Courses, programs and any arrangements for programs including staff allocated as stated in this Handbook are an expression of intent only. The University reserves the right to discontinue or vary arrangements at any time without notice. Information has been brought up to date as at 16 November 1999 but may be amended without notice by the University Council.

The offering of programs or courses is subject to the availability of staff and sufficient enrolments. The College reserves the right to change the content of or withdraw any courses at any time without notice. Limitations on the number of students in a course may have to be imposed where the availability of equipment or studio or laboratory space is restricted.
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In 2000, the College of Fine Arts enters its 26th year as a tertiary art and design institution, having been a faculty of UNSW since 1990.

COFA’s mission statement sets out the faculty’s strengths through focus on:
• innovation, diversity and integration across visual arts and design practice
• excellence in art and design research, scholarship and teaching
• international involvement with artists, designers and teaching and research institutions
• interaction with the art and design community and professions

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

The College is proud of the quality of its staff, academic, technical, administrative and professional. It is also confident that the facilities and programs are amongst the best available internationally. Occupying a well equipped set of buildings on a site in Paddington, close to galleries and museums, along with being part of one of Australia’s leading universities, provides an excellent opportunity for undergraduate and postgraduate students to succeed in their chosen field of art and design.

Ian Howard
Dean
Schools of the College of Fine Arts
The University of New South Wales

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

The School of Art
The School of Art consists of the studies of Painting, Drawing, Printmedia (including etching, lithography, relief and screen printing, digital imaging and print installation), Photomedia (including photo based media, digital imaging and photo/installation), Time Based Art (including film, computer animation, multimedia computing, sound/performance/installation and video), Sculpture (including clay, bronze casting, metal fabrication, object/installation, and bodyworks), ceramics, jewellery and textiles.

The School of Art Education
This school comprises studies in Art Education.

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

The School of Design Studies
This school comprises studies in design (including graphics/media, applied/object, ceramics, jewellery, textiles environments/spatial, design management and practice, and design history/theory)

The Clement Semmler Library

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

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

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

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

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

Ivan Dougherty Gallery

Ivan Dougherty Gallery was established in 1977 by the Alexander Mackie College of Advanced Education at 200 Cumberland Street, The Rocks and was named after Major General Sir Ivan Dougherty, Chairman of the first College Council. When funds were made available to refurbish the Albion Avenue Public School built in Paddington in 1894, part of the ground floor was developed as Ivan Dougherty Gallery’s new premises. These were opened on 16 June 1981. Gallery hours: Mon–Fri 10.00 am – 5.00 pm; Sat 1.00 pm – 5.00 pm. Closed public holidays.

General Information

The Student Advisory Service

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

Students present with a range of problems including:

- Financial, e.g. Austudy, loans;
- Administrative, e.g. withdrawal, special consideration, appeals;
- Vocational, e.g. career change, interview skills;
- Academic, e.g. essay writing, seminar presentation, teaching skills, communication;
- Interpersonal relationships; and
- Other stresses which are affecting their ability to fulfil their potential as a student.

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

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

Equal Opportunity in Education Policy

Statement

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

University Commitment to Equal Opportunity in Education

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

Special Admissions Schemes

The University will encourage the enrolment of students who belong to disadvantaged groups through programs such as the University Preparation Program and the ACCESS Scheme: Where members of disadvantaged groups are particularly under-represented in certain disciplines, the responsible faculties will actively encourage their enrolment.
Support of Disadvantaged Students
The University will provide support to assist the successful completion of studies by disadvantaged group members through such means as the Aboriginal Education Program and the Learning Centre. It will work towards the provision of other resources, such as access for students with impaired mobility, assistance to students with other disabilities, the provision of a parents' room on the upper campus, and increased assistance with English language and communication.

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

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

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

Special Government Policies
The NSW Health Department and the NSW Department of Education and Training have special requirements and policies of which students of health-related and education programs should be aware. The requirements relate to:
- clinical/internship placements which must be undertaken as part of your program and
- procedures for employment after you have completed the program

Health-related programs

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

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

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

Education programs

Criminal record checks

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

Contact your program co-ordinator for further details.

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

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

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

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

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

The SA has its 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.cfase.student.unsw.edu.au

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

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
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<tr>
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<td>Session 1</td>
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<tr>
<td>S2</td>
<td>Session 2</td>
</tr>
<tr>
<td>F</td>
<td>Session 1 plus Session 2, i.e full year</td>
</tr>
<tr>
<td>S1 or S2</td>
<td>Session 1 or Session 2, i.e Choice of either session</td>
</tr>
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<td>SS</td>
<td>Single session, but which session taught is not known at time of publication</td>
</tr>
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<td>CCH</td>
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<tr>
<td>L</td>
<td>Lecture, followed by hours per week</td>
</tr>
<tr>
<td>T</td>
<td>Laboratory/Tutorial Studio, followed by hours per week</td>
</tr>
<tr>
<td>UoC</td>
<td>Units of Credit</td>
</tr>
<tr>
<td>SY</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>FN</td>
<td>Unsatisfactory</td>
</tr>
</tbody>
</table>
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 Colia

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

Associate Dean, Academic
Douglas Rhys Walker, BEd AMCAE

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

Faculty Manager
David Barnes, BA, MPubPol UNE, AFAIM

Assistant Faculty Manager
Elizabeth FitzGerald, Dip SKTC

Personal Assistant to the Dean
Carolyne Gilbert, AssocDipBus SthWestlnslTAFE

Clerk/Secretarial
Toni Falla

Emeritus Professors
Colin Jordan, BA Syd
Kenneth Bruce Reinhard, AM MA SCAE
DipArtEdl NAS, GradDip UNSW, AADM

Faculty Office

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

Finance
Betty Romero
Taline Tabakyan

Marketing Officer
Vacant

Services Officer
Joseph Bass

Telephonist/Receptionist
Simone Dimech

Clement Semmler Library

College Librarian
Jill More, BA Syd, AALIA

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

Librarians
Neil Hirsch, BA Melb MA Syd, DipLib UNSW
Nalini Kumar, BA Punjab, GradDipLibInfSc CSU
Virginia Leveli, BA RCAA

Library Technicians
Judith Haywood, AssocDipLibPractice SIT
Richard Henson, AssocDipLibPractice SIT
Cheryl 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
Suzanne Buljan, BFA UNSW
Richard Crampton, DipFineArt SIT
Nigel Kersten
Matthew McManus
Damian O’Brien, BE UNSW
Mr Snow

Design
Robert Greer, ASTC NAS

Graphics
Roberta Coulston, BA Fine Art RMITMArt, GradCert HEd UNSW

Painting/Drawing
Kurt Schranzer, BEd SCAE, GradDipVisArt UNSW

Photomedia
Sue Blackburn, AssocDipArts SIT
Jennifer Leahy, AssocDipArts SIT

Printmaking
Rafael Baltron, BA SCAE, DipEd SydMArt, GradCert HEd UNSW
Brenda Tye, BCA W’gong

Resource Centre
David Alton
Michael Rogers

Time Based Art
Stephen Thomsen
Jasek Jazwinski

Workshops
Frances Breuillard-Limondin
James Brown
Isolede 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, MArtVisArt SCAE, ASTC NAS

