree of Bachelor Design is awarded as a pass degree at the completion of four years full time study or a degree with Honours where eligible students have completed the honours pathway in the program.

- 1. A student must complete 192 Units of Credit.
- 2. Each student's program must include 12 units of General Education.
- 3. Students must complete the prescribed core courses including a sequence of 16 units of credit in one of the strands selected from Applied/Object, Graphics/Media or Environments/Spatial.
- 4. Students must complete 32 units of credit from the core elective strand in at least two disciplines other than that chosen in the Core sequence.
- 5. Students may not commence level 2 courses or General Education before 24 units of credit of level 1 courses have been completed.

- 6. A student must complete at least 48 units but no more than 60 units of level 1 courses from the faculty.
- 7. For entry to Honours a student must have achieved a distinction average in 40 units of core courses from years two and three.

## Transition requirements for 2000

- 1. It is anticipated that:
- 2. Students commencing stage 2 will be transferred to the new program structures and conditions.
- 3. Students entering stage 3 and 4, including students returning from leave, will convert to the new program subject to the students not being disadvantaged. Requests by individuals, to complete the program in which they are currently enrolled, will be considered where a disadvantage to the student can be demonstrated.
- 4. Students who have deferred or have been suspended and return in 2000 will enrol in the new programs.

# Courses

## General Education

Students are required as part of their studies, to complete 12 units of credit in General Education courses or their equivalent. General Education must be undertaken in courses taught by faculties of the University, other than the College of Fine Arts.

## Elective Courses

Students are required to undertake 4 elective courses (refer to schema on Structure of the Bachelor of Design on page 32??). These elective courses are chosen from the selection listed under the section *Elective Courses for Undergraduate Programs* at the end of the undergraduate program section.

- Studio electives in Visual Arts page 63
- Studio workshops in Visual Arts page 65
- Design Studies workshops and electives page 69
- History and Theory electives page 59
- Art Education electives page 68

## Core Courses

### Year One

#### SAHT1301 Design History, Theory and Aesthetics 1 - Early Modern Period to Postmodernism

Staff Contact: Arianne Rourke  
UOC4 HPW2 S1

This course provides an overview of design history from the early modern period through to Postmodernism. 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. Key moments in design history - designers, movements, innovations etc. - are considered against the backdrop of industrialisation, technological transformations, colonisation and international conflicts. 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 standpoint. 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.

#### SART1333 Drawing - Object, Life and Landscape

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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.

#### SDS1101 Design Studio 1A - Elements and Principles of Design

Staff Contact: Rick Bennett  
UOC6 HPW3 S1

In this course 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 course 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 program.

**SDES1102**  
**Design Studio 1B - Analysing Design Principles**

*Staff Contact:* Rick Bennett  
UOC6 HPW4 S2  
*Prerequisite/s:* SDES1101 Design Studio 1A - Elements and Principles of Design

This course 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 course 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.

**SDES1103**  
**Design and Human Functioning - The Body at Work**

*Staff Contact:* Allan Walpole  
UOC4 HPW2 S1

The aim of this course 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 course 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.

**SDES1104**  
**Interactive Systems - Design and Responsible Management of the Environment**

*Staff Contact:* Allan Walpole  
UOC4 HPW2 S2

The aim of this course 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 course 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.

**SDES1105**  
**Presentation Techniques**

*Staff Contact:* Vaughan Rees  
UOC3 HPW2 S1 or S2

This course 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.

**SDES1106**  
**Design and Computers 1 - Introduction**

*Staff Contact:* Mark Kissane  
UOC4 HPW4 S1 or S2

This course 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 for CAD and documentation.

**SDES1107**  
**Modelmaking - Communicating in Three Dimensions**

*Staff Contact:* Rick Bennett  
UOC3 HPW2 S1 or S2

This course 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 course aims to equip students with necessary knowledge and skills to apply to concepts within the design studio setting.

**SDES1108**  
**Typography and Composition**

*Staff Contact:* Leong Chan  
UOC3 HPW2 S1 or S2

This course 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.

**SDES1109**  
**Measured Drawing**

*Staff Contact:* Michael Dickinson  
UOC3 HPW2 S1 or S2

This course 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.

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**Year Two**

**SAHT2301**  
**Design History, Theory and Aesthetics 2 - The Design and Consumption**

*Staff Contact:* Dr Peter McNeil  
UOC4 HPW2 S1  
*Prerequisite/s:* SAHT1301 Design History, Theory and Aesthetics 1 - Early Modern Period to Postmodernism

This course 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 consumption. This course through further reflection on historical and contemporary theories and practices in design, will address such specific issues as 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.

**SDES2101****Design Studio 2A - Applied/Object***Staff Contact:* Michael Dickinson

UOC4 HPW3 S1

*Prerequisite/s:* SDES1102 Design Studio 1B - Analysing Design Principles

In this course 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.

**SDES2102****Design Studio 2A - Environments/Spatial***Staff Contact:* Karina Clarke

UOC4 HPW3 S1

*Prerequisite/s:* SDES1102 Design Studio 1B - Analysing Design Principles

In this course 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.

**SDES2103****Design Studio 2A - Graphics/Media***Staff Contact:* Leong Chan

UOC4 HPW3 S1

*Prerequisite/s:* SDES1102 Design Studio 1B - Analysing Design Principles

In this course 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.

**SDES2104****Design Studio 2A - Ceramics***Staff Contact:* Jacqueline Clayton

UOC4 HPW3 WKSS1

*Prerequisite/s:* SDES1102 Design Studio 1B - Analysing Design Principles

This course requires students to integrate technical knowledge and artisan skills with material form and contextual issues in the ceramic design discipline. Projects address the conceptual, material and sculptural understandings of 3D object design in clay and associated materials. In particular, this course highlights issues of identity, seriality, certainty, familiarity and the mundane, interrogating the meaning of the repeated object. In practical terms, it provides the opportunity to investigate techniques of replication, including the principles and applications of model and mouldmaking. Students are encouraged to develop and explore ideas in relation to the articulation, transformation and reproduction of objects using a range of ceramic materials. Elements of the design process – critical analysis, research, problem solving and design development – are undertaken to facilitate the resolution of formal, material, fabrication and design issues in ceramic practice.

**SDES2105****Design Studio 2A - Jewellery***Staff Contact:* Wendy Parker

UOC4 HPW3 S1

*Prerequisite/s:* SDES1102 Design Studio 1B - Analysing Design Principles

In this course design practice is undertaken which requires students to integrate technical knowledge and artisan skills with material

form and contextual issues in the jewellery design discipline. Projects will address the conceptual and material understandings of 3D jewellery and 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. This course will develop students understanding of jewellery design through investigations of materials and jewellery processes. Students will examine the technology of metal and its translation through heat into three-dimensional forms. The techniques of soldering, casting, hydraulic forming and fabrication will be explored using both ferrous and non-ferrous materials to translate design drawings and models into three-dimensional jewellery objects both wearable and non-wearable.

**SDES2106****Design Studio 2A - Textiles***Staff Contact:* Liz Williamson.

UOC4 HPW3 S1

*Prerequisite/s:* SDES1102 Design Studio 1B - Analysing Design Principles

In this course design practice is undertaken which requires students to integrate knowledge, conceptual understanding and technical skills with materials, form and contextual issues in the textile design discipline. Projects will address the conceptual, material and sculptural understanding of constructed textile processes. 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. Through projects the subject will introduce and develop the students understanding of the textile processes of interlacing, weave and fabric manipulation.

**SDES2107****Design and Computers 2A***Staff Contact:* Mark Kissane.

UOC4 HPW4 S1

*Prerequisite/s:* SDES1106 Design and Computers 1 - Introduction

This course is an investigation into computers, hardware, software and design in the graphics/media industry. The software programs will include photographic enhancement, image manipulation, typography. The course will also cover the processes and techniques used in computer generated design. This course will intergrate the graphics component the introduction of 2D drawing on the computer by the use of CAD (Computer Aided Drawing) software program 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 course will cover includes placing, manipulating and modifying elements, drafting features, references filing, dimensioning, annotating, plotting and 2D drawing techniques.

**SDES2108****Design Studio 2B - Applied/Object***Staff Contact:* Michael Dickinson

UOC4 HPW3 S2

*Prerequisite/s:* SDES2101 Design Studio 2A - Applied/Object

In this course 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.

**SDES2109****Design Studio 2B - Environments/Spatial***Staff Contact:* Karina CLarke

UOC4 HPW3 S2

*Prerequisite/s:* SDES2102 Design Studio 2A - Environments/Spatial

In this course 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.

**SDES2110**  
**Design Studio 2B - Graphics/Media**

*Staff Contact:* Leong Chan  
UOC4 HPW3 S2  
*Prerequisite/s:* SDES2103 Design Studio 2A - Graphics/Media

In this course 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.

**SDES2111**  
**Design Studio 2B - Ceramics**

*Staff Contact:* Jacqueline Clayton.  
UOC4 HPW3 S2  
*Prerequisite/s:* SDES2104 Design Studio 2A - Ceramics

This course provides the opportunity for students to investigate existing design practice and to extend their capacity to integrate technical knowledge and skills with material, formal and contextual issues in the ceramic discipline. Projects address the conceptual, material and sculptural understandings of three dimensional object design in clay. In particular, these projects require that students engage with ideas, materials and techniques relevant to achieving fired ceramic surfaces appropriate to their developing individual practice. Elements of the design process - critical analysis, research, problem solving and design development - are undertaken to facilitate a more complex resolution of formal, material, fabrication and design issues in ceramic practice.

**SDES2112**  
**Design Studio 2B - Jewellery**

*Staff Contact:* Wendy Parker.  
UOC4 HPW3 S2  
*Prerequisite/s:* SDES2105 Design Studio 2A - Jewellery

In this course 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 jewellery design discipline. Projects will address the conceptual, material and sculptural understandings of 3D jewellery design. Elements of the design process - critical analysis, research, problem solving and design - will be undertaken to facilitate a more complex resolution of form and fabrication design issues. This course will focus students on a thorough examination of qualities of surface as applied in jewellery practice allowing for experimentation and the development of techniques such as metal alloying, etching, patination, mokume gane, keum boo and granulation. Studio activity will combine the development of one-off designs and multiple production of jewellery objects.

**SDES2113**  
**Design Studio 2B - Textiles**

*Staff Contact:* Liz Williamson.  
UOC4 HPW3 S2  
*Prerequisite/s:* SDES2106 Design Studio 2A - Textiles

In this course design practice is undertaken which requires students to integrate knowledge, conceptual understanding and technical skills with material, form and contextual issues in the textile design discipline. Projects will address the conceptual and material understanding of textile processes relating to surface design techniques. 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. Through projects, the subject will introduce and develop the students understanding of the textile processes of print, dyed and stitched textiles.

**SDES2114**  
**Design and Social Theory**

*Staff Contact:* Professor Liz Ashburn  
UOC4 HPW2 S1 or S2

This course 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.

**SDES2115**  
**Design and Computers 2B**

*Staff Contact:* Mark Kissane.  
UOC4 HPW4 S2  
*Prerequisite/s:* SDES2107 Design and Computers 2A

The course is an investigation into computers, hardware, software and design in the graphics/media industry. The software program 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. This course will integrate the graphics component the introduction to 2D drawing on the computer by the use of CAD (Computer Aided Drawing) software program 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 course will cover includes placing, manipulating and modifying elements, drafting features, references filing, dimensioning, annotating, plotting and 2D drawing techniques.

**SDES2116**  
**Design Practice**

*Staff Contact:* Associate Professor Ron Newman  
UOC4 HPW2 S2

In Design Practice, students will investigate:

- the moral and philosophical contexts for professional activity
- professional ethics
- contract law
- patents, copyright and registration of designs
- preparation and budgeting for a brief
- production co-ordination & project management
- preparation of reports and other written material
- Corporate Identity
- Design Culture

Students will be introduced to the broader question of general management, design management and the importance of a design culture within an organisation, company or institution. The relationship between design management procedures and good design will be a focus.

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**Year Three**

**SAHT3301**  
**Design History, Theory and Aesthetics 3 - Theoretical Frameworks for Design**

*Staff Contact:* Dr Peter McNeil  
UOC4 HPW2 S1  
*Prerequisite/s:* SAHT2301 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.

**SDES3101****Design Studio 3A - Applied/Object***Staff Contact:* Michael Dickinson

UOC4 HPW3 S1

*Prerequisite/s:* SDES2108 Design Studio 2B - Applied/Object

In this course 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.

**SDES3102****Design Studio 3A - Environments/Spatial***Staff Contact:* Karina Clarke

UOC4 HPW3 S1

*Prerequisite/s:* SDES2109 Design Studio 2B - Environments/Spatial

In this course 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.

**SDES3103****Design Studio 3A - Graphics/Media***Staff Contact:* Leong Chan

UOC4 HPW3 S1

*Prerequisite/s:* SDES2110 Design Studio 2B - Graphics/Media

In this course 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.

**SDES3104****Design Studio 3A - Ceramics***Staff Contact:* Jacqueline Clayton

UOC4 HPW3 S1

*Prerequisite/s:* SDES2111 Design Studio 2B - Ceramics

This course provides the opportunity to develop design solutions from briefs that are academically based or emulate the approaches and problems typical of ceramic design in the professional context. 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.

**SDES3105****Design Studio 3A - Jewellery***Staff Contact:* Wendy Parker.

UOC4 HPW3 S1

*Prerequisite/s:* SDES2112 Design Studio 2B - Jewellery

In this subject design solutions are developed from briefs that are academically based or emulate problems typical of jewellery 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.

**SDES3106****Design Studio 3A - Textiles***Staff Contact:* Liz Williamson

UOC4 HPW3 S1

*Prerequisite/s:* SDES2113 Design Studio 2B - Textiles

This course provides the opportunity to develop design solutions from briefs that are academically based or emulate the approaches and problems typical of textile design in the professional context. The design proposals must address complex contextual issues and the interactions of the brief. Students will be encouraged to develop a clear design process and apply their skills to appropriate documentation and presentation of textiles.

**SDES3107****Design and Computers 3***Staff Contact:* Mark Kissane

UOC4 HPW4 S1

*Prerequisite/s:* SDES2115 Design and Computers 2B

The course is an advanced investigation into computers and design in graphics and high resolution output for print and its applications in the graphics/media industry. The program will include graphics software for 3D modelling, image manipulation and typography. The subject will also involve the integration of graphics with the advanced investigation into 2D and 3D drawing and modelling for object, graphics and environment purposes. This area 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.

**SDES3108****Design Studio 3B - Applied/Object***Staff Contact:* Michael Dickinson

UOC4 HPW3 S2

*Prerequisite/s:* SDES3101 Design Studio 3A - Applied/Object

The aim of the course 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.

**SDES3109****Design Studio 3B - Environments/Spatial***Staff Contact:* Karina Clarke

UOC4 HPW3 S2

*Prerequisite/s:* SDES3102 Design Studio 3A - Environments/Spatial

The aim of the course 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.

**SDES3110****Design Studio 3B - Graphics/Media***Staff Contact:* Leong Chan

UOC4 HPW3 S2

*Prerequisite/s:* SDES3103 Design Studio 3A - Graphics/Media

The aim of the course 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.

**SDES3111****Design Studio 3B - Ceramics***Staff Contact:* Jacqueline Clayton

UOC4 HPW3 S2

*Prerequisite/s:* SDES3104 Design Studio 3A - Ceramics

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

**SDES3112****Design Studio 3B - Jewellery***Staff Contact:* Wendy Parker.

UOC4 HPW3 S2

*Prerequisite/s:* SDES3105 Design Studio 3A - Jewellery

The aim of the subject is to build on the skills and knowledge from Design Studio 3A - Jewellery and to increase the complexity of the studio practice within the jewellery 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.

**SDES3113**

**Design Studio 3B - Textiles**

*Staff Contact:* Liz Williamson.

UOC4 HPW3 S2

*Prerequisite/s:* SDES3106 Design Studio 3A - Textiles

The aim of this course is to extend the students design experience through complex projects in the textile design discipline. The aim of this course is to build on the skills and knowledge from Design Studio 3A - Textiles and to increase the complexity of the studio practice within the textiles 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 textile design ideas and techniques.

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**Year Four**

**SAHT4301**

**Design History, Theory and Aesthetics 4**

UOC4 HPW2 S1 or S2

*Prerequisite:* SDSE3301 Design History, Theory and Aesthetic 3 - The Philosophical Environment

This course 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 courses.

**SDES4101**

**Design Studio Project 4**

UOC8 S1or S2

*Prerequisite:* Any two "Design Studio 3B"

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.

**SDES4102**

**Professional Experience Program**

UOC8 F

The aim of this program is to provide students with the opportunity to experience 'real-life' professional design situations, over an extended period. During this program 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.

**SDES4103**

**Design and Computers 4**

S1 or S2 HPW4 UOC4

*Prerequisites:* SDSE3107 Design and Computing 3

The course in computer studies is self-directed and works in conjunction with the students Design Studio Project work that is to be presented. The course 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 to undertake Honours in the Bachelor of Design may do so as follows:

The degree of Bachelor Design is awarded as a pass degree at the completion of four years full time study or a degree with Honours where eligible students have completed the honours pathway in the program.

**Prerequisites:**

**Current Students:**

For entry to Honours a student must have achieved a distinction average in 40 units of core courses from years two and three.

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:**

**SAED4051**

**Practices of Research in Art, Design and Education**

*Staff Contact:* Associate Professor Neil Brown

UOC6 HPW3 S1 or S2

Clifford Geertz says that those who wish to understand what a science is should look not, in the first instance, to its theories or its findings but to what the practitioners of it do. Research is broadly conceived in this subject as a pattern of practices in which the major agencies which contribute to the research process are perceived as a mutually dependent relation. This course aims to introduce students to the agencies of investigative practice in the humanities and social sciences and to an understanding of their role in the validation, analysis and interpretation of content within the domains of art, design and education. While practices of research in art, design and education vary widely in their instrumental and political significance it is nevertheless the goal of this subject to enable students, through the analysis of exemplars of research, to rehearse these practices in a manner consistent with an apprenticeship model of learning. In particular students will be able to integrate and apply systematically key agencies of research practice in art, design and education including - the role of explanatory theory, the functional stance of the researcher, the constraints imposed by art as the object of investigation, the use of nomothetic and ideographic methods, and the conventions of proposal writing.

