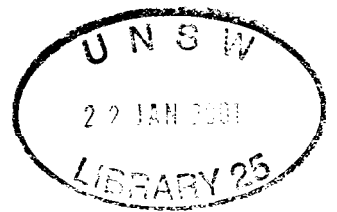THE UNIVERSITY OF
NEW SOUTH WALES

*College of
Fine Arts*

HANDBOOK

2001

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NEW SOUTH WALES

College of
Fine Arts

HANDBOOK
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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 27 November 2000 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.

Contents

Foreword

The Faculty of the College of Fine Arts is one of the nine dynamic faculties of the University of New South Wales. Studying at COFA is characterised by: rigorous studio activities; high levels of scholarship and research; exposure to the best and most exciting art and design practice Sydney can offer; and participation in collaborative international arts projects. The College is unique amongst Australian Art and Design institutions in that it offers studio practice as well as theoretical, historical, educational and management training, scholarship and research across a wide range of visual arts and design disciplines including: painting, drawing, printmaking, sculpture, photography, film/video, installation and mixed media/performance, digital media, ceramics, textiles, jewellery, graphics/media, applied/object, environments/spatial. As well specialist degrees are offered in the areas of art and design education, art history and theory and arts administration. Also available are cross disciplinary courses that link other UNSW teaching and research expertise, for example arts administration with law or commerce. The teaching and research for both studio and theoretical activities is based on three principles: firstly, recognition of the increased cross disciplinarity of the visual arts and design; secondly, the bringing together of two often regarded opposite paradigms, the acquisition of traditional skills and the application of new technologies, to all aspects of teaching and learning; and thirdly, a College and a wider University experience that enhances student capacity to respond in a significant way to the personal, artistic, cultural and political issues of our time. Through the College's 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 degrees are offered to an enrolment of approximately 1.700 students including 190 international students who come to us from more than 25 countries across Asia and the Pacific, Europe and the Americas. The College of Fine Arts has a commitment to international engagement of its staff and students. Consequently we have cooperative agreements with specialist art and design institutions throughout the world. Research activities of the College are supported by specialist centres and institutes. For example our International Drawing Research Institute places COFA staff and students in key roles alongside colleagues in Beijing and Glasgow. The College is proud of the of its full time, adjunct and visiting staff. It has excellent materials workshops and IT facilities. The extensive holdings of the Clement Semmler Library along with the internationally important Ivan Dougherty Gallery make a major contribution to the quality of being a student at COFA. As well, located in Paddington, the centre of Sydney's gallery and museum district, the College broadly serves a large professional art and design community along with an interested general public. Importantly, COFA has the expertise, resources and experience to offer specialised yet flexible, cross-disciplinary degree programs in visual art and design at undergraduate, masters and doctoral levels. It gives me great pleasure to welcome you into the community of artists, designers, theorists and educators that make up the Faculty of the College of Fine Arts, UNSW.

Professor Ian Howard

Dean

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

The College of Fine Arts consists of four Schools divided into a number of related discipline study areas through which the courses and programs of the College are offered.

The School of Art
The School of Art consists of the studies of Painting, Drawing, Digital Media 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.

Web address: www.cofa.unsw.edu.au/units/art/

The School of Art Education
This School includes studies in art and design teaching and curriculum, theories and practices of art making, design and art history in education, psychology, philosophy, sociology, museum education, community arts and cultural planning, the media and art education, art therapy, creativity, multiculturalism, education for indigenous students, primary art and design education and research.

Web address: www.cofa.unsw.edu.au/units/arted/

The School of Art History and Theory
This School includes studies in art history and theory and art administration.

Web address: www.cofa.unsw.edu.au/units/artht/

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.

Web address: www.cofa.unsw.edu.au/units/design/

The Clement Semmler Library

The Library was established in 1975 to support the information and research needs of the College. In January 2000 the Library merged with the UNSW Library in Kensington, retaining its location at the College of Fine Arts, Paddington. The merger was in response to changing patterns of information delivery, increasing availability of electronic resources and the cross campus needs of students and staff of the University.

The Library has a strong collection of books and serials on the visual arts, design, art and design education. It also has a substantial audiovisual collection which includes slides, video cassettes and interactive CD-ROMs. Access is via the UNSW Library's online catalogue and our online slide catalogue, Artscan.

Research is supported by a wide range of databases available online via the UNSW Library and by in-house indexes to Australian art material. Professional library staff are available to help students and staff make the best of these resources

More information may be found on the Library's web page at http://www.cofa.unsw.edu.au/units/library/

Ivan Dougherty Gallery

UNSW Ivan Dougherty Gallery provides an educational and cultural resource for the University, the broader national and international art community and the general public. The Gallery mounts around ten to twelve group or thematic exhibitions per year of Australian and international recent and contemporary art of all media and disciplines: painting, sculpture, prints and drawings, design and installation work. There is a faculty and postgraduate exhibition held each year.

Public programs such as forums, symposia and floor talks accompany exhibitions. These are attended by UNSW students and the general public. In addition, a publication is produced for each exhibition, generally in the form of an illustrated catalogue containing curatorial essays, artist texts and background information. The Gallery keeps a research archive of all published material and photographic images of each exhibition.

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. It moved to its current premises in 1981.

UNSW Ivan Dougherty Gallery hours: Mon-Fri 10 – 5; Sat 1– 5 (closed public holidays).

Web address: www.cofa.unsw.edu.au/units/idg/

UNSW College of Fine Arts also houses the COFA Exhibition and Performance Spaces (COFA Gallery), primarily for the benefit of student work. It oversees a dynamic program of week-long exhibitions featuring the work of COFA students, students from international art institutions, recurrent events such as ARTEXPRESS and various student award exhibitions. This Gallery can also be booked by postgraduate students for assessment and project-based exhibitions.

COFA Gallery hours: Monday to Friday 10-5

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/counselling.html

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 the Practicum Co-ordinator for further details.

Occupational Health and Safety

Risk Assessment
Students using, or planning to use, conventional materials in an unorthodox way, or unorthodox materials in their class work, projects, exhibitions and/or research are required to complete a Risk Assessment Sheet, available from the technical staff of each studio area. The Risk Assessment Sheet must be signed by the relevant academic staff member and lodged with the responsible technical officer.

"Unorthodox materials" will include materials, solvents, chemicals and paints not included in standard practice or tuition in the studio area. It will also include any human or animal body parts, fluids or products.

Assessment of risk should cover, but be not limited to:
- all materials planned for use
- locations for work and/or their display
- disposal of material used
- clean-up of location where the work is carried out or displayed.

Students should become familiar with the properties of materials planned for use by consulting the relevant Material Safety Data Sheets (MSDS) and technical staff.

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 though 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

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
	ie 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
Graham Forsyth, BA *Syd.*

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

Personal Assistant to the Dean
Carolyne 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

Faculty Office

Student Centre
Co-ordinator: Rebecca Caddy, BA *Flind.*

Margaret Clarke, BA *SCAE*

Iain Colley

Joanna Elliot, BFA (Hons) *Edin.*

Hector Romero

Taline Tabakyan

Patricia Taylor

Finance

Betty Romero

Lu Wang

Marketing and Development Manager
Jo Bosben, BA (Hons) *Minn.*, MA *Monash*

Services Officers
Joseph Bass

Glen Debnam, BE *Syd.*

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*

Counselling Service

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

Ivan Dougherty Gallery

Director
Nicholas Waterlow, OAM

Curators
Felicity Fenner, BA *Syd.*
Beverley Fielder, 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*
Richard Crampton, DipFineArt *SIT*
Nigel Kersten
Damian O'Brien, BE *UNSW*
Nick Post
Tane Potaka
Tina Waring

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/Digital Media
Stephen Thomsen
Jasek Jazwinski
Georgia Tapper, BFA *UNSW*

Workshops
James Brown
Francois Breuillaud-Limondin
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*
Paula Dawson, BArt *VCA*, GradDipFineArt *RMIT* DipTeach *SCV*,
MFA *UNSW*
Bonita Ely, DipArt *PIT*, MA *Syd.*
Michael David Esson, DipArt *Edin*, MA *RCA*
Phillip George, DipArt *AMCAE*, MFA *UNSW*
Eric Gidney, BSc *Manc*, MA *SCAE*
Ian Grant, DipArtEd *AMCAE*, MA *SCAE*
Graham Kuo, ASTC *NAS*
Lynne Roberts-Goodwin, BA *Syd.*, BA *AMCAE*, GradDipEd
SCAE, MA *Manc*
Sylvia Ross, DipArtEd *AMCAE*
Rose Vickers, DipEd *STC*, ASTC *NAS*

Lecturers
Andrew Christofides, BA *ChelSchArt*, BCom, MFA *UNSW*
Nicole Ellis, DipFineArt *ACAE*, MFA *Tas*
Gabrielle Finnane, BA *NSWIT*, DipIM-Lib *UNSW*, MA *UWS*
Louise Fowler-Smith, MA *Calif*, BA *SCAE*, DipArtEd,
GradDipVisArts *AMCAE*
John Gillies, Dip Creative Arts *DDIAE*, Grad Dip Vis Arts *SCA*
John Hughes, GradDipProfArtStud *AMCAE*
Simon Hunt, MFA *UNSW*
Rosemary Laing, DipArt *Tas*, DipArtEd *BCAE*
Idris Murphy, MCA DCA *W'gong*, GradDipEd *SCAE*, ASTC *NAS*
Debra Phillips, BA *SCA*, MA *Syd.*
Martin Sims, BA *ChelSchArt*

Adjunct Professor
Richard Goodwin, BSC (Arch), BArch *UNSW*, MArch *RMIT*

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

Honorary Visiting Associates
Paul Atroshenko, ASTC *NAS*
Christopher Gentle, NDD *WSCA*, ATC *Lond*
Brian O'Dwyer, BA *Syd.*, ASTC *NAS*
Emanuel Raft, MA *SCAE*

Post Doctoral Fellow
Dennis Del Favero, BA, DipEd *Syd.*, Grad Dip Vis Arts *SCA*, MA
(Vis Arts) *UNSW*, DCA *UTS*

Clerks/Secretarial
Margaret Bass
Elisabeth Burke

School of Art Education

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

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

Adjunct Professor
Enid Zimmerman, Ed.D *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*

Administrative Assistant
Vacant

Alice Whish, BA*SCA*.Grad DipHEd *UNSW*, MA Fine Art *RMIT*

Associate Lecturers

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

Honorary Visiting Associate
Eileen E A Slarke, BA MA *Syd.*, DipEd *Syd. Teachers' Coll.* ASTC NAS

Clerk/Secretarial
Joan Blumenberg
Patricia Taylor

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 *Brist.*
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 *Qld*, MA *ANU*, PhD *Syd.*
Arianne Rourke, BA BEd *SCAE*, MA MHEd *UNSW*, MA *Macq*

Clerk/Secretarial
Lidia Minceva, BFA *Uni'Kiril & Metodij'-Skopje-Maced*

School of Design Studies

Associate Professor and Head of School
Ronald Newman, ASTC *NAS*, GradDipHEd *UNSW* FIA FDIA AADM

Senior Lecturers
Leong Chan, MA *SCAE*, GradDipProfArtStud *AMCAE*
Jacqueline Clayton, BA *ANU*, DipArt *Saga Japan*, DipCeramics *NAS*
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 *Brist.*, MHEd. *UNSW*
Karina Clarke, BFA *RMIT.* MFA *Tas*
Michael Dickinson, BA *UTS*
Louise Hamby, BFA *Nth Carolina*, MFA *Georgia*, GradDip *Syd.*
Hans Kohla
Carol Longbottom, BArch *UTS*
Elizabeth Metcalfe, BA *SCA*
Bradley Miller, BA Vis Art *Syd.*, MFA *UNSW*
Wendy Parker, GradDipAdultEd *UTS*, GradDipProfArtSt *Syd CAE*
Elizabeth Williamson, BEcComm *Melb*, BA *RMIT*

Session 1

Week Commencing		Session/ Week No	
January	1		
	8		
	15		
	22		Enrolment of year 1 undergraduate students
	29		Academic year commences
February	5		Enrolment of year 1 postgraduate students
	12		
	19		ORIENTATION WEEK
	26	1	Session 1 – classes commence – EPT commences
March	5	2	
	12	3	
	19	4	
	26	5	
April	2	6	
	9	7	Mid-session recess 13/4/01 –
	16		22/4/01
	23	8	
	30	9	
May	7	10	
	14	11	
	21	12	26/5/01 Graduation Ceremony
	28	13	
June	4	14	Session 1 classes cease 8/6/01
	11		Assessment week 11/6/01 – 15/6/01
	18		15/6/01 Session 1 EPT ends
			Midyear recess 16/6/01 – 22/7/01
			First, Second and Third Year Practice Teaching
			– BArtEd, BDes/BArtEd
			18/6/01 – 29/6/01
	25		

Session 2

July	2		
	9		
	16		
	23	1	Session 2 classes commence – EPT commences 23/7/01
	30	2	
August	6	3	
	13	4	
	20	5	
	27	6	
September	3	7	
	10	8	
	17	9	Mid-session recess 22/9/01 – 30/10/01
	24		
October	1	10	
	8	11	
	15	12	
	22	13	
	29	14	2/11/10 Session 2 classes cease
November	5	15	5/11/01 – 9/11/01 Assessment week Session 2 EPT ends – 9/11/01
	12		First, Second and Third Year Practice Teaching – BArtEd, BDes/BArtEd 12/11/01 – 23/11/01
	19		
	26		
December	3		Academic year ends 7/12/01
	10		
	17		

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.

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.

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.

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).

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 2001.

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.

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.

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.

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.

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.

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		UOC	SESSION 2		UOC	SESSION 3		UOC	SESSION 4		UOC	SESSION 5		UOC	SESSION 6		UOC
	Course Number			Course Number			Course Number			Course Number			Course Number			Course Number		
CORE COURSES		*Choose two from:*		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	
	SART 1301	Introductory Studies: Drawing, Painting, Printmedia		1312	or Photomedia 1		2321	or Photomedia 2		2331	or Photomedia 3		3341	or Photomedia 4		3351	or Photomedia 5	
		or		1313	or Printmedia 1		2322	or Printmedia 2		2332	or Printmedia 3		3342	or Printmedia 4		3352	or Printmedia 5	
	SART 1302	Introductory Studies: Photomedia, Sculpture, Time Based Art		1314	or Sculpture 1		2323	or Sculpture 2		2333	or Sculpture 3		3343	or Sculpture 4		3353	or Sculpture 5	
		or		1315	or Time Based Art 1		2324	or Time Based Art 2		2334	or Time Based Art 3		3344	or Time Based Art 4		3354	or Time Based Art 5	
	SDES 1303	Introductory Studies: Ceramics, Jewellery, Textiles		SDES 1316	or Ceramics 1		SDES 2325	or Ceramics 2		SDES 2335	or Ceramics 3		SDES 3345	or Ceramics 4		SDES 3355	or Ceramics 5	
		6HPW	16	1317	or Jewellery 1		2326	or Jewellery 2		2336	or Jewellery 3		3346	or Jewellery 4		3356	or Jewellery 5	
				1318	or Textiles 1 6HPW	8	2327	or Textiles 2 8HPW	8	2337	or Textiles 3 8HPW	8	3347	or Textiles 4 8HPW	8	3357	or Textiles 5 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
ELECTIVES					Studio Elective 3HPW	4		Elective	4		Electives	8		Electives	8		Elective	4
GENERAL EDUCATION								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

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

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
Staff Contact: School Office
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: School Office
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 de-materialisation of art, and performance are addressed, as well as Feminist theories and practice, post-colonial culture, international exhibitions and the new technologies.