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

Lecturers
Andrew Christofides, BA, ChelSchArt, BCom, MFA UNSW
Paula Dawson, BA VCA, GradDipFineArt RMIT DipTeach SCV, MFA UNSW
Nicole Ellis, DipFineArt ACAE, MFA Tas
Michael David Esson, DipArtEd Edin, MA RCA
Gabrielle Finnan, BA NSWIT, DipM-Lib UNSW, MA UWS
Louise Fowler-Smith, MA Calif, BA SCAE, DipArtEd, GradDipVisArts AMCAE
John Hughes, GradDipProfArtStud AMCAE
Graham Kuo, ASTC NAS
Rosemary Laing, DipArt Tas, DipArtEd BCAE
Idris Murphy, MCA DCA W’gong, GradDipEd SCAE, ASTC NAS
Debra Phillips, BA SCA, MA Syd
Lynne Roberts-Goodwin, BA Syd, BA AMCAE, GradDipEd SCAE, MA Manc
Martin Sims, BA ChelSchArt

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

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

Clerks/Secretarial
Margaret Bass

School of Art Education

Head of School
Amanda Weate, BEd AMCAE, MArtEd UNSW

Associate Professor
Neil Brown, DipArtEd AMCAE, MScEd EdD Indiana

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

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

Clerk/Secretarial
Vacant
School of Art History and Theory

Professor and Head of School
Susan Rowley, BA DipEd Monash, BCA PhD W'gong

Associate Professor
Joanna Mendelssohn, BA Syd., DipEd SCAE, PhD Syd

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

Lecturers
Graham Forsyth, BA Syd
Charles Green, DipArt NGAS Melb, DipEd Melb State Coll, BA VCA, BA Melb, MA Monash, PhD Melb
Peter McNeill, BA UQ, MA ANU, PhD USyd
Ariahne Rourke, BA BEd SCAE, MA MHeD UNSW, MA Macq

Clerk/Secretarial
Lidia Minceva, BFA Uni'Kiril > Metodlj'-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, BA, MA SCAE, GradDipProfArtStud AMCAE
Jacqueline Clayton, BA AUU, DipArt Saga Japan, DipCeramics NAS
Mark Kissane, BA Illinois MDes UTS
Elizabeth Melcafe, Vaughan Rees, DipT BCAE, BFA Calg, MA NSCAO
Emma Robertson, BA GlasSA, MA Manc Poly
Allan Stanley Joseph Walpole, BA UNSW

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

Associate Lecturers
Alice Whish, BASCA, GradDipHeD UNSW, MA Fine Art RMIT

Adjoint Professors
Michael Bryce, BArch UQ, FRAIA LDIA FRSA
Desmond Freeman, MA RCA, FIA FDIA FCSD AADM

Honorary Visiting Associate
Eileen E A Starke, BA MA Syd, DipEd Sydney Teachers' College, ASTC NAS

Clerk/Secretarial
Joan Blumenberg
Patricia Taylor
## Session 1

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

<table>
<thead>
<tr>
<th>July</th>
<th></th>
<th>Session 2 classes commence</th>
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<tbody>
<tr>
<td>3</td>
<td>10</td>
<td>17/7/00 Session 2 EPT commences</td>
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<tr>
<td>17</td>
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<td>24 2</td>
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- 12/11/99 Session 2 EPT ends
- 17/11/00 Session 2 classes cease
- Assessment week 20/11/99 – 24/11/00
- First, Second and Third Year Practice
- Teaching – BArtEd 27/11/00 – 8/12/00
- Academic year ends 8/12/00

**Mid-session recess 9/9/00 – 8/10/00**
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 2000.

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.

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.
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.
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**

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Total Units of Credit 144

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Total Units of Credit 48

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

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

Major Studies

Following an introductory program in Session 1, which covers the full range of studio disciplines, students nominate the area in which they wish to major. Within the major students must undertake a sequence of five courses in a studio discipline. These are linked to specific workshops that extend their major studies. Students will be advised which workshops will be available as part of their core studies. As well as core courses in studio disciplines students undertake core courses in art history and theory.

Elective Courses

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

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

General Education

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

Program Rules

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

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

Selection of Major Studies

Following the completion of Introductory Studies in Session 1, placement of students in core study majors will be based on the results for Session 1 courses and student preferences and the availability of places.
Students will be allocated to the highest preference that their aggregate of marks determines.

Failures

Students who fail an Introductory Study in Session 1 will progress to Session 2 in the following manner:
(a) Where a core course is offered in only one session students who fail will be required to repeat that course in the first available session;
(b) Students may take additional elective courses in the following session to maintain Units of Credit but will not be permitted to enrol in a major strand where the student has outstanding/failed prerequisites.

Progression Rules

Where a student wishes to change their major study at the end of Session 2 approval will be given provided that:
(a) The student would have otherwise been eligible under the criteria set for the allocation of students to major disciplines;
(b) There are places available in the discipline area nominated;
(c) The student has satisfactorily completed another unit major and a studio elective course in the discipline area of the new choice, at distinction level or above;
(d) Where there are more applications for change than places in a given major students' results in their studio elective will be used to establish a priority list.
Courses

Core Courses

Year One

SAHT1101
Mapping the Modern
UOC4  HPW4  S1

SAHT1102
Mapping the Postmodern
UOC4  HPW4  S1

For course outlines see page 43 of this handbook.

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

This course will introduce students to the basic relationships between drawing, painting and printmedia. Through a series of projects, emphasis is upon the development of a keen critical awareness by looking at the content and context of contemporary art and culture. The questions of intent, content, process and context are explored in relation to the production of project based works that lay the foundations for the development of the individual student's artistic language.

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

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

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

This studio-based course introduces the student to the broad experience of working with ceramics, jewellery and textiles. Emphasis is placed on the development of a keen critical awareness by looking at the content and the context of contemporary visual arts and culture. The questions of intent, content, process and context are explored in relation to the production of project-based works that lay the foundations for the development of the individual student's artistic language.

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

This workshop-based course introduces students to information and technologies relevant to contemporary art practice which will form a foundation for their introductory and subsequent major studies. There will be a focus on issues of health and safety and environmental responsibility for the professional artist. Through lectures, demonstrations, exercises and projects, students will develop an awareness of processes and techniques to realise their emergent concepts.

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

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

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

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

SART1313
Printmedia 1
Staff Contact: Head, School of Art
UOC8  HPW6  S2
Prerequisites: SART1301 Introductory Studies: Drawing, Painting, Printmedia

This course will introduce students to basic concepts and skills in printmedia, developing a firm skills base from which they will expand in their continuing studies in the discipline. Students will be encouraged to understand both the inter-relationships of form and content and the creative possibilities of various media and techniques in both two and three dimensions. In line with current art practice, expression is encouraged through the use of traditional and contemporary print media including etching, digital imaging, lithography, paper moulding, photocopying, relief and screen printing. The importance of analytical observation will be emphasised. Students will be expected to attain a basic competence in printmedia by the end of session. Studio health and safety and the appropriate handling and presentation of prints will be covered.