**SDES4104**

**Honours Project**

*Staff Contact:* Carol Longbottom

UOC6 S1 or S2

*Prerequisite/s:* SDSE4051 Practices of Research in Art, Design and Education

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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**4803**  
**Bachelor of Art Theory**  
**BArtTh**

**4806**  
**Bachelor of Art Theory/Bachelor of Arts**  
**BArtTh BA**

**4807**  
**Bachelor of Art Theory/Bachelor of Social Science**  
**BArtTh BSocSc**

**Bachelor of Art Theory / Bachelor of Laws**  
**BArtTh LLB**  
**4703**

### **The Program**

The Bachelor of Art Theory offers an intensive study of the visual arts, design 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 degree offers students in-depth study of art and or design history and theory and prepares students for research careers or professional employment in the arts or design industries. Examples of likely careers include art administration, design management, curatorship, art and design criticism and writing, public programming and policy formation, and project officers.

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 design and the historical-theoretical interpretation of images and objects. Graduates will have benefitted from the opportunity to combine 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 and design industries.

## STRUCTURE OF BACHELOR OF ART THEORY

	SESSION 1			SESSION 2			SESSION 3 and SESSION 4			SESSION 5 and SESSION 6				
	Course Number		uoc	Course Number		uoc	Course Number		uoc	Course Number		uoc		
THEORY MAJOR	SAHT 1101	Mapping the Modern		SAHT 1102	Mapping the Post Modern			Theory courses Upper level (Session 1 or 2) List A			Theory courses Upper level (Session 1 or 2) List A			
		4HPW	4		4HPW	4			16			18		
	SAHT 1211	Theories of the Image		SAHT 1214	Theories of Art History and Culture									
		3HPW	6		3HPW	6								
		Art/Design theory electives (Session 1 or 2)				4								
CO-MAJOR		Co-major Level 1 courses (Session 1 or 2) Refer List B				12		Co-major Level 1 courses (Session 1 or 2) Refer List B		18		Co-major Level 1 courses (Session 1 or 2) Refer List B		12
ELECTIVES		Electives				12		Electives		8		Electives		12
GENERAL EDUCATION								General Education (Session 1 or 2)		6		General Education (Session 1 or 2)		6
Total Units of Credit 144	48						48				48			

HONOURS YEAR 4	SESSION 1			SESSION 2	
	Course Number		uoc		uoc
COURSEWORK		Elective (Session 1 or Session 2)			6
	SAHT 4212	Specialist Studies  3HPW	6		
THESIS	SAHT 4211	Thesis			36
Total Units of Credit					48

SAMPLE PROGRAM FOR BACHELOR OF ART THEORY

	SESSION 1			SESSION 2			SESSION 3			SESSION 4			SESSION 5			SESSION 6		
	Course Number		UOC	Course Number		UOC	Course Number		UOC	Course Number		UOC	Course Number		UOC	Course Number		UOC
ART THEORY MAJOR	SAHT 1101	Art History and Theory 1A: Mapping the Modern		SAHT 1102	Art History and Theory 1B: Mapping the Post Modern		SAHT 2211	Grand Narratives of Western Art		SAHT 2212	Art & Cultural Difference		SAHT 3211	Theories of Meaning/ Meaning of Theory		SAHT 3212	Art & the Culture of Everyday Life	6
		4HPW	4		4HPW	4		3HPW	6		3HPW	6		3HPW	6		3HPW	
	SAHT 1211	Theories of the Image		SAHT 1214	Methods of Research & Writing on Art					SAHT 2213	Memory & Self				SAHT 3213	Museum Studies: Exhibitions, Collections and Material Culture	6	
		3HPW	6		3HPW	6					2HPW	4				3HPW		
	Art/design theory electives (Session 1 or 2)					4												
ART CONTEXTS CO-MAJOR	SAHT 1221	Audiences for Art		SAHT 1222	The Production of Art		SAHT 2221	Genres of Art Writing					SAHT 3221	Contexts, Professions Practices		SAHT 3222	Industry Placement	
		3HPW	6		3HPW	6		3HPW	6					3HPW	6			6
							Art/design theory electives (Session 1 or 2)					12						
ELECTIVES	SAHT 1213	Approaches to Australian Art		SAHT 1212	Theories of Art History & Culture		Electives (Session 1 or 2)					8	Electives (Session 1 or 2)					12
		3HPW	6		3HPW	6												
							General Education (Session 1 or 2)					6	General Education (Session 1 or 2)					6
Total Units of Credit 144						48						48						48

HONOURS YEAR 4	SESSION 1			SESSION 2	
	Course Number		UOC		UOC
Coursework		Elective (Session 1 or Session 2)			6
	SAHT 4212	Specialist Studies			
		3HPW	6		
Thesis	SAHT 4211	Thesis			36
Total Units of Credit					48



# Program Structure

The Bachelor of Art Theory comprises a theory major and a co-major, electives and General Education courses.

Students take a total of 48 units of credit per year; the program totals 144 units. The duration of the program is three years full-time equivalent.

## Common Introduction

Students take common introductory theory courses in the first year, including two courses taken with students in the Bachelor of Fine Arts, the Bachelor of Art Education and the Bachelor of Design/ Bachelor of Art Education.

## Theory Major

Students take courses in the art and design theory major to gain an understanding of the major methodological tools and concerns in Art and Design History. These courses provide a framework for other studies in the degree.

## Co-majors

In addition, students take a co-major, normally a sequence of study in Art and/or Design contexts. Students may take a different co-major, subject to the approval of the relevant course authorities.

**Art Contexts** courses 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.

**Design Contexts** includes practical courses, such as Design Studio, Design and Computers, and Design Management as well as courses which explore the workings of the design industry and provide 'hands-on' experience in writing and publishing.

**Electives** allow students to tailor their studies to their specific interests and career aspirations. Students are encouraged to take at least one elective from studio courses offered by the Schools of Art, or Design Studies. While some students will seek to focus and deepen their studies, others will choose electives across a broad range of art and design courses and courses offered by the School of Art History and Theory and other schools and faculties of the University. Elective courses offered by the College of Fine Arts are listed in the section *Elective Courses for Undergraduate Programs* on pages 59-73 of this Handbook. Courses 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 courses in a school or program.

## General Education

Students are required as part of their studies, to complete 12 units of credit in General Education courses or their equivalent. General Education courses, normally taken at Kensington campus, contribute to the broad educational objectives of the degree.

## Prerequisites

One or both of SAHT1101 Mapping the Modern and/or SAHT1102 Mapping the Postmodern and one or both of SAHT1211 Theories of the Image and/or SAHT1212 Theories of Art History and Culture are prerequisites for all other core subjects.

# Program rules

1. A student must complete 144 units of credit including 12 units of General Education.
2. The degree must include:
  - a major (58 units) in Art & Design Theory.
  - a co-major (42 units).
3. A student must complete at least 48 units in Level 1 courses; the maximum Level 1 units to be counted to the award is 60.

4. No student may commence Level 2 courses until 24 Level 1 units have been successfully completed.
5. For entry to Honours a student must complete at least 24 units at Level 3 in the relevant theory core and major sequence and will have achieved no less than an average of 70% in core courses in session 4,5 and 6. Students who have been awarded a degree of bachelor at pass level may be permitted to enrol for the award of the degree at honours level with credit for all subjects completed, if, during their studies for the pass degree, they have satisfied the prerequisites for entry to the honours level laid down by the School or the equivalent of those prerequisites
6. A major comprises at least 30 units at Levels 2 and 3 in an area of study, including at least 12 units at Level 3.

## List A: approved courses for the Theory major

For course descriptions refer to pages 43-44 of this Handbook, except where otherwise indicated.

### Level 1 core courses

- SAHT1101 Mapping the Modern
- SAHT1102 Mapping the Postmodern
- SAHT1211 Theories of the Image
- SAHT1214 Methods of Writing and Research

### Level 1 electives

- SAHT1212 Theories of Art History and Culture
- SAHT1213 Approaches to Australian Art
- Level 1 COFA courses or electives for which level is unspecified and for which there are no pre-requisites; relevant courses offered by other Faculties (eg cinema or communications theory from the Faculty of Arts and Social Sciences or architecture history from the Faculty of the Built Environment), subject to approval by program authority.

### Upper level core courses

- SAHT2211 Grand Narratives of Western Art
- SAHT2212 Art and Cultural Difference
- SAHT2213 Memory and Self
- SAHT2301 Design History, Theory and Aesthetics 2 (refer p. 34)
- SAHT3211 Theories of Meaning/Meaning of Theory
- SAHT3212 Art and the Culture of Everyday Life
- SAHT3212 Museum Studies
- SAHT3301 Design History, Theory and Aesthetics 3 (refer p. 36)
- SAHT4301 Design History, Theory and Aesthetics 4 (refer p. 38)

## List B: approved courses for the co-major in Art and Design Contexts

### Level 1

- SAHT1221 Audiences for Art
- SAHT1222 The Production of Art
- SDES1101 Design Studio 1A
- SDES1102 Design Studio 1B
- SDES1106 Design and Computers 1 (refer p.34)
- SDES1103 Design and Human Functioning (refer p.34)
- SDES1104 Interactive Systems (refer p.34)

### Upper level

- SAHT2221 Genres of Art Writing
- SAHT3221 Contexts, Professions and Practices
- SAHT3222 Industry Placement
- SDES2107 Design and Computers 2A (refer p. 35)
- SDES2171 Design Management (refer p. 71)
- SDES2116 Design Practice (refer p. 36)

### Electives

COFA Upper level courses or electives; relevant courses offered by other Faculties, subject to approval by program authority.

## Courses

### Theory Major

#### SAHT1101

##### Mapping the Modern

*Staff Contact:* Dr Alan Krell  
UOC4 HPW4 S1

This course 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.

#### SAHT1102

##### Mapping the Postmodern

*Staff Contact:* Dr Alan Krell  
UOC4 HPW4 S2

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 dematerialisation of art, and performance are addressed, as well as Feminist theories and practice, post-colonial culture, international exhibitions and the new technologies.

#### SAHT1211

##### Theories of the Image

*Staff Contact:* Graham Forsyth  
UOC6 HPW3 S1

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).

#### SAHT1212

##### Theories of Art History and Culture

*Staff Contact:* Dr Fay Brauer  
UOC6 HPW3 S1 or S2

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.

#### SAHT1213

##### Approaches to Australian Art

*Staff Contact:* Associate Professor Joanna Mendelssohn  
UOC6 HPW3 S1 or S2

This course 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.

#### SAHT1214

##### Methods of Research and Writing on Art

*Staff Contact:* Graham Forsyth  
UOC6 HPW3 S1 or S2

This course 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.

#### SAHT2211

##### Grand Narratives of Western Art

*Staff Contact:* Dr Fay Brauer  
UOC6 HPW3 S1 or S2

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 course 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.

#### SAHT 2212

##### Art and Cultural Difference

*Staff Contact:* Dr Diane Losche  
UOC6 HPW3 S1 or S2

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.

#### SAHT2213

##### Memory and Self

*Staff Contact:* Dr Jill Bennett  
UOC4 HPW2 S1 or S2

This course 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 course 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.

#### SAHT3211

##### Theories of Meaning / Meaning of Theory

*Staff Contact:* Dr David McNeill

UOC6 HPW3 S1 or S2

This course 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.

#### SAHT3212

##### Art and the Culture of Everyday Life

*Staff Contact:* Graham Forsyth

UOC6 HPW3 S1 or S2

This course 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 course 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.

#### SAHT3213

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

*Staff Contact:* Professor Sue Rowley

UOC6 HPW3 S1 or S2

This course 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 BA(Th) 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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## Co-major in Art and Design Contexts

#### SAHT1221

##### Audiences for Art

*Staff Contact:* Dr Alan Krell

UOC6 HPW3 S1 or S2

The course 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.

#### SAHT 1222

##### The Production of Art

*Staff Contact:* Dr Jill Bennett

UOC6 HPW3 S1 or S2

The emphasis in this course 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.

#### SAHT2221

##### Genres of Art Writing

*Staff Contact:* Associate Professor Joanna Mendelsohn

UOC6 HPW3 S1 or S2

This course 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 course 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.

#### SAHT3221

##### Contexts, Professions and Practices

*Staff Contact:* Felicity Fenner

UOC6 HPW3 S1 or S2

This course 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 course 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.

#### SAHT3222

##### Industry Placement

*Staff Contact:* Associate Professor Joanna Mendelsohn

UOC6 S1 or S2

This course 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

Application for entry to the Bachelor of Art Theory 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 the research Thesis and two coursework courses (normally Specialist Studies and an approved elective selected from courses offered at an appropriate level by the College of Fine Arts or other faculties of the University).

Students are invited to submit a proposal for the Thesis prior to the commencement of Session, and should consult with the Honours Co-ordinator and other members of staff in preparing the proposal.

**SAHT4211**

**Thesis**

Staff Contact: Dr Fay Brauer  
UOC36

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.

**SAHT4212**

**Specialist Studies**

Staff Contact: Dr Fay Brauer  
UOC6 HPW3 S1

This course 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 course at an appropriate level.

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## Bachelor of Art Theory and Master of Art Administration

### Fast Track program

This 'fast track' progression recognises that students who have completed the Bachelor of Art Theory (BArtTh) have undertaken undergraduate studies which prepare them specifically for the Master of Art Administration (MArtAdmin) and will allow those students to benefit from their specialisation at undergraduate level. The 'fast track' progression enables students to take four courses of the Master of Art Administration in the third year of the Bachelor of Art Theory. This effectively reduces the total number of courses and the time taken to complete both courses by a full session.

### Program rules

1. Admission in the first instance is to the Bachelor of Art Theory, Course 4803. At the end of Year 2, candidates will be permitted to transfer to the Fast Track program plan, subject to the approval of the Head of School of Art History & Theory. Approval will normally require an average of 65% in courses studied.
2. A student must complete a total of 192 units of credit including 12 units of credit of General Education.
  - 3.1 The undergraduate component of the degree must include:
    - a major (52 units of credit) in Art & Design Theory,
    - a co-major (36 units of credit).
  - 3.2 For entry to Honours a student must complete at least 24 units of credit at Level 3 in the relevant theory major and co-major and have the permission of the Head of School.
  - 3.3 A major comprises at least 30 units of credit at Levels 2 and 3 in an area of study, including at least 12 units of credit at Level 3.
4. The postgraduate component of the degree must include:
  - 4 core courses from the Master of Art Administration (includes *Research Paper* and *Internship*)
  - 48 units of credit of postgraduate electives.

Refer to electives offered by the School of Art History & Theory in Course 9302 MArtAdmin, page 95. Subject to the approval of the Head of School, students may elect courses 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 (Honours) and Master of Art Administration

### Fast Track Course

Program Rules for Bachelor of Art Theory (Honours) apply to the Honours program for the Fast Track Program.

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## Bachelor of Art Theory and Graduate Diploma

### Fast track

Students taking the Fast Track Bachelor of Art Theory and 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 and Graduate Diploma of Art Administration (3.5 years fulltime equivalent study).

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## Other Combined Degrees

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.

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### 4806

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

The BArtTh BA degree program 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 courses of the BArtTh develop students' career-related skills and experiences and the theoretical/historical contexts courses 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.

### Program Structure

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

Program rules

- 1. Students must complete a program of study carrying 192 units of credit, over 4 years of full time study or the equivalent part time study, of which
  - (a) at least 100 units of credit must be obtained in courses offered by the College of Fine Arts;
  - (b) at least 66 units of credit must be obtained in courses approved for the Bachelor of Arts degree (excluding those offered by the College of Fine Arts);
  - (c) 20 units of credit may be in electives; and
  - (d) 6 units of credit must be obtained in approved General Education courses.
- 2. The BArtTh component of the combined degree must include:
  - (a) a major (58 units of credit) in Art & Design Theory,
  - (b) a co- major (42 units of credit), or a minor (30 units of credit).
- 3. Of the units of credit obtained in courses approved for the BA degree (excluding those offered by the College of Fine Arts):
  - (a) 24 units must be obtained in Level 1 courses, including no more than 12 Level 1 units of credit in any one School, Department, Unit or Interdisciplinary Program;
  - (b) no more than 54 units of credit in total may be from any one School, Department, Unit or Interdisciplinary Program; and
  - (c) 42 units of credit must be obtained in one of the following major sequences within the Faculty of Arts and Social Sciences:

CHIN Chinese Studies

EDST Education

ENGL English

FREN French

GERS German Studies

GREK Greek (Modern)

HIST History

INDO Indonesian Studies and Latin American Studies

LING Linguistics

MUSI Music

PHIL Philosophy

POLS Political Science

RUSS Russian Studies

SCTS/ Science and Technology Studies

HPST

SLSP Policy Studies

SOCA Sociology

SPAN Spanish

THFI/FILM/THST/DANC Theatre, Film and Dance
- 4. No student may commence Upper Level subjects until 24 Level 1 units of credit have been successfully completed.
- 5. For entry to the Honours program a student must complete at least 24 units of credit at Level 3 in the relevant theory major and co-major or minor, and have the permission of the Head of School.
- 6. A major comprises at least 30 units of credit at Levels 2 and 3 in an area of study, including at least 12 units of credit at Level 3.
- 7. 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 (48 units of credit).

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 courses in the BSocSc will provide depth of knowledge about the arts and society.

Program 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 courses.