SART1301
Introductory Studies: Drawing, Painting, Printmedia
Staff Contact: School Office
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: School Office
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.

SART1304
Workshop Technology
Staff Contact: School Office
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: School Office
UOC8   HPW6   S2
Prerequisite/s: SART1301

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: School Office
UOC8   HPW6   S2
Prerequisite/s: SART1302

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: School Office
UOC8   HPW6   S2
Prerequisite/s: SART1301

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 emphasied. 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: School Office
UOC8   HPW6   S2
Prerequisite/s: SART1302

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: School Office
UOC8   HPW6   S2
Prerequisite/s: SART1302

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.

SART1319
Drawing
Staff Contact: School Office
UOC4   HPW3   S1 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.

SDES1303
Introductory Studies: Ceramics, Jewellery, Textiles
Staff Contact: School Office
UOC8   HPW6   S1 S2

This studio based course introduces the student to the broad experience of working with ceramics, jewellery and textiles. Emphasis is placed upon 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.

SDES1316
Ceramics 1
Staff Contact: School Office
UOC8   HPW6   S1 S2
Prerequisite/s: SDES1303

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: School Office
UOC8   HPW6   S2
Prerequisite/s: SDES1303

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: School Office
UOC8   HPW6   S2
Prerequisite/s: SDES1303

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 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.

Year Two

SAHT2103
Aesthetics for Contemporary Practice
Staff Contact: School Office
UOC6   HPW2   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: School Office
UOC8   HPW8   S1 S2
Prerequisite/s: SART1311

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: School Office
UOC8   HPW8   S1 S2
Prerequisite/s: SART1312

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: School Office
UOC8   HPW8   S1 S2
Prerequisite/s: SART1313

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: School Office
UOC8 HPW8 S1 S2
Prerequisite/s: SART1314

This studio based course supports the development of the individual student's sculptural ideas and through seminars, tutorials and critical evaluation, broadens the students awareness of related issues in contemporary thought, sculptural theory and practice, and diverse areas of concern in the social and cultural environment. Students may choose to produce divergent or interdisciplinary works such as, site specific, temporal, ephemeral or performative installations, or develop particular sculptural forms such as object making, body works, or traditional mediums such as bronze casting. The emphasis at this stage is on an open-ended, exploratory investigation of sculptural language, the stimulation of the imagination, the development of creative ideas and rigorous studio methodologies through challenging project work. This process is supported by the acquisition of skills pertinent to the students needs, including the presentation of projects, field work, studio theory and documentation of completed works.

SART2324
Time-Based Art 2
Staff Contact: School Office
UOC8 HPW8 S1 S2
Prerequisite/s: SART1315

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.

SART2330
Drawing/Painting 3
Staff Contact: School Office
UOC8 HPW8 S1 S2
Prerequisite/s: SART2320

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: School Office
UOC8 HPW8 S1 S2
Prerequisite/s: SART2321

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 digital and analogue skills acquired in Photomedia 1 and 2 are refined and applied to project work. Students explore a diversity of conceptual approaches in order to extend their use of visual language.

SART2332
Printmedia 3
Staff Contact: School Office
UOC8 HPW8 S1 S2
Prerequisite/s: SART2322

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: School Office
UOC8 HPW8 S1 S2
Prerequisite/s: SART2323

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: School Office
UOC8 HPW8 S1 S2
Prerequisite/s: SART2324

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.

SDES2325
Ceramics 2
Staff Contact: School Office
UOC8 HPW8 S1
Prerequisite/s: SDES1316

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: School Office
UOC8 HPW8 S1
Prerequisite/s: SDES1317

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: School Office
UOC8 HPW8 S1
Prerequisite/s: SDES1318

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.

SDES2335
Ceramics 3
Staff Contact: School Office
UOC8 HPW8 S2
Prerequisite/s: SDES2325

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: School Office
UOC8 HPW8 S2
Prerequisite/s: SDES2326

This course will focus students on a thorough examination of qualities of suface 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: School Office
UOC8 HPW8 S2
Prerequisite/s: SDES2327

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.

Year Three

SAHT3105
Art since 1990
Staff Contact: School Office
UOC4 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: School Office
UOC8 HPW8 S1 S2
Prerequisite/s: SART2330

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: School Office
UOC8 HPW8 S1
Prerequisite/s: SART2331

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: School Office
UOC8 HPW8 S1
Prerequisite/s: SART2332

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: School Office
UOC8 HPW8 S1 S2
Prerequisite/s: SART2333

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: School Office
UOC8   HPW8   S1 S2
Prerequisite/s: SART2334

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 multimedia 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.

SART3350
Drawing/Painting 5
Staff Contact: School Office
UOC8   HPW8   S1 S2
Prerequisite/s: SART3340

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: School Office
UOC8   HPW8   S1 S2
Prerequisite/s: SART3341

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: School Office
UOC8   HPW8   S1 S2
Prerequisite/s: SART3342

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: School Office
UOC8   HPW8   S1 S2
Prerequisite/s: SART3343

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: School Office
UOC8   HPW8   S1 S2
Prerequisite/s: SART3344

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.

SDES3345
Ceramics 4
Staff Contact: School Office
UOC8   HPW8   S1
Prerequisite/s: SDES2335

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: School Office
UOC8   HPW8   S1
Prerequisite/s: SDES2336

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: School Office
UOC8   HPW8   S1
Prerequisite/s: SDES2337

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.

SDES3355
Ceramics 5
Staff Contact: School Office
UOC8   HPW8   S2
Prerequisite/s: SDES3345

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: School Office
UOC8 HPW8 S2
Prerequisite/s: SDES3346

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: School Office
UOC8 HPW8 S2
Prerequisite/s: SDES3347

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: School Office
UOC4 HPW3 S2

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

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 and other practical classes as advised during the year.

SART4030
Honours Paper
Staff Contact: School Office
UOC12 HPW0 S1 S2
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: School Office
UOC36 HPW0 S1 S2
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.

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 in art education and specialist fine arts studies. The Bachelor of Design/Bachelor of Art Education is a five year full time combined degree in design and art education.

4801   Bachelor of Art Education

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.

4808   Bachelor of Design Bachelor of Art Education

The Bachelor of Design Bachelor of Art Education is a 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 design education or 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.

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		units	Course Number		units	Course Number		units	Course Number		units	Course Number		units	Course Number		units		Course Number		units
ART EDUCATION CORE	SAED 1401	Human Growth & Development 3HPW	4	SAED 1402	Teacher Development 1 – 10 days practice teaching 3HPW	6	SAED 2402	Teacher Development 2 3HPW	6	SAED 2401	Educational Psychology 3HPW	6	SAED 3407	Curriculum Studies in Art Education 3HPW	6	SAED 3402	Teacher Development 3 3HPW	6	SAED 4491	SAED 4403	Theory of Aesthetics in Art Education 3HPW	6
	SAED 1403	Foundations of Art Education 2HPW	4	SAED 1404	Visual Arts Workshop 1 3HPW	6	SAED 2405	Special Education 2HPW	4	SAED 2406	Sociology of Education 3HPW	6	SAED 3404	Theories & Practices of Art History in Art Education 3HPW	6					SAED 4406	Philosophical Issues * 3HPW	6
HONOURS																				SAED 4055	Honours Research Project	8
													SAED 4051	Practices of Research in Art, Design & Education. (Honours only) 3 HPW	6					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	8	SART 1402	Foundation Studies 2		SART	Ceramics **or** Drawing **or** Jewellery **or** Painting **or** Photomedia **or** Printmedia **or** Sculpture **or** Textiles **or** Time Based Art	4	SART	Ceramics or Drawing or Jewellery or Painting or Photomedia or Printmedia or Sculpture or Textiles or Time Based Art	4	SART	Ceramics **or** Drawing **or** Jewellery **or** Painting **or** Photomedia **or** Printmedia **or** Sculpture **or** Textiles **or** Time Based Art	4	SART	Ceramics **or** Drawing **or** Jewellery **or** Painting **or** Photomedia **or** Printmedia **or** Sculpture **or** Textiles **or** Time Based Art	4				
	SART 1810	Basic Computing	4			8																
ELECTIVES								Fine Arts &/or Design &/or Art History and Theory &/or Art Education &/or Open	4		Fine Arts &/or Design &/or Art History and Theory &/or Art Education &/or Open	8		Fine Arts &/or Design &/or Art History and Theory &/or Art Education &/or Open	8		Fine Arts &/or Design &/or Art History and Theory &/or Art Education &/or Open	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		2 x General Education 2HPW x 2		
Total Units of Credit 192			24			24			24			24			24			24	24			24

The vertical text in Session 7 reads: **T E A C H I N G I N T E R N S H I P**

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

* Students undertaking Honours substitute SAED4051, SAED4053 & 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 knowledge 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:
    72 units of credit in art education
    8 units of credit in art history and theory
    36 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: School Office
UOC4   HPW3 S1 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: School Office
UOC6   HPW3 S1 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: School Office
UOC4   HPW2 S1 S2

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 and the course topics are: locating and accessing the field of art and design education, introductory academic and research skills in using the library, electronic data bases and referencing conventions. issues and contexts in art and design education. Completion of the course will facilitate a basic understanding of some of the territories. institutions and issues in contemporary art and design education.

SAED1404
Visual Arts Workshop 1
Staff Contact: School Office
UOC6   HPW3 S1 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 anlaysis 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 valuative knowing of art practice and art criticism.

Core Courses in Visual Arts

SART1401
Foundation Studies 1 (BArtEd)
Staff Contact: School Office
UOC8   HPW6 S1

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 (BArtEd)
Staff Contact: School Office
UOC8   HPW6 S2

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: School Office
UOC4   HPW4 S1

This course examines the production of art, art theory and arts 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: School Office
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 de-materialisation of art, and performance are addressed, as well as Feminist theories and practice, post-colonial culture, international exhibitions and the new technologies.

Year Two

Core Courses in Art Education

SAED2401
Educational Psychology
Staff Contact: School Office
UOC6 HPW3 S1 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 imple-menting a program in a positive educational environment.

SAED2402
Teacher Development 2
Staff Contact: School Office
UOC6 HPW3 S1 S2
Prerequisite/s: SAED1402

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 environement. Finally, Kounin's research showing how teacher behaviour can be investigated and described is examined.

SAED2405
Special Education
Staff Contact: School Office
UOC4 HPW2 S1 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: School Office
UOC6 HPW3 S1 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.

SAED2491
Practice Teaching Year 2
Staff Contact: School Office
UOC3 HPW3 S1 S2

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.

Year Three

Core Courses in Art Education

SAED3402
Teacher Development 3
Staff Contact: School Office
UOC6 HPW3 S1 S2
Prerequisite/s: SAED2402

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.

SAED3403
Issues in Contemporary Design Education
Staff Contact: School Office
UOC6 HPW3 S1 S2

"Issues in Contemporary Design Education" comprises an analysis and intepretation 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.

Note/s: Available in BDes/BArtEd - approved by Exec 16/6/99. approved by Faculty - 28/7/99.

SAED3404
Theories and Practices of Art History in Education
Staff Contact: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW3 S1 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.

SAED3491
Practice Teaching Year 3
Staff Contact: School Office
UOC3   HPW0 S1 S2

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 Aesthetcs in Art Education
Staff Contact: School Office
UOC6   HPW3 S1 S2
Excluded: SDES2177, COFA7061

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: School Office
UOC6   HPW3 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.

SAED4491
Extended Practice Teaching
Staff Contact: School Office
UOC24 HPW0 S1 S2
Prerequisite's: SAED1491, SAED2491, SAED3491, SAED2401, SAED3402, SAED4053

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 xx) 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: School Office
UOC6   HPW3 S1 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 the 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: School Office
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 in Art, Design and Education
Staff Contact: School Office
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: School Office
UOC8   HPW0 S1 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 reposion 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. abalysed and understood as a set of interpretive and explanatory practices which enable identification and revision of historical narratives.

STRUCTURE OF BACHELOR OF DESIGN BACHELOR OF ART EDUCATION

	SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7	SESSION 8	SESSION 9	SESSION 10
ART EDUCATION CORE	SAED1403 4 Foundations	SAED 1402 6 Teacher Development 1 (10 days field experience practicum)	SAED 1404 6 Visual Arts Workshop Elective	SAED 2402 6 Teacher Development 2	SAED 2405 4 Special Education	SAED2406 6 Sociology of Education	SAED 3402 6 Teacher Development 3	SAED 3404 6 Theories & Practices Art History in Education	SAED 4491 Teaching Internship	SAED 4403 6 Theory of Aesthetics in Art Education
		SAED 1401 4 Human Growth Development	SAED 2401 6 EdPsych	SAED 2491 3 10 days field experience practicum	Art Education Elective 4	SAED 3407 6 Curriculum Studies in Art Education	SAED 3491 3 10 days field experience practicum	SAED 3403 6 Issues in Contemporary Design Education		SAED 4406 6 Philosophical Issues in Education
DESIGN	SDES1101 6 Design Studio 1A	SDES 1102 6 Design Studio 1B	Design Studio 2A 4	Design Studio 2B 4	Design Studio 3A 4	Design Studio 3B 4		SDES 4102 8 Professional Experience Program		SDES 4101 8 Design Studio Project
	SDES 1109 3 Measured Drawing	SDES1333 4 Drawing: O.L.L	Design Studio 2A 4	Design Studio 2B 4	Design Studio 3A 4	Design Studio 3B 4				
	SDES1106 4 Design & Computers	SDES 1104 4 Interactive Systems	SDES 2107 4 Design & Computers 2A	SDES 2115 4 Design & Computers 2B	SDES 3107 4 Design & Computers 3	SDES 2116 4 Design Practice				
	SDES 1108 3 Typography & Composition									
	SAHT1301 4 Design HTR 1				SAHT 2301 4 Design HTR 2		SAHT 3301 4 Design HTR 3	SAHT 4301 4 Design HTR 4		
								Elective 8		Elective 4
GENERAL EDUCATION				General Education 3			General Education 3			
	24	24	24	24	24	24	24	24	24	24

Honours
Replace SAED 3403 [6] and SAED 4406 [6] and 8 UOC electives to total 20 CP - as shaded on schema - with SAED 4051 [6] and any one of the following: SAED 4052, 4053, 4056, 4057 [6] and 4055 [8].

Bachelor of Design Bachelor of Art Education
BDes BArtEd
4808

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.

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.

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.