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

This studio based course provides the basic foundations for sculptural studies through a series of projects that are a trajectory into the students personal creative enquiries. The projects foster a marriage of concept to process, intention to outcomes. Critical awareness and interpretive skills are developed along with an understanding of basic sculptural languages such as metaphor, narrative, metonymy, spatiality, materiality, form, mass, scale. The interdisciplinary nature of contemporary sculptural practice is explored through a diversity of experiences such as producing works using time, light, installation, body works, clay, 3D digital visualisation, sound, collaboration and performance, as well as exploratory applications of traditional forms and methodologies.
SART1315
Time Based Art 1
Staff Contact: Head, School of Art
UOC8 HPW6 S2
Prerequisite/s: SART1302 Introductory Studies; Photomedia, Sculpture, Time Based Art

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

SDES1316
Ceramics 1
Staff Contact: Jacqueline Clayton
UOC8 HPW6 S2
Prerequisite/s: SDES1303 Introductory Studies; Ceramics, Jewellery, Textiles

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

SDES1317
Jewellery 1
Staff Contact: Wendy Parker
UOC8 HPW6 Internal S2
Prerequisite/s: SDES1303 Introductory Studies; Ceramics, Jewellery, Textiles

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

SDES1318
Textiles 1
Staff Contact: Liz Williamson
UOC8 HPW6 S2
Prerequisite/s: SDES1303 Introductory Studies; Ceramics, Jewellery, Textiles

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

SART1319
Drawing
Staff Contact: Head, School of Art
UOC4 HPW3 S2

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

SAHT2103
Aesthetics for Contemporary Practice
Staff Contact: Dr David McNeil, Dr Diane Losche
UOC6 HPW2 S1 or S2

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

SART2320
Drawing/Painting 2
Staff Contact: Head, School of Art
UOC8 HPW8 S1 or S2
Prerequisite/s: SART1311 Drawing Painting 1

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

SART2321
Photomedia 2
Staff Contact: Head, School of Art
UOC8 HPW8 S1 or S2
Prerequisite/s: SART1312 Photomedia 1

This is a studio based course with an emphasis on placing the student's practice in the context of art history and studio theory. The course extends the development of photomedia technical skills by introducing the student to digital image manipulation colour processes and advanced studio based equipment. Students are directed toward an analysis and critical awareness of current visual arts practice, central to the production and advancement of their own work.

SART2322
Printmedia 2
Staff Contact: Head, School of Art
UOC8 HPW8 S1 or S2
Prerequisite/s: SART1313 Printmedia 1

In this course students will investigate and imaginatively interpret the significant concepts and conventions of the disciplines within Printmedia. In consultation with lecturers, students will begin to develop a program of printmedia studies which reflects their individual focus on printmedia disciplines. Various media, techniques and aspects of printmedia will be examined, and students will be encouraged to develop concepts relating to the characteristics of specific media. Workshop procedures will be covered.

SART2323
Sculpture 2
Staff Contact: Head, School of Art
UOC8 HPW8 S1 or S2
Prerequisite/s: SART1314 Sculpture 1

This studio based course supports the development of the individual student's sculptural ideas and through seminars, tutorials and critical evaluation broadens the 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: Head, School of Art
UOC8 HPW8 S1 or S2
Prerequisite/s: SART1315 Time Based Art 1.
This course explores 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-technical art forms. Students become familiar with the processes of video production, 16 mm cinematography and editing and/or computer-based image and sound technologies. Students are directed to develop a body of work which integrates technical and conceptual approaches.

SDES2325
Ceramics 2
Staff Contact: Jacqueline Clayton
UOC8 HPW8 S1 or S2
Prerequisite/s: SDES1316 Ceramics 1
This course builds on the general introduction to ceramic processes and materials developed in Ceramics 1. It highlights both mechanical and non-mechanical approaches to the construction of three-dimensional objects in clay and associated considerations of form, purpose, permanence, scale, site etc. Studio projects require that students gain competency in the use and manipulation of ceramic materials, while encouraging an innovative, experimental approach in their deployment and an imaginative interpretation of the significant ideas, conventions and precedents of the discipline.

SDES2326
Jewellery 2
Staff Contact: Wendy Parker
UOC8 HPW6 Internal S1 or S2
Prerequisite/s: SDES1317 Jewellery 1
This course will develop students' understanding of jewellery practice, as applied to three-dimensional form. Through experimentation with materials and jewellery processes students will be asked to realise works which are body related three-dimensional jewellery objects. Studio activity will examine the technology of metal and its translation through heat into three-dimensional forms. The techniques of soldering, casting and fabrication will be explored using both ferrous and non-ferrous materials to translate two-dimensional designs into three-dimensional jewellery objects both wearable and non-wearable.

SDES2327
Textiles 2
Staff Contact: Liz Williamson
UOC8 HPW8 S1 or S2
Prerequisite/s: SDES1318 Textiles 1
This course introduces the conceptual understanding and technical skills of textiles practised relating to textile structures. Students become familiar with the textile processes of weave, basketry and fabric manipulation. The emphasis at this stage is an open-ended, exploratory investigation of textiles language and processes through experimentation and research. The process is supported by the acquisition of skills in constructed textiles including the presentation of projects, field work, studio theory and documentation of completed works. Students produce individual work which integrates technical and conceptual approaches.

SART2330
Drawing/Painting 3
Staff Contact: Head, School of Art
UOC8 HPW8 S1 or S2
Prerequisite/s: SART2330 Drawing/Painting 2
In this course students will investigate and imaginatively interpret concepts relevant to the disciplines of drawing and painting. In consultation with lecturers students will develop a program of studio studies which reflect their individual interests and enable them to view their work in relation to both art history and contemporary developments.

SART2331
Photomedia 3
Staff Contact: Head, School of Art
UOC8 HPW8 S1 or S2
Prerequisite/s: SART2321 Photomedia 2.
This is a studio based course with an emphasis on placing the student's practice in the context of art history and studio theory. The course extends the development of photomedia technical skills by introducing the student to digital visualisation, large scale printing and archival considerations for photomedia. Students explore a diversity of conceptual approaches in order to extend their use of visual language.

SART2332
Printmedia 3
Staff Contact: Head, School of Art
UOC8 HPW8 S1 or S2
Prerequisite/s: SART2322 Printmedia 2.
In this course students will continue to investigate and imaginatively interpret the significant concepts and conventions of the disciplines within printmedia. In consultation with lecturers, students will further develop a program of printmedia studies which reflects their individual interests and which may be built upon and expanded in subsequent sessions. Various media, techniques and aspects of printmedia will be examined, and students will be encouraged to develop concepts relating to the characteristics of specific media. Documentation and conservation of prints and printworks will be covered.

SART2333
Sculpture 3
Staff Contact: Head, School of Art
UOC8 HPW8 S1 or S2
Prerequisite/s: SART2323 Sculpture 2.
This studio based course continues to support the development of the individual student's sculptural ideas and through seminars, tutorials and critical evaluation, broadens the student's awareness of related issues in contemporary thought, sculptural theory and practice, and diverse areas of concern in the social and cultural environment. Students may choose to produce divergent or interdisciplinary works such as spatial, temporal, ephemeral or performative installations, or develop particular sculptural forms related to object making, works related to the body, or traditional mediums such as bronze casting. The emphasis at this stage is the transition from a reliance on set projects towards self-initiated project work in consultation with lecturers. The presentation of the students' ideas and studio methodologies are supported by the continued acquisition of skills pertinent to their needs, including the presentation of projects, field work, studio theory and the documentation of completed works.

SART2334
Time Based Art 3
Staff Contact: Head, School of Art
UOC8 HPW8 S1 or S2
Prerequisite/s: SART2324 Time Based Art 2.
This course further explores the conceptual understanding and technical and theoretical 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 3
Staff Contact: Jacqueline Clayton
UOC8 HPW6 S1 or S2
Prerequisite/s: SDES2325 Ceramics 2
This course provides the opportunity for students to further develop and enhance ideas via participation in the practical activities and debates of the ceramic studio. It provides the context in which students continue to explore personally relevant ideas and goals through an investigation of a range of ceramic materials, procedures and approaches. In particular, this course highlights relationships
between form and surface, introducing and critiquing processes that are involved in the development of painterly, printed and digitally generated surfaces on clay. The intention and meaning of surface elaboration and image development is examined with reference to both traditional and contemporary approaches to work in clay.