Program rules

- 1. Students must complete a program of study carrying 192 units of credit over 4 years of full time study or the equivalent part time study, of which
    - (a) at least 88 units of credit must be obtained in courses offered by the College of Fine Arts;
    - (b) at least 90 units of credit must be obtained in courses offered by the Faculty of Arts and Social Sciences.
  - 2. The BArtTh component of the combined degree must include:
    - (a) a major (58 units of credit) in Art & Design Theory,
    - (b) a co-major (42 units of credit), or a minor (30 units of credit).
  - 3. The BSocSc component of the combined degree must include:
    - (a) the following core courses of 48 units of credit in the BSocSc program:

SLSP1000 Introduction to Social Science and Policy

SLSP1002 Introduction to Policy Analysis

SLSP1001 Introduction to Research and Information Mgt

SLSP2000 Social and Economic Theory and Policy

SLSP2001 Research Methods in the Social Sciences

SLSP2002 Policy Analysis Case Studies

SLSP3000 Research for Policy

SLSP3001 Quantitative Social Research

SLSP3002 Social Science and Policy Project
- and
- (b) a major sequence in one of the following areas:

ECOH Economic History

ECON Economics

GEOG Geography

HIST History Studies

IROB Industrial Relations /Human Resource Management

PHIL Philosophy

POLS Political Science

PSYC Psychology

SCTS/ Science and Technology

HPST

SOCA Sociology

SPAN Spanish and Latin American Studies (History Stream)

THFI/FILM/THST/DANC Theatre, Film and Dance Studies
- 4. 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 (48 units of credit).

**Bachelor of Art Theory / Bachelor of Laws  
BArtTh LLB  
4703**

The Course Authority for this combined degree is the Faculty of Law

**Program rules – Art Theory**

- 1. The course is a five year full-time degree leading to the award of the two degrees of Bachelor of Art Theory and Bachelor of Laws (BArtTh/LLB).
- 2. The first three years of the course include Law subjects totalling 60 units of credit studied alongside COFA courses which will lead to the completion of the BArtTh degree. The final two years of the degree consists of Law courses.
- 3. The BArtTh component of the combined degree must include:
  - (a) a major (48 units of credit) in Art & Design Theory.
  - (b) a co-major (36 units of credit) or a minor (30 units of credit).
- 4. There are no general Faculty prerequisites to courses offered by the Faculty of Law, but students must study law courses in a sequence approved by the Faculty of Law.
- 5. Students who wish to undertake Honours in Art Theory are required to discuss this with the Head of the School of Art History and Theory as early as possible. The honours program requires completion of an honours thesis in Year 4, alongside elective studies in law. Completion of honours will extend the time needed to complete the degree by a further session.
- 6. A student who does not wish to proceed to the combined degree BArtTh/LLB may apply to transfer to the BArtTh program with credit for all courses completed. The transferring student will need to complete the General Education requirements of the BArtTh.

- 7. In limited circumstances students may apply to graduate with the BArtTh degree prior to the completion of their law program. This may require the completion of additional courses to fully meet course requirements.

**Program rules – Law**

- 1. Students will complete 92 units of credit in the following core law courses:

LAWS1051 Legal System	3
LAWS2160 Administrative Law	6
LAWS1061 Torts	6
LAWS6210 Law Lawyers and Society	6
LAWS7410 Legal Research and Writing	3
LAWS1081 Property and Equity 1	6
LAWS1071 Contracts 1	3
LAWS1082 Property and Equity 2	6
LAWS1072 Contracts 2	6
LAWS2311 Litigation 1	6
LAWS2140 Public Law	3
LAWS2321 Litigation 2	
(incorporating Advanced Legal Research)	8
LAWS1001 Criminal Law 1	6
LAWS8320 Legal Theory OR	
LAWS8820 Law and Social Theory	6
LAWS1011 Criminal Law 2	6
LAWS2150 Federal Constitutional Law	6
LAWS4010 Business Associations 1	6
- 2. Students will complete 56 units of credit in non-core LAWS courses.
- 3. Students may choose to complete 8 units of credit in non-core courses chosen from elective courses offered within the law or non-law program.

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

## **BAppA**

### **The Program**

The Bachelor of Applied Arts (Craft Arts) is no longer being offered to commencing students.

Continuing students in Year 2 students will elect a major sequence in their specialist study from ceramics, jewellery or textiles. Specialist courses 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 courses to the course. The school offers, within the Core Studies, the course Materials and Techniques in Design Craft 1 (Session 3, Year 2) as an introductory course dealing with the science and technology of textiles, clay and associated materials, and metal. A second course, 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 course 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 course, and further explore issues relating to their professional development.

Other courses provide students with fundamental and elective studies in the history and theory of craft arts, practical studies and professional development. The history and theory courses 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)

	SESSIONS 1 AND 2	SESSION 3			SESSION 4			SESSION 5			SESSION 6		
		Course Number		uoc	Course Number		uoc	Course Number		uoc	Course Number		uoc
CORE COURSES	THERE WILL NOT BE AN INTAKE INTO YEAR ONE OF THE PROGRAM IN 2000	SDES 2501	Design Craft 2A Ceramics		SDES 2504	Design Craft 2B Ceramics		SDES 3501	Design Craft 3A Ceramics		SDES 3505	Design Craft 3B Ceramics	
		SDES 2502	Design Craft 2A Jewellery		SDES 2505	Design Craft 2B Jewellery		SDES 3502	Design Craft 3A Jewellery		SDES 3506	Design Craft 3B Jewellery	
		SDES 2503	Design Craft 2A Textiles		SDES 2506	Design Craft 2B Textiles		SDES 3503	Design Craft 3A Textiles		SDES 3507	Design Craft 3B Textiles	
			6HPW	8		6HPW	8		6HPW	8		6HPW	8
		MATS 9712	Materials and Techniques in Design Craft 1		TEXT 7002	Material and Techniques in Design Craft 2A		SDES 3504	Advanced Problems in Design		SDES 3509	Advanced Project	
				MATS 9722	Design Craft 2B								
				MATS 9732	Design Craft 2C								
				3HPW	4		3HPW	4		3HPW	4		4
											SDES 3508	Professional Experience Project 3HPW	
													4
CORE ELECTIVES		SAHT 2401	History and Theory of Design Craft 1	6	SAHT 2402	History and Theory of Design Craft 2	6				SDES 3510	Professional Issues in Craft Practice 3HPW	4
			Elective						Elective			Elective	
				6						6			4
GENERAL EDUCATION						2 x General Education	6		2 x General Education	6			
Total Units of Credit				24			24			24			24

<b>HONOURS YEAR 4</b>	SESSION 1			SESSION 2		
	Course Number		uoc			uoc
Total Units of Credit	SDES 4503	Research in the Applied Arts	6			
	SDES 4501	Project A Honours	18	SDES 4502	Project B Honours	24
						48



# Courses

## General Education

Students are required as part of their studies, to complete 12 units of credit in General Education courses or their equivalent. General Education must be undertaken in courses taught by other faculties of the University.

## Elective Courses

Elective courses are organised into Group A (studio-oriented studies) and Group B (theoretically-oriented studies). Students will select a total of 3 courses from the two groups of which not more than 2 can be selected from Group A. Elective courses 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 courses are chosen from the Applied Arts Electives listed under the section *Elective Courses for Undergraduate Courses* (page 78) at the end of the undergraduate section.

## Core Courses

### Year Two

**SAHT2401**  
**History and Theory of Design Craft 1**  
UOC6 HPW3 S1

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.

**SAHT2402**  
**History and Theory of Design Craft 2**  
UOC6 HPW3 S2

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.

**SDES2501**  
**Design Craft 2A Ceramics**  
UOC8 HPW6 S1 or S2

This course 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.

**SDES2502**  
**Design Craft 2A Jewellery**  
UOC8 HPW6 S1

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.

**SDES2503**  
**Design Craft 2A Textiles**  
UOC8 HPW6 S1

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.

**SDES2504**  
**Design Craft 2B Ceramics**  
UOC8 HPW6 S1 or S2

This course 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.

**SDES2505**  
**Design Craft 2B Jewellery**  
UOC8 HPW6 S2

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.

**SDES2506**  
**Design Craft 2B Textiles**  
UOC8 HPW6 S2

This course 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.

**MATS9712**  
**Materials and Techniques in Design Craft 1**  
*Staff Contact:* Prof CC Sorrell  
UOC4 HPW3 WKS14 S1

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**  
*Staff Contact:* Prof CC Sorrell  
UOC4 HPW3 WKS14 S2

Metals: Casting, working, and surface finishing of metals and alloys; soldering, brazing, and welding. Gemstones: survey of gem materials (crystalline, massive, organic) and identification methods. Enamels: practical considerations and skills.

**MATS9732**  
**Materials and Techniques in Design Craft 2C**  
*Staff Contact:* Prof CC Sorrell  
UOC4 HPW3 WKS14 S2

Structure 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**  
*Staff Contact:*  
UOC4 HPW3 S2

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**

**SDES3501**  
**Design Craft 3A Ceramics**  
*Staff Contact:* Jacqueline Clayton  
UOC8 HPW6 S1

This course 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.

**SDES3504**  
**Advanced Problems in Design**  
*Staff Contact:* Vaughan Rees  
UOC4 HPW3 S1

This course 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.

**SDES3505**  
**Design Craft 3B Ceramics**  
*Staff Contact:* Jacqueline Clayton  
UOC8 HPW6 S2

This course 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).

**SDES3506**  
**Design Craft 3B Jewellery**  
*Staff Contact:* Wendy Parker  
UOC8 HPW6 S2

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.

**SDES3507**  
**Design Craft 3B Textiles**  
*Staff Contact:* Liz Williamson  
UOC8 HPW6 S2

This is a self-initiated and directed course 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.

**SDES3508**  
**Professional Experience Project**  
*Staff Contact:* Vaughan Rees  
UOC4 HPW3 S2  
*Prerequisite/s:* SDES3501, SDES3502 or SDES3503  
*Corequisite/s:* SDES3505, SDES3506 or SDES2507

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.

**SDES3509**  
**Advanced Project**  
*Staff Contact:* Vaughan Rees  
UOC4 HPW3 S2

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.

**SDES3510**  
**Professional Issues in Craft Practice**  
*Staff Contact:* Vaughan Rees  
UOC4 HPW3 S2

This course 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.

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**Honours**

A student who has completed the second year of the full-time program with superior performance may make written application to the Head of School to enrol in the Honours course in the third year, SDES4501 Project A (Honours), in addition to their normal program. A student who then 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 courses, SDES4502 Project B (Honours) and COFA4503 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.

**SDES4501**

**Project A (Honours)**

*Staff Contact:* Carol Longbottom  
UOC18 HPW3 S1

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.

**SDES4502**

**Project B (Honours)**

*Staff Contact:* Carol Longbottom  
UOC24 HPW6 S2

Students accepted into the fourth year of the program (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.

**SDES4503**

**Research in the Applied Arts**

*Staff Contact:* Vaughan Rees  
UOC6 HPW3 S1

This course 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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# 4810 Bachelor of Digital Media BDM

## The Program

The Bachelor of Digital Media is a three year degree designed to meet the industry need for creative practitioners and content developers with multiple skills and breadth of knowledge in new technologies across Time Based Art, Photomedia, Multimedia, the Worldwide Web and Design.

This program gives students who are interested in the pursuit of careers in the arts and entertainment industries the opportunity to combine specialist knowledge and practice drawn from information technology, art and design. The degree offers an additional year as Honours study for students who excel and wish to pursue research careers in the digital media domain.

Career opportunities include content creators, designers and producers in the film/video, animation, multimedia, internet based media, sound, 2D & 3D imaging and information industries as well as the non-networked based media such as CD and DVD production. Graduates will have the opportunity to be key players in the arts & entertainment and internet-based media with strengths in creative design, content development and technical innovation.

# Program Rules

The degree of Bachelor of Digital Media awarded as a pass degree at the completion of three years full time study. An Honours degree is available through the completion of an additional year of study in the Honours Program.

- 1. A student must complete 144 units of credit.
- 2. Each student's program must include 12 units of General Education.
- 3. Students must complete the prescribed core courses and
- 4. An approved sequence of at least 36 units of credit selected from the major disciplines offered in the program
- 5. Students may not commence level 2 courses or General Education before appropriate level 1 courses have been completed.

- 6. Students must complete at least 48 units but no more than 60 units of level 1 courses from the faculty.
- 7. For entry to Honours a student must have achieved a distinction average in 40 units of core courses from years two and three.

## General Education

Students are required as part of their studies, to complete 12 units of credit in General Education courses or their equivalent. General Education must be undertaken in courses taught by faculties of the University, other than the College of Fine Arts.

# Courses

## Core Courses

### Year One

**SAHT1101**  
**Mapping the Modern**  
*Staff Contact:* Dr Alan Krell  
UOC6 HPW4 S1

For course outline see page 43 of this handbook.

**SAHT1102**  
**Mapping the Postmodern**  
*Staff Contact:* Dr Alan Krell  
UOC6 HPW4 S2

For course outline see page 43 of this handbook.

**SART1810**  
**Basic Computing Workshop**  
UOC4 HPW3 S1 or S2

For course outline see page 65 of this handbook.

**SART1319**  
**Drawing**  
UOC4 HPW3 S1 or S2

For course outline see page 17 of this handbook.

**SART2813**  
**Video Workshop**  
UOC4 HPW3 S1 or S2

For course outline see page 65 of this handbook.

**SART2812**  
**Sound Studio: Introductory Workshop**  
UOC4 HPW3 S1 or S2

For course outline see page 65 of this handbook.

**SART2815**  
**Photomedia: Digital Imaging Workshop**  
UOC4 HPW3 S1 or S2

For course outline see page 66 of this handbook.

**SART1600**  
**The Language of Digital Media**  
UOC4 HPW2 S1 or S2

Digital media create and communicate experience in ways which are both specific to the media and embedded in broader cultural, historical and political contexts. Digital media practice employs technical problem-solving skills and logical thought to generate content which is conceptually and aesthetically resolved and culturally meaningful. In this course, the analogy between digital media language and spoken and written language highlights the semantics and structures of computer languages. Distinguished from 'everyday' languages by their use of formal logics and mathematics, computer programming languages are based on logical, abstract and systematic thought. Also explored are other aspects of digital media which are central to 'reading' screen images and text: these include concepts of navigation and non-linear organisation, issues of keystroke function, game structure, resolution and frame rate. This course deals with the development of computer programming languages and the broader contexts within which those languages are deployed to make culturally meaningful communication.

**SDES1601**  
**Imaging, Colour and Composition**  
UOC4 HPW3 S1

This course introduces students to colour theory, typography, graphics and composition.

**SART1602**  
**Web Authoring**  
UOC4 HPW3 S1 or S2

This course provides an introduction to the production of web pages and web sites. It covers basic web page composition, HTML, file directory organisation and the authoring and optimisation of media elements such as typography images, sounds and animations through various software and processes. Examples of both simple and sophisticated web sites will be critiqued. The emphasis will be on utilisation, source-code analysis and bookmarking of web-based material as a learning resource.

Students are also required to undertake a drawing elective in session 2 of year 1.

# Elective Courses for Undergraduate Programs

Students may choose electives from the courses listed below that are offered by the College of Fine Arts. It is also possible to choose electives from other faculties of the University. All other courses (ie core courses of degrees) offered at the College of Fine Arts may be available to be undertaken as electives as well. Advice should be sought from the relevant Course Authority if you wish to take courses that are not listed in this section of the Handbook as electives.

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

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.

## History and Theory Electives

History and Theory electives are rotated through a 3 year cycle. Not all currently approved electives, listed below are offered. Course descriptions are given for electives likely to be offered in 2000, subject to student enrolments and staffing.