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:

		UOC	HPW
Session 1			
SAED1403	Foundations of Art Education	4	3
SDES1101	Design Studio 1A	6	4
SDES1106	Design & Computers	4	4
SDES1109	Measured Drawing	3	2
SDES1108	Typography and Composition	3	2
SAHT1301	Design History Theory 1	4	2
Session 2			
SAED1401	Human Growth & Development	4	3
SAED1402	Teacher Development 1	6	3
SDES1102	Design Studio 1 B	6	4
SART1333	Drawing Object, Life and Landscape	4	3
SDES1104	Interactive Systems	4	2
Session 3			
SAED 1404	Visual Arts Workshop	6	3
SAED 2401	Educational Psychology	6	3
Two of the following:			
Design Studios 2A -			
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
Session 4			
SAED 2402	Teacher Development 2	6	3
SAED 2491	10 days end of session period secondary school	3	
Two of the following:			
Design Studios 2B-			
SDES2108	Applied	4	3
SDES2109	Environments	4	3
SDES2110	Graphics	4	3
SDES2111	Ceramics	4	3
SDES2112	Jewellery	4	3
SDES2113	Textiles	4	3
SDES 2115	Design & Computers2B	4	4
	General Education	3	2
Session 5			
SAED2405	Special Education	4	2
SAED	Art & Design Education Elective	4	2

Two of the following:

Design Studios 3A -

		UOC	HPW
SDES3101	Applied	4	3
SDES3102	Environments	4	3
SDES3103	Graphics	4	3
SDES3104	Ceramics	4	3
SDES3105	Jewellery	4	3
SDES3106	Textiles	4	3
SDES3107	Design & Computers 3	4	4
SAHT2301	Design History Theory 2	4	2

Session 6

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

Two of the following:

Design Studios 3B -

SDES2116	Design Practice	4	2
SDES3108	Applied	4	3
SDES3109	Environments	4	3
SDES3110	Graphics	4	3
SDES3111	Ceramics	4	3
SDES3112	Jewellery	4	3
SDES3113	Textiles	4	3

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	6	3
SAED3404	Theories & Practices of Art History in Education	6	3
SDES4102	Professional Experience Program		8
	Elective		4

Session 9

SAED4491	Teaching Internship	24

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:

   82 units of credit in art education
   12 units of credit in design history, theory and aesthetics
   78 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.

Students may complete the program with Honours in either design or art education. For entry to Honours a student must have achieved a Distinction average in 40 units of core courses of design or art education.

The Honours program in art education comprises replacing 20uoc with SAED 4051, one of the following, SAED 4052, SAED 4053, SAED 4056 and SAED 4057 and SAED 4055.

4802
Bachelor of Design
BDes

The Program

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

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		UoC	Course Number		UoC	Course Number		UoC	Course Number		UoC	Course Number		UoC	Course Number		UoC	Course Number		UoC
CORE COURSES	SDES 1101	Design Studio 1A Session 1 only		SDES 1102	Design Studio 1B Session 2 only		SDES 2101 2102 2103	Design Studio 2A Applied or Environments or Graphics/Media		SDES 2108 2109 2110	Design Studio 2B Applied or Environments or Graphics/Media		SDES 3101 3102 3103	Design Studio 3A Applied or Environments or Graphics/Media		SDES 3108 3109 3110	Design Studio 3B Applied or Environments or Graphics/Media		SDES 4101	Design Studio Project 4	
		4HPW	6		4HPW	6		3HPW *	4		3HPW *	4		3HPW *	4		3HPW *	4		8HPW	8
							SDES 2101 2102 2103 2104 2105 2106	Design Studio 2A Applied and/or Environments and/or Graphics/Media and/or Ceramics and/or Jewellery and/or Textiles		SDES 2108 2109 2110 2111 2112 2113	Design Studio 2B Applied and/or Environments and/or Graphics/Media and/or Ceramics and/or Jewellery and/or Textiles		SDES 3101 3102 3103 3104 3105 3106	Design Studio 3A Applied and/or Environments and/or Graphics/Media and/or Ceramics and/or Jewellery and/or Textiles		SDES 3108 3109 3110 3111 3112 3113	Design Studio 3B Applied and/or Environments and/or Graphics/Media and/or Ceramics and/or Jewellery and/or Textiles		SDES 4102	Professional Experience	
								3HPW **	4		3HPW **	4		3HPW **	4		3HPW **	4			8
	SAHT 1301	Design History, Theory & Aesthetics 1 2HPW	4							SAHT 2301	Design History, Theory & Aesthetics 2 2HPW	4	SAHT 3301	Design History, Theory & Aesthetics 3 2HPW	4				SAHT 4301	Design History, Theory & Aesthetics 4 2HPW	4
	SDES 1103	Design and Human Functioning 2HPW	4	SDES 1104	Interactive Systems 2HPW	4	SDES 2114	Design and Social Theory 2HPW	4												
	SDES 1105	Presentation Techniques 2HPW	3	SDES 1110	Design and Computers 1B 2HPW	4	SDES 2107	Design and Computers 2A 4HPW	4	SDES 2115	Design and Computers 2B 4HPW	4	SDES 3107	Design and Computers 3 4HPW	4				SDES 4103	Design and Computers 4 4HPW	4
	SDES 1106	Design and Computers 4HPW	4																		
	SART 1333	Drawing: Object, Life and Landscape 3HPW	4	SDES 1109	Measured Drawing 2HPW	3							SDES 2116	Design Practice 2HPW	4						
	SDES 1107	Modelmaking – Communicating in 3D 2HPW	3	SDES 1108	Typography and Composition 2HPW	3															
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		6	2 x General Education		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 SAED4051 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 2001

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 2001 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 34). 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 67
- Studio workshops in Visual Arts   page 69
- Design Studies workshops and electives   page 74
- History and Theory electives   page 61
- Art Education electives   page 73

Core Courses

Year One

SAHT1301
Design History, Theory and Aesthetics 1 - Early Modern Period to Postmodernism
Staff Contact: School Office
UOC4 HPW2

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: School Office
UOC4 HPW3 S1 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.

SDES1101
Design Studio 1A - Elements and Principles of Design
Staff Contact: School Office
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: School Office
UOC6 HPW4 S2
Prerequisite/s: SDES1101

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: School Office
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 Enviroment
Staff Contact: School Office
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: School Office
UOC3 HPW2 S1 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: School Office
UOC4 HPW4 S1 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: School Office
UOC3 HPW2 S1 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: School Office
UOC3 HPW2 S1 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: School Office
UOC3 HPW2 S1 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.

SDES1110
Design and Computers 1B
Staff Contact: School Office
UOC4 HPW3

This course extends students knowledge in four basic areas of design and computers. These areas are: image acquisition and manipulation, shape manipulation, introduction to CAD concepts and introduction to multimeda authoring.This course will explore rapidly developong tool sets. Identify and familiarise students with basic user interface metaphorr, utilised by most sofware packages while placing software applications communly seem in industry and studio work flows, into context.

Year Two

SAHT2301
Design History, Theory and Aesthetics 2 - Design and Consumption
Staff Contact: School Office
UOC4 HPW2 S1 S2
Prerequisite/s: SAHT1301

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: School Office
UOC4   HPW3   S1
Prerequisite/s: SDES1102

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: School Office
UOC4   HPW3   S1
Prerequisite/s: SDES1102

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: School Office
UOC4   HPW3   S1
Prerequisite/s: SDES1102

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: School Office
UOC4   HPW3   S1
Prerequisite/s: SDES1102

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, familiarirty 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: School Office
UOC4   HPW3   S1
Prerequisite/s: SDES1102

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: School Office
UOC4   HPW3   S1
Prerequisite/s: SDES1102

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: School Office
UOC4   HPW4   S1
Prerequisite/s: SDES1106

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: School Office
UOC4   HPW3   S2
Prerequisite/s: SDES2101

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: School Office
UOC4   HPW3   S2
Prerequisite/s: SDES2102

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: School Office
UOC4   HPW3   S2
Prerequisite/s: SDES2103

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: School Office
UOC4   HPW3   S2
Prerequisite/s: SDES2104

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: School Office
UOC4   HPW3   S2
Prerequisite/s: SDES2105

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: School Office
UOC4   HPW3   S2
Prerequisite/s: SDES2106

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: School Office
UOC4   HPW2   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: School Office
UOC4   HPW4   S2
Prerequisite/s: SDES2107

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: School Office
UOC4   HPW2   S1 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.

Year Three

SAHT3301
Design History, Theory and Aesthetics 3 - Theoretical
Frameworks for Design
Staff Contact: School Office
UOC4   HPW2   S1
Prerequisite/s: SAHT2301

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: School Office
UOC4   HPW3   S1
Prerequisite/s: SDES2108

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: School Office
UOC4   HPW3   S1
Prerequisite/s: SDES2109

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: School Office
UOC4   HPW3   S1
Prerequisite/s: SDES2110

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: School Office
UOC4   HPW3   S1 S2
Prerequisite/s: SDES2111

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: School Office
UOC4   HPW3   S1 S2
Prerequisite/s: SDES2112

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: School Office
UOC4   HPW3   S1 S2
Prerequisite/s: SDES2113

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: School Office
UOC4   HPW4   S1
Prerequisite/s: SDES2115

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: School Office
UOC4   HPW3   S2
Prerequisite/s: SDES3101

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: School Office
UOC4   HPW3   S2
Prerequisite/s: SDES3102

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: School Office
UOC4   HPW3   S2
Prerequisite/s: SDES3103

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: School Office
UOC4   HPW3   S1 S2
Prerequisite/s: SDES3104

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: School Office
UOC4   HPW3   S1 S2
Prerequisite/s: SDES3105

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: School Office
UOC4   HPW3   S1 S2
Prerequisite/s: SDES3106

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.

Year Four

SAHT4301
Design History, Theory and Aesthetics 4
Staff Contact: School Office
UOC4   HPW2   S1 S2
Prerequisite/s: SDES3301

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
Staff Contact: School Office
UOC8   HPW0   S1 S2
Prerequisite/s: 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
Staff Contact: School Office
UOC8   HPW0   S1 S2

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
Staff Contact: School Office
UOC4   HPW4   S1 S2
Prerequisite/s: SDES3107

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.

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:

SDES4104
Honours Project
Staff Contact: School Office
UOC6   HPW0   S1 S2
Excluded: SAED2475, COFA4033

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

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

4703
Bachelor of Art Theory Bachelor of Laws
BArtTh LLB

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 benefited 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	Methods of Writing and Research on Art							
		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 Upper Level 1 courses (Session 1 or 2) Refer List B	18		Co-major Upper 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		UOC	SESSION 2		UOC	SESSION 3		UOC	SESSION 4		UOC	SESSION 5		UOC	SESSION 6		UOC
	Course Number			Course Number			Course Number			Course Number			Course Number			Course Number		
ART THEORY MAJOR	SAHT 1101	Art History and Theory 1A: Mapping the Modern 4HPW	4	SAHT 1102	Art History and Theory 1B: Mapping the Post Modern 4HPW	4	SAHT 2211	Grand Narratives of Western Art 3HPW	6	SAHT 2212	Art & Cultural Difference 3HPW	6	SAHT 3211	Theories of Meaning/ Meaning of Theory 3HPW	6	SAHT 3212	Art & the Culture of Everyday Life 3HPW	6
	SAHT 1211	Theories of the Image 3HPW	6	SAHT 1214	Methods of Research & Writing on Art 3HPW	6				SAHT 2213	Memory & Self 2HPW	4				SAHT 3213	Museum Studies: Exhibitions, Collections and Material Culture 3HPW	6
		Art/design theory electives (Session 1 or 2)	4															
ART CONTEXTS CO-MAJOR	SAHT 1221	Audiences for Art 3HPW	6	SAHT 1222	The Production of Art 3HPW	6	SAHT 2221	Genres of Art Writing 3HPW	6				SAHT 3221	Contexts, Professions Practices 3HPW	6	SAHT 3222	Industry Placement	6
								Art/design theory electives (Session 1 or 2)	12									
ELECTIVES	SAHT 1213	Approaches to Australian Art 3HPW	6	SAHT 1212	Theories of Art History & Culture 3HPW	6		Electives (Session 1 or 2)	8					Electives (Session 1 or 2)	12			
								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		UOC	SESSION 2	UOC
	Course Number				
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 61-79 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 45-46 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. 36)
> 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. 38)
> SAHT4301 Design History, Theory and Aesthetics 4 (refer p. 40)

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.36)
> SDES1103 Design and Human Functioning (refer p.36)
> SDES1104 Interactive Systems (refer p.36)

Upper level

> SAHT2221 Genres of Art Writing
> SAHT3221 Contexts, Professions and Practices
> SAHT3222 Industry Placement
> SDES2107 Design and Computers 2A (refer p. 37)
> SDES2171 Design Management (refer p. 76)
> SDES2116 Design Practice (refer p. 38)

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: School Office
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: School Office
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 de-materialisation 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: School Office
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: School Office
UOC6 HPW3 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: School Office
UOC6 HPW3 S1

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: School Office
UOC6 HPW3 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 course 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: School Office
UOC6 HPW3 S1

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.

SAHT2212
Art and Cultural Difference
Staff Contact: School Office
UOC6 HPW3 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, Irigary 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: School Office
UOC4 HPW2 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 Sackes. Dori Laub. Julia Kristeva. Jeff Wall, Judith Butler and the stories of the stolen children .

SAHT3211
Theories of Meaning/Meaning of Theory
Staff Contact: School Office
UOC6 HPW3 S1

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: School Office
UOC6 HPW3 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: School Office
UOC6 HPW3 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 BArtTh by exploring critical theoretical approaches to museum culture. Its emphasis is on material culture. objects. artworks and curatorship in the contexts of collections and exhibitions.

Co-major in Art and Design Contexts

SAHT1221
Audiences for Art
Staff Contact: School Office
UOC6 HPW3 S1

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.

SAHT1222
The Production of Art
Staff Contact: School Office
UOC6 HPW3 S2

The emphasis in this course t 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: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW3 S1

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: School Office
UOC6 HPW0 S1 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'sstudio 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.

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: School Office
UOC36 HPW0 S1 S2

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: School Office
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.
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.

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°o 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 103. 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.

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.

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).

Other Combined Programs

These combined programs 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.

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/ HPST	Science and Technology Studies
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 courses 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 program 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 **OR**
    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/ Theatre, Film and Dance Studies
    THST/DANC

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 program 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:

	UOC
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
LAWS2321Litigation	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-coreN 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.

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	
CORE COURSES	THERE WILL NOT BE AN INTAKE INTO YEAR ONE OF THE PROGRAM IN 200...	Not offered in 200...	Not offered in 200...	SDES 3501	Design Craft 3A Ceramics or	SDES 3505	Design Craft 3B Ceramics or
				SDES 3502	Design Craft 3A Jewellery or	SDES 3506	Design Craft 3B Jewellery or
				SDES 3503	Design Craft 3A Textiles	SDES 3507	Design Craft 3B Textiles
					6HPW		6HPW
				SDES 3504	Advanced Problems in Design	SDES 3509	Advanced Project
					3HPW		3HPW
						SDES 3508	Professional Experience Project 3HPW
						SDES 3510	Professional Issues in Craft Practice 3HPW
CORE ELECTIVES				Elective	6	Elective	
GENERAL EDUCATION				2 x General Education	6		
Total Units of Credit					24		24

HONOURS YEAR 4	SESSION 1			SESSION 2		
	SDES 4503	Research in the Applied Arts 3HPW	6			
	SDES 4501	Project A Honours	18	SDES 4502	Project B Honours	24
Total Units of Credit						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 Three

SDES3501
Design Craft 3A Ceramics
Staff Contact: School Office
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.

SDES5502
Design Craft 3A - Jewellery
Staff Contact: School Office
UOC8   HPW6   S1

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

SDES5503
Design Craft 3A - Textiles
Staff Contact: School Office
UOC8   HPW6   S1

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

SDES3504
Advanced Problems in Design
Staff Contact: School Office
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: School Office
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: School Office
UOC8   HPW6   S1 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: School Office
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: School Office
UOC4   HPW3   S1 S2

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: School Office
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 specialis-ations: 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: School Office
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 vitaes and public and private commissions will be examined.

Honours

SDES4501
Project A (Honours)
Staff Contact: School Office
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: School Office
UOC24   HPW6   S1 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 Applied Arts
Staff Contact: School Office
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.