**SDES2336**  
**Jewellery 3**  
**Staff Contact:** Wendy Parker  
**UOC8 HPW6**  
**S1 or S2**  
**Prerequisite/s:** SDES2326 Jewellery 2  

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

**SDES2337**  
**Textiles 3**  
**Staff Contact:** Liz Williamson  
**UOC8 HPW6**  
**S1 or S2**  
**Prerequisite/s:** SDES2327 Textiles 2  

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

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**Year Three**

**SAHT3105**  
**Art since 1990**  
**Staff Contact:** Dr Charles Green  
**UOC6 HPW2**  
**S1**  

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

**SART3340**  
**Drawing/Painting 4**  
**Staff Contact:** Head, School of Art  
**UOC8 HPW8**  
**S1 or S2**  
**Prerequisite/s:** SART2330 Drawing/Painting 3.

In this course students will concentrate upon their major creative interests. Students will begin the initiation and execution of a body of studio work which demonstrates the relationship between their own work and current art practices and concepts. Students will be encouraged to analyse the relationship between perceived aims and results achieved in their studio practice.

**SART3341**  
**Photomedia 4**  
**Staff Contact:** Head, School of Art  
**UOC8 HPW8**  
**S1 or S2**  
**Prerequisite/s:** SART2331 Photomedia 3.

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

**SART3342**  
**Printmedia 4**  
**Staff Contact:** Head, School of Art  
**UOC8 HPW8**  
**S1 or S2**  
**Prerequisite/s:** SART2332 Printmedia 3.

This course will continue to build upon concepts and skills developed in previous sessions. Students will investigate the creative possibilities of media appropriate to the expression of individual ideas. Students will concentrate upon their major creative interests and will be required to initiate and execute a body of studio work which demonstrates the relationship between their own work and current art practices and concepts. A proposal outlining intended studies is required.

**SART3343**  
**Sculpture 4**  
**Staff Contact:** Head, School of Art  
**UOC8 HPW8**  
**S1 or S2**  
**Prerequisite/s:** SART2333 Sculpture 3.

This studio based course centres upon the students self initiated work programs which are devised in consultation with their lecturers towards the development of their emergent practice. Tutorials, lectures, field work, the acquisition of advanced skills and studio research methodologies, the presentation of seminars by each student about the content and contexts of their practice are employed to achieve a thorough knowledge and critical awareness of contemporary sculptural practice and an ability to articulate the concerns of their art making. An experimental approach to sculptural practice is encouraged and may take the form of divergent or interdisciplinary works such as site specific, temporary, ephemeral or performative installations, or the development of particular sculptural forms related to object making, works related to the body, or traditional mediums such as bronze casting.

**SART3344**  
**Time Based Art 4**  
**Staff Contact:** Head, School of Art  
**UOC8 HPW8**  
**S1 or S2**  
**Prerequisite/s:** SART2334 Time Based Art 3.

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

**SDES3345**  
**Ceramics 4**  
**Staff Contact:** Jacqueline Clayton  
**UOC8 HPW6**  
**S1 or S2**  
**Prerequisite/s:** SDES2335 Ceramics 3.

This course provides the opportunity for students to pursue a self initiated approach to art practice within a creative methodology that is exploratory, speculative and personal. At the same time, students deepen their awareness of the theoretical, historical and interdisciplinary settings of contemporary ceramic practice. Students are expected to engage with an area of research appropriate to their emerging practice and produce a body of work which evidences a development of relevant ideas and skills. Group seminars and critique develop the capacity to express the central concerns of studio work, constructive critical abilities and skill in their articulation.
SDES3346
Jewellery 4
Staff Contact: Wendy Parker
U0C8 HPW6 S1
Prerequisite/s: SDES2336 Jewellery 3
Advanced studio practice that requires the student to initiate a jewellery design proposal; research and investigate appropriate technology, materials and audience; place the design within a conceptual framework and construct a body of work that relates to the jewellery process.

SDES3347
Textiles 4
Staff Contact: Liz Williamson
U0C8 HPW6 S1 or S2
Prerequisite/s: SDES2337 Textiles 3
This studio based course centres upon the students self initiated work program which are devised in consultation with their lecturers. Students are expected to develop an area of research relevant to their individual art practice. The students concentrate on producing a substantial body of work which demonstrates an understanding and refinement of the concepts and context central to their work. Special content extends the students technical and conceptual skills in relation to print, weave, embroidery and dyed textiles. Lectures, tutorials, demonstrations of advanced textile processes, the acquisition of advanced skills and studio research methodologies, the presentation of seminars by each student about the content and context of their practice are employed to achieve a thorough knowledge and critical awareness of contemporary textile practice and an ability to articulate the concerns of visual arts making.

SART3350
Drawing/Painting 5
Staff Contact: Head, School of Art
U0C8 HPW6 S1 or S2
Prerequisite/s: SART3340 Drawing/Painting 4.
In this course students will concentrate upon their major creative interests. Students will be required to initiate and execute a body of studio work which demonstrates the relationship between their own work and current art practice. This subject students are expected to extend and develop the focus of their inquiry towards a coherent body of work which incorporates previous theories and concepts.

SART3351
Photomedia 5
Staff Contact: Head, School of Art
U0C8 HPW6 S1 or S2
Prerequisite/s: SART3341 Photomedia 4.
In this course the student will concentrate on the production of a substantial body of work which demonstrates an understanding and refinement of the concepts and contexts central to their individual art practice. The works produced will be a culmination of intensive research and study within the area of photomedia. The investigation is initiated by the student and undertaken with lecturer supervision. It is expected that students will continue to refine their digital/analogous technical skills to a standard appropriate to the concerns in their work. Students are directed toward an analysis and critical awareness of current visual arts practices and issues. Interdisciplinary studies are encouraged where relevant to the projects undertaken.

SART3352
Printmedia 5
Staff Contact: Head, School of Art
U0C8 HPW6 S1 or S2
Prerequisite/s: SART3342 Printmedia 4.
This course will consolidate concepts and skills developed in previous sessions. Students will continue to investigate the creative possibilities of media appropriate to the expression of individual ideas. Students will concentrate upon their major creative interests and will be required to initiate and execute a body of studio work which demonstrates the relationship between their own work and current art practices and concepts.

SART3353
Sculpture 5
Staff Contact: Head, School of Art
U0C8 HPW6 S1 or S2
Prerequisite/s: SART3343 Sculpture 4.
This studio based course focuses on the resolution of the students self initiated projects which are devised in consultation with their lecturers towards the development of their emergent practice. Tutorials, lectures, field work, the refinement of skills and studio research methodologies, the presentation of seminars by each student about the content and contexts of their practice are employed to achieve the synthesis of conceptual concerns and studio practice. The students are required to furnish support material, visual documentation of works produced during their sculpture studies, along with a body of works that represent the culmination of an intensive application of their study of sculptural practice.

SART3354
Time Based Art 5
Staff Contact: Head, School of Art
U0C8 HPW6 Days0
Prerequisite/s: SART3344 Time Based Art 4.
Students produce a substantial project which demonstrates an understanding and refinement of the concepts and contexts central to their work and are expected to develop an area of research relevant to their individual art practice. Students refine their technical and conceptual skills in film, video, audio or multimedia computing. Concurrently, the course supports the students critical comprehension of time based forms through study and analysis of different art works in the screening and presentation program.

SDES3355
Ceramics 5
Staff Contact: Jacqueline Clayton
U0C8 HPW6 S1 or S2
Prerequisite/s: SDES3345 Ceramics 4.
This course requires that students further develop a self initiated approach to art practice within a creative methodology that is exploratory, speculative and personal. It provides for the resolution of work devised in consultation with studio staff. Students extend research relevant to their individual art practice and produce a body of work which evidences a technically accomplished/appropriate, critically engaged approach to making.