### The Western Tradition

SAHT2601	Art of Ancient Cultures
SAHT2602	Early Christian, Islamic and Other Cultures
SAHT2603	Medieval and Renaissance Cultures of Europe
SAHT2604	Mannerism, Baroque and Revolution (not offered in 2000)
SAHT2605	Avant Garde, Academy, Colonialism: Early Nineteenth Century Europe (not offered in 2000)
SAHT2606	The Painting of Modern Life: French and British Painting 1850-1890
SAHT2607	Modernism and the Twentieth Century Experience of Modernity 1891-1951
SAHT2608	Reading the Country (not offered in 2000)
SAHT2609	Postindustrialisation, Postmodernity and Postmodernism 1952-2000 (not offered in 2000)
SAHT2610	Histories of Women Artists (not offered in 2000)
SAHT2611	Art and Revolution: Visions of a New Order from Unity to Fragmentation (not offered in 2000)

### Australian Art History

SAHT2621	Terra Australis: Contact, Aboriginal Art, Settlement (not offered in 2000)
SAHT2622	Australian art and culture 1870-World War Two (not offered in 2000)
SAHT2623	Angry Penguins
SAHT2624	Contemporary Australian Art and Culture
SAHT2625	Australian Identity Through Art and Design (not offered in 2000)
SAHT2626	Koori and Associated Cultures (not offered in 2000)
SAHT1627	Aboriginal Art—Outsiders Looking In (not offered in 2000)

### Art and Asia-Pacific

SAHT2631	Colonialism and Art: Orientalism and Primitivism
SAHT2632	The Arts of the Pacific
SAHT2633	Peripheral Visions 1: Postcolonial Perspectives on Art
SAHT3634	Peripheral Visions 2: Perspectives on Colonial, Postcolonial and Peripheral Art Practices in Asia, India, South East Asia and Australasia

### Critical and Cultural Theory

SAHT2213	Memory and Self
SAHT2641	Introduction to Modern Aesthetics
SAHT2642	Theories of Subjectivity and the Body (not offered in 2000)
SAHT2643	Pornography, Art and Politics
SAHT2644	Psychoanalysis and Art
SAHT2645	Art and the Politics of Identity (not offered in 2000)
SAHT2646	Seminar in Women's Studies
SAHT2647	The Artist and the Writer (not offered in 2000)
SAHT2648	Writing on Art (not offered in 2000)
SAHT2649	Creative Writing
SAHT2650	Literature and Art
SAHT2651	Women, Art and Power (not offered in 2000)
SAHT2652	Art and Activism (not offered in 2000)
SAHT2653	Dance-Party Culture (subject to approval)

### Media Studies

SAHT2661	Vampires, Doppelgangers and Doubles in Film
SAHT2662	History of Video Art (not offered in 2000)
SAHT2663	History of Avant Garde Cinema (not offered in 2000)
SAHT2664	The Art of Sound (not offered in 2000)
SAHT2665	History and Theory of Performance (not offered in 2000)
SAHT2666	Sculpture and the Modern (not offered in 2000)
SAHT2667	Installation, Structures and Space
SAHT2668	Photography: Historical Perspectives
SAHT3669	Critical Theories of Photography
SAHT1670	Crafts: Contexts and Sources
SAHT2671	Social and Cultural Issues in Contemporary Craft Practice
SAHT2672	A History of Jewellery (not offered in 2000)
SAHT2673	Histories and Theories of Ceramics (not offered in 2000)
SAHT2674	A History of Drawing
SAHT2675	A History of Printmaking (not offered in 2000)
SAHT2676	Art, Technology and New Media
SAHT2677	Time-Based Art: Histories and Themes

### Special Themes and Projects

For further information, see Professor Sue Rowley

SAHT6690	Special Project
	The Biennale of Sydney
	2000 Olympics: Art and Design Perspective
	Europe: Contemporary Art, Design and Culture
	India: Living Traditions and Contemporary Art, Craft and Design





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- SAHT2602 Early Christian, Islamic and Other Cultures
- SAHT2603 Medieval and Renaissance Cultures of Europe
- SAHT2604 Mannerism, Baroque and Revolution (not offered in 2000)
- SAHT2605 Avant Garde, Academy, Colonialism: Early Nineteenth Century Europe (not offered in 2000)
- SAHT2606 The Painting of Modern Life: French and British Painting 1850-1890
- SAHT2607 Modernism and the Twentieth Century Experience of Modernity 1891-1951
- SAHT2608 Reading the Country (not offered in 2000)
- SAHT2609 Postindustrialisation, Postmodernity and Postmodernism 1952-2000 (not offered in 2000)
- SAHT2610 Histories of Women Artists (not offered in 2000)
- SAHT2611 Art and Revolution: Visions of a New Order from Unity to Fragmentation (not offered in 2000)

### Australian Art History

- SAHT2621 Terra Australis: Contact, Aboriginal Art, Settlement (not offered in 2000)
- SAHT2622 Australian art and culture 1870-World War Two (not offered in 2000)
- SAHT2623 Angry Penguins
- SAHT2624 Contemporary Australian Art and Culture
- SAHT2625 Australian Identity Through Art and Design (not offered in 2000)
- SAHT2626 Koori and Associated Cultures (not offered in 2000)
- SAHT1627 Aboriginal Art—Outsiders Looking In (not offered in 2000)

### Art and Asia-Pacific

- SAHT2631 Colonialism and Art: Orientalism and Primitivism
- SAHT2632 The Arts of the Pacific
- SAHT2633 Peripheral Visions 1: Postcolonial Perspectives on Art
- SAHT3634 Peripheral Visions 2: Perspectives on Colonial, Postcolonial and Peripheral Art Practices in Asia, India, South East Asia and Australasia

### Critical and Cultural Theory

- SAHT2213 Memory and Self
- SAHT2641 Introduction to Modern Aesthetics
- SAHT2642 Theories of Subjectivity and the Body (not offered in 2000)
- SAHT2643 Pornography, Art and Politics
- SAHT2644 Psychoanalysis and Art
- SAHT2645 Art and the Politics of Identity (not offered in 2000)
- SAHT2646 Seminar in Women's Studies
- SAHT2647 The Artist and the Writer (not offered in 2000)
- SAHT2648 Writing on Art (not offered in 2000)
- SAHT2649 Creative Writing
- SAHT2650 Literature and Art
- SAHT2651 Women, Art and Power (not offered in 2000)
- SAHT2652 Art and Activism (not offered in 2000)
- SAHT2653 Dance-Party Culture (subject to approval)

### Media Studies

- SAHT2661 Vampires, Doppelgangers and Doubles in Film
- SAHT2662 History of Video Art (not offered in 2000)
- SAHT2663 History of Avant Garde Cinema (not offered in 2000)
- SAHT2664 The Art of Sound (not offered in 2000)
- SAHT2665 History and Theory of Performance (not offered in 2000)
- SAHT2666 Sculpture and the Modern (not offered in 2000)
- SAHT2667 Installation, Structures and Space
- SAHT2668 Photography: Historical Perspectives
- SAHT3669 Critical Theories of Photography
- SAHT1670 Crafts: Contexts and Sources
- SAHT2671 Social and Cultural Issues in Contemporary Craft Practice
- SAHT2672 A History of Jewellery (not offered in 2000)
- SAHT2673 Histories and Theories of Ceramics (not offered in 2000)
- SAHT2674 A History of Drawing
- SAHT2675 A History of Printmaking (not offered in 2000)
- SAHT2676 Art, Technology and New Media
- SAHT2677 Time-Based Art: Histories and Themes

### Special Themes and Projects

For further information, see Professor Sue Rowley

- SAHT6690 Special Project
  - The Biennale of Sydney
  - 2000 Olympics: Art and Design Perspective
  - Europe: Contemporary Art, Design and Culture
  - India: Living Traditions and Contemporary Art, Craft and Design

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## The Western Tradition

### SAHT2601

#### The Art of Ancient Cultures: Assyria, Mesopotamia, Egypt, Persia,

*Staff Contact:* Head, School of Art History and Theory  
UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

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.

### SAHT2602

#### Early Christian, Islamic and Other Cultures

*Staff Contact:* Head, School of Art History and Theory  
UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

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.

### SAHT2603

#### The Medieval and Renaissance Cultures of Europe

*Staff Contact:* A/Professor Alan Oldfield  
UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

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.

### SAHT2606

#### The Painting of Modern Life: French and British Painting in Focus,

*Staff Contact:* Dr Alan Krell  
UOC4 HPW2 Days0

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course 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.

### SAHT2607

#### Modernism and the 20th Century Experience of Modernity 1890-1950

*Staff Contact:* Dr Fay Brauer  
UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course 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.

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## Australian Art and Culture

### SAHT2623

#### Australian Art and Culture WWII-1973: Angry Penguins,

*Staff Contact:* A/Professor Joanna Mendelssohn  
UOC4 HPW2 Days0

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

Angry Penguins, including Albert Tucker, Arthur Boyd, Yosl 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.

### SAHT2624

#### Contemporary Australian art and culture

*Staff Contact:* A/Professor Joanna Mendelssohn  
UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

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 course 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.

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## Art and the Asia-Pacific

### SAHT2631

#### Colonialism and Art: Orientalism and Primitivism

*Staff Contact:* Dr Diane Losche  
UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course 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.

**SAHT2632****The Arts of the Pacific: Image, Myth and History***Staff Contact:* Dr Diane Losche

UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

In this course 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.

**SAHT2633****Peripheral Visions 1: Perspectives on Colonial and Postcolonial Art***Staff Contact:* Dr David McNeill

UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course 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. We shall 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. Peripheral Visions 2 (see below) will concentrate on Asia, SouthEast Asia and the Indian Sub-Continent. Peripheral Visions 1 will address issues related to Africa, the Americas and elsewhere.

**SAHT3634****Peripheral Visions 2: Perspectives on Colonial and 'Peripheral' Art Practiced in Asia, India, SE Asia and Australasia***Staff Contact:* Dr David McNeill

UOC4 HPW2 S1 or S2

This course will investigate the effects of the spread of Euro-American 'modernism' through the Asian, Indian and South East Asian region during the Twentieth Century and particularly during the period following World War Two. 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 and local visual practices. 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 usefulness of otherwise of decentred postmodern modes of understanding in a non-European context.

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**Critical and Cultural Theory**
**SAHT2213****Memory and Self***Staff Contact:* Dr Jill Bennett

UOC4 HPW2 S1 or S2

This course 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 course 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.

**SAHT2641****Introduction to Modern Aesthetics***Staff Contact:* Graham Forsyth

UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course 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.

**SAHT2643****Pornography, Art and Politics***Staff Contact:* Dr Jill Bennett

UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course 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.

**SAHT2644****Psychoanalysis and Art***Staff Contact:* Head, School of Art History and Theory

UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

The course 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.

**SAHT2646****Seminar in Women's Studies***Staff Contact:* Professor Liz Ashburn

UOC4 HPW2 S1 or S2

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

**SAHT2649****Creative Writing for Artists***Staff Contact:* Head, School of Art History and Theory

UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

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 course, 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.

**SAHT2650**

**Literature and Art**

*Staff Contact:* Head, School of Art History and Theory  
UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

In this course, 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.

**SAHT2653**

**Dance-Party Culture**

*Staff Contact:* Dr Peter McNeil  
UOC4 HPW2 S1 or S2

This course examines the relationship between design and dance party culture with reference to fashion, graphics, film, music and architecture. Topics examined include geographies of youth culture, the carnivalesque, clubbing and consumption, new masculinities, sexuality, cyber-feminism, spatiality and sensation, techno music and computer generated graphics, psychedelic design and drug culture. Theoretical frameworks for the study of visual texts are drawn from sub-cultural theory, critical theory, cultural studies and sociology, with reference to theorists including Theodor Adorno, M M Bakhtin, Gaston Bachelard, Michel de Certeau, Deleuze and Guattari, and Claude Lévi Strauss.

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**Media Studies**

**SAHT2661**

**Vampires, Doppelgangers and Doubles in Film**

*Staff Contact:* Dr Charles Green  
UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

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

**SAHT2667**

**Installation, Structures and Spaces**

*Staff Contact:* Head, School of Art History and Theory  
UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course 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, post-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.

**SAHT2668**

**Photography: Historical Perspectives**

*Staff Contact:* Head, School of Art History and Theory  
UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course 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.

**SAHT3669**

**Critical Theories of Photography**

*Staff Contact:* Head, School of Art History and Theory  
UOC4 HPW2 S1 or S2

This course 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.

**SAHT1670**

**Craft: Contexts and Sources**

*Staff Contact:* Ms Arianne Rourke  
UOC4 HPW2 S1 or S2

This course 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.

**SAHT2671**

**Social and Cultural Issues in Contemporary Craft Practice**

*Staff Contact:* Head of School  
UOC4 HPW2 S1 or S2

This course will examine the cultural and social context within which crafts are produced, the role of the contemporary crafts person 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.

**SAHT2674**

**A History of Drawing**

*Staff Contact:* Head, School of Art History and Theory  
UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course 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.

**SAHT2676**

**Art, Technology and New Media**

*Staff Contact:* Ms Paula Dawson  
UOC4 HPW2 S1 or S2

**Note/s:** Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course 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 course 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 course incorporates a certain amount of hands-on experience and also demonstrations of artists work.

**SAHT2677**  
**Time-Based Art: Histories and Themes**

*Staff Contact:* Head, School of Art History and Theory  
UOC4 HPW2 S1 or S2

This course 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.

**Special Themes and Projects**

**SAHT3690**  
**Special Project**

*Staff Contact:* Relevant Head of School  
UOC4 S1 or S2

From time to time, one-off opportunities arise for the College to offer special programs of study for credit. For example, supervised international experiences (such as study tours, exhibition participation or attendance, or special projects). This course is intended to facilitate the College in developing its educational program for undergraduate students by incorporating such opportunities into the academic program. Specific course outlines will be distributed detailing the academic content, objectives, assessment tasks and criteria, modes of teaching and learning, expectations and requirements of student participation. Please note that there may be costs involved (such as costs associated with travel, accommodation, meals and museum visits) in taking this course.

**Agents of Change: The Biennale of Sydney**

*Staff Contact:* Head, School of Art History and Theory  
UOC4 2 week course (condensed mode)

A Study of the Biennale of Sydney will be offered as an intensive course, over a two week period. Keynote speakers in Australia for the Biennale will discuss significant ideas that not only inform the Biennale, but also enable us to understand art and culture in contemporary society. A Forum program will be complemented by seminar classes which will explore such themes as the history of the Biennale of Sydney; the artistic, intellectual and curatorial practices evident in the Biennale; the current theme of 'agents of change'; and the exhibitions themselves.

**2000 Olympics: Art and Design Perspectives**

*Staff Contact:* Head, School of Art History and Theory  
UOC4 2 week course (condensed mode)

This course will explore the visual culture of the 2000 Olympics. Topics include: the Cultural Olympiad, the exhibitions staged for the Olympics, the 'Olympic audiences' for art and culture, the design of the Olympic Games. Critical and interpretative frameworks for understanding contemporary culture through the Olympic Games and Cultural Olympiad will be developed in the context exhibition and other venue visits and seminars.

**Europe: Contemporary Culture**

Summer School 2000. Australian Studies Centre, University of Potsdam, Berlin, Germany. July 2000.

*Staff Contact:* Head, School of Art History and Theory  
UOC4 2 week course (condensed mode)

**India: Living Traditions and Contemporary Art, Craft and Design**  
December 2000. Delhi and beyond

*Staff Contact:* Head, School of Art History and Theory  
UOC4 2 week course (condensed mode)

**Asian Art: 16<sup>th</sup> to 20<sup>th</sup> centuries**

Offered in conjunction with the Art Gallery of New South Wales  
Full year HPW1

**Studio Electives in Visual Arts**

- COFA7000 Creative Village Interdisciplinary Studio
- SART1502, SART2502, SART3502 Drawing Elective 1 to 3
- SART1361, SART2361, SART3361 Etching Elective 1 to 3
- SART1421, SART2421, SART3421 Film Elective 1 to 3
- SART1461, SART2461, SART3461 Lithography Elective 1 to 3
- SART1501, SART2501, SART3501 Painting Elective 1 to 3
- SART1521, SART2521, SART3521 Photomedia Elective 1 to 3
- SART1531, SART2531, SART3531 Clay Sculpture Elective 1 to 3
- SART1551, SART2551, SART3551 Sound Studio Elective
- SART1561, SART2561, SART3561 Relief Printing Elective 1 to 3
- SART1581, SART2581, SART3581 Screen Printing Elective 1 to 3
- SART1591, SART2591, SART3591 Printmedia Elective 1 to 3
- SART1601, SART2601, SART3601 Sculpture Elective 1 to 3
- SART1621, SART2621, SART3621 Installation Elective 1 to 3  
(not available in 2000)
- SART1641, SART2641, SART3641 Video Elective 1 to 3
- SART1651, SART2651, SART3651 Animation Elective 1 to 3
- SART1661, SART2661, SART3661 Performance Elective 1 to 3
- SART1681, SART2681, SART3681 Multimedia Computing Elective 1 to 3

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

**COFA7000**  
**Creative Village Interdisciplinary Studio**

*Staff Contact:* Head, School of Art  
UOC8 HPW6 WKS S1

This elective is an interdisciplinary studio between architecture and landscape architecture with students from the College of Fine Arts. Projects dealing with issues of community arts, sustainable design and collaborative methods in art and design are undertaken by interdisciplinary teams of students. These experiences provide an excellent training in community consultation and community art works.

**SART1502, SART2502, SART3502**  
**Drawing Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

The aim of these courses 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.

**SART1361, SART2361, SART3361**  
**Etching Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

The aim of this series of courses 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.

**SART1421, SART2421, SART3421**  
**Film Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

These courses 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.

**SART1461, SART2461, SART3461**  
**Lithography Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

These courses 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.

**SART1501, SART2501, SART3501**  
**Painting Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

The aim of these courses 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.

**SART1521, SART2521, SART3521**  
**Photomedia Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

The aim of this sequence of courses 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.

**SART1531, SART2531, SART3531**  
**Clay Sculpture Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

The aim of this sequence of courses 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.

**SART1551, SART2551, SART3551**  
**Sound Studio Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

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.

**SART1561, SART2561, SART3561**  
**Relief Printing Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

These courses 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.

**SART1581, SART2581, SART3581**  
**Screen Printing Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

These courses 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.

**SART1591, SART2591, SART3591**  
**Printmedia Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

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 courses 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.

**SART1601, SART2601, SART3601**  
**Sculpture Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

The aim of this sequence of courses 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.

**SART1621, SART2621, SART3621**  
**Installation Elective 1 to 3**

*Staff Contact:* School of Art  
UOC4 HPW3 S1 or S2

These courses provide the opportunity to explore the various forms and disciplines three-dimensional activity can take in contemporary art practice. These courses 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 courses 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.

**SART1641, SART2641, SART3641**  
**Video Elective 1 to 3**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

These courses 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.

SART1651, SART2651, SART3651

Animation Elective 1 to 3

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

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 courses 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.

SART1661, SART2661, SART3661

Performance Elective 1 to 3

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

These courses 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.

SART1681, SART2681, SART3681

Multimedia Computing Elective 1 to 3

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

These courses 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.

Studio Workshops in Visual Arts

These courses 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.