The Program

The Bachelor of Digital Media (BDM) is a three-year degree. designed to meet industry demand for creative practitioners and content developers who possess multiple skills and breadth of knowledge in interactive design. sound, web design. digital imaging, 3D modeling. animation. critical and creative thinking within the domain of digital media. The BDM offers students strong fundamentals combined with creative development and flexibility in the later stages of the program to shape the nature of their core studies.

This program gives students who are interested in the pursuit of careers in the arts. digital media and entertainment industries the opportunity to combine specialist knowledge and practice drawn from digital technology. theory. art and design.

The degree offers a fourth year as Honours study for students who excel and which to pursue research careers.

The Bachelor of Digital Media aims to produce creative content developers with sound technical skills and the ability to work creatively and collaboratively across diverse media.

Graduates will be key players in the arts. digital media. entertainment and internet-based media with strengths in creative design and technical innovation.

Career opportunities include

* Animation
* Creative content producers
* Designers and producers in the film/video industries
* Data casting
* Digital Imaging
* Entertainment industries
* Interactive Media
* Internet based media
* Information design
* Information technology industries
* Illustration
* Non-networked based media such as CD and DVD production
* Production management
* Sound
* 3D imaging/visualisation

4810 BACHELOR OF DIGITAL MEDIA – SAMPLE PROGAM

SESSION1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7&8	UOC
SART1604 Introduction to Digital 4U 3hr	SART 1602 Web Authoring 4U 3hr	SART2610 Writing for Digital Media & Storyboarding 4U 2hr	SART3603 Digital Video 2 4U 3hr		SART3612 Professional Portfolio 4U 4hr	SAED4051 Practice of Research in Art, Design & Education 6U 3hr	
SART1600 The Language of Digital Media 4U 2hr	SART1603 Digital Video 1 4U 3hr	SART1605 Lighting 4U 3hr	SART2606 Object-Oriented/ Java Programming 4U 3hr	SART3616 Professional Practice 4U 3hr		Honours	100
SART1810 Basic Computing 4U 3hr	SART2602 Sound Media 1 4U 3hr	SART2607 Multimedia Authoring 4U 3hr					
SART1606 Drawing for media 4U 3hr	SART1608 Digital Composite 1 4U 3hr	SART2608 Digital Comp 2 4U 3hr		SART3608 Digital Comp 2 4U 3h	SART3611 Industry Placement 4U	SART4045 Honours Program) - BDM 42U Full Year	
SDES1601 Colour, Composition & Typography 4U 3hr		SART2609 3D - Graphics & Modelling 1 4U 3hr	SART3609 3D - Graphics & Modelling 2 4U 3hr	SART3610 Digital Studio 6U 6hr			
SAHT1101 Mapping the Modern 4U 4hr	SAHT1102 Mapping the Postmodern 4U 4hr	SAHT3614 Screen Culture 4U 2hr		SAHT3613 HT2 Digital Theory & Aesthetics 4U 2hr			4
			Electives 6U		Electives 16U		28
	Drawing Elective 4U		General Education 3U	General Education 3U			
			General Education 3U	General Education 3U			12
		Program Core			48		
Units of Credit 24	24	24	24	24	24		144

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

SAHT1101
Mapping the Modern
Staff Contact: School Office
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: School Office
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 de-materialisation of art, and performance are addressed. as well as Feminist theories and practice, post-colonial culture, international exhibitions and the new technologies.

SART1600
Language of Digital Media
Staff Contact: School Office
UOC4 HPW2 S1 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.

SART1602
Web Authoring
Staff Contact: School Office
UOC4 HPW3 S1 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 creative utilisation. web interface design theory.

SART1603
Digital Video 1
Staff Contact: School Office
UOC4 HPW3 S1 S2

The course is designed to explore and expand an understanding of video production methods and practice. analog then digital. The course is comprised of: technical demonstrations and workshops. discussions and tutorials. individual and group project development. assessment and critique. proficiency on analog and digital editing systems will be gained in the workshop. The use of camera. lighting and sound editing will also be introduced.

SART1604
Introduction to Digital Media
Staff Contact: School Office
UOC4 HPW3 S1 S2

This course provides a broad introduction and foundation to video. photography and sound. It will cover aspects of video capture and editing, photographic capture and manipulation and sound capture and editing. Students will learn to use basic sound recording equipment and receive an introduction to concepts of sound layering and editing. Students will be introduced to the fundamentals of the video process analog and digital. An introduction to photographic process will also be covered. The emphasis of this introductory course is upon developing an understanding of the interrelationship of all three disciplines within a digital media practice and context.

SART1605
Lighting
Staff Contact: School Office
UOC4   HPW3   S1 S2

Lighting for the digital environment workshop is designed to explore the nature of light and expand the understanding of "light" in many of its forms. Light in relation to Digital production, issues of the consistency of light the fall of light, lighting for multiple outcomes, the measurement of light, key lighting and light ratios. Colour temperature in relationship to available light, artificial light, and studio lighting tungsten and electronic. This course will seek to establish an understanding and appreciation of the roll light plays in the image making process.

SART1606
Drawing for Media
Staff Contact: School Office
UOC4   HPW3   S1 S2

Various drawing media will be introduced to the student and their applications and use explored. This course aims at making the student proficient in the depiction and understanding of line, space, volume and proportion, using a variety of different media. The fundamentals of drawing taught in this unit will be orientated towards its use as a tool in the solving of creative problems. This subject encourages the use of drawing, perspective, and the projection systems, as elements in the manipulation and creation of space on the two dimensional format, and analysis and clarification of tasks and concepts.

SART1608
Digital Composite 1
Staff Contact: School Office
UOC4   HPW3   S1 S2

This subject will introduce students to the principles, techniques and applications of digital imaging technology. The central aim will be to provide students with a clear perception and appreciation of the manner in which the various discrete components of hardware and software symbiotically interact to form an effective imaging system. Practical and creative experiences will give students the opportunity to gain basic proficiency in operating industry standard packages.

SART1810
Basic Computing Workshop
Staff Contact: School Office
UOC4   HPW3   S1 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.

Year Two

SART2602
Sound Media 1
Staff Contact: School Office
UOC4   HPW3   S1 S2

Students are introduced to sound practice via projects that concentrate on analysing the way that we hear and perceive sound. The initial focus is on the basic elements of sound s frequency/melody, volume, spatial relationships and rhythm. Individual and group projects will focus on "stand-alone" sound works. Students will learn to use digital recording equipment (DATs, microphones) computer-based editing programs, (Protools, Sound App etc) and studio outboard equipment including mixing desks and effects units. Students are introduced to various conceptual, stylistic, aesthetic and philosophical approaches to the use of sound within art, with attention also being paid to the relationship of sound to other art practice. A screening and listening lecture program examines various sound/music pieces, installations and soundtracks.

SART2606
Object Oriented Programming
Staff Contact: School Office
UOC4   HPW3   S1 S2

Object oriented programming extends the students experience gained in Multimedia Authoring furthering the conceptual understanding, appreciation   and technical skills underpinning interactive practice. The pre requisite for Object Oriented Programming is Multimedia Authoring and Web Authoring.

SART2607
Multimedia Authoring
Staff Contact: School Office
UOC4   HPW3   S1 S2

Multimedia authoring provides the platform for student to combine the media of sound, text, images moving and still. Interactive events are planned and structured, notions of the linear and non-linear are addressed. This multimedia-authoring course utilises, multiple software programs and seeks the creative development of interactive and animated media outcomes. The pre requisite for Multimedia Authoring is Web Authoring.

SART2608
Digital Composite 2
Staff Contact: School Office
UOC4   HPW3   S1 S2

Topics to be considered include shooting for the digital colour theory, operation of input and output devices, image manipulation, compatibility issues and digital composite. The knowledge, skills and experience gained in practical and theoretical session will provide a profound understanding of the digital composite cycle, students will apply imaging theory to optimise their digital media practice in a variety of situations across mutable media, using industry standard packages. The pre requisite for Digital Composite 2. is Digital Composite 1.

SART2609
3D Graphics & Modelling 1
Staff Contact: School Office
UOC4   HPW3   S1 S2

This course introduces students to aspect of 3D Modeling including: modeling primitives, character generation, texture mapping, rendering, and ray tracing. The Graphics & Modeling course seeks to establish an awareness of the three-dimensional world and alertness to the possibilities within. Emphasis is placed on 3D-skill development and strategies suitable to the integration of the 3D into other digital media.

SART2610
Writing for Digital Media and Storyboarding
Staff Contact: School Office
UOC4   HPW3   S1 S2

This subject focuses on creative writing and visual storyboarding as a means for extending the student's imaginative and conceptual approach to digital production. Classes will comprise workshops and individual and group projects covering issues of writing for both single screen and interactive works. Students will engage with issues of dialogue and voiceover texts, script and character construction, and storyboarding, mapping and visual description. The subject enriches the students comprehension of the creative process necessary to the generation of video or digital media works.

SAHT3614
Screen Culture
Staff Contact: School Office
UOC4   HPW2   S1 S2

Information and screen culture is central to the shaping of the political and economic structures and cultural experience of contemporary global society. The impact of screen culture is pervasive and deeply integrated into everyday life and yet digital media are also capable of generating and communicating complex and highly critical cultural insights. Topics covered in this subject include authorship, virtual communities, utopianism, cyberculture, gaming, interactivity, privacy, censorship and intellectual property. Social responsibility and ethical action in digital media practice is explored through a critical understanding of the significance and impact of screen culture.

Year Three

SART3603
Digital Video 2
Staff Contact: School Office
UOC4   HPW3   S1 S2

Building on the various production techniques and concepts explored within the Video Workshop, this course seeks to develop students' knowledge through specific project work, with technical concentration on further pre-production and post-production techniques and critical assessment of contemporary and historical film and video practise. The pre requisite for Digital Video is Video.

SART3608
Digital Composite 3
Staff Contact: School Office
UOC4   HPW3   S1 S2

Digital composite two will consolidate students understanding of the digital manipulation process. Students will explore the full range of imaging possibilities, utilising hi resolution captures devises and software. This class will explore creative visualisation possibilities. Students will be encouraged to extend the notion of composite work into other digital media outcomes. Including 3D texture maps and VR possibilities. The pre requisite for Digital Composite 3, is Digital Composite 2.

SART3609
3D Graphics and Modelling 2
Staff Contact: School Office
UOC4   HPW3   S1 S2

This course builds on the experience and skills developed from Graphics & Modeling then extends the students experience into 3D animation, visualization, broadcast graphics, special effects, multimedia and digital imaging.

SART3610
Digital Studio
Staff Contact: School Office
UOC6   HPW6   S1 S2

The digital studio course has been establish for students to consolidate their various digital media practices. This course is designed to encourage student speculation experimentation and then creative development into a mature out come. Students are supported in their area of research, within an environment that encourages collaboration across divergent media and practice.

SART3611
Industry Placement
Staff Contact: School Office
UOC4

The Industry placement program is seen as a critical component of the BDM. Students are placed into appropriate industry settings, ether nationally or internationally. The Industry placement program will test students ability within contemporary Digital Media environment. Each student will have a Lecturer assigned to him or her.

SART3612
Professional Portfolio
Staff Contact: School Office
UOC4   HPW4   S1 S2

The portfolio project seeks to offer students the opportunity to develop a portfolio of work at an industry standard. This course will encourage students to focus on a discreet body of work that will assist them in realising their career goals. The portfolio could be of a specific nature ie within one medium or display a range of media abilities.

SAHT3613
Digital Theory and Aesthetics
Staff Contact: School Office
UOC4   HPW2   S1 S2

This subject explores theoretical frameworks within which the content, meaning, aesthetics and impact of digital media practice can be critically analysed and evaluated. Topics covered include rhizomic organisation of thought, temporality; interfaces (particularly the interface between the body and technology) and theories of the real, virtuality, materiality and immateriality. Experimental, innovative and conceptually sophisticated practitioners and current critical debates and theories relating to digital media are considered.

SART3615
Sound Media 2
Staff Contact: School Office
UOC4   HPW3   S1 S2

"Sound 2" more closely examines both audio/visual relationships and sound/music genres, while expanding upon the techniques and ideas taught in the previous semester. Both individual and group projects will be based around the sound design and sound/music score of audio/visual works created within other classes, with an option to create further "stand-alone "sound/music works. The relationship of sound to editing within time-based and interactive works will be examined. Technical knowledge of sound recording and editing will be refined, with a concentration on working between audio/visual programs such as Final Cut Pro, Flash and Dreamweaver. Further techniques such as MIDI composition and analogue synthesis will be explored. A screening and listening lecture program will examine further sound/music pieces, installations and soundtracks. It is strongly recommended that students successfully complete Sound one before attempting Sound Two.

SART3616
Professional Practice
Staff Contact: School Office
UOC4   HPW3   S1 S2

This course will provide students with a range of strategies, skills that will prepare them for working in a dynamic fluid industry. Professional practice will equip students with the skills knowledge and attitudes that will assist them to develop their practice as professionals, whether in employment or self employed. Industry professionals will at times be invited to address students. Topics such as documenting work, copyright, intellectual propriety, ethics, and taxation will be addressed around the core of project management and development.

Honours Program - Fourth Year

SAED4051
Practices of Research in Art, Design and Education
Staff Contact: School Office
UOC6   HPW3   S1 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 the 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.

SART4045
Honours Program - Fourth Year
Staff Contact: School Office
UOC42   HPW0

The Bachelor of Digital Media (BDM) Honours program is a one-year full time program, at a higher level of study. In their Honours year students undertake self-nominated research into areas of Digital Media. The aim of the Honours year is to provide the Honours student with the opportunity through critical inquiry and practice to develop a research project that is presented at the end of the year as a project and research paper. The Bachelor of Digital Media encourages a diverse range of media practice and recognises the possible complexity of the media. It is with this in mind that the BDM Honours program may include, where appropriate collaborative work.

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 2001, 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 2001)
SAHT2605   Avant Garde, Academy, Colonialism: Early Nineteenth Century Europe (not offered in 2001)
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 2001)
SAHT2609   Postindustrialisation, Postmodernity and Postmodernism 1952-2000 (not offered in 2001)
SAHT2610   Histories of Women Artists (not offered in 2001)
SAHT2611   Art and Revolution: Visions of a New Order from Unity to Fragmentation (not offered in 2001)

Australian Art History
SAHT2621   Terra Australis: Contact, Aboriginal Art, Settlement (not offered in 2001)
SAHT2622   Australian art and culture 1870-World War Two (not offered in 2001)
SAHT2623   Angry Penguins
SAHT2624   Contemporary Australian Art and Culture
SAHT2625   Australian Identity Through Art and Design (not offered in 2001)
SAHT2626   Koori and Associated Cultures (not offered in 2001)
SAHT1627   Aboriginal Art—Outsiders Looking In

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 2001)
SAHT2643   Pornography, Art and Politics
SAHT2644   Psychoanalysis and Art
SAHT2645   Art and the Politics of Identity (not offered in 2001)
SAHT2646   Seminar in Women's Studies
SAHT2647   The Artist and the Writer (not offered in 2001)
SAHT2648   Writing on Art (not offered in 2001)
SAHT2649   Creative Writing
SAHT2650   Literature and Art
SAHT2651   Women, Art and Power (not offered in 2001)
SAHT2652   Art and Activism (not offered in 2001)
SAHT2653   Dance-Party Culture

Media Studies
SAHT2661   Vampires, Doppelgangers and Doubles in Film
SAHT2662   History of Video Art (not offered in 2001)
SAHT2663   History of Avant Garde Cinema (not offered in 2001)
SAHT2664   The Art of Sound (not offered in 2001)
SAHT2665   History and Theory of Performance (not offered in 2001)
SAHT2666   Sculpture and the Modern (not offered in 2001)
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 2001)
SAHT2673   Histories and Theories of Ceramics (not offered in 2001)
SAHT2674   A History of Drawing
SAHT2675   A History of Printmaking (not offered in 2001)
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 Western Tradition

SAHT2601
The Art of Ancient Cultures: Assyria, Mesopotamia, Egypt, Persia, etc
Staff Contact: School Office
UOC4 HPW2 S1 S2

Egyptian pharoah pyramids, tombs and culture of death, the sculpture and friezes of Assyria and Mesopotamia will be examined in relation to the break-up of the Mycenaen 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: School Office
UOC4 HPW2 S1

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 Rennaissance Cultures of Europe
Staff Contact: School Office
UOC4 HPW2 S2

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.