SDES3356
Jewellery 5
Staff Contact: Wendy Parker
U0C8 HPW6 S1 or S2
Prerequisite/s: SDES3346 Jewellery 4
Students are required to produce a substantial project which demonstrates a refinement of the concepts and contexts central to their work and a developed area of research relevant to their jewellery practice. The presented body of work will evidence the refinement of both students conceptual and technical capabilities.

SDES3357
Textiles 5
Staff Contact: Liz Williamson
U0C8 HPW6 S1 or S2
Prerequisite/s: SDES3347 Textiles 4
This studio based course allows students to produce a substantial project which demonstrates an understanding and refinement of the concepts and contexts central to their work. Students refine their technical and conceptual skills in textiles and are expected to develop an area of research relevant to their individual art practice. This self initiated and directed project is devised in consultation with relevant lecturers. The course aims to produce an integrated approach to studio practice through lectures, tutorial discussion, field work, the refinement of skills, studio research methodologies and the presentation of seminars by each student about the content and context of their practice are employed to achieve the synthesis of conceptual concerns and studio practice.
SART3800
Professional Practice
Staff Contact: Head, School of Art
UOC4 HPW3 S2
This course will prepare students completing the BFA for professional practice as artists in Australia.

Honours

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

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

In their Honours year students undertake a research program in their area of Fine Arts specialisation. Each student is allocated a supervisor. Honours students are expected to perform at a satisfactory (SY) level throughout the program. The course is full-time. The body of work undertaken will be presented and assessed in exhibition form, accompanied by the presentation of a research paper relating to the student's studio practice. Students will undertake the Research Seminar program during the year.

SART4030
Honours Paper
Staff Contact: Head, School of Art
UOC12 F
A paper of approximately 5,000 words researching a selected subject, or subjects, related to the student's studio practice and interests. Subject to approval, the work undertaken will be initiated by the student.

SART4044
Honours Studio Practice
Staff Contact: Head, School of Art
UOC 36 F
The completed studio-based research works appropriate to the field of study which will be formally exhibited, published or displayed at the end of the course.

Final Assessment

SART4044: an exhibition of the completed research program, Honours Studio Practice.
SART4030: the written component, an Honours paper of approximately 5,000 words.

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

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

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

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

The program incorporates flexibility in its structure in order that students may develop their individual potential as future art educators in a variety of roles, since secondary art teachers are required to fulfill 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.
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</table>

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

* Students undertaking Honours substitute SARD/4051, SARD/4053 & SARD/4055 for SARD/4406 and 14 UOC from Electives.
Program Structure

Bachelor of Art Education

Program Structure

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

The Foundation Year

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

Art Education

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

Art Education Honours

The Bachelor of Art Education may be completed with Honours.

Fine Arts

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

Art History and Theory

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

Electives

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

General Education

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

Fine Arts Honours

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

Program Rules

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

1. A student must complete 192 units of credit:
   - 76 units of credit in art education
   - 8 units of credit in art history and theory
   - 32 units of credit in fine arts
   - 34 units of credit in electives
   - 30 units of credit and 100 days of art education field experience including the art education extended practice teaching internship
   - 12 units of credit in General Studies

2. For entry to Honours students must have a distinction average in at least 40 units of credit in Core Studies in Art Education from sessions 3, 4, 5 and 6.

3. A major study comprises at least 36 units of credit

4. A minor study comprises at least 18 units of credit

5. Students may complete no more than 60 units of credit at Level 1.
Courses

Year One

Core Courses in Art Education

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<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Staff Contact</th>
<th>UOC</th>
<th>HPW</th>
<th>Semester</th>
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</thead>
<tbody>
<tr>
<td>SAED1401</td>
<td>Human Growth and Development</td>
<td>Lindy Bolitho</td>
<td>UOC6</td>
<td>HPW3</td>
<td>S1 or S2</td>
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<td>SAED1402</td>
<td>Teacher Development 1</td>
<td>Denise Perrin</td>
<td>UOC6</td>
<td>HPW3</td>
<td>S1 or S2</td>
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<tr>
<td>SAED1403</td>
<td>Foundations of Art Education</td>
<td>Kim Snepvangors</td>
<td>UOC6</td>
<td>HPW3</td>
<td>S1</td>
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<tr>
<td>SAED1404</td>
<td>Visual Arts Workshop 1</td>
<td>Kim Snepvangors</td>
<td>UOC6</td>
<td>HPW3</td>
<td>S1 or S2</td>
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This course fosters the prospective teachers' 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 Enkson, Piaget, Kohlberg and Bandura are examined at relevant points in the subject.

The course introduces students to the classroom and teaching practice, 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.

This introductory course in art education provides students with the opportunity to examine basic concepts and issues in art educational theory and practice. The subject uses a modular structure to consider introductory concepts, 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.

This course examines the production of art, art theory and art as 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.

Core Courses in History and Theory

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<tr>
<th>Course Code</th>
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<tr>
<td>Mapping the Modern</td>
<td>Dr Alan Krell</td>
<td>UOC4</td>
<td>HPW4</td>
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<tr>
<td>Mapping the Postmodern</td>
<td>Dr Alan Krell</td>
<td>UOC4</td>
<td>HPW4</td>
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This course examines the production of art, art theory and art as 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.

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 valutative knowing of art practice and art criticism.
Year Two

Core Courses in Art Education

SAED2401 Educational Psychology
Staff Contact: Lindy Bolitho
UOC6 HPW3 S1 or S2
An introduction to the nature and objectives of educational psychology from a cognitive, social and ecological perspective. The course covers the nature of learning, the processes involved in social cognition, the processes involved in motivation, the theories of group processes in a school. Theories are applied through an analysis of the match between the teacher, the material and the student, the problems of different learning styles, the management of classrooms, principles of discipline and those aspects of planning and implementing a program in a positive educational environment.

SAED2402 Teacher Development 2
Staff Contact: Amanda Weate
UOC6 HPW3 S1 or S2
Prerequisite/s: SAED1402 Teacher Development 1
Teacher Development 2 is formulated as three inquiries. Firstly, studies of teaching including methods for observation based studies of teaching, in particular transcript writing, are introduced. The second area of content utilises the frames in an examination of four distinct conceptualisations of knowledge, models for teaching and classroom management. Classroom Management aspires to developing strategies for consistency and preventing problems rather than defaulting to reaction and erratic or inconsistent responses to student or group behaviour. Classroom Management, properly handled, minimises disciplinary action and contributes to a positive learning environment. Finally, Kounin's research showing how teacher behaviour can be investigated and described is examined.

SAED2405 Special Education
Staff Contact: Lindy Bolitho
UOC4 HPW2 S1 or S2
Special Education extends and develops the prospective teachers experiences, attitudes and understandings of students with special and/or high support needs in the secondary school. The course, following a non-categorical approach, includes consideration of the psychology and special educational needs of students with mild and moderate intellectual disabilities and students with physical disabilities. It also includes the diagnosis and description of physical and learning disabilities and the role of and possibilities for art and design education in providing positive, supportive and inclusive educational choices and experiences for all students.

SAED2406 The Sociology of Education
Staff Contact: Denise Perrin
UOC6 HPW3 S1 or S2
This course provides an introduction to, and overview of, the interaction between society and the individual, and between the socialising groups which shape behaviour. Current issues and problems will provide a focus for analysis and projecting strategies for effective pupil learning. Participation in this course should develop attitudes and skills, so that the student is able: to appraise and appreciate significant developments and theoretical contributions in the area of social research; to identify and analyse the nature of group processes operating in classrooms and society; to identify probable individual reactions to a wide range of social situations; to analyse the school as a social system in interaction with other social systems in the community; to employ knowledge of social processes for greater teacher effectiveness.