SART1810	Basic Computing Workshop
SART2811	Multimedia Computing Workshop
SART2812	Sound Studio: Introductory Workshop
SART2813	Video Workshop
SART2814	Cinematography Workshop
SART2815	Photomedia: Digital Imaging Workshop
SART2816	Photomedia: Analogue Workshop
SART2817	Extended Photomedia Workshop
SART2818	Print Workshop: How to set up and maintain (not available in 2000)
SART2819	PhotoTechniques for Printmedia Workshop
SART2820	Unique State Print Workshop (not available in 2000)
SART2821	Metal JoiningTechniques Workshop
SART2822	Plastics Technology Workshop (not available in 2000)
SART2823	Sculpture: Casting Workshop (not available in 2000)
SART2826	3D Fabrication Workshop
SART2827	AlternativeSculptural Processes Workshop (not available in 2000)
SART2828	Artists' Books Workshop

SART2829	Anatomy for Artists Workshop
SART2830	Performance Workshop
SART2831	Spatial Constructions Drawing Workshop (not available in 2000)
SART2832	Life Drawing Workshop
SART2833	Drawing Workshop
SART2834	Experimentation in Mixed Media Workshop
SART2835	Composition and Design Workshop
SART2836	Colour Workshop
SART2837	SoundStudio:Advanced Workshop
SART2838	Writing/Text Workshop
SART2839	AnimationWorkshop
SART2841	Electronics Workshop
SART2842	Metal Casting Workshop
SART2843	Print as Object Workshop
SART2845	Drawing/Painting Workshop. Field Studies
SART2846	FigurativeSculptureWorkshop
SART2848	DrawingWorkshop. Field Research
SART2849	Alternative Printmedia Workshop
SART2850	Non-Toxic Printmedia Workshop (not available in 2000)
SART2851	Print as Object Workshop
SART2852	Light-Sensitive Printmedia Workshop (not available in 2000)
SART2853	Printmedia Colour Workshop
SART2854	Digital Illustration and Text Workshop
SART2856	Digital Printmedia Workshop
SART2857	Paper Technology Workshop
SART3840	Advanced Multimedia Computing Workshop
SART3858	Advanced Analogue – Studio Lighting and Camera Workshop
SART3859	Advanced Digital Imaging – 3D Workshop

SART1810

Basic Computing Workshop

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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.

SART2811

Multimedia Computing Workshop

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

The course 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.

SART2812

Sound Studio: Introductory Workshop

UOC4 HPW3 S1 or S2

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

SART2813

Video Workshop

Staff Contact: S1 or S2  
UOC4 HPW3 S1 or S2

The course 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.

**SART2814****Cinematography Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

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.

**SART2815****Photomedia: Digital Imaging Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

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.

**SART2816****Photomedia: Analogue Workshop**

UOC4 HPW3 S1 or S2

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

**SART2817****Extended Photomedia Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

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.

**SART2818****Print Workshop: How to set up and maintain**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

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

**SART2819****Photo Techniques for Printmedia Workshop**

*Staff Contact:*  
UOC4 HPW3 S1 or S2

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

**SART2820****Unique State Print Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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.

**SART2821****Metal Joining Techniques Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This is a workshop based course 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.

**SART2826****3D Fabrication Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This is a workshop-based course 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.

**SART2828****Artists Books Workshop**

*Staff Contact:* Head, School of Art  
UOC4 S1 or S2

This course 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.

**SART2829****Anatomy for Artists Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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 course is designed to be relevant to a broad range of student interests from diverse disciplines.

**SART2830****Performance Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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.

**SART2832****Life Drawing Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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 course will provide an introduction to anatomy. Emphasis will be placed on direct observations and their interpretation in graphic media.



**SART2833****Drawing Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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.

**SART2834****Experimentation in Mixed Media Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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.

**SART2835****Composition and Design Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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

**SART2836****Colour Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This course will investigate colour across numerous disciplines. Students will be introduced to colour in relation to areas such as pigment, light and computing.

**SART2837****Sound Studio: Advanced Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

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 course, if taken in conjunction with Time-Based Art 3, will facilitate the completion of advanced film and video projects within that unit.

**SART2838****Writing / Text Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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.

**SART2839****Animation Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

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.

**SART2841****Electronics Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This is a workshop based course 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.

**SART2842****Metal Casting Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

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.

**SART2845****Drawing/Painting Workshop, Field Studies**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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.

**SART2846****Figurative Sculpture Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This is a workshop based course 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.

**SART2848****Drawing Workshop, Field Research**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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.

**SART2849****Alternative Printmedia Workshop**

*Staff Contact:* Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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.

SART2851

Print as Object Workshop

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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.

SART2853

Printmedia Colour Workshop

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

This course 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 course will be of most benefit to students who have some previous experience in etching

SART2854

Digital Illustration and Text Workshop

Staff Contact: Head School of Art  
UOC4 HPW3 S1 or S2

Prerequisite s: SART2815 or SART2811 or SART1521

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 course advances the student's skills for image production, visualisation and presentation.

SART2856

Digital Printmedia Workshop

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

Note/s: elective across UNSW. Approved by Faculty 28.7.99

This course will introduce students to digital imaging and output procedures as they apply to printmedia. Through lectures, demonstrations and projects, students will gain understanding and skills in the use of computing software and hardware as a means to extending the possibilities for the creation of unique and original works of art in a fine art context. Emphasis will be placed upon the applicability of methods and materials to artistic purpose; the pros and cons of these proecedures as compared directly with traditional print practice, and the extension of traditional print media through the incorporation of these practices into existing technologies.

SART2857

Paper Technology Workshop

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

Note/s: elective across UNSW. Approved by Faculty 28.7.99

This subject will attempt a comprehensive investigation of the characteristics and functions of paper in its broadest sense, with emphasis on the wide variety of papers used by printmedia artists. Students will gain an insight into the history, making and usage of paper, particularly as it applies to contemporary art practice. Through lectures, demonstrations and projects, students will gain an understanding of such things as the conservation of paper, hand paper making, cast paper, and other three dimensional uses of paper in artworks, and appropriate choice of paper for various media.

SART3840

Advanced Multimedia Computing Workshop

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

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.

SART3858

Advanced Analogue - Studio Lighting & Camera Workshop

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

Prerequisite s: assumed level of knowledge

In this studio workshop the student is introduced to advanced techniques for studio based photography and their creative applications. The student will need to have a knowledge of B/W and colour photography, camera operation, exposure, film processing and print production. This knowledge will be extended to studio lighting techniques and large format camera operation. Projects are set which focus on the production of photographic images for contemporary visual art works. The emphasis is on the development of skills suitable for integration into visual arts practices.

SART3859

Advanced Digital Imaging - 3D Workshop

Staff Contact: Head, School of Art  
UOC4 HPW3 S1 or S2

Prerequisite s: assumed level of knowledge

In this studio workshop the student is introduced to advanced techniques for digital imaging and their creative application. The subject is founded on a prerequisite knowledge of 2D digital imaging techniques. This knowledge is extended into a variety of 3D digital imaging techniques to be used by the student within projects which focus on image production and visualisation for contemporary visual art works. The emphasis is on the development of skills suitable for the integration of digital technolgies into visual arts practices. Students will be expected to have basic digital imaging skills.

Art Education Electives

SAED4471	Visual Arts Workshop 2 (not offered in 2000)
SAES2471	Histories of Australian Education (not offered in 2000)
SAED2472	Creativity in Art, Design and Education
SAED2473	Seminar in Art Education
SAED2474	Art Education and the Primary School (not offered in 2000)
SAED2475	The Multicultural Classroom
SAED2476	Art as Therapy
SAED2477	Art Education and the Environment (not offered in 2000)
SAED2478	Art Education and Aboriginal Studies (not offered in 2000)
SAED4472	Independent Study in Art Education
SAED2479	Community Arts and Education (not offered in 2000)
SAED2480	The Art Museum and Art Education
SAED4473	Politics, Identity and Art Education (not offered in 2000)
SAED4474	Dilemmas of Praxis: the State, the School and the Educator

**SAED2472**  
**Creativity in Art, Design and Education**  
*Staff Contact:* Amanda Weate  
UOC4 HPW2 S1 or S2

This course 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 through a series of lectures, seminars and workshops.

**SAED2473**  
**Seminar in Art Education**  
*Staff Contact:* Amanda Weate  
UOC4 HPW2 S1 or S2

The aim of this course 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.

**SAED2475**  
**The Multicultural Classroom**  
*Staff Contact:* Denise Perrin  
HPW2 S1 or S2

The main aims of this course 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 and possibilities arising for the visual arts from multicultural education.

**SAED2476**  
**Art as Therapy**  
*Staff Contact:* Lindy Bolitho  
UOC4 HPW2 S1 or S2

This course has been organised for 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 course will look at the role of therapy and the competencies required before an art educator can act as a therapist.

**SAED2480**  
**The Art Museum and Art Education**  
*Staff Contact:* Dr Penny McKeon  
UOC4 HPW2 S1 or S2

This course 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.

**SAED4472**  
**Independent Study in Art Education**  
*Staff Contact:* Amanda Weate  
UOC4 HPW2 S1 or S2  
*Prerequisite/s:* Seminar in Art Education

This course 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.

**SAED4474**  
**Dilemmas of Praxis: the State, the School and the Educator**  
*Staff Contact:* Amanda Weate  
HPW2  
*Prerequisite/s:* Teaching Internship (ETP)

This course 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, Gidden's Structuration, Habermas communicative action; and Foucault's notion of discourse and difference.

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## Design Studies Workshops and Electives

SDES1144	Textiles Workshop
SDES1154	Jewellery Workshop
SDES1155	Ceramics Workshop
SDES2140	Ceramic Technology Workshop
SDES2141	Moulding and Casting in Clay Workshop
SDES2142	Drawing, Photographic and Print Techniques on Clay Workshop
SDES2143	Low Impact and Alternative Ceramic Processes Workshop
SDES2145	3D Textiles Workshop
SDES2146	2D Textiles Workshop
SDES2147	Jewellery Materials and Technologies Workshop
SDES2148	Jewellery Workshop/Hand Tools and Bench Processes
SDES2149	Metal Forming Workshop
SDES2150	Jewellery Workshop/Processes for Multiple Production
SDES2151	Jewellery Workshop/Surface
SDES2152	Jewellery Workshop in Colour
SDES2153	Jewellery Workshop in Emerging Technologies
SDES2160	Ceramics 1 Elective: The Contemporary Vessel
SDES2161	Ceramics 2 Elective: Multiples: Meanings and Methods
SDES2163	Jewellery Elective 1 Contemporary Wearables
SDES2164	Jewellery Elective 2 3D Jewellery and Small Scale Objects
SDES2167	Textiles for Fashion
SDES2168	Commercial Textile Design and Industry
SDES2171	Design Management Elective
SDES2172	Computer Technology 1
SDES2174	Fashion and Costume Design 1
SDES2176	The Contemporary Mask
SDES2177	Design in Performance
SDES2178	Independent Study
SDES2179	Design in the Theatre
SDES2180	Professional Presentation
SDES2181	Jewellery 1
SDES2182	Jewellery 2
SDES2184	Textiles 1
SDES2185	Textiles 2
SDES2187	Ceramics 1
SDES2188	Ceramics 2
SDES3162	Ceramics 3 Elective: Non –functional, Three Dimensional Ceramics
SDES3165	Jewellery Elective 3: The Replicated Object- Jewellery Multiples
SDES3166	Jewellery Design for Fashion
SDES3169	New Textile Technologies
SDES3170	Thermoplastic Textiles
SDES3173	Computer Technology 2
SDES3175	Fashion and Costume Design 2
SDES3183	Jewellery 3
SDES3186	Textiles 3
SDES3189	Ceramics 3

**SDES1144**

**Textiles Workshop**

*Staff Contact:* Liz Williamson  
UOC4 HPW3 S1 or S2

This course 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.

**SDES1154**

**Jewellery Workshop**

*Staff Contact:* Wendy Parker  
UOC4 HPW3 S1 or S2

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.

**SDES1155**

**Ceramics Workshop**

*Staff Contact:* Jacqueline Clayton  
UOC4 HPW3 S1 or S2

This course 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.

**SDES2140**

**Ceramic Technology Workshop**

*Staff Contact:*  
UOC4 HPW3 S1 or S2

This course provides an introduction to the basic materials and technology associated with the development and production of creative work in clay. Practical and theoretical classes focus on approaches to firing; and the chemistry, preparation and modification of clay bodies, slips and glazes. Workshop activity highlights experimentation, testing and evaluation, and the application of knowledge to studio practice. Theoretical information is contextualised with reference to ceramic history and to contemporary developments/usage. The subject includes an introduction to specialist software designed to facilitate relevant calculations, assist in the development of ceramic formulations and provide for the storage of data..

**SDES2141**

**Moulding And Casting in Clay Workshop**

*Staff Contact:*  
UOC4 HPW3 S1 or S2

This course introduces moulding, casting and extrusion processes as a means of developing and producing three-dimensional form in clay. It provides a working knowledge of the principles and applications of model and mouldmaking and encourages students to develop and explore ideas in relation to the articulation, replication and transformation of objects using a variety of ceramic media. The course spans a range of applications from casting/moulding associated with multiples and series (e.g. in small scale industrial and studio production) to casting for one-off or sculptural outcomes. In addition, the subject examines the impact of new and emerging technologies, particularly computing technologies such as CAD, on the manner in which ceramic artists and designers understand, develop, produce and replicate objects.

**SDES2142**

**Drawing, Photographic and Print Techniques on Clay Workshop**

*Staff Contact:*  
UOC4 HPW3 S1 or S2

This practical workshop examines media and processes associated with the elaboration of both raw and fired clay surfaces. It provides students with the opportunity to explore, evaluate and develop a range of traditional and more contemporary approaches to the production of graphic surfaces on clay. Lectures, demonstrations and individual projects provide the focus for gaining understanding and skills in the practical application of drawn, painted, photographic, printed and digitally generated images/surfaces to clay. Workshop activity is conducted within a context of enquiry in which students are challenged to interrogate the relationship between idea, material, process, outcome and meaning. It highlights experimentation, testing and evaluation, and the application of knowledge to studio practice.

**SDES2143**

**Low Impact And Alternative Ceramic Processes Workshop**

*Staff Contact:*  
UOC4 HPW3 S1 or S2

This course provides an introduction to alternative materials and low impact processes relevant to the construction and firing of work in clay. Lectures, demonstrations and practical projects examine approaches that include adobe, pise, paper clay and a range of accessible, low impact firing methods. Throughout, students work with accessible materials to produce clay media, equipment and firings that are inexpensive, energy efficient and easily replicated in the domestic studio.

**SDES2145**

**3D Textiles Workshop**

*Staff Contact:*  
UOC4 HPW3 S1 or S2

This course introduces the student to the techniques and processes of the three dimensional textile structures of interlacing, weave and basketry and the incorporation of these processes into contemporary textiles practice. The course develops a firm skills base to expand in continuing studies in the textiles discipline. The course provides technical training in woven, interlaced and basketry structures. Tapestry weaving, loom weaving and basketry techniques and structures will be introduced with a range of techniques being covered in each area

**SDES2146**

**2D Textiles Workshop**

*Staff Contact:*  
UOC4 HPW3 S1 or S2

This course introduces the student to the techniques and processes of textile surface design and the incorporation of these processes into contemporary textiles practice. The course develops a firm skills base to expand in continuing studies in the textiles discipline. The course provides technical training in print, dyed and stitched textiles with a range of techniques being covered in each area. .

**SDES2147**

**Jewellery Materials and Technologies Workshop**

*Staff Contact:*  
UOC4 HPW3 S1 or S2

This is a practical class open to students requiring skills centred in the jewellery studio. The course will introduce students to the scope of the jewellery studio and to the technology of jewellery materials, techniques and processes. Materials recognition and the material determinants of design are encompassed, as is safe work practice within the studio with specific application to materials, technologies and equipment.

**SDES2148**

**Jewellery Workshop/Hand Tools and Bench Processes**

*Staff Contact:*  
UOC4 HPW3 S1 or S2

This is a practical studio based class open to those students requiring skills in jewellery and small-scale object making. The course establishes basic work practices within the jewellery

workshop extending students skills and knowledge base through a concentration on methods of connection, separation and formation as applied to jewellery and small-scale object making using hand tools and bench processes.

### **SDES2149**

#### **Metal Forming Workshop**

*Staff Contact:*

UOC4 HPW3 S1 or S2

This is a practical studio based class open to those students requiring skills in jewellery and small-scale object making. This course will extend students familiarity with the scope of the jewellery workshop and build their skills in-particular areas related to the production of three-dimensional forms. Through experimentation with materials and with processes such as casting, advanced fabrication and hydraulic forming, students will be asked to realise three-dimensional works.

### **SDES2150**

#### **Jewellery Workshop/ Processes for Multiple Production**

*Staff Contact:*

UOC4 HPW3 S1 or S2

This is a practical class open to students requiring skills centred in the jewellery studio. This course will develop students experiences with those jewellery materials, techniques and processes which are linked to the production of multiples and series for jewellery and small-scale objects and include the use of CAD to design object prototypes.

### **SDES2151**

#### **Jewellery Workshop/ Surface Techniques**

*Staff Contact:*

UOC4 HPW3 S1 or S2

This is a practical class open to students requiring skills centred in the jewellery studio. This course will focus on a thorough examination of surface as applied to jewellery allowing for experimentation in any one of a variety of specialist surface techniques such as granulation, etching, keum-bo or married metal

### **SDES2152**

#### **Jewellery Workshop in Colour**

*Staff Contact:*

UOC4 HPW3 S1 or S2

This is a practical class open to students requiring skills centred in the jewellery studio. This course takes colour as a focus as it applies to jewellery practice. This advanced class will encourage students to integrate ideas, processes and materials from their major study area with the specific colour techniques demonstrated within the Workshop. Techniques such as enamelling, anodising and the application of a variety of applied pigments appropriate to the jewellery studio would form the basis for experimentation.

### **SDES2153**

#### **Jewellery Workshop in Emerging Technologies**

*Staff Contact:*

UOC4 HPW3 S1 or S2

This is a practical class open to students requiring skills centred in the jewellery studio. This course will focus on new and emerging technologies and Computer Aided Design applicable to jewellery practice. This advanced class will encourage students to integrate ideas, processes and materials from their major study area with the specific technologies selected for research within the Workshop. In the pursuit of this research liaisons with industries associated with the new technologies will be pursued.

### **SDES2160**

#### **Ceramics 1 Elective: The Contemporary Vessel**

*Staff Contact:*

UOC4 HPW3 S1 or S2

This course provides a general introduction to basic materials, technology, processes and skills associated with the construction and firing of studio based work in clay. Practical work is contextualised within the historical and theoretical considerations/debates that frame contemporary ceramic practice. In particular, Elective 1 studio projects give prominence to disparate contemporary interpretations of the vessel and associated notions of containment.