SAHT2604
Mannerism, Baroque and Revolution
Staff Contact: School Office
UOC4 HPW2 S1 S2

This moment in European history - a moment precipitating the colonisation of Australia - often regarded as marking the transition between feudalism and the modern State, will be explored through the centralization of absolute power by such monarchs as Louis XIV, the relationship between dynastic control, Enlightenment ideas and the growth of parliament and ways this led to reform, revolution and democracy . The interrelationship between Mannerist and Baroque art, within the 17th and 18th century shift of centre from Italy to France, will be examined in this context, together with ways such art became displaced by new concepts and genres of culture and revolutionary art.

SAHT2606
The Painting of Modern Life: French and British Painting in Focus
Staff Contact: School Office
UOC4 HPW2 S1 S2

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: School Office
UOC4 HPW2 S2

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.

SAHT2608
Reading the Country
Staff Contact: School Office
UOC4 HPW2 S1 S2

Landscape has been regarded, since its inception as a genre of Western Art, as a means of transforming nature into culture. This course examines different ways in which nature has been transformed into landscape in Western Art from the illuminated manuscripts of the Duc de Berry, the timeless arcadias of Poussin and Claude, the sublime landscapes of Friedrich and Eugene von Guerard to the abstract notations of Fred Williams. These landscapes will be compared with non-Western representations of nature by such Aboriginal artists as Clifford Possum, as well as the Navaro Indian and Chinese artists. Such historical contexts as feudalism (with its social hierarchy based upon tenure of land), the development of geographer's and surveyor's instruments, the Enclosure Acts and colonisation, particularly of Australia, will provide the framework for such readings of the country. Analogies between visually representing the land and possessing it as territory will also be investigated, partially in light of the Mabo case.

SAHT2609
Postindustrialisation, Postmodernity and Postmodernism
Staff Contact: School Office
UOC4 HPW2 S2

Hyperreality, a society of spectacle and simulacra, an age of postindustrial technocracy, consumerism, obsolescence and the end of ideology are all terms used to characterise Postmodernity and distinguish it from The Modern. While the conjunctions of Modernism to Postmodernism remains a contentious issue, their interrelationship will be examined through such characteristics, together with ways in which Postmodernism has been defined through art and culture.

SAHT2610
Histories of Women Artists
Staff Contact: School Office
UOC4 HPW2 S1 S2

This course will critically examine the issues of gender in art history from a number of perspectives. Social and cultural analysis will be applied to the work of a variety of women artists. Art Historical perspectives will be subjected to a feminist reading.

SAHT2611
Art and Revolution: Visions of a New Order from Unity to Fragment
Staff Contact: School Office
UOC4 HPW2 S1

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

Australian Art History

SAHT1627
Aboriginal Art
Staff Contact: School Office
UOC4 HPW2 S1

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

SAHT2621
Terra Australis: Contact, Aboriginal Art, Settlement
Staff Contact: School Office
UOC4 HPW2 S1 S2

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

SAHT2622
Australian Art and Culture 1870-WWII
Staff Contact: School Office
UOC4 HPW2 S1

The transition from established colonies to an emerging nation found expression in the art of the Australian settlers. Conventionally, this process is represented through certain landscape traditions, notably the rural bush mythology. This course examines the diverse art of the emerging nation, including the rural tradition along with other genres. The foundations of national culture were built on unresolved and troubling responses to modernity, on the one hand, and the displacement of Aboriginal peoples by European settlement, on the other. Formations of nation leading to Federation will be explored in relation to the open-air camps of painting and the Heidelberg School, aestheticism and the revival of classicism through such artists as Norman Lindsay, as well as the emergence of Modernism with such seminal figures as Grace Cossington-Smith. The Second Phase of Modernism, as Bernard Smith calls the period from the Great Depression to World War II, will be considered through such astists as Grace Crowley, Frank Hinder, Thea Proctor and Margaret Preston.

SAHT2623
Australian Art and Culture WW2 - 1973: Angry Penguins.
Staff Contact: School Office
UOC4 HPW2 S1 S2

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 Societys 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: School Office
UOC4 HPW2 S2

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.

SAHT2625
Australian Identity Formation Through Visual Material Culture
Staff Contact: School Office
UOC4 HPW2 S1 S2

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

SAHT2626
Koori and Associated Cultures
Staff Contact: School Office
UOC4 HPW2 S2

Koori, rather than Aboriginal, is the term used by indigenous people to emphasise their distinct identity. It is a generic term used long ago by the peoples of the central coast of what is now New South Wales. It has been widely adopted by the people of south eastern Australia. In other parts of Australia other terms are used. Today we are witnessing transformations of Koori and other associated cultures. They have strong roots in tradition but they have adapted, and continue to adapt, to changing conditions and external influences. The purpose of this course is to examine developments through a series of lectures by Koori artists and other relevant guest speakers.

Art and the Asia-Pacific

SAHT2631
Colonialism and Art: Orientalism and Primitivism
Staff Contact: School Office
UOC4 HPW2 S1

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: School Office
UOC4 HPW2 S2

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: Perspectives of Colonial and Post-Colonial Art
Staff Contact: School Office
UOC4 HPW2 S1

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 of Colonial and 'Peripheral' Art Practiced in Asia, India, SE Asia
Staff Contact: School Office
UOC4 HPW2 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 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 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.

Critical and Cultural Theory

SAHT2213
Memory and Self
Staff Contact: School Office
UOC4 HPW2 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 Sackes, Dori

Laub, Julia Kristeva, Jeff Wall, Judith Butler and the stories of the stolen children .

SAHT2641
Introduction to Modern Aesthetics
Staff Contact: School Office
UOC4 HPW2 S1 S2

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.

SAHT2642
Theories of Subjectivity and the Body
Staff Contact: School Office
UOC4 HPW2 S2

This course will explore the ways in which our culture produces us as social subjects and as sexual identities. It will investigate the social construction of norms, taboos and perversions, covering such issues as sadism, masochism, incest and pornography. Particular attention will be paid to the role of visual culture in both the maintenance and subversion of norms. We will draw upon the work of a variety of theorists (Michel Foucault, Jacques Lacan, Sigmund Freud, Giles Deleuze, Kaja Silverman, the Marquis de Sade, Judith Butler, Eve Kosofsky Sedgwick and contemporary Queer theorists), in addition to discussing various artist and film makers.

SAHT2643
Pornography, Art and Politics
Staff Contact: School Office
UOC4 HPW2 S1

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: School Office
UOC4 HPW2 S1 S2

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.

SAHT2645
Art and the Politics of Identity
Staff Contact: School Office
UOC4 HPW2 S2

This lecture and seminar course focuses on the definitions of identities within art practices of the modern period (c. 1700 to the present). This subject will reference the visual and written languages that have informed notions of self, community and nation. While briefly referring to pre-twentieth century conditions, this subject aims to provide students with an overview of the ways in which contemporary art (from c. 1970) has been employed to convey the politcised information that constitutes identity . The energy of the cultural pluralism of gay and lesbian art will be foregrounded to illustrate this theme within the histories of recent art. Because of the nature of the content, this subject will also examine low art forms, such as cartoons and advertising, even fanzines, in an attempt to provide a wide context for the manifestations of the political in society. Students will be expected to write and speak about the moral, aesthetic and philosophical arguments that attend to art with political content.

SAHT2646
Seminar in Womens Studies
Staff Contact: School Office
UOC4 HPW2 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: School Office
UOC4 HPW2 S1

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: School Office
UOC4 HPW2 S2

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.

SAHT2651
Women Art and Power
Staff Contact: School Office
UOC4 HPW2 S1

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

SAHT2652
Art and Activism
Staff Contact: School Office
UOC4 HPW2 S1

Activism refers to the public manifestation of a politicised consciousness. If art is concerned with the transmission of widely held belief structures it can be argued that, from Neolithic times, art and propaganda have always been linked. While briefly referring to pre-twentieth century conditions this course looks at a wide range of cultural practices (the traditional arts to photography and performance, video, film and installation) from the 1960s. Essentially an historical survey of art with politicised content.

SAHT2653
Dance - Party Culture
Staff Contact: School Office
UOC4 HPW2 S1 S2

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

Media Studies

SAHT1670
Crafts, Contexts and Sources
Staff Contact: School Office
UOC4 HPW2 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.

SAHT2661
Vampire, Doppelgangers and Doubles in Film
Staff Contact: School Office
UOC4 HPW2 S1

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.

SAHT2662
History of Video Art
Staff Contact: School Office
UOC4 HPW2 S1

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

SAHT2663
A History of Avant-Garde Cinema
Staff Contact: School Office
UOC4 HPW2 S1

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

SAHT2664
The Art of Sound
Staff Contact: School Office
UOC4 HPW2 S1

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

SAHT2665
The History and Theory of Performance
Staff Contact: School Office
UOC4 HPW2 S1

In this course, students will examine the historical emergence of performance as an accepted art form, together with its transformations over the 20th century. Students will also be exposed to a wide-range of performance theory, particularly as it has developed during the past twenty years.

SAHT2666
Sculpture and the Modern: Irony, Metaphor and Contradiction
Staff Contact: School Office
UOC4   HPW2   S1 S2

This course is constructed to critically examine late 19th and 20th century sculptural practice until the late 1960s. Students will concentrate on changing notions of the object in sculpture within the context of rapid cultural, social and technological changes of this period.

SAHT2667
Installation, Structures and Spaces
Staff Contact: School Office
UOC4   HPW2   S2

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, past revolutionary Russian theatre and cinema, Dada and Surrealism on the conceptualization of installation and a comparison of the Oriental and European constructions of figure/ground relationships.

SAHT2668
Photography: Historical Perspectives
Staff Contact: School Office
UOC4   HPW2   S1

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.

SAHT2671
Issues in Contemporary Craft Practices
Staff Contact: School Office
UOC4   HPW2   S1 S2

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

SAHT2672
History of Jewellery
Staff Contact: School Office
UOC4   HPW2   S1 S2

This course has been designed to introduce students to the history of jewellery with particular reference to its evolution in the Western World. The course will encompass the period from the Bronze Age to contemporary times.

SAHT2673
Histories and Theories of Ceramics
Staff Contact: School Office
UOC4   HPW2   S1 S2

In this course, students will examine the different forms and functions of ceramics in relation to their historical context. Ceramic forms drawn from a range of cultures and periods will be comparatively analysed, to provide students with an historical and theoretical overview.

SAHT2674
A History of Drawing
Staff Contact: School Office
UOC4   HPW2   S1

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.

SAHT2675
A History of Printmaking
Staff Contact: School Office
UOC4   HPW2   S1 S2

This course is designed to give students the opportunity to learn about the art of printmaking through a critical analysis of the works and attitudes of artist printmakers. It will take the form of an historical overview of printmaking from the 15th century to the end of the 19th century, the emphasis being placed on European prints. It is designed to enable students to become familiar with developments in printmaking practice in the 20th century through the work of key practitioners. The interaction of printmaking with other art practices such as painting and photography will be explored as will the influence of the various commercial print technologies.

SAHT2676
Art, Technology and New Media
Staff Contact: School Office
UOC4   HPW2   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 course incorporates a certain amount of hands-on experience and also demonstrations of artists' work.

SAHT2677
Time-Based Art: Histories and Themes
Staff Contact: School Office
UOC4   HPW2   S1

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.

SAHT3669
Critical Theories of Photography
Staff Contact: School Office
UOC4   HPW2   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.

Special Themes and Projects

SAHT3690
Special Project
Staff Contact: School Office
UOC4 HPW0 S1 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.

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 2001)
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
Staff Contact: School Office
UOC8 HPW6 S1 S2

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.

SART1361, SART2361, SART3361
Etching Elective 1 to 3
Staff Contact: School Office
UOC4 HPW3 S1 S2

These courses aim to introduce the student to a wide range of experiences in the process of intaglio printing, including etching, drypoint and engraving. 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 through a combination of theoretical and practical studies.

SART1421
Film Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 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
Lithography Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 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
Painting Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 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.

SART1502
Drawing Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 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.

SART1521, SART2521, SART3521
Photomedia Elective 1 to 3
Staff Contact: School Office
UOC4 HPW3 S1 S2

The aim of these courses is to develop skills through the direct participation in intellectual and technical processes relevant to the field, and to create Photomedia based works of an increasingly professional standard. The following basics are covered in Phototmedia Elective 1: overview of 35 mm camera operation; B/W film types and exposure; processing and printing; print finishing and presentation. The following Photomedia skills are covered in Photomedia Elective 2-3: colour photography and printing.

SART1531
Clay Sculpture Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 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
Sound Studio Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 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, folley, sequencing, the sound recording processes both in the studio and in the field, microphones, introduction to timecode and synchronisation, various analogue and dat tape recorders, and an introduction to film/video soundtrack. Students will gain the conceptual, artistic and technical skills to develop studio based experimental sound or soundtrack works. All students will gain proficiency in basic operation of the sound studio. Various conceptual, stylistic, aesthetic and philosophical approaches to sound and sound design will be introduced through critical analysis of examples and project work.

SART1561
Relief Printing Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 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
Screen Printing Electives 1
Staff Contact: School Office
UOC4 HPW3 S1 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
Printmedia Elective 1
Staff Contact: School Office
UOC4 HPW3 S1

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 applica-tion 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
Sculpture Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 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
Installation Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 S2

These courses provide the opportunity to explore the various forms and disciplines three-dimentional 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, experiencial learning and conceptual development. This discussion is centered around a rigorous studio theory program, conducted on the studio floor and in tutorials.

SART1641
Video Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 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
Animation Elective 1
Staff Contact: School Office
UOC4 HPW3 S1

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
Performance Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 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
Multimedia Computing Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 S2

These courses enable students to develop a criticaily 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 2001)
SART2819	PhotoTechniques for Printmedia Workshop
SART2820	Unique State Print Workshop (not available in 2001)
SART2821	Metal Joining Techniques Workshop
SART2822	Plastics Technology Workshop (not available in 2001)
SART2823	Sculpture: Casting Workshop (not available in 2001)
SART2826	3D Fabrication Workshop
SART2827	Alternative Sculptural Processes Workshop (not available in 2001)
SART2828	Artists' Books Workshop
SART2829	Anatomy for Artists Workshop
SART2830	Performance Workshop
SART2831	Spatial Constructions Drawing Workshop (not available in 2001)
SART2832	Life Drawing Workshop
SART2833	Drawing Workshop
SART2834	Experimentation in Mixed Media Workshop
SART2835	Composition and Design Workshop
SART2836	Colour Workshop
SART2837	Sound Studio: Advanced Workshop
SART2838	Writing/Text Workshop
SART2839	Animation Workshop
SART2841	Electronics Workshop
SART2842	Metal Casting Workshop
SART2845	Drawing/Painting Workshop, Field Studies
SART2846	Figurative Sculpture Workshop
SART2848	Drawing Workshop, Field Research
SART2849	Alternative Printmedia Workshop
SART2850	Non-Toxic Printmedia Workshop (not available in 2001)
SART2851	Print as Object Workshop
SART2852	Light-Sensitive Printmedia Workshop (not available in 2001)
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: School Office
UOC4 HPW3 S1 S2

This course will familiarise students with the basic use of Machintosh Computers. An introduction to the potential of the computer as an experimental tool for artistic expression will be provided. An introduction to a range of software packages including Photoshop and Web Browsers will be covered.