SAED 2491 Practice Teaching 2
UOC3 HPW3 S1 or S2
Staff Contact: Doug Walker
Practice Teaching 2 is the second ten day in-school experience taken after completion of SAED 2402 Teacher Development 2. During these two weeks, students work in a different school setting to that visited in SAED 1491 Practice Teaching 1. 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 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.

Year Three

Core Courses in Art Education

SAED3402 Teacher Development 3
Staff Contact: Kim Snepvangers
UOC6 HPW3 S1 or S2
Prerequisite/s: SAED2402 Teacher Development 2
In SAED 3402 Teacher Development 3 students work in small teaching groups and in consultation with the lecturer take full responsibility for planning and implementing a visual arts and design program consistent with the syllabus and its interpretation in a selected secondary school. Students develop their art educational practice and apply methods of clinical supervision to understand and improve their teaching knowledge and practice with a particular focus on classroom management.

SAED3404 Theories and Practises of Art History in Education
Staff Contact: Dr Penny McKeon
UOC6 HPW3 S1 or S2
This course aims to present students with a range of theories of art history and develop student ability to explore and apply art historical methodologies to the educational conditions of setting, student and curriculum. Students will consider the educational significance of concepts of the historical event, the interpretation of art works in cultural and historical contexts, and the formation of spatiotemporal frames of reference among art works.

SAED3407 Curriculum Studies in Art Education
Staff Contact: Amanda Weate
UOC6 HPW3 S1 or S2
This course introduces and develops interpretive and critical perspectives in curriculum, with particular reference to contemporary art and design curriculum and theory and practice. Contributions to the field by significant educators and the principal theoretical positions in curriculum are examined. These orientations or ideologies are informed by the wider theoretical and philosophical contexts and related to art and design educational curriculum practice. Political, historical and institutional structures shaping curriculum contexts in visual arts and design with an emphasis on local contexts are investigated. The struggles and dilemmas manifested in the contested values of and challenges to contemporary curriculum discourse are considered.

SAED 3491 Practice Teaching 3
UOC3 HPW3 S1 or S2
Staff Contact: Doug Walker
Practice Teaching 3 is a ten day in-school experience taken after completion of SAED 3402 Teacher Development 3. Students apply
for placement in another secondary school that provides new and different opportunities to experience various educational cultures and practices. Students plan, prepare and implement with increasing sophistication and autonomy, classes for years 7 - 12 visual arts and design.

Year Four

Core Courses in Art Education

SAED4403 Theory of Aesthetics in Art Education
Staff Contact: Associate Professor Neil Brown
UOC6 HPW3 S1 or S2
Prerequisites: Theories and Practices of Art History in Education
This course aims to provide students with opportunities to examine aesthetics and art theory as these relate to the teaching of art, to increase their critical awareness to become more aware of their own philosophy of art education and the implications of this for their teaching. Through a combination of lectures and seminars the subject will include the historic ideas and aims of aesthetic education. Curriculum design and validation in aesthetic education will be an important component.

SAED4406 Philosophical Issues in Education
Staff Contact: Dr Penny McKeon
UOC6 HPW3 S1 or S2
The aim of this course is to introduce students to contemporary philosophical theories applied to the field of education. Using the critical theories of society put forward by Jurgen Habermas students will analyse knowledge and human interests in order to critically understand a range of significant educational issues in terms of their technical, practical and emancipatory consequences.

SAED 4491 Extended Practice Teaching Internship
UOC24 HPW3 S1 or S2
Staff Contact: Doug Walker
During the Extended Practice Teaching Internship students make a full time teaching commitment in a secondary school. Students are required to take responsibility for several classes, including preparation of lessons and associated teaching materials, complete administration and record keeping as required by the school, including school reports, participate fully in the professional obligations of the school such as sporting and co-curricular activities, staff meetings and professional development days and community consultations.

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

The Extended Practice Teaching experience requires a synthesis of historical, descriptive, experimental and philosophical methods, and the conventions of proposal writing.

Honours

SAED4051 Practices of Research in Art, Design and Education
Staff Contact: Associate Professor Neil Brown
UOC6 HPW3 S1 or S2
Clifford Geertz says that those who wish to understand what a science is should look not, in the first instance, to its theories or its findings but to what the practitioners of it do. Research is broadly conceived in this subject as a pattern of practices in which the major agencies which contribute to the research process are perceived as a mutually dependent relation. This course aims to introduce students to the agencies of investigative practice in the humanities and social sciences and to an understanding of their role in the validation, analysis and interpretation of content within the domains of art, design and education. While practices of research in art, design and education vary widely in the their instrumental and political significance it is nevertheless the goal of this subject to enable students, through the analysis of exemplars of research practice, to rehearse these practices in a manner consistent with an apprenticeship model of learning. In particular students will be able to integrate and apply systematically key agencies of research practice in art, design and education including - the role of explanatory theory, the functional stance of the researcher, the constraints imposed by art as the object of investigation, the use of nomothetic and ideographic methods, and the conventions of proposal writing.

SAED4052 Theoretical Frameworks in Art and Design Education
Staff Contact: Associate Professor Neil Brown
UOC6 HPW3 S1
This course aims to introduce students to the theoretical frameworks which form the basis for the conception of visual arts education as a distinctive field. Theoretical frameworks in art education will be explained as a largely discontinuous collection of histories. These histories are united by ruling paradigms many originating outside the field in the human sciences, and in the practices of the visual arts. Examples include psychoanalytical approaches to creativity anthropological and socio-cultural studies, and cognitive theories.

SAED4053 Curriculum and Art and Design Education
Staff Contact: Amanda Weate
UOC6 HPW3 S2
This course will provide students with modernist and post-modernist theoretical frameworks of curriculum evaluation and critique. Particular reference will be made to the critical methodologies of Habermas and the genealogical archeology of Foucault as appropriate to an interpretation of the visual arts in education.

SAED4055 Honours Research Project in Art and Design Education Studies
Staff Contact: Head, School of Art Education
UOC8 S2
This course enables students to prepare and complete an Art Education research project in a chosen area of specialisation. Content includes a review of major research paradigms including: historical, descriptive, experimental and philosophical methodologies. Students will complete a research project submitting a report which identifies an issue or problem of art educational significance and demonstrates understanding and appropriate application of selected methodologies to the investigation of the chosen problem, and is presented in the form of a publishable paper of 5500-7500 words in length.

SAED4056 Theory of Knowing in Art, Design and Education
Staff Contact: Associate Professor Neil Brown
UOC6 HPW3 S1 or S2
This course aims to further students understanding of the cognitive foundation of the visual arts. It provides a general introduction to
epistemology including concepts such as belief, truth, perception and representation. Reference will be drawn to recent concepts in metaphysics including, theory of mind, ontology and self. The course goes on to reposition these concepts within the assumptions of a variety of philosophical perspectives. Students will be required to examine a range of these concepts and perspectives for their relevance to the teaching of art.

SAED4057
Art and Design History in Education
Staff Contact: Dr Penny McKeon
UOC6 HPW3
This course introduces a range of contemporary theories of art and design history. Students will examine and evaluate art history methodologies and apply them to educational settings within the context of general education. The textual, interpretive and revisionist character of the historical act are experienced, analysed and understood as a set of interpretive and explanatory practices which enable identification and revision of historical narratives.