### **SDES2161**

#### **Ceramics 2 Elective: Multiples: Meanings and Methods**

*Staff Contact:*

UOC4 HPW3 S1 or S2

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

### **SDES2163**

#### **Jewellery Elective 1 Contemporary Wearables**

*Staff Contact:*

UOC4 HPW3 S1 or S2

This course will enable 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 course is the focus on the body as the format for wearable work.

### **SDES2164**

#### **Jewellery Elective 2- 3D Jewellery and Small Scale Objects**

*Staff Contact:*

UOC4 HPW3 S1 or S2

This course 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.

### **SDES2167**

#### **Textiles for Fashion**

*Staff Contact:*

UOC4 HPW3 S1 or S2

This course covers the design and making of textiles for costumes and fashion garments. Particular emphasis will be placed on the textiles used for fashion, the selection of textiles, the way textiles are used, and the manipulation of textiles for fashion garments. The course provides an introduction to textiles, explored in the context of fashion. Students will design and make fabrics from which to create garments. The fashion industry will be introduced and explored in relation to the work of selected designers.

### **SDES2168**

#### **Commercial Textile Design and Industry**

*Staff Contact:*

UOC4 HPW3 S1 or S2

This course follows the design process for the commercial production of textiles, from design brief and concept development to sampling and final manufacture. It will explore and examine the weave, stitch and print processes at studio and industry level including professional presentation, colourways and client requirements. The course will involve students in visits to textile firms in industry and the commercial sector, where the concept of briefs, design development and client relationships will be explored. Students will use this knowledge to produce textile related project work with industrial applications to set briefs, relating to fashion or furnishing fabrics.

### **SDES2171**

#### **Design Management Elective**

*Staff Contact:*

UOC4 HPW3 S1 or S2

By considering the form that a design culture takes, students will be introduced to the broader question of general management, design management and the importance of a design culture within an organisation, company or institution. The relationship between design management procedures and good design will be the main focus while social responsibility and ethical practice will add an additional focus.

**SDES2172**

**Computer Technology 1**

*Staff Contact:* Head, School of Design Studies  
UOC4 HPW3 S1 or S2

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.

**SDES2174**

**Fashion and Costume Design 1**

*Staff Contact:* Head, School of Design Studies  
UOC4 HPW3 S1 or S2

This course 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.

**SDES2176**

**The Contemporary Mask**

*Staff Contact:* Head, School of Design Studies  
UOC4 HPW3 S1 or S2

This course 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.

**SDES2177**

**Design in Performance**

*Staff Contact:* Head, School of Design Studies  
UOC4 HPW3 S1 or S2

This course 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.

**SDES2178**

**Independent Study**

*Staff Contact:* Head, School of Design Studies  
UOC4 HPW3 S1

This course 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.

**SDES2179**

**Design in Theatre**

*Staff Contact:* Head, School of Design Studies  
UOC4 HPW3 S1 or S2

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.

**SDES2180**

**Professional Presentation**

*Staff Contact:* Head, School of Design Studies  
UOC4 HPW3 S1 or S2

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.

**SDES2181**

**Jewellery 1**

*Staff Contact:* Wendy Parker  
UOC4 HPW3 S1 or S2

The aim of this course 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 course is the focus on the body as the format for wearable work.

**SDES2182**

**Jewellery 2**

*Staff Contact:* Wendy Parker  
UOC4 HPW3 S1 or S2

This course 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.

**SDES2184**

**Textiles 1**

*Staff Contact:* Liz Williamson  
UOC4 HPW3 S1 or S2

This course 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.

**SDES2185**

**Textiles 2**

*Staff Contact:* Liz Williamson  
UOC4 HPW3 S1 or S2

This course 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.

**SDES2187**

**Ceramics 1**

*Staff Contact:* Jacqueline Clayton  
UOC4 HPW3 S1 or S2

This course 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.

**SDES2188**

**Ceramics 2**

*Staff Contact:* Jacqueline Clayton  
UOC4 HPW3 S1 or S2

This course 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.

**SDES2195****The Arts of Aboriginal People and Torres Strait Islanders**

*Staff Contact:* Head, School of Design Studies  
UOC4 HPW3 S1 or S2

This course 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 course 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.

**SDES3162****Ceramics 3 Elective: Non-functional, Three Dimensional Ceramics**

*Staff Contact:* Head, School of Design Studies  
UOC4 HPW3 S1 or S2

This course 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, Elective 3 studio projects give prominence to ideas and processes associated with non-functional, three dimensional ceramics.

**SDES3165****Jewellery Elective 3 The Replicated Object-Jewellery Multiples**

*Staff Contact:*  
UOC4 HPW3 S1 or S2

Students will develop an 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.

**SDES3166****Jewellery Design for Fashion**

*Staff Contact:*  
UOC4 HPW3 S1 or S2

This course will introduce students to the contemporary and commercial applications of jewellery design for fashion. The class will encourage students to integrate ideas, processes and materials in the design and fabrication of jewellery and accessories with a fashion focus. Specific technologies will be selected for research within the subject. In the pursuit of this research liaisons with industries associated with the related technologies will be established.

**SDES3169****New Textile Technologies**

*Staff Contact:*  
UOC4 HPW3 S1 or S2

This course introduces the new textile technologies and processes developed by artists and industry for textiles in the worlds of art, design, engineering and science. The course covers the development of textile fabrics, materials and structures for fashion, art, design, science, engineering and industrial purposes. It will introduce a range of technologies and processes including thermoplastics, smart textiles, ultra sound and transfer print processes, digital and computerised techniques for textiles.

**SDES3170****Thermoplastic Textiles**

UOC4 HPW3 S1 or S2

This course introduces textile processes and advanced techniques associated with synthetic fabrics. The course introduces and explores the creative potential of dye, print, moulding and shaping techniques for synthetic and polyester fabrics with thermoplastic qualities. Students will produce tests and samples to inform personally creative work which follows the course introduction.

**SDES3173****Computer Technology 2**

*Staff Contact:* Head, School of Design Studies  
UOC4 HPW3 S1 or S2

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.

**SDES3175****Fashion and Costume Design 2**

*Staff Contact:* Head, School of Design Studies  
UOC4 HPW3 S1 or S2

This course will explore the scope of costume design in a theatrical context, building on the skills gained by students in Fashion and Costume Design I. 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.

**SDES3183****Jewellery 3**

*Staff Contact:* Wendy Parker  
UOC4 HPW3 S1 or S2

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.

**SDES3186****Textiles 3**

*Staff Contact:* Liz Williamson  
UOC4 HPW3 S1 or S2

This course 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.

**SDES3189****Ceramics 3**

*Staff Contact:* Jacqueline Clayton  
UOC4 HPW3 S1 or S2

This course 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.





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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 programs. Over the course of a degree program students:

- satisfactorily complete a minimum of 12 units of credit in General Education courses 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 courses toward the fulfilment of the General Education requirement, which are similar in content or approach to courses required in their program.

#### Faculty requirements

Each faculty has responsibility for deciding what courses 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 courses 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                             |

**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  
GENT1304 Television and Video Culture

COURSES 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 courses on the basis of prior studies,  
or  
approval to undertake "mainstream" courses offered in other degree programs as GE subjects (see page 8, *Student Choice of Courses* 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 courses and with timetable details, is available from the Faculty Administration Office.

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# 9301 Master of Art (by Coursework) MArt

## The Program

The program 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 program 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 program aims to assist in the transition from student to practising artist in the community.

# Structure of the Program

<b>Full-Time Study – two sessions – one year</b>		<b>UOC</b>
Electives		12
Studio Classes		12
Total credits per session		24
(Minimum unsupervised studio practice) (16 Hours <i>per week</i> )		
<b>Part-Time Study – four sessions – two years</b>		
Electives		6
Studio Class		6
Total credits per session		12
(Minimum unsupervised studio practice) (8 hours <i>per week</i> )		

## Program Requirements

Students will be required to undertake a sequence of four courses in their Studio discipline, and four elective courses.

As this program 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.

Students will present a documentation volume as a substantial written and appropriately illustrated, annotated record of their working processes and areas of concern.

This will be assessed on a satisfactory/unsatisfactory basis.

# Courses

## Studio Courses

### SART9701, SART9702, SART9703, SART9704 Painting

Staff Contact: Head, School of Art  
UOC6 HPW3 S1 or S2

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.

### SART9705, SART9706, SART9707, SART9708 Drawing

Staff Contact: Head, School of Art  
UOC6 HPW3 S1 or S2

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.

### SART9709, SART9710, SART9711, SART9712 Printmedia

Staff Contact: Head, School of Art  
UOC6 HPW3 S1 or S2

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.

### SART9713, SART9714, SART9715, SART9716 Photomedia

Staff Contact: Head, School of Art  
UOC6 HPW3 S1 or S2

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

### SART9717, SART9718, SART9719, SART9720 Time Based Art

Staff Contact: Head, School of Art  
UOC6 HPW3 S1 or S2

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.

### SART9721, SART9722, SART9723, SART9724 Sculpture

Staff Contact: Head, School of Art  
UOC6 HPW3 S1 or S2

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.

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## Conditions for the Award of Master of Art

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

### Qualifications

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

(2) In exceptional cases an applicant who submits evidence of such other academic and professional qualifications as may be approved by the Committee may be permitted to enrol for the degree.

(3) If the Committee is not satisfied with the qualifications submitted by an applicant the Committee may require the applicant to undergo such assessment or carry out such work as the Committee may prescribe, before permitting enrolment.

### Enrolment and Progression

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



# **Master of Art Administration (by Coursework) MArtAdmin**

## **The Program**

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 program 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 program 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 course 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 courses.

# Structure of the Program

## Full-time study

Three sessions – one and a half years Students are required to complete five core courses, six electives and an Internship. Units of Credit for the program total 72.

### First Session:

Four courses each attracting 6 units of credit for a total of 24 units of credit.

### Second Session:

Four courses each attracting 6 units of credit for a total of 24 units of credit.

### Third Session:

Two elective courses, the Research Paper and the Internship, each attracting 6 units of credit for a total of 24 units of credit.

### Internship:

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

## Part-time study

Six sessions – three years two courses per session each attracting 6 units of credit for a total of 12 units of credit per session.

### Internship:

6 units of credit

### Core courses, core options and electives:

Core subjects: 4 courses, Research Paper and Internship

Core options: at least three courses chosen from the Core Options. Please note that not all Core Options are offered each year, but rotation of courses over a cycle of three years ensures that most students have access to most of the courses listed below.

Electives: up to three courses selected from UNSW postgraduate electives. For courses offered by other UNSW faculties, see Faculty Handbooks. Students who wish to take electives from other Faculties are advised to consult the Head of School.

## Core Courses

		UOC HPW	
SAHT9111	Management and Organistaion: Systems, Service and Survival	6	3
SAHT9112	Cultural Property, Ethics and the Law	6	3
SAHT9113	Writing for Different Cultures and Audiences	6	3
SAHT9114	Exhibition Management and Curatorial Studies	6	3
SAHT9116	Research Paper	6	

## Core Options

SAHT9121	Exhibition and Gallery Design Development	6	3
SAHT9122	Education and Public Programs	6	3
SAHT9123	Marketing and Promotion	6	3
SAHT9124	Arts and Cultural Policy	6	3
SAHT9125	The Australian Art Market	6	2
SAHT9126	Human Resources Management	6	3
SAHT9127	Conservation and Collections Management	6	3
SAHT9128	History of Exhibitions of Australian Art	6	2
SAHT9129	The Development of Art Criticism in Australia	6	2
SAHT9130	Art Galleries and Collections in Australia	6	2
SAHT9131	Visual and Museum Cultures of the Asia-Pacific Region	6	2
SAHT9132	Festivals and Biennales	6	2

## Electives

Courses and course descriptions for all postgraduate electives : refer to pages of this Handbook.

## Internship

SAHT9115	Internship	6	
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# Courses

## Core Courses

### SAHT9112

#### Writing for Different Cultures and Audiences

Staff Contact: Associate Professor Joanna Mendelssohn  
UOC6 HPW3 S1 or S2

This course 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.

### SAHT9113

#### Cultural Property, Ethics and the Law

Staff Contact: Course Co-ordinator, School of Art History and Theory  
UOC6 HPW3 S1 or S2

This course 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.

#### **SAHT9114**

##### **Exhibition Management and Curatorial Studies**

*Staff Contact:* Nick Waterlow

UOC6 HPW3 S1 or S2

This course 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.

#### **SAHT9116**

##### **Research Paper**

*Staff Contact:* Associate Professor Joanna Mendelssohn

UOC6 S1 or S2

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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## **Core Options**

#### **SAHT9121**

##### **Exhibition and Gallery Design Development**

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

UOC6 HPW3 S1 or S2

This course 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.

#### **SAHT9122**

##### **Education and Public Programs**

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

UOC6 HPW3 S1 or S2

This course 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.

#### **SAHT9123**

##### **Marketing and Promotion**

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

UOC6 HPW3 S1 or S2

This course 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.

#### **SAHT9124**

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

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

UOC6 HPW3 S1 or S2

This course 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.

#### **SAHT9125**

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

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

UOC6 HPW3 S1 or S2

This course 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 course 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.

#### **SAHT9126**

##### **Human Resources Management**

*Staff Contact:* Lindy Bolitho

UOC6 HPW3 S1 or S2

This course 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.

#### **SAHT9127**

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

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

UOC6 HPW3 S1 or S2

This course 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.

#### **SAHT9128**

##### **Art after Postmodernism**

*Staff Contact:* Dr David McNeill

UOC6 HPW2 S1 or S2

This course will re-examine a number of theoretical approaches to the understanding of images and objects that have been addressed

during the undergraduate course. These approaches will be brought to bear on a range of artworks in Australia and Internationally over the last decade. It will offer an overview of many of the contemporary developments, themes and issues that have concerned artists in the period after postmodernism; that is, during the late eighties and nineties. Issues to considered include: how objects and images come to have meaning and how stable the meaning is, the ways in which artworks differ from other objects, the relations between language and visual images, the ways in which 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 the visual, tactile and kinaesthetic and the significance of artworks in relation to the politics of information dissemination, gender, postcolonialism, class and ethnicity.

**SAHT9129**  
**The Development of Art Criticism in Australia**

*Staff Contact:* Associate Professor Joanna Mendelssohn  
UOC6 HPW3 S1 or S2

This course 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.

**SAHT9130**  
**Art Galleries and Collections in Australia**

*Staff Contact:* Felicity Fenner  
UOC6 HPW3 S1 or S2

This course 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.

**SAHT9131**  
**Visual and Museum Cultures of the Asia-Pacific Region**

*Staff Contact:* Course Co-ordinator, School of Art History and Theory  
UOC6 HPW3 S1 or S2

This course 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.

**SAHT9132**  
**Festivals and Biennales**

*Staff Contact:* Nick Waterlow  
UOC6 HPW3 S1 or S2

This course covers the history, conception and imple-mentation 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.

**Internship**

**SAHT9115**  
**Internship**

*Staff Contact:* Associate Professor Joanna Mendelssohn  
UOC6 S1 or S2

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 courses (24 units of credit):

- SAHT9111 Management and Organisation: Systems, Service and Survival
- SAHT9112 Writing for Different Cultures and Audiences
- SAHT9113 Cultural Property, Ethics and the Law
- SAHT9114 Exhibition Management and Curatorial Studies

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 courses and four electives (48 units of credit):

- SAHT9111 Management and Organisation: Systems, Service and Survival
- SAHT9112 Writing for Different Cultures and Audiences
- SAHT9113 Cultural Property, Ethics and the Law
- SAHT9114 Exhibition Management and Curatorial Studies

# 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 Faculty Manager 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 courses 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.



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# 9303

## Master of Art and Design Education (by Coursework)

### MArtDesEd

### The Program

This program provides professional development courses in art and design education. Students will investigate current visual arts and design interests in courses relating to recent syllabus changes in Australia and overseas. Students will be able to:

- make sense of new syllabus concepts, in particular practices, frames, the conceptual framework and case studies
- develop practical approaches to the analysis and processes of assessment and reporting requirements
- take up studio courses and develop bodies of work in drawing, design, digital and electronic media, painting, photography through individually negotiated projects
- learn to write about art through seminars, workshops and critical forums with leading critics, historians and curators
- gain skills using the internet, web and other electronic data bases.

Faculty who teach in this program include art and design educators who are the architects of recent syllabus change, along with practising artists, designers and art historians and theorists. Courses emphasise individual contact with faculty, and the opportunity to discuss the most recent developments in art, design and education with senior academics who are widely published, have exhibited internationally and are recognised as eminent within their fields.

A wide choice of electives combined with flexible modes of delivery provide opportunities for individuals to tailor a program of study to match their changing preferences, professional interests, and personal needs. Typically classes attract primary, secondary and tertiary educators and others with an interest in visual arts education in a range of settings. Various scholarships are available to support student participation in the **Master of Art and Design Education** and are detailed on page 109.

On completing the program students achieve a recognised postgraduate credential and increased confidence to practically manage change and implement the new syllabus.

Students may exit with a Graduate Certificate in Art and Design Education (7304) after the completion of three courses, one core, one core option and one elective, studied full time or part time, and selected from the Master of Art and Design Education.

# Program Structure

1. The Master of Art and Design Education comprises a Core, Core Options and Electives.

2. Students typically complete four Core Courses, two Core Options and two Electives.

3. All courses are 6 units of credit.

4. The program may be completed as one year of Full time study, over two sessions. with four courses each session.
5. Part time study, of two years over four sessions entails two courses per session.

6. Students may exit with a Graduate Certificate in Art and Design Education (7304) after the completion of three courses, one Core, one Core Option and one Elective.