SART2811
Multimedia Computing Workshop
Staff Contact: School Office
UOC4 HPW3 S1 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
Staff Contact: School Office
UOC4 HPW3 S1 S2

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

SART2813
Video Workshop
Staff Contact: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 X2

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: School Office
UOC4 HPW3 S1 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
Staff Contact: School Office
UOC4 HPW3 S1 S2

The course introduces the student to the basic analogue skills in photography. Students will acquire technical skills in B/W photographic processes and are encouraged to explore, experimemt and develop ideas through set projects. 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: School Office
UOC4   HPW3   S1 S2

In this workshop the student is introduced to extended photomedia processes and applications outside of the utilisation of the camera. The student is provided with the opportunity to experiment with photo-sensitive methods for transferring and reproducing images onto a variety of materials. 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: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S2

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

SART2820
Unique State Print Workshop
Staff Contact: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1 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.

SART2822
Plastics Technology Workshop
Staff Contact: School Office
UOC4   HPW3   S1 S2

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

SART2826
3D Fabrication Workshop
Staff Contact: School Office
UOC4   HPW3   S1 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.

SART2827
Alternative Sculptural Processes Workshop
Staff Contact: School Office
UOC4   HPW3   S1

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

SART2828
Artists Books Workshop
Staff Contact: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1

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: School Office
UOC4   HPW3   S1 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.

SART2831
Spatial Constructions Drawing Workshop
Staff Contact: School Office
UOC4   HPW3   S1 S2

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

SART2832
Life Drawing Workshop
Staff Contact: School Office
UOC4   HPW3   S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 S2

This course will investigate the theory and practice of colour as it applies to the discipline of painting.

SART2837
Sound Studio:Advanced Workshop
Staff Contact: School Office
UOC4 HPW3 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 inconjunction with Time-Based Art 3, will facilitate the completion of advanced film and video projects within that unit.

SART2838
Writing/Text Workshop
Staff Contact: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 X2

This course is designed to enable students to experience the practical applications of a concerntrated 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: School Office
UOC4 HPW3 S1 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 consider-ations. Modelling and casting skills are followed by basic constructivist techniques.

SART2848
Drawing Workshop, Field Research
Staff Contact: School Office
UOC4 HPW3 X2

This course is designed to enable students with a particular interest in the natural world to devote an extended and concerntrated 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: School Office
UOC4 HPW3 S1 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.

SART2850
Non-Toxic Printmedia Workshop
Staff Contact: School Office
UOC4 HPW3 S1 S2

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

SART2851
Print as Object Workshop
Staff Contact: School Office
UOC4 HPW3 S1

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.

SART2852
Light-Sensitve Printmedia Workshop
Staff Contact: School Office
UOC4 HPW0 S1 S2

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

SART2853
Printmedia Colour Workshop
Staff Contact: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1

This course will introduce students to digital imaging and output procedures as they apply to printmedia. Through lectures, demonstrations and projects, students will gain unerstanding 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: School Office
UOC4 HPW3 S1

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: School Office
UOC4 HPW3 S1 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.

SART3858
Advanced Analogue - Studio Lighting and Camera Workshop
Staff Contact: School Office
UOC4 HPW3 S1 S2

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: School Office
UOC4 HPW3 S1 S2

In this studio workshop the student is introduced to advanced techniques for digital imaging and their creative application. The subject is founded on a pre-requisite 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. Students will also explore how to combine 2D and 3D digital imaging techniques together. Finally students will investigate a variety of options for digital print output, and how to navigate the colour correction of digital files to a selected print media. The emphasis is on the development of skills suitable for the integration of digital technologies into visual arts practices.

Art Education Electives

SAED4471	Visual Arts Workshop 2 (not offered in 2001)
SAES2471	Histories of Australian Education (not offered in 2001)
SAED2472	Creativity in Art, Design and Education
SAED2473	Seminar in Art Education
SAED2474	Art Education and the Primary School
SAED2475	The Multicultural Classroom
SAED2476	Art as Therapy
SAED2477	Art Education and the Environment (not offered in 2001)
SAEF2478	Art Education and Aboriginal Studies
SAED4472	Independent Study in Art Education
SAED2479	Community Arts and Education
SAED2480	The Art Museum and Art Education
SAED2481	Media and Communication Contexts
SAED4473	Politics, Identity and Art Education (not offered in 2001)
SAED4474	Dilemmas of Praxis: the State, the School and the Educator

For further information on the above, see p. XXXX

SAED2471
Histories of Australian Education
Staff Contact: School Office
UOC4 HPW2 S1 S2

This course aims to develop student understanding of the social and historical forces which have shaped traditions and policy in schooling and education in Australia. Social concepts including reproduction theory, structuration and cultural capital will be used with more orthodox historical tools to analyse, critique and revise historical explanations of educational developments. The impact of intellectual modes and paradigms originating beyond the educational arena will also be explored. Some art educational trends will be identified and explained in terms of these broader intellectual and historical origins.

SAED2472
Creativity in Art, Design and Education
Staff Contact: School Office
UOC4 HPW2 S1

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 a series of lectures, seminars and workshops.

SAED2473
Seminar in Art Education
Staff Contact: School Office
UOC4 HPW2 S1 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.

SAED2474
Art Education and the Primary School
Staff Contact: School Office
UOC4 HPW2 S1

This course is designed to expand the student's knowledge of the art of the primary school child and to examine approaches to teaching art at that level. Students will examine curricula already designed for use at the primary levels and will construct programs suitable for imple-mentation in specific environments. Through lecture and discussion groups, the course will renew the theories of development linked with children's artistic development, consider the place of art education in the primary school curriculum, and design and evaluate appropriate learning experiences.

SAED2475
The Multicultural Classroom
Staff Contact: School Office
UOC4 HPW2 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.

SAED2477
Art Education and the Environment
Staff Contact: School Office
UOC4 HPW2 S1 S2

This course introduces students to concepts and issues involved in environmental design education and emphasises the reciprocal transaction that exists between people and their art, culture and environment. Art education has been a key agency for the dissemination and discussion of core urban and ecological values, particularly as they affect the conservation of the aesthetic character of the built and natural environment. Through lecture and discussion, the subject will consider the rationales for environmental design education, personal space, communal space and the cultural influences on environmental design.

SAED2478
Art Education and Aboriginal Studies
Staff Contact: School Office
UOC4 HPW2 S1

This course is designed to foster students insights into the social and political background that has affected, and continues to affect, the educational opportunities of Aboriginal people in contemporary Australia. Through lectures, discussions, seminars and visits by Aboriginal guest speakers, this subject will examine the following topics: Aboriginal Identity, Kinship, Law, Religious and Educational Systems and Land Rights. It will also explore European ethnocentricity, prejudice, stereotyping and racism. All topics will be illustrated by the works of both Aboriginal and non-Aboriginal artists.

SAED2480
The Art Museum and Art Education
Staff Contact: School Office
UOC4 HPW2 X1 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.

SAED2481
Media and Communication Contexts for Art and Design Curriculum
Staff Contact: School Office
UOC4 HPW2

This course utilities contemporary theories and practices of communication to investigate the role of broadcast, print and electronic media in organising, producing and making knowledge and information in art and design curriculum. A series of case studies and lectures introduces key contributions to media studies (Baudrillard, Hall, Kuhn, McLuhan, Williams), theories of communication and texts (Berelson, Ellis, Fiske, Kress) social power, ideologies and discourse (Hall), reading and reception (Elliott, Giroux, Morley, Radway). Students will participate in workshops

dedicated to the analysis of art, design and education media as they relate to print, radio, television, video, web and CD ROM.

SAED4472
Independent Study in Art Education
Staff Contact: School Office
UOC4   HPW2 S2
Excluded: SAED2480, COFA4046

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.

SAED4473
Politics, Identity and Art Education
Staff Contact: School Office
UOC4   HPW2 S1 S2

This course aims to provide students with the opportunity to examine theoretical antecedents and perspectives in cultural studies including the theories of Adorno, Bourdieu, Geertz, Morris, Said, Spivak and Williams and understand how theory within art education influences civic values and cultural policy within government. The impact of cultural theory upon education and understanding within the arts will be examined as traditions, habits, practices, values and expectations from economic, and political viewpoints. Students will become familiar with the way in which concepts such as identity, subjectivity, marginality, status, race, gender and post-colonialism mediate the relationship between the agenda of popular perception, governmental priorities, and the artworld, through art education.

SAED4474
Dilemmas of Praxis: The State, the School and the Educator
Staff Contact: School Office
UOC4   HPW2 S2
Excluded: SAED2472, COFA4025

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; Haberma's communicative action; and Foucault's notion of discourse and difference.

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
SDES3171	Digital Design – Video and Interactive
SDES3172	Digital Design - Interactive Media
SDES3173	ComputerTechnology2
SDES3174	Web Design and Screen Interface
SDES3175	Fashion and Costume Design 2
SDES3176	Digital Design Pre-press
SDES3177	Digital Design - Object and Space
SDES3178	Independent Study 2
SDES3186	Textiles 3

SDES1144
Textiles Workshop
Staff Contact: School Office
UOC4   HPW3 S1 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: School Office
UOC4   HPW3 S1 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: School Office
UOC4   HPW3 S1 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 techniquesemployed 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
Ceramics Technology Workshop
Staff Contact: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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:Handtools and Bench Processes
Staff Contact: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 S2

SDES2151
Jewellery Workshop: Surface Techniques
Staff Contact: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1 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: School Office
UOC4   HPW3   S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 X1 S1 S2 X2

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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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 Elective 1
Staff Contact: School Office}
UOC4 HPW3 S1 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 Elective 2
Staff Contact: School Office
UOC4 HPW3 S1 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 Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 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 Elective 2
Staff Contact: School Office
UOC4 HPW3 S1 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 Elective 1
Staff Contact: School Office
UOC4 HPW3 S1 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 Elective 2
Staff Contact: School Office
UOC4 HPW3 S1 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.

SDES3162
Ceramics 3 Elective:Non-Functional 3 Dimensional Ceramics
Staff Contact: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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: School Office
UOC4 HPW3 S1 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
Staff Contact: School Office
UOC4 HPW3 S1 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.

SDES3171
Digital Design - Video and Interactive
Staff Contact: School Office
UOC4 HPW2 S2

The course expands the students knowledge in digital video and interactive applications in the development and display of digital image design, information technology and information design processes. Students will also develop skills in pre-production and post-production media processes as well as the administrative and non-digital elements required for interactive media design, authoring and construction. Students will experience 'hands on' tuition in computer software for graphics/media design as it relates to video imaging. Students will also learn to interpret, design and produce digital video interactive applications from briefs and concepts developed in class. The course will increase their knowledge of the design processes required for developing high-end video output.

SDES3172
Digital Design - Interactive Media
Staff Contact: School Office
UOC4 HPW2 S2

The course is an advanced investigation into computing in and design in graphics and their application in the graphics/media industry. The course also considers the areas of information technology, information design and the design processes involved in the creation of interactive media. The subject expands the students use of CAD modelling, image manipulation, typography, digital audio, digital video and reactive software for computer interaction. Students will be given 'hands on' experience in computer software for the graphics/film/title design industry. The student will also become experienced with a combination of advanced digital media applications for designing and producing interactive computer interfaces and information systems.

SDES3173
Computer Technology 2
Staff Contact: School Office
UOC4 HPW3 S1 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 manipluated. Adjusted works to be incorporated into promotional material created in desktop publishing program.

SDES3174
Web Design and Screen Interface
Staff Contact: School Office
UOC6 HPW3 S2

This course provides students with the knowledge and skills to design web and screen based interface, to a design brief. This course focuses on the creation and design of web and screen based interface in relation to and satisfying the parameters set for a specified brief and target audience. Students will explore and apply hypertext markup language, research content, create and apply navigational strategies and structures, generate and produce fully functioning web pages to a brief to a sophisticated level of design. The content includes: Critical analysis of selected web page applications and sites; Criteria governing web page design; Critical analysis of target audience for a specified brief; Research and structuring of web page design; Research and application of HTML to web page design; Research and analysis of navigational strategies to web page design; Research, analysis and use of appropriate technologies.

SDES3175
Fashion and Costume Design 2
Staff Contact: School Office
UOC4 HPW3 S1 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.

SDES3176
Digital Design Pre-Press
Staff Contact: School Office
UOC6 HPW3 S2

In this course students will learn to use appropriate industry principles methods and terminology to select, plan and implement the most appropriate digital pre-press, direct to press processes and digital print production processes for print graphics applications. Students will focus on the preparation and creation of appropriate digital artwork and print specifications for a variety of briefs from single colour to multi-colour print designs, and from single page to multi-page documents. The content of this course focuses on familiarising students with the industry terminology principles and processes involved in digital pre-press, direct to press and print production, while developing the knowledge, skills and attitudes required to produce artwork and print specifications to a specified industry standard across a range of media, methods and applications. The content includes: Digital pre press techniques, direct to press techniques, Paper technology and other print substrates; ink technology; printing technology, printing problems and troubleshooting; print grids, formatting and imposition; process colours and Pantone colours, print resolution and dot gain; Principles of planning, preparation and execution of finished artwork for print; special printing effects; writing print specifications liaison with pre-press bureaux and printers, and Industry expectations and standards for quality assurance and OH&S.

SDES3177
Digital Design - Object and Space
Staff Contact: School Office
UOC4 HPW2 S2

This course is an investigation of the use of CAD, 2D and 3D software in the areas of surface generation and advanced modelling. Students will design and create models and transfer these files for manipulation and alteration in a wide range of available software packages and manufacturing techniques. This course assists the students to develop advanced skills and understanding in computer strategies for design as they apply to knowledge in the areas of pre-production, post-production and design processes in creating CAD models and drawings, including areas of Computer Aided Manufacturing, stereolithography and other modelling applications.

SDES3186
Textiles Elective 3
Staff Contact: School Office
UOC4 HPW3 S1 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.

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General Education Requirement
Information for all Undergraduate Students

Objectives of the General Education Program

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

1. To provide a learning environment in which students acquire. develop. and deploy skills of rational thought and critical analysis:

2. To enable students to evaluate arguments and information:

3. To empower students to systematically challenge received traditions of knowledge. beliefs and values:

4. To enable students to acquire skills and competencies. including written and spoken communication skills:

5. To ensure that students examine the purposes and consequences of their education and experience at University. and to foster acceptance of professional and ethical action and the social responsibility of graduates:

6. To foster among students the competence and the confidence to contribute creatively and responsibly to the development of their society:

7. To provide structured opportunities for students from disparate disciplines to co-operatively interact within a learning situation:

8. To provide opportunities for students to explore discipline and paradigm bases other than those of their professional or major disciplinary specialisation through non-specialist subjects offered in those other areas:

9. To provide an environment in which students are able to experience the benefits of moving beyond the knowledge boundaries of a single discipline and explore cross- and interdisciplinary connections:

10. To provide a learning environment and teaching methodology in which students can bring the approaches of a number of disciplines to bear on a complex problem or issue.