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

The Program
The Bachelor of Design/Bachelor of Art Education is a five year full-time combined degree program for students wishing to enter both the design and teaching professions. Students participate in design education teaching practicums and the design industry experience program. This degree will provide an education to students who wish to enter a range of different areas of the design profession, for example: graphic design, media design, film, television production and post-production, illustration, publications, interiors, theatre, exhibitions, display, festivals, furnishings, ceramics, textiles, jewellery and product design.

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

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

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

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

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

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

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

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

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

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

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

Art Education courses  page 26-29
Design courses  page 33-38
COFA Electives  page 59-73

UOC HPW

Session 1

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SAED 2401 Educational Psychology 6 3

One 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
Elective 4

Session 4
SAED 2402 Teacher Development 2 6 3
SAED 2491 10 days end of session period secondary school 3

One of the following:
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
General Education 3 2

Session 5
SAED 2405 Special Education 4 2
SAED Art & Design Education Elective 4 2

One of the following:
Design Studios 3A -
SDES3101 Applied 4 3
SDES3102 Environments 4 3
SDES3103 Graphics 4 3
SDES3104 Ceramics 4 3
SDES3105 Jewellery 4 3
SDES3106 Textiles 4 3

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

One of the following:
Design Studios 3B -
SDES3108 Applied 4 3
SDES3109 Environments 4 3
SDES3110 Graphics 4 3
SDES3111 Ceramics 4 3
SDES3112 Jewellery 4 3
SDES3113 Textiles 4 3

SDES1104 Interactive Systems 4 2
Open Electives

Session 7
SAED3402 Teacher Development 3 6 3
SAED3491 10 days inter-session period - secondary school 3
SAHT3301 Design History Theory 3 4 2
Electives 8
General Education 3 2

Session 8
SAED3403
Issues in Contemporary Design Education

Staff Contact: Amanda Weate
UOC6 HPW3 S1 or S2

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

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

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

The Bachelor of Design is a 4 year degree with the opportunity to undertake honours study. This program provides an education to students who wish to enter a range of different areas of the design profession, for example: graphic design, media design, film, television production and post-production, illustration, publications, interiors, theatre, exhibitions, display, festivals and furnishings, ceramics, textiles, jewellery and product design.

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

In Years 2 and 3 students will extend their work on projects with the opportunity to integrate the following: graphics/media design, applied/object design, environments/spatial design, ceramics design, textiles design and jewellery design. Historical, theoretical and technological contexts will also be studied.

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

This program recognises the College of Fine Arts' particular strengths, resources and requirements to provide an undergraduate program which places emphasis on an integrated approach rather than on narrow vocational specialisations. These strengths are its technology and applied arts base and its relationship with industry, its courses in visual arts, art education and art theory, and the ability to offer design from a creative and cross disciplinary base.
# Structure of Bachelor of Design

## Session 1 and/or Session 2

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## Total Units

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Program Rules

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

1. A student must complete 192 Units of Credit.
2. Each student's program must include 12 units of General Education.
3. Students must complete the prescribed core courses including a sequence of 16 units of credit in one of the strands selected from Applied/Object, Graphics/Media or Environments/Spatial.
4. Students must complete 32 units of credit from the core elective strand in at least two disciplines other than that chosen in the Core sequence.
5. Students may not commence level 2 courses or General Education before 24 units of credit of level 1 courses have been completed.
6. A student must complete at least 48 units but no more than 60 units of level 1 courses from the faculty.
7. For entry to Honours a student must have achieved a distinction average in 40 units of core courses from years two and three.

Transition requirements for 2000

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

Courses

General Education

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

Elective Courses

Students are required to undertake 4 elective courses (refer to schema on Structure of the Bachelor of Design on page 3277). These elective courses are chosen from the selection listed under the section Elective Courses for Undergraduate Programs at the end of the undergraduate program section.

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

Core Courses

Year One

SAHT1301
Design History, Theory and Aesthetics 1 - Early Modern Period to Postmodernism
Staff Contact: Arianne Rourke
UOC4 HPW2 S1
This course provides an overview of design history from the early modern period through to Postmodernism. The theories and strategies employed by industrialists, designers, philosophers and artist/designers will be explored. An understanding of elements and principles of design, and the role that design plays in the evolution of market systems along with its emergence as a powerful tool for national and cultural identity, will be investigated. Key moments in design history - designers, movements, innovations etc. are considered against the backdrop of industrialisation, technological transformations, colonisation and international conflicts. The theories, practices, aesthetics, cultural and economic considerations employed by 20th Century designers will be explored both from a formal elements and principles base and a socio-political standpoint. Within these parameters 20th Century design movements, styles, manufacturers and retailing will be considered to assist students to understand the designer's role in society as well as to provide a context for the analysis of their designs.

SART1333
Drawing - Object, Life and Landscape
Staff Contact: Head. School of Art
UOC4 HPW3 S1 or S2
This course will introduce students to the techniques for visually representing objects, figures and landscapes as well as using abstract concepts. The use of sketching will be encouraged to 'visually think' and communication, using a variety of methods, techniques, tools and materials, and strategies. Students will examine the human form, landscape and objects in terms of structure, proportion, movement, surface qualities and associated ideas.

SDES1101
Design Studio 1A - Elements and Principles of Design
Staff Contact: Rick Bennett
UOC6 HPW3 S1
In this course students are introduced to the elements and principles of design. Acquisition of a design vocabulary will be encouraged through analysis of definitions of design, the designer, conceptualisation and abstraction within a design context. The course will require students to begin developing a visual language for use in communicating their design intentions. Examples will clarify key points from a wide range of design practices and fields. Students will undertake and complete exercises and projects using two-dimensional and three-dimensional responses. The philosophy of integrated and multi-disciplinary design on which the Bachelor of
Design is founded, is emphasised throughout this early stage of the program.

SDES1102
Design Studio 1B - Analysing Design Principles
Staff Contact: Rick Bennett
UOC6 HPW4 S2
Prerequisite/s: SDES1101 Design Studio 1A - Elements and Principles of Design

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

SDES1103
Design and Human Functioning - The Body at Work
Staff Contact: Allan Walpole
UOC4 HPW2 S1

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

SDES1104
Interactive Systems - Design and Responsible Management of the Environment
Staff Contact: Allan Walpole
UOC4 HPW2 S2

The aim of this course is to introduce and develop understandings about patterns of interaction between design processes and natural and manufactured systems. The relationship between nature, human society, ethical values and design are examined in the context of pressures on resources and the implications for the quality of life. The course will refer to ecology, ethics, value systems, social systems, political systems and legal systems so that students understand some of the dynamics of the social and environmental contexts for design as well as the foundations of responsible design practice.

SDES1105
Presentation Techniques
Staff Contact: Vaughan Rees
UOC3 HPW2 S1 or S2

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

SDES1106
Design and Computers 1 - Introduction
Staff Contact: Mark Kissane
UOC4 HPW4 S1 or S2

This course introduces the student to the basic working knowledge of the computer and its programs as well as giving the student an informative overview of the system used by the College of Fine Arts. The student will also be given an introduction to the history of computing and computer technology as well as the application of computers in design for CAD and documentation.