## Courses

### Core in Art and Design Education

**SAED9002**  
**Practices of Research in Art, Design and Education**  
*Staff Contact:* Associate Professor Neil Brown  
UOC6 HPW3 S1 or S2

Clifford Geertz says that those who wish to understand what a science is should look not, in the first instance, to its theories or its findings but to what the practitioners of it do. Research is broadly conceived in this subject as a pattern of practices in which the major agencies which contribute to the research process are perceived as a mutually dependent relation. This subject aims to introduce students to the agencies of investigative practice in the humanities and social sciences and to an understanding of their role in the validation, analysis and interpretation of content within the domains of art, design and education. While practices of research in art, design and education vary widely in their instrumental and political significance it is nevertheless the goal of this subject to enable students, through the analysis of exemplars of research, to rehearse these practices in a manner consistent with an apprenticeship model of learning. In particular students will be able to integrate and apply systematically key agencies of research practice in art, design and education including - the role of explanatory theory, the functional stance of the researcher, the constraints imposed by art as the object of investigation, the use of nomothetic and ideographic methods, and the conventions of proposal writing.

**SAED9004**  
**Curriculum in Art, Design and Education**  
*Staff Contact:* Amanda Weate  
UOC6 HPW3 S1 or S2

This course 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.

**SAED9006**  
**Theoretical Frameworks in Art, Design and**  
*Staff Contact:* Associate Professor Neil Brown  
UOC6 HPW3 S1 or S2

This course 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.

**SAED9020**  
**Art and Design History in Art Education**  
*Staff Contact:* Dr Penny McKeon  
UOC6 HPW3 S1 or S2

The course 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

**SAED9001**  
**Education Studies**  
*Staff Contact:* Lindy Bolitho  
UOC6 HPW3 S1

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.

**SAED9005**  
**Theory of Knowing in Art, Design and Education**  
*Staff Contact:* Associate Professor Neil Brown  
UOC6 HPW3 S1 or S2

This course 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.

#### **SAED9024**

##### **Art and Design Criticism in Art Education**

*Staff Contact:* Dr Penny McKeon

UOC6 HPW3 S1 or S2

This course 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.

#### **SAED9025**

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

*Staff Contact:* Associate Professor Neil Brown

HPW3

This course 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.

#### **SAED9026**

##### **Contextual Studies in Teaching Art and Design**

*Staff Contact:* Amanda Weate

UOC6 HPW3 S1 or S2

This course 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.

#### **SDES9216**

##### **Design Management and Practice 1**

UOC6 HPW2 S1 or S2

For course description see page 94 of this Handbook

#### **SDES9204**

##### **Design Process Workshop 1**

UOC6 HPW2 S1 or S2

For course description see page 92 of this Handbook

#### **SAHT9126**

##### **Human Resources Management**

UOC6 HPW3 S1 or S2

For course description see page 83 of this Handbook

#### **SAHT9124**

##### **Art and Cultural Policy**

UOC6 HPW3 S1 or S2

For course description see page 83 of this Handbook

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## **Electives**

Elective courses offered by the College of Fine Arts are detailed on pages 95-98 of this Handbook.

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## **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 Faculty Manager 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 courses 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 Program**

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.

# Structure of the Program

## Core Courses

The core courses 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 24 units of credit which may be selected from courses offered at an appropriate level by the Schools of Art, Art Education and/or Design Studies, and/or other Faculties of the University.

# Courses

## Core Courses

### SDES9201

#### Design Seminar 1

Staff Contact: Allan Walpole  
UOC6 HPW2 S1 or S2

This course 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.

### SDES9202

#### Design Seminar 2

Staff Contact: Allan Walpole  
UOC6 HPW2 S1 or S2

This course 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.

### SDES9203

#### Design Seminar 3

Staff Contact: Allan Walpole  
UOC6 HPW2 S1 or S2

This course 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.

### SDES9204

#### Design Process Workshop 1

Staff Contact: Michael Dickinson  
UOC6 HPW2 S1 or S2

This course 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.

### SAED9002

#### Practices of Research in Art, Design and Education

Staff Contact: Associate Professor Neil Brown  
UOC6 HPW3 S1 or S2

Clifford Geertz says that those who wish to understand what a science is should look not, in the first instance, to its theories or its findings but to what the practitioners of it do. Research is broadly conceived in this course as a pattern of practices in which the major agencies which contribute to the research process are perceived as a mutually dependent relation. This course aims to introduce students to the agencies of investigative practice in the humanities and social sciences and to an understanding of their role in the validation, analysis and interpretation of content within the domains of art, design and education. While practices of research in art, design and education vary widely in the their instrumental and political significance it is nevertheless the goal of this course to enable students, through the analysis of exemplars of research, to rehearse these practices in a manner consistent with an apprenticeship model of learning. In particular students will be able to integrate and apply systematically key agencies of research practice in art, design and education including - the role of explanatory theory, the functional stance of the researcher, the constraints imposed by art as the object of investigation, the use of nomothetic and ideographic methods, and the conventions of proposal writing.

Core Options

SDES9206

Design Studio: Graphics/Media 1

Staff Contact: Allan Walpole  
UOC6 HPW2 S1 or S2

This course 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.

SDES9207

Design Studio: Graphics/Media 2

Staff Contact: Allan Walpole  
UOC6 HPW2 S1 or S2

This course 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.

SDES9208

Design Studio: Environments 1

Staff Contact: Allan Walpole  
UOC6 HPW2 S1 or S2

This course 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.

SDES9209

Design Studio: Environments 2

Staff Contact: Allan Walpole  
UOC6 HPW2

This course 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.

SDES9210

Design Studio: Integrated Design Studies 1

Staff Contact: Allan Walpole  
UOC6 HPW2 S1 or S2

This course 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.

SDES9211

Design Studio: Integrated Design Studies 2

Staff Contact: Allan Walpole  
UOC6 HPW2 S1 or S2

This course 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.

SDES9212

Design Studio Project

Staff Contact: Allan Walpole  
UOC6 HPW2 S1 or S2

This course will provide candidates with the opportunity to develop an individual design project that applies selected studio practices to an approved problem.

SAHT9143

Design History/Theory 1

Staff Contact: Arianne Rourke  
UOC6 HPW2 S1 or S2

This course 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.

SAHT9144

Design History/Theory 2

Staff Contact: Arianne Rourke  
UOC6 HPW2 S1 or S2

This course 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.

**SAHT9145**

**Design History/Theory Project**

*Staff Contact:* Dr Peter McNeil  
UOC6 HPW2 S1 or S2

This course/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.

**SDES9216**

**Design Management and Practice 1**

*Staff Contact:* A/Professor Ron Newman  
UOC6 HPW2 S1 or S2

This course 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.

**SDES9217**

**Design Management and Practice 2**

*Staff Contact:* A/Professor Ron Newman  
UOC6 HPW2 S1 or S2

This course 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.

**SDES9218**

**Design Management Project**

*Staff Contact:* A/Professor R. Newman  
UOC6 HPW2 S1 or S2

This course 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 courses - two core courses, 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 courses - four core courses, 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 Faculty Manager 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 courses 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.

# Elective Courses for Postgraduate Programs

Students may choose electives from the courses listed below that are offered by the College of Fine Arts. It is also possible to choose electives from other faculties of the University. All other courses (ie core courses of degrees) offered at the College of Fine Arts may be available to be undertaken as electives as well. Advice should be sought from your Head of School if you wish to take courses that are not listed in this section of the Handbook as electives.

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

## Art Administration

Course descriptions see p. 82

		HPW	UOC
SAHT9111	Management and Organistaion: Systems, Service and Survival	6	3
SAHT9112	Writing for Different Cultures and Audiences	6	3
SAHT9113	Cultural Property, Ethics and the Law	6	3
SAHT9114	Exhibition Management and Curatorial Studies	6	3
SAHT9121	Exhibition and Gallery Design Development	6	3
SAHT9122	Education and Public Programs	6	3
SAHT9123	Marketing and Promotion	6	3
SAHT9124	Arts and Cultural Policy	6	3
SAHT9125	The Australian Art Market	6	2
SAHT9126	Human Resources Management	6	3
SAHT9127	Conservation and Collections Management	6	3
SAHT9128	History of Exhibitions of Australian Art	6	2
SAHT9129	The Development of Art Criticism in Australia	6	2
SAHT9130	Art Galleries and Collections in Australia	6	2
SAHT9131	Visual and Museum Cultures of the Asia-Pacific Region	6	2
SAHT9132	Festivals and Biennales	6	2

## Art and Design History and Theory

SAHT9133	Pornography, Art and Politics	6	2
SAHT9134	Memory and Self	6	2
SAHT9135	Theories of Subjectivity and the Body (not available in 2000)	6	2
SAHT9136	The Art and Culture of Everyday Life	6	2
SAHT9137	Art and Cultural Difference	6	2
SAHT9138	Art After Postmodernism	6	2
SAHT9139	Art, Technology and New Media	6	2
SAHT9140	The Graduate Lecture	6	2
SAHT9141	Current Issues in Art	6	2
SAHT9142	Special Project	6	
SAHT9143	Design History and Theory 1	6	2
SAHT9144	Design History and Theory 2	6	2
SAHT9145	Design History and Theory Project	6	

### Special Project

SAHT9690	Special Project	6	
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## Art and Design History and Theory

**SAHT9133**  
**Pornography, Art and Politics**  
*Staff Contact:* Dr Jill Bennett  
UOC6 HPW3 S1 or S2

This course 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.

**SAHT9134**  
**Memory and Self**  
*Staff Contact:*  
UOC6 HPW2 S1 or S2

This course 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 question 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 course 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 writings by Christian Boltanski, Georges Perec, Oliver Sacks, Julia Kristeva, Jeff Wall, Judith Butler and the stories of the 'stolen children'.

**SAHT9136**  
**The Art and Culture of Everyday Life**  
*Staff Contact:* Dr Jill Bennett  
UOC6 HPW2 S1 or S2

This course 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 Michael de Certeau, Fernand Braudel, Paul Virilo and Jean Baudrillard.

**SAHT9137**  
**Art and Cultural Difference**

*Staff Contact:* Dr Diane Losche  
UOC6 HPW2 S1 or S2

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.

**SAHT9138**  
**Art After Postmodernism**

*Staff Contact:* Dr David McNeill  
UOC6 HPW2 WKSS1 or S2

This course will re-examine a number of theoretical approaches to the understanding of images and objects that have been addressed during the undergraduate course. These approaches will be brought to bear on a range of artworks produced in Australia and internationally over the last decade. It will offer an overview of many of the contemporary developments, themes and issues that have concerned artists in the period after postmodernism, that is, during the late eighties and nineties. Issues to be considered will include how objects and images come to have meaning and how stable this meaning is, the ways in which artworks differ from other objects, the relations between language and visual images, the ways in which 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 the visual, tactile and kinaesthetic and the significance of artworks in relation to the politics of information dissemination, gender, postcolonialism, class and ethnicity.

**SAHT9139**  
**Art, Technology and New Media**

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

This course 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 course 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.

**SAHT9140**  
**Graduate Lecture 1**

*Staff Contact:*  
UOC6 HPW2 S1 or S2

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.

**SAHT9143**  
**Design History/Theory 1**

*Staff Contact:* Arianne Rourke  
UOC6 HPW2 S1 or S2

This course 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.

**SAHT9144**  
**Design History/Theory 2**

*Staff Contact:* Arianne Rourke  
UOC6 HPW2 S1 or S2

This course 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.

**SAHT9145**  
**Design History/Theory Project**

*Staff Contact:* Dr Peter McNeil  
UOC6 HPW2 S1 or S2

This course/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.

**SAHT9690**  
**Special Project**

*Staff Contact:* Relevant Head of School  
UOC4 S1 or S2

From time to time, one-off opportunities arise for the College to offer special programs of study for credit. For example, supervised international experiences (such as study tours, exhibition participation or attendance, or special projects). This course is intended to facilitate the College in developing its educational program for undergraduate students by incorporating such opportunities into the academic program. Specific course outlines will be distributed detailing the academic content, objectives, assessment tasks and criteria, modes of teaching and learning, expectations and requirements of student participation. Please note that there may be costs involved (such as costs associated with travel, accommodation, meals and museum visits) in taking this course.

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**Art and Design Education Electives**

SAED9007	Introduction to Primary Education (not available in 2000)
SAED9008	Introduction to Art Therapy
SAED9009	Introduction to Museum Education
SAED9010	Introduction to Community Arts (not available in 2000)
SAED9011	Introduction to Aboriginal Australia: History and Art (not available in 2000)

SAED9018	Research Project in Elective Studies 1
SAED9019	Research Project in Elective Studies 2
SAED2021	Introduction to Frameworks of Research in Art and Design Education
SAED2022	Research Seminar in Art Education

**SAED9008**  
**Introduction to Art Therapy**  
*Staff Contact:* Lindy Bolitho  
UOC6 HPW3 S1 or S2

This course aims to explore the integration of art and therapy in theory and practice. Subject matter will include theories of personality and self development; theoretical approaches to psychotherapy including - psychodynamic - Jungian humanistic - existential - gestalt - transactional - cognitive/behavioural - systematic - implosive/flooding - rational. The history of art therapy - the difference and relationships between art teaching and art therapy. The use of metaphor - images and symbols in conscious and unconscious messages. Perceptual processes and their implications for the art therapist. An examination of mythical and archetypal in art. The notions of primary events as causal antecedents in behaviour. Overview of possible applications and appropriate settings for the use of art therapy by the art educator.

**SAED9009**  
**Introduction to Museum Education**  
*Staff Contact:* Dr Penny McKeon  
UOC6 HPW3 S2

This course 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. Course 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.

**SAED9018**  
**Research Project in Elective Studies 1**  
*Staff Contact:* Dr Penny McKeon  
UOC6 HPW1.5 S1 or S2  
*Prerequisite/s:* 1 subject from subject group SAED9006-9011

This course aims to enable students to prepare a proposal for art educational research into a chosen specialisation in art education. Course 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.

**SAED9019**  
**Research Project in Elective Studies 2**  
*Staff Contact:* Dr Penny McKeon  
UOC6 HPW1.5 S1 or S2  
*Prerequisite/s:* 1 subject from the subject group SAED9006-9011

This course aims to enable students to design and evaluate a curriculum project for a chosen specialisation in visual arts education. Course 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.

**SAED9021**  
**Introduction to Frameworks of Research in Art and Design**  
*Staff Contact:* Associate Professor Neil Brown  
HPW3  
*Prerequisite/s:* SAED9001, 9002, 9006, 9004.

This course 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.

**SAED9022**  
**Research Seminar in Art Education**  
*Staff Contact:* Associate Professor Neil Brown  
UOC6 HPW3 S1 or S2  
*Prerequisite/s:* SAED9021 Introduction to Frameworks of Research in Art and Design Ed.

The aim of this course 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.

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**Visual Arts Electives**

SART9725	Introduction to Multimedia Computing
SART9726	Introduction to Animation
SART9727	Introduction to Drawing
SART9728	Introduction to Painting
SART9729	Introduction to Etching
SART9730	Introduction to Analogue Photomedia
SART9731	Introduction to Digital Imaging
SART9732	Introduction to Sculpture

**SART9725**  
**Introduction To Multimedia Computing**  
*Staff Contact:* Head, School of Art  
UOC6 HPW3 S1 or S2

This course 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 course 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.

**SART9726**  
**Introduction to Animation**  
*Staff Contact:* Head, School of Art  
UOC6 HPW3 S1 or S2

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 course 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.

**SART9727**

**Introduction to Drawing**

*Staff Contact:* Mike Esson  
UOC6 HPW3 S1 or S2

This course will provide the opportunity for students at any level of drawing experience to investigate many aspects of drawing. Students will explore a range of visual images and ideas supported by an examination of historical and contemporary drawing practice. Through interpreting and translating two and three dimensions students will develop observational skills and begin to build a personal graphic language.

**SART9728**

**Introduction to Painting**

*Staff Contact:* Ian Grant  
UOC6 HPW3 S1 or S2

This course will introduce students to basic skills in painting and encourage them to understand both the inter-relationship of form and content and the creative possibilities of various media and techniques. Students will explore aspects of contemporary art practice and develop an understanding of the historical development of painting. This course will use a series of projects and workshops to extend the student's personal creative interests.

**SART9729**

**Introduction to Etching**

*Staff Contact:* George Barker  
UOC6 HPW3 S1 or S2

This course will introduce students to basic procedures and attitudes in the contemporary art practice of etching. Through lectures, demonstrations and projects, students will gain understanding and skills in the use of traditional and contemporary techniques in etching as a means of creating unique and original works of art. After gaining understanding and proficiency in established approaches, students will be introduced to current developments in photo-etching and solar plate etching.

**SART9730**

**Introduction to Analogue Photomedia**

*Staff Contact:* Lynne Roberts-Goodwin  
UOC6 HPW3 S1 or S2

This course will provide an introduction to and overview of black and white and colour analogue photographic processes. The emphasis is on the investigation of analogue photographic techniques as utilised by visual artists. Theoretical, historical and contemporary uses and applications will be addressed pertaining to different camera formats, black and white and colour film and paper types, fine printing techniques and archival issues associated with photographic materials. Practical workshops in camera use and darkroom practice will be conducted to enhance skill acquisition of small to medium format camera use and black and white and colour print processing.

**SART9731**

**Introduction to Digital Imaging**

*Staff Contact:* Lynne Roberts-Goodwin  
UOC6 HPW3 S1 or S2

In this studio workshop the student is introduced to the basic concepts and potential of digital imaging processes. The emphasis is on the integration of digital imaging technologies as utilised in visual arts practices. The course explores how the application of digital processes can be used for extending image visualisation, production and presentation. The student is introduced to examples of artworks by contemporary artists who have applied, or integrated, digital technologies within their work.

**SART9732**

**Introduction to Sculpture**

*Staff Contact:* Sylvia Ross  
UOC6 HPW3 S1 or S2

This studio based course will introduce students to sculptural practice within a contemporary context, through a series of projects and technology based workshops. The projects extend the student's personal creative enquiries, foster an awareness and recognition of historical precedents and sculptural theory, and with an interdisciplinary focus, capitalise on the student's existing capabilities. The course is intended to provide a challenging catalyst for the production of sculptural works within a supportive program to further the student's art practice.