General Education requirements

The basic General Education requirements are the same for students in all 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
Bachelor of Design 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 Design 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.

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

Full-Time Study – two sessions – one year   **UOC**

Electives	12
Studio Classes	12
Total credits per session	24

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

Part-Time Study – four sessions – two years

Electives	6
Studio Class	6
Total credits per session	12

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

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
Painting 1
Staff Contact: School Office
UOC6 HPW3 S1 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
Drawing 1
Staff Contact: School Office
UOC6 HPW3 S1 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
Printmedia 1
Staff Contact: School Office
UOC6 HPW3 S1 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
Photomedia 1
Staff Contact: School Office
UOC6 HPW3 S1 S2

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

SART9717
Time-Based Art 1
Staff Contact: School Office
UOC6 HPW3 S1 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
Sculpture 1
Staff Contact: School Office
UOC6 HPW3 S1 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.

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 Standing 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.

9302
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 Organisation: 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

		UOC	HPW
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 103-108 of this Handbook.

Internship

SAHT9115	Internship	6

Courses

Core Courses

SAHT9111
Management and Organisation: Systems, Services and Survival
Staff Contact: School Office
UOC6 HPW3 S1 S2

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

Note/s: Core course MArtAdmin.

SAHT9112
Writing for Different Cultures and Audiences
Staff Contact: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW3 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: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW0 S1 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.

Core Options

SAHT9121
Exhibition and Gallery Design Development
Staff Contact: School Office
UOC6 HPW3 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: School Office
UOC6 HPW3 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: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW3 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: School Office
UOC6 HPW3 S1

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: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW3 S1 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. Conser-vators and registrars at selected Sydney institutions are visited in order to facilitate a comparative overview of conservation practice.

SAHT9128
History of Exhibitions of Australian Art
Staff Contact: School Office
UOC6 HPW2 S1

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: School Office
UOC6 HPW3 S1

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: School Office
UOC6 HPW3 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: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW3 S1 S2

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

Internship

SAHT9115
Internship
Staff Contact: School Office
UOC6 HPW0 S1 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.

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 Standing 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.

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 118.

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: School Office
UOC6 HPW3 S1 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.

SAED9004
Curriculum in Art, Design and Education
Staff Contact: School Office
UOC6 HPW3 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 Education
Staff Contact: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW3 S1

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: School Office
UOC6 HPW3

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: School Office
UOC6 HPW3 S1

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: School Office
UOC6 HPW3 S1 S2

This course introduces a range of contemporary theories or 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: School Office
UOC6 HPW3 S1 -

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: School Office
UOC6 HPW3 S1

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.

SAHT9124
Arts and Cultural Policy
Staff Contact: School Office
UOC6 HPW3 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.

SAHT9126
Human Resources Management
Staff Contact: School Office
UOC6 HPW3 S1 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.

SDES9204
Design Process Workshop 1
Staff Contact: School Office
UOC6 HPW2 S1 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.

SDES9216
Design Management and Practice 1
Staff Contact: School Office
UOC6 HPW2 S1 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.

Electives

Elective courses offered by the College of Fine Arts are detailed on pages 103-108 of this Handbook.

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 Standing 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.

The Program

The Master of Design program 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 international design culture. The Master of Design program is offered at the UNSW COFA campus and in Singapore through the Cornerstone Training Centre.

STRUCTURE OF MASTER OF DESIGN

CORE COURSES						CORE OPTIONS			CORE OPTIONS			CORE OPTIONS			ELECTIVES			UOC
Subject Number		UOC	Subject Number		UOC	Subject Number		UOC	Subject Number		UOC	Subject Number		UOC	Subject Number		UOC	Per Full time session
SDES92 01	Design Seminar 1		SDES1 102	Design process Workshop		SDES 9210 or 9208 or 9206 or 9740 or 9742 or 9744	Design Studio Integrated Design Studies 1 or Environments 1 or Graphics/Media 1 or Ceramics 1 or Jewellery 1 or Textiles 1		SDES 9216	Design Management and Practice 1		SAHT 9143	Design History/Theory 1			Elective		
	2HPW	6		2HPW	6		2HPW	6		2HPW	6		2HPW	6			6	24
SDES92 02	Design Seminar 2		SAED 9002	Practices of Research in Art. Design and Education		SDES 9211 or 9209 or 9207 or 9741 or 9743 or 9745	Design Studio Integrated Design Studies 2 or Environments 2 or Graphics/Media 2 or Ceramics 2 or Jewellery 2 or Textiles 2		SDES 9217	Design Management and Practice 2		SAHT 9144	Design History/Theory 2			Elective		
	2HPW	6		3HPW	6		2HPW	6		2HPW	6		2HPW	6			6	24
SDES92 02	Design Seminar 3					SDES 9212	Design Studio Project		SDES 9218	Design Management and Practice Project		SAHT 9145	Design History/Theory Project			Electives		
	2HPW	6					2HPW	6		2HPW	6		2HPW	6			12	24

1. Students must undertake all core courses with the exception of advanced standing.
2. Students are able to choose one of the 8 core options and must complete one full sequence with the exception of advanced standing.
3. Students are able to choose electives from any postgraduate electives offered in the faculty as well as from the core options available in the Mdes as long as the Units of Credit are equivalent to those outlined above.

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 ˏ

Candidates may choose from three main strands in the core options:
- Design Studio/Graphics or Environments or Integrated or Ceramics or Textiles or Jewellery
- 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

SAED9002
Practices of Research in Art, Design and Education
Staff Contact: School Office
UOC6   HPW3   S1 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.

SDES9201
Design Seminar 1
Staff Contact: School Office
UOC6   HPW2   S1 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: School Office
UOC6   HPW2   S1 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: School Office
UOC6   HPW2   S1 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.

Core Options

SAHT9143
Design History and Theory 1
Staff Contact: School Office
UOC6 HPW2 S1 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 or 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 and Theory 2
Staff Contact: School Office
UOC6 HPW2 S1 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 or 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 and Theory Project
Staff Contact: School Office
UOC6 HPW2 S1 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.

SDES9206
Design Studio: Graphics/Media 1
Staff Contact: School Office
UOC6 HPW2 S1 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: School Office
UOC6 HPW2 S1 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: School Office
UOC6 HPW2 S1 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: School Office
UOC6 HPW2 S1 S2

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: School Office
UOC6 HPW2 S1 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: School Office
UOC6 HPW2 S1 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: School Office
UOC6   HPW2   S1 S2

This course will provide candidates with the opportunity to develop an individual design project that applies selected studio practices to an approved problem.

SDES9216
Design Management and Practice 1
Staff Contact: School Office
UOC6   HPW2   S1 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: School Office
UOC6   HPW2   S1 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: School Office
UOC6   HPW2   S1 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 commerical and institutional environments including those not traditionally viewed as design locations.

SDES9740
Design Studio: Ceramics 1
Staff Contact: School Office
UOC6   HPW2   S1 S2 S2

This course focuses on the materials, techniques, processes and contexts that inform the design and production of ceramic objects. The studio program ranges across traditional, contemporary and new technologies and supports diverse outcomes from 'one-off' objects to architectural and industrial applications and small-scale studio production. Practical work is contextualised by consideration of the material, cultural, theoretical and historical issues/debates that frame contemporary ceramic practice.

SDES9741
Design Studio: Ceramics 2
Staff Contact: School Office
UOC6   HPW2   S1 S2

This course provides a setting in which candidates extend and advance practical and theoretical knowledge as applied to ceramic design and studio practice. It highlights interdisciplinary contexts for ceramic design/production and (within a framework of research, critical analysis and reflection) encourages exploratory, speculative and innovative solutions to studio enquiry.

SDES9742
Design Studio: Jewellery 1
Staff Contact: School Office
UOC6   HPW2   S1 S2

This course focuses on the materials, techniques, processes and contexts that inform the design and production of jewellery pieces. The studio program ranges across traditional, contemporary and new technologies and supports diverse outcomes - from 'one-off' objects to small-scale studio production. Practical work is contextualised by consideration of the material, cultural, theoretical and historical issues/debates that frame contemporary jewellery practice.

SDES9743
Design Studio: Jewellery 2
Staff Contact: School Office
UOC6   HPW2   S1 or S2

This course provides a setting in which candidates extend and advance practical and theoretical knowledge as applied to jewellery design and studio practice. It highlights interdisciplinary contexts for jewellery design/production and (within a framework of research, critical analysis and reflection) encourages exploratory, speculative and innovative solutions to studio enquiry.

SDES9744
Design Studio: Textiles 1
Staff Contact: School Office
UOC6   HPW2   S1 S2

This course involves the study of theoretical and practical aspects of contemporary textiles for art and design practice. The course develops the candidates' understanding of historical and contemporary textile practice, current textile design issues, textiles processes and new technologies. The studio provides a framework for facilitating learning in the candidates elected area, to question the conditions of making, ways of interpreting, designing and informing individual practice.

SDES9745
Design Studio: Textiles 2
Staff Contact: School Office
UOC6   HPW2   S1 S2

This course allows for the extended study and investigation of theoretical and practical aspects of contemporary textile for art and design practice. The course further develops the candidates' understanding of contemporary textiles practice, current textile design issues, textiles processes and new technologies. Individual studio projects provide a framework for the innovative application of materials, structures and designs, and to question the conditions of making, ways of interpreting and informing individual practice.

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 Standing 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.

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

For course descriptions see p. 88

		UOC	HPW
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 2001)	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

Art and Design History and Theory

SAHT9133
Pornography, Art and Politics
Staff Contact: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW2 S1 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'.

SAHT9135
Theories of Subjectivity and the Body
Staff Contact: School Office
UOC6 HPW2 S2

This course will explore the ways in which our culture produces us as social subjects and as sexual identities. It will investigate the social construction of norms, taboos and perversions, covering such issues as sadism, masochism, incest and pornography. Particular attention will be paid to the role of visual culture in both the maintenance and subversion of norms. We will draw on the work of a variety of theorists (Michel Foucault, Jacques Lacan, Sigmund Freud, Giles Deleuze, Kajo Silverman, the Marquis de Sade, Judith Butler, Eve Kosofsky Sedgwick and contemporary Queer theorists), in addition to discussing various artists and film makers.

SAHT9136
The Art and Culture of Everyday Life
Staff Contact: School Office
UOC6   HPW2   S1 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: School Office
UOC6   HPW2   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 scultpture 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: School Office
UOC6   HPW2   S1

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, clas and ethnicity.

SAHT9139
Art, Technology and New Media
Staff Contact: School Office
UOC6   HPW2   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
The Graduate Lecture
Staff Contact: School Office
UOC6   HPW2   S1

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.

SAHT9141
Current Issues in Art
Staff Contact: School Office
UOC6   HPW2   S1 S2

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

SAHT9142
Special Project
Staff Contact: School Office
UOC6   HPW0   S1 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.

SAHT9143
Design History and Theory 1
Staff Contact: School Office
UOC6   HPW2   S1 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 design of the impact on design of the philosophy of aesthetics with critical analysis and application (to design) of the aesthetic theories of a range or 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 and Theory 2
Staff Contact: School Office
UOC6   HPW2   S1 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 or 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 and Theory Project
Staff Contact: School Office
UOC6   HPW2   S1 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.

Special Project

SAHT9690
Special Project
Staff Contact: School Office
UOC6   HPW0   S1 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.

Art and Design Education

Course descriptions see pp. 94

		HPW	UOC
SAED 9002	Practices of Research in Education	3	6
SAED 9004	Curriculum in Art, Design and Education	3	6
SAED 9006	Theoretical Frameworks in Art Design and Education	3	6
SAED 9020	Art and Design History in Art Education	3	6
SAED 9001	Education Studies	3	6
SAED 9005	Theory of Knowing in Art, Design and Education	3	6
SAED 9024	Art and Design Criticism in Art Education	3	6
SAED 9025	Qualitative Research in Art, Design and Education	3	6
SAED 9026	Contextual Studies in Teaching Art and Design	3	6

Art and Design Education Electives

		HPW	UOC
SAED9007	Introduction to Primary Education	3	6
SAED9008	Introduction to Art Therapy	3	6
SAED9009	Introduction to Museum Education	3	6
SAED9010	Introduction to Community Arts (not available in 2001)		
SAED9011	Introduction to Aboriginal Australia: History and Art (not available in 2001)		
SAED9018	Research Project in Elective Studies 1	1.5	6
SAED9019	Research Project in Elective Studies 2	1.5	6
SAED9021	Introduction to Frameworks of Research in Art and Design Education	3	6
SAED9022	Research Seminar in Art Education	3	6

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 antecendents 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
UOC6 HPW3 S1 or S2
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.

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
SART9733	Drawing Elective
SART9734	Painting Elective
SART9735	Etching Elective
SART9736	Analogue Photomedia Elective
SART9737	Digital Illustration & Text Elective
SART9738	Sculpture Elective
SART9739	Multimedia Computing Elective

SART9725
Introduction to Multimedia Computing
Staff Contact: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW3 S1

Introduction to Animation represents an overview of animation production in both film and computer for MATS. 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: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW3 S1 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 contemporary visual arts practitioners. The following basics are covered: overview of 35 mm camera operation; B/W film types and exposure; film processing and printing; darkroom procedures; and print finishes and presentation. Practical workshops in camera use and darkroom practice are conducted to enhance the acquisition of technical skills towards the production of photomedia based works of an increasingly professional standard.

SART9731
Introduction to Digital Imaging
Staff Contact: School Office
UOC6 HPW3 S1 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: School Office
UOC6 HPW3 S1 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.

SART9733
Drawing Elective .
UOC6 HPW3 S1 S2

This course will enable students to explore the drawing of the human figure. Students will develop an understanding of the structure and form of the human body. They will also expand their knowledge of anatomy. Emphasis will be placed on direct observations and their interpretation in various graphic media.

SART9734
Painting Elective
UOC6 HPW3 S1 S2

The aim of this course is to enable students to extend their command of painting as a visual arts discipline whilst consolidating and extending previously acquired painting skills.

Students will be encouraged to explore both the inter-relationships of form and content and the creative possibilities of various media and techniques from a contemporary perspective. Students will explore aspects of contemporary art practice and further develop an understanding of the historical development of painting.

SART9735
Etching Elective
UOC6 HPW3 S1 S2

This course will introduce students to advanced concepts and procedures in contemporary etching practice. Through lectures. demonstrations and projects, students will gain understanding and skills in the use of contemporary techniques in etching as a means of creating unique and original works of art. Students will be encouraged to remain abreast of current developments in contemporary art and to relate their etching activities to these premises.

SART9736
Analogue Photomedia Elective
UOC6 HPW3 S1 S2

This course provides an introduction to and overview of colour analogue photographic processes and medium format camera operation for graduate students. The emphasis is on the investigation of analogue photographic techniques as utilised by contemporary visual arts practitioners. The following basics are covered in Graduate Analogue Photomedia: overview of medium format camera operation; colour film types and exposure: colour (type C) printing techniques; colour darkroom procedures: and colour print finishing and presentation. A demonstration of medium format camera use and workshops in colour darkroom practice are conducted to enhance the acquisition of technical skills towards the production of photomedia based works of an increasingly professional standard.

SART9737
Digital Illustration & Text Elective
UOC6 HPW3 S1 S2

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 and graphic based images. and artist's publications. Students will also be introduced to advanced scanning equipment and their requirements.

The emphasis is on the integration of digital technologies as utilised in visual arts practices. The course advances the student's skills for image production. visualisation and presentation.