SDES1107
Modemaking - Communicating in Three Dimensions
Staff Contact: Rick Bennett
UOC3 HPW2 S1 or S2

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

SDES1108
Typography and Composition
Staff Contact: Leong Chan
UOC3 HPW2 S1 or S2

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

SDES1109
Measured Drawing
Staff Contact: Michael Dickinson
UOC3 HPW2 S1 or S2

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

Year Two

SAHT2301
Design History, Theory and Aesthetics 2 - The Design and Consumption
Staff Contact: Dr Peter McNeil
UOC4 HPW2 S1
Prerequisite/s: SAHT1301 Design History, Theory and Aesthetics 1 - Early Modern Period to Postmodernism

This course reflects upon histories, theories and practices in the realm of design in order to provide an analytical framework for understanding present and future design from the designer’s viewpoint. Within this context a variety of themes and issues will be analysed in relation to the “designer” product, the designer’s role in society, designer education, the designer and mass production and consumption. This course through further reflection on historical and contemporary theories and practices in design, will address such specific issues as packaging, marketing and retailing of designed products as well as aspects of consumer psychology. The communication qualities inherent in design products, graphics and environments will be considered in some depth.
SDES2101
Design Studio 2A - Applied/Object
Staff Contact: Michael Dickinson
UOC4 HPW3 S1
Prerequisite/s: SDES1102 Design Studio 1B - Analysing Design Principles

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

SDES2102
Design Studio 2A - Environments/Spatial
Staff Contact: Karina Clarke
UOC4 HPW3 S1
Prerequisite/s: SDES1102 Design Studio 1B - Analysing Design Principles

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

SDES2103
Design Studio 2A - Graphics/Media
Staff Contact: Leong Chan
UOC4 HPW3 S1
Prerequisite/s: SDES1102 Design Studio 1B - Analysing Design Principles

In this course design practice is undertaken which requires students to integrate theoretical knowledge and technical skills with contextual issues in the graphics/media design discipline. Projects will address the principles of visual representation, media and processes, typography, composition, colour and contextual issues in graphics/media applications. Elements of the design process - critical analysis, research, problem solving and design development - will be undertaken to facilitate the resolution of visual communication design issues.

SDES2104
Design Studio 2A - Ceramics
Staff Contact: Jacqueline Clayton
UOC4 HPW3 WKSS1
Prerequisite/s: SDES1102 Design Studio 1B - Analysing Design Principles

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

SDES2105
Design Studio 2A - Jewellery
Staff Contact: Wendy Parker
UOC4 HPW3 S1
Prerequisite/s: SDES1102 Design Studio 1B - Analysing Design Principles

In this course design practice is undertaken which requires students to integrate technical knowledge and artisan skills with material form and contextual issues in the jewellery design discipline. Projects will address the conceptual and material understandings of 3D jewellery and object design. Elements of the design process - critical analysis, research, problem solving and design development - will be undertaken to facilitate the resolution of form and fabrication design issues. This course will develop students understanding of jewellery design through investigations of materials and jewellery processes. Students will examine the technology of metal and its translation through heat into three-dimensional forms. The techniques of soldering, casting, hydraulic forming and fabrication will be explored using both ferrous and non-ferrous materials to translate design drawings and models into three-dimensional jewellery objects both wearable and non-wearable.

SDES2106
Design Studio 2A - Textiles
Staff Contact: Liz Williamson.
UOC4 HPW3 S1
Prerequisite/s: SDES1102 Design Studio 1B - Analysing Design Principles

In this course design practice is undertaken which requires students to integrate knowledge, conceptual understanding and technical skills with materials, form and contextual issues in the textile design discipline. Projects will address the conceptual, material and sculptural understanding of constructed textile processes. Elements of the design process - critical analysis, research, problem solving and design development - will be undertaken to facilitate the resolution of form and fabrication design issues. Through projects the subject will introduce and develop the students understanding of the textile processes of interlacing, weave and fabric manipulation.

SDES2107
Design and Computers 2A
Staff Contact: Mark Kissane.
UOC4 HPW4 S1
Prerequisite/s: SDES1106 Design and Computers 1 - Introduction

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

SDES2108
Design Studio 2B - Applied/Object
Staff Contact: Michael Dickinson
UOC4 HPW3 S2
Prerequisite/s: SDES2101 Design Studio 2A - Applied/Object

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

SDES2109
Design Studio 2B - Environments/Spatial
Staff Contact: Karina Clarke
UOC4 HPW3 S2
Prerequisite/s: SDES2102 Design Studio 2A - Environments/Spatial

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

**SDES2110**
**Design Studio 2B - Graphics/Media**
*Staff Contact: Leong Chan*
*UOC4 HPW3 S2*
*Prerequisite/s: SDES2103 Design Studio 2A - Graphics/Media*

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

**SDES2111**
**Design Studio 2B - Ceramics**
*Staff Contact: Jacqueline Claydon*
*UOC4 HPW3 S2*
*Prerequisite/s: SDES2104 Design Studio 2A - Ceramics*

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

**SDES2112**
**Design Studio 2B - Jewellery**
*Staff Contact: Wendy Parker*
*UOC4 HPW3 S2*
*Prerequisite/s: SDES2105 Design Studio 2A - Jewellery*

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

**SDES2113**
**Design Studio 2B - Textiles**
*Staff Contact: Liz Williamson*
*UOC4 HPW3 S2*
*Prerequisite/s: SDES2106 Design Studio 2A - Textiles*

In this course design practice is undertaken which requires students to integrate knowledge, conceptual understanding and technical skills with material, form and contextual issues in the textile design discipline. Projects will address the conceptual and material understanding of textile processes relating to surface design techniques. Elements of the design process - critical analysis, research, problem solving and design development - will be undertaken to facilitate the resolution of form and fabrication design issues. Through projects, the subject will introduce and develop the students understanding of the textile processes of print, dyed and stitched textiles.

**SDES2114**
**Design and Social Theory**
*Staff Contact: Professor Liz Ashburn*
*UOC4 HPW2 S1 or S2*

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

**SDES2115**
**Design and Computers 2B**
*Staff Contact: Mark Kissane*
*UOC4 HPW4 S2*
*Prerequisite/s: SDES2107 Design and Computers 2A*

The course is an investigation into computers, hardware, software and design in the graphics/media industry. The software program will include photographic enhancement, image manipulation, typography and desktop publishing applications. The subject will also cover the processes and techniques used in computer generated design. This course will integrate the graphics component of the introduction to 2D drawing on the computer by the use of CAD (Computer Aided Designing) software program for the generating of technical and mechanical design drawings. With this basis of computer generated drawing, the students can create and manipulate designs and drawings. The areas that this course will cover includes placing, manipulating and modifying elements, drafting features, references filing, dimensioning, annotating, plotting and 2D drawing techniques.

**SDES2116**
**Design Practice**
*Staff Contact: Associate Professor Ron Newman*
*UOC4 HPW2 S2*

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

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

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**Year Three**

**SAHT3301**
**Design History, Theory and Aesthetics 3 - Theoretical Frameworks for Design**
*Staff Contact: Dr Peter McNeil*
*UOC4 HPW2 S1*
*Prerequisite/s: SAHT2301 Design History, Theory and Aesthetics 2B - The Consumer Environment*

Through reference to philosophers and scholars whose theories underpin historical and contemporary design practice, students will be encouraged to conceptualise and develop their own design philosophy. A number of specific design examples will be analysed in order to highlight the influence various theories of aesthetics and function has had on the design domain.
SDES3101  
Design Studio 3A - Applied/Object  
Staff Contact: Michael Dickinson  
UOC4 HPW3 S1  
Prerequisite/s: SDES2108 Design Studio 2B - Applied/Object  

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

SDES3102  
Design Studio 3A - Environments/Spatial  
Staff Contact: Karina Clarke  
UOC4 HPW3 S1  
Prerequisite/s: SDES2109 Design Studio 2B - Environments/Spatial  

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

SDES3103  
Design Studio 3A - Graphics/Media  
Staff Contact: Leong Chan  
UOC4 HPW3 S1  
Prerequisite/s: SDES2110 Design Studio