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# Masters Courses (by Research)

## The Programs

The Masters Programs 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, art theory and arts administration.

They may be studio based, or may involve theoretical enquiry. They are individually oriented and cannot be undertaken by coursework. All five programs involve two years full-time or four years part-time study.

**2245**

**Master of Fine Arts**

**2255**

**Master of Art Education (Hons)**

**2264**

**Master of Arts Administration (Hons)**

**2265**

**Master of Art Theory**

**2266**

**Master of Design (Hons)**

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# Master of Fine Arts

## 2245

### MFA

The Master of Fine Arts program 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, Ceramics, Jewellery, Textiles. 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 program.

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.

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### 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 Faculty Manger 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.

#### 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 Faculty Manager 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)  
2255  
MArtEd(Hons)**

The Master of Art Education (Honours) provides students of proven ability with an opportunity to undertake advanced work in a selected art education orientation, for example: curriculum theory and practice; theoretical frameworks in art and art education including research and development of broad relevance to the field; critical and historical methods in art and education; cognitive theory; the social roles, ideologies and philosophies of the museum as an educational institution; explorations of the integration of art and therapy in theory and practice.

Participants in the research degree undertake an original investigation with academic supervision. The program is offered full-time for two years and part-time for four years as a minimum for the award of the degree.

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**Conditions for the Award of Master of Art Education (Honours)**

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 Faculty Manager 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 Faculty Manager 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.

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**Master of Arts Administration (Honours)**  
**2264**  
**MArtsAdmin (Hons)**

Students enrolled in the Master of Arts Administration (Honours) complete 24 units of coursework( normally taken as 4 courses of 6 units), and undertake a program of independent, supervised research to produce a thesis (72 units and may take the form of a written thesis or an art administration project, together with supporting written documentation). The length of the thesis may vary but will not normally exceed 30,000 words. 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.

Coursework courses offered by the College of Fine Arts are listed in the Handbook: see section on coursework Masters degrees. Students will discuss the courses to be taken with the course co-ordinator and the supervisor. Approval for the coursework courses, the thesis topic and supervisory arrangements is given by the Higher Degree Committee.

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**Conditions for the Award of Master of Arts Administration (Honours)**

1. The degree of Master of Arts Administration (Honours) by may be awarded by the Council on the recommendation of the Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the Committee] to a candidate who has passed the coursework component of the program, and 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.
- (4) A candidate who has completed courses in the Master of Art Administration from the University of New South Wales, or other appropriate postgraduate courses, may qualify for advanced standing and be granted exemptions of up to 24 units in the coursework component of the degree.
- 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 Faculty Manager 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 coursework component, and the topic area, the proposed format of the thesis, supervision arrangements, and provision of adequate facilities 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) Candidates will undertake 24 units of postgraduate coursework, normally taken as 4 courses of 6 units, and 72 units of research thesis. Coursework will normally be undertaken concurrently with the thesis. 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 for the thesis 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 internal 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.
- (8) Selection of courses in the coursework component will be made in consultation with the supervisor and program co-ordinator, and approved by the Program Authority.

**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.
- (3) A candidate, who has completed the coursework component (normally by achieving passes or better in 4 courses of 6 units each), and who has passed the thesis, as set out in 6. Examination (below), will qualify for the award of the degree.

**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 Faculty Manager two months notice of intention to submit the thesis.
- (3) The written thesis (including documentation of project-based thesis) shall present an 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 written 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 written 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 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.

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**Conditions for the Award of Master of Art Theory**

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 Faculty Manager 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 Faculty Manager 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)**  
**2266**  
**MDes (Hons)**

The Master of Design (Honours) is a two year full-time, or four year part-time program in design research where candidates nominate a research thesis focussing on Graphics/Media Design, Environments/Spatial Design, Applied/Object Design, or Integrated design, 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 program requires research resulting in a written thesis and/or Studio project..

The program is individually oriented and cannot be undertaken by coursework.

The objectives of the program 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;
- Applied/Object Design including industrial design, product design, jewellery design, ceramics design and textiles design;
- 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.

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**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 Faculty Manager 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 Faculty Manager 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 Programs

The doctoral programs 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 Faculty Manager 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 program 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 Faculty Manager 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 program 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 Centre, COFA, PO Box 259, Paddington NSW 2061, Tel (02) 9385 0684, 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.

### The Apple Australia College of Fine Arts Honours Scholarship in Digital and Virtual Imaging (L,I)

- \$6,666 (payable in fortnightly instalments)

The Scholarship is available to a fulltime student undertaking the Honours year of a Bachelor of Fine Arts or Bachelor of Design degree at the College of Fine Arts. Applicants must be undertaking research in the field of digital and virtual imaging. In awarding the scholarship consideration will be given to academic performance in the first three years of the degree, the nature of the Honours project and the reasons for undertaking the project. The Scholarship is tenable for one year only.

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## Faculty Postgraduate Scholarships

### 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 COFA Research Scholarship in Digital Imaging - Virtual Media (L, R)

- \$15,000
- Up to 2 years, subject to satisfactory progress.

Applicants for this scholarship must be undertaking full-time PhD in Digital Imaging - Virtual Media. Selection is based on academic merit, quality, currency and relevancy of applicant's art/design practice, reasons for undertaking the current and/or proposed research, and interview performance. Consideration will be given to social/economic circumstances which might otherwise hinder successful transition to UNSW, and potential to contribute to the wider life of the University. Applications close 30 September.

### The Senior Artists from Asia Scholarship (I)

- Payment of tuition fees and Medicare levy
- One scholarship available annually

This scholarship has been set up to develop links with key Asian Art institutions, and is available to international students undertaking a fulltime Coursework Masters degree. Academic merit and relevance to College of Fine Arts international projects/programs, will be taken into consideration in the selection of applicants. Applications close 31 October.

### **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.

### **Faculty HECS Awards (L)**

Faculty HECS awards permit students to substitute a HECS liability for tuition fees of a College postgraduate coursework program. A HECS liability can be either deferred and collected through the taxation system by the Australian Taxation Office, or paid upfront to the University, thereby attracting a 25% discount.

#### **Eligibility criteria**

To be eligible for a faculty HECS award, a student must be able to demonstrate that he/she meets any one of the following criteria and is enrolled or is intending to enrol in a postgraduate coursework program at the College of Fine Arts:

- taxable income in the 1998/1999 financial year of \$45 000 or less, as assessed by the Australian Taxation Office, or
- receipt of a family allowance supplement from the Department of Social Security or
- receipt of a living allowance, such as Newstart or Jobsearch from the Department of Social Security or the Department of Veteran's Affairs, or
- receipt of a Health Card issued by Centrelink, or
- receipt of full or partial AUSTUDY or ABSTUDY or youth allowance, or

- current income of \$45 000 or less, as evidenced by a current payslip

#### **How to apply**

You do not need to make a special application for a faculty HECS award. When you attend the University to enrol, simply bring with you evidence of your eligibility and you will be enrolled as a HECS liable student. You will need to bring your Tax File Number.

### **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 program. 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 was awarded in Session 2, 1999. In 2000 applications close 31 May.

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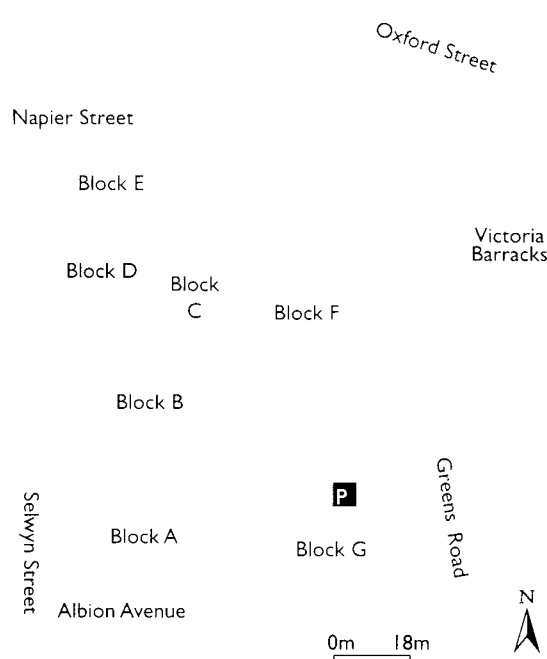
## **University Undergraduate Scholarships**

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: [scholarships@unsw.edu.au](mailto:scholarships@unsw.edu.au)**

# COFA Campus Location

## Paddington





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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 (CLB) **E19**  
Clancy Auditorium **C24**  
Classroom Block (Western Grounds) **H3**  
Fig Tree Theatre **B14**  
Heffron Theatres (*Dwyer, Mellor, Murphy, Nyholm, Smith*) **E12**  
Jo Myers Studio **D9**  
Keith Burrows Theatre **J14**  
Macaulay Theatre **E15**  
Mathews Theatres **D23**  
Parade Theatre **E3**  
Physics Theatre **K14**  
Rex Vowels Theatre **F17**  
Science Theatre **F13**  
Webster Theatres **G15**

## Buildings

AGSM **G27**  
Applied Science **F10**  
Arcade **D24**  
Barker Apartments **N13**  
Basser College **C18**  
Baxter College **D14**  
Biological Sciences **D26**  
Blockhouse **G6**  
Chancellery **C22**  
Civil Engineering **H22**  
Dalton **F12**  
Electrical Engineering **G17**  
Goldstein College **D16**  
Golf House **A27**  
Heffron **E12**  
International House **C6**  
Geography and Surveying **K17**  
Goodsell **F20**  
Kensington Colleges (*Office*) **C17**  
Library (*University*) **E21**  
Library Stage 2 **F21**  
Mechanical Engineering **J17**  
Main **K15**  
Mathews **F23**  
Morven Brown **C20**

Myers, Sir Rupert **M15**  
New College **L6**  
Newton **J12**  
NIDA **D2**  
Parking Station (Barker Street) **N18**  
Parking Station (Botany Street) **H25**  
Pavilions, The **E24**  
Philip Baxter College **D14**  
Quadrangle **E15**  
Red Centre **H13**  
Roundhouse **E6**  
Sam Cracknell Pavilion **H8**  
Samuels **F25**  
Shalom College **N9**  
Squarehouse **E4**  
The Scientia **G19**  
University Regiment **J2**  
Valentine Annex **H22**  
Wallace Wurth School of Medicine **C27**  
Warrane College **M7**  
Webster, Sir Robert **G14**  
Willis Annex **J18**

## Faculty Offices

Arts and Social Sciences **C20**  
Australian Graduate School of Management  
AGSM **G27**  
Built Environment **H13**  
Commerce and Economics **F20**  
Engineering **K17**  
Law (Library Stage 2) **F21**  
Life Sciences **D26**  
Medicine **B27**  
Science and Technology **E12**

## School Offices

Accounting **E15**  
Anatomy **B27**  
Applied Bioscience **D26**  
Architecture Program **H13**  
Banking and Finance **F20**  
Biochemistry and Molecular Genetics **D26**  
Biological Science **D26**  
Building Construction  
Management Program **H13**

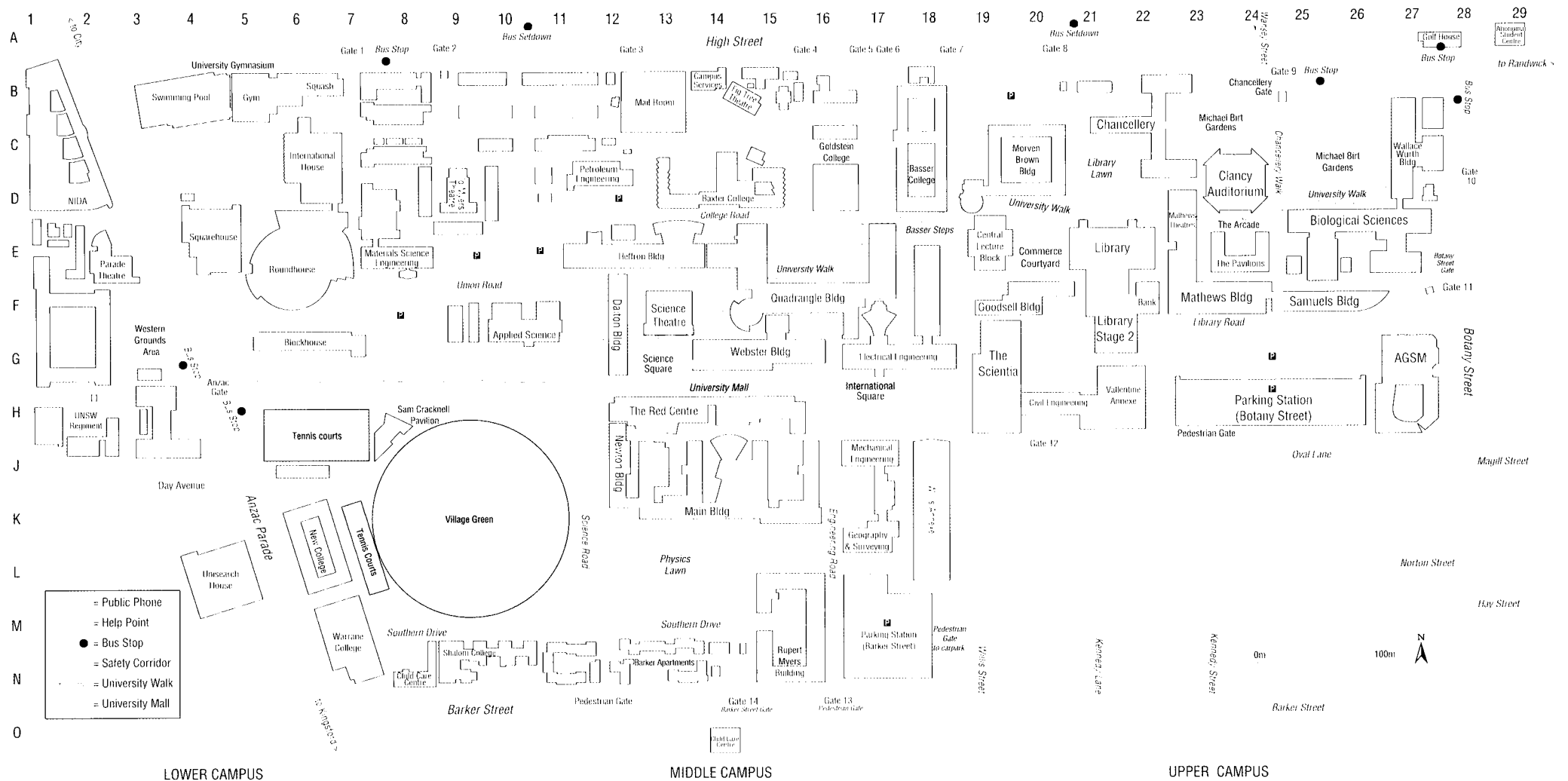
Business Law and Taxation **E15**  
Chemical Engineering and Industrial Chemistry  
**F10**  
Chemistry **E12**  
Civil and Environmental Engineering **H20**  
Community Medicine **D26**  
Computer Science and Engineering **K17**  
Economics **F20**  
Education Studies **F23**  
Electrical Engineering and Telecommunications  
**G17**  
English **C20**  
Geography **F10**  
Geology **F10**  
Geomatic Engineering **K17**  
Health Services Management **F25**  
History **C20**  
Industrial Design Program **H13**  
Industrial Relations and Organisational  
Behaviour **F20**  
Information, Archive and Library Studies **F23**  
Information Systems **E15**  
Interior Architecture Program **H13**  
International Business **E15**  
Landscape Architecture Program **H13**  
Law (Library Stage 2) **F21**  
Marketing **F20**  
Materials Science and Engineering **E8**  
Mathematics **H13**  
Mechanical and Manufacturing Engineering **J17**  
Media and Communications **G15**  
Medical Education **C27**  
Microbiology and Immunology **D26**  
Mining Engineering **K15**  
Modern Language Studies **C20**  
Music and Music Education **G15**  
Optometry **M15**  
Paediatrics **C27**  
Pathology **C27**  
Petroleum Engineering **D12**  
Philosophy **C20**  
Physics **K15**  
Physiology and Pharmacology **C27**  
Planning and Urban Development Program **H13**  
Political Science **C20**  
Psychology **F23**  
Safety Science **B11a**  
Science and Technology Studies **C20**  
Social Science and Policy **C20**  
Social Work **F23**

Sociology **C20**  
Theatre Film and Dance **G14**

## Services

Aboriginal Student Centre **A29**  
Access Scheme – Equity and Diversity Unit **E15**  
Accommodation – Housing Office **E15**  
Admissions and Enrolment – Student Centre **C22**  
Biomedical Library **F23**  
Campus Conferencing **C22**  
Campus Services **B14a**  
Cashier **C22**  
Careers and Employment Office **E15**  
Chaplains **E4**  
Child Care Centres -  
House at Pooh Corner **N8**  
Kangas House **O14**  
Tiggers/Honey Pot – 34 Botany St.  
Co-op program **M15**  
CONTACT **E15**  
Counselling Service **E15**  
Educational Testing Centre **E4**  
Equity and Diversity Unit **E15**  
Facilities Department **C22**  
Health Service **E15**  
Housing Office **E15**  
Human Resources **C22**  
Law Library **F21**  
NewSouthQ Student Centre **C22**  
Public Affairs and Development **C22**  
Publishing and Printing Services **C22**  
Religious Services **E4**  
Research Office **M15**  
Roundtable Conferencing and Catering **E4**  
SECURITY/Lost Property/Parking **H13**  
Sports Association **H8**  
Student Centre **C22**  
Student Guild **E15**  
Student Recruitment Office **C22**  
Unisearch Limited **M15**  
University Gymnasium **B5**  
University Union  
Blockhouse **G6**  
Roundhouse **E6**  
Squarehouse **E4**  
UNSW Bookshop **E15**  
UNSW International **H13**





The University of New South Wales • Kensington Campus

## UNSW

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

Separate Handbooks are published for:

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.