SART9738
Sculpture Elective
UOC6 HPW3 S1 S2

This studio based course will extend students knowledge and understanding of sculptural practice within a contemporary context, through a series of projects and workshops. The projects will extend the students' personal creative enquiries. foster an awareness and recognition of historical precedents and sculptural theory, and with an interdisciplinary focus, further the students' art practice.

The course is intended to provide a challenging catalyst for students to develop a poetic. imaginative and exploratory approach to sculptural language. ideas and processes and to facilitate the production of sculptural works with an understanding of the work's position in relation to art history and theory and contemporary practice.

SART9739
Multimedia Computing Elective
UOC6 HPW3 S1 S2

This course will enable students to further develop their conceptual and technical skills in multimedia production. It will cover a variety of approaches and software for producing online work utilising the web to develop the knowledge and techniques to produce individual projects. Emphasis is on the completion of fully operational interactive projects.

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)

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.

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 Standing 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 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 Standing Committee.

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.

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 Standing 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 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 Standing Committee.

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 Standing Committee.

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 Standing 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 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 Standing Committee.

Master of Art Theory
2265
MArtTh

Students enrolled in the Master of Art Theory undertake a program of independent, supervised research and produce a written thesis. This research degree in Art History and Theory offers training in research methodologies, their critical evaluation and application. The length of the thesis may vary but would normally exceed 50,000 words. In certain cases art work may be submitted in support of the written thesis, where it is appropriate to make an argument through a visual or time-based form. Each research student is allocated a supervisor with knowledge of the field. In addition, at least one co-supervisor is appointed. Students are expected to meet regularly with the supervisor. Contact with other staff and postgraduate students is maintained through participation in the postgraduate seminar program.

Conditions for the Award of Master of Art Theory

1. The degree of Master of Art Theory by may be awarded by the Council on the recommendation of the Standing 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 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 Standing Committee.

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/project 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 demonstrate mastery in their approved area of research in design through investigation of the 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, co-supervisor or a panel of supervisors.

Conditions for the Award of Master of Design (Honours)

1. The degree of Master of Design (Honours) may be awarded by the Council on the recommendation of the Standing 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/project 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 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 Standing Committee.

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 Standing 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.

The scholarships listed below are available to students whose courses are listed in this book. Each Faculty Handbook contains in its scholarships section the scholarships available for study in that Faculty. Travel scholarships are shown separately. Applicants should note that the scholarships and their conditions are subject to review and the closing dates for awards may vary from year to year.

Scholarship information is regularly included in the University publication 'Focus' and updated on the UNSW Web site: http://www.infonet.unsw.edu.au/academic/schopriz/httoc.htm.

Students investigating study opportunities overseas should also consult "Study Abroad" which is published by UNESCO. The British Council (02 9326 2365) may be of assistance for information about study in Britain. The Australian-American Education Foundation (02 6247 9331) or the U.S. Consulate General Educational Advising Centre (02 9373 9230) can provide information about study in America. Information may also be obtained from the embassy or consulate of the country in which the study is proposed and from the proposed overseas institution. Details of overseas awards and exchanges administered by the Department of Education. Training and Youth Affairs (DETYA) can be obtained from the Awards and Exchanges Section. DETYA, PO Box 826. Woden, ACT 2606.

KEY

L Students with Australian Citizenship or Permanent Resident status can apply.

I International students can apply.

Postgraduate scholarships for research or coursework are identified with the following codes:

R   Available for study by research (normally Masters by Research or PhD).

C   Available for study by coursework (normally Masters by Coursework or Graduate Diploma).

The scholarship information is normally provided in the following format:

· Amount

· Duration

· Conditions

Unless otherwise stated. application forms are available from the Scholarships. Loans and Research Students Office. c\- NewSouth Q (Student Enquiries). Lower Ground Floor. Chancellery. Applications normally become available four to six weeks before the closing date.

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 2021, Tel (02) 9385 0684, fax (02) 9385 0706. Applications close late January.

The Australian Decorative and Fine Arts Society (Sydney) Scholarship (L)

* $5,000

This scholarship is available to students undertaking the second year of an undergraduate degree at the College of Fine Arts. Selection will be based on academic merit, exhibition of work and interview performance. The successful applicant will be asked to submit a written report to UNSW and to speak at a meeting of the Australian Decorative and Fine Arts Society (Sydney), outlining his/ her work, the experience gained during the year and the benefits enjoyed from the award of the scholarship.

Applications close 31 July.

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,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 Apple Australia College of Fine Arts Honours Scholarship in Digital and Virtual Imaging (L,I)

- $5,000 (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.

The COFA Consulting Studio Scholarships

($8,000 (payable in fortnightly instalments)

The scholarships are available to students to undertake their professional experience program in the COFA Consulting Studio. Applicants must be in the final year of the Bachelor of Design, Bachelor of Fine Arts, Bachelor of Design/Bachelor of Art Education or Bachelor of Digital Media Program. Selection will be based on academic merit in the studio courses, demonstrated ability and leadership qualities, and interview performance. Applicants must submit a portfolio and curriculum vitae with their application. Information and applications are available from the Student Centre, COFA, PO Box 259, Paddington NSW 2021, Tel (02) 9385 0888, Fax (02) 9385 0706.

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 a 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 post-graduate 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 post-graduate coursework program at the College of Fine Arts:

- taxable income in the 1999/2000 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 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 2001 applications close 31 May.

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

Sydney Harbour & Surrounds

Manly Beach

Olympic Site

College of Fine Arts

Central Train Station

Bondi Beach

1 Km

Sydney Opera House

Harbour Bridge

Art & Design Gallery District

Central Business District

UNSW (Main Campus)

International Airport

Coogee Beach

Tasman Sea

Paddington

Oxford Street

Napier Street

Block E

Victoria
Barracks

Block D

Block C

Block F

Block B

Selwyn Street

Block A

P

Block G

Greens Road

Albion Avenue

N

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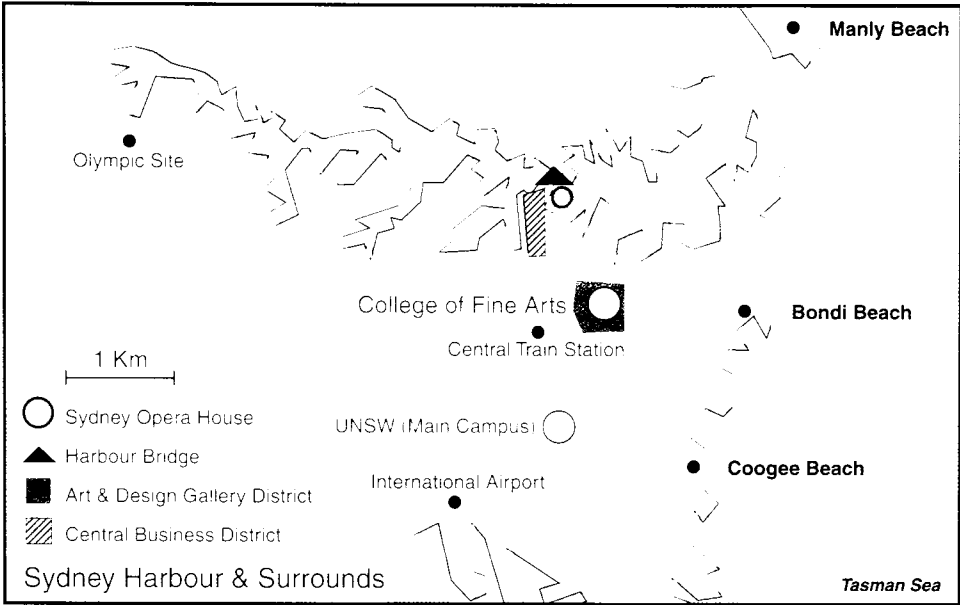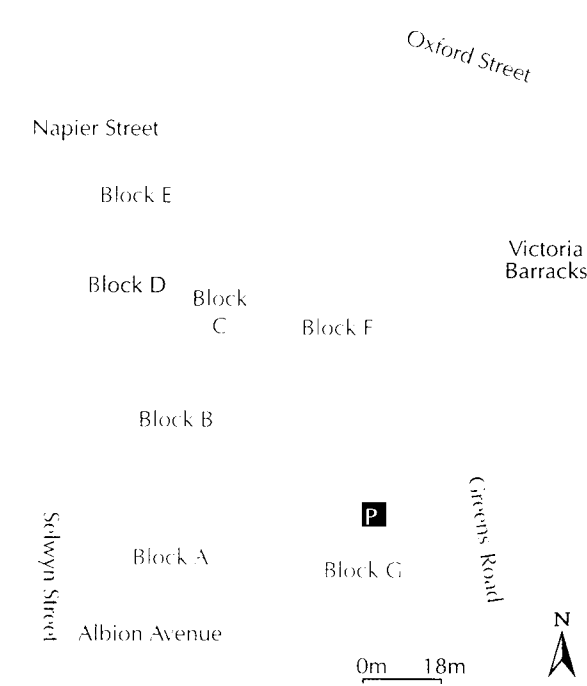
Notes

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**
Io Myers Studio **D9**
Keith Burrows Theatre **J14**
Macauley 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**
Vallentine Annexe **H22**
Wallace Wurth School of Medicine **C27**
Warrane College **M7**
Webster, Sir Robert **G14**
Willis Annexe **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**
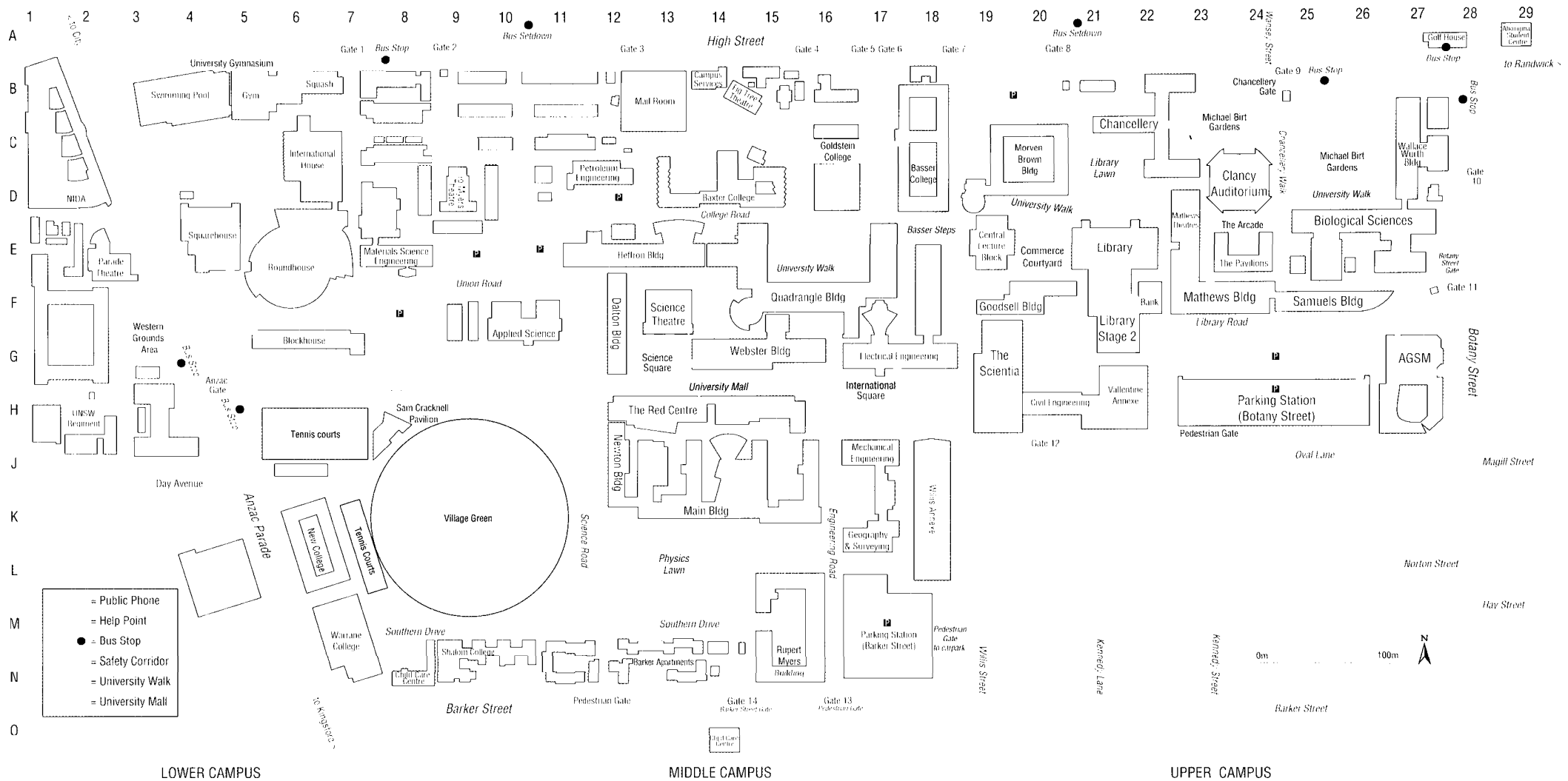
School Offices

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

LOWER CAMPUS   MIDDLE CAMPUS   UPPER CAMPUS

High Street

Legend:
- = Public Phone
- = Help Point
- ● = Bus Stop
- = Safety Corridor
- = University Walk
- = University Mall

Buildings and locations:
NIDA, University Gymnasium, Swimming Pool, Gym, Squash, International House, Squarehouse, Parade Theatre, Roundhouse, Materials Science Engineering, Blockhouse, Western Grounds Area, Anzac Gate, UNSW Regiment, Tennis courts, Sam Cracknell Pavilion, New College, Tennis Courts, Village Green, Warrane College, Shalom College, Child Care Centre, Barker Apartments, Rupert Myers Building, Parking Station (Barker Street)

Mail Room, Campus Services, Fig Tree Theatre, Goldstein College, Basser College, Petroleum Engineering, Baxter College, College Road, Heffron Bldg, Dalton Bldg, Science Theatre, Science Square, Applied Science, Webster Bldg, Quadrangle Bldg, Electrical Engineering, International Square, The Red Centre, Newton Bldg, Main Bldg, Mechanical Engineering, Geography & Surveying, Physics Lawn, Wells Arcade

Morven Brown Bldg, Central Lecture Block, Commerce Courtyard, Chancellery, Library Lawn, Library, Goodsell Bldg, Library Stage 2, The Scientia, Civil Engineering, Vallentine Annexe, Clancy Auditorium, The Arcade, The Pavilions, Mathews Theatre, Mathews Bldg, Samuels Bldg, Michael Birt Gardens, Biological Sciences, Wallace Wurth Bldg, Botany Street Gate, AGSM, Parking Station (Botany Street), Golf House, Aboriginal Student Centre

Streets: Anzac Parade, Day Avenue, Union Road, College Road, University Walk, University Mall, Science Road, Engineering Road, Southern Drive, Barker Street, Wells Street, Kennedy Lane, Kennedy Street, Botany Street, Magill Street, Norton Street, Hay Street, Library Road, Oval Lane, Pedestrian Gate, to Kingsford, to Randwick

Gates: Gate 1, Gate 2, Gate 3, Gate 4, Gate 5, Gate 6, Gate 7, Gate 8, Gate 9, Gate 10, Gate 11, Gate 12, Gate 13, Gate 14, Bus Stop, Bus Setdown, Chancellery Gate, Pedestrian Gate

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.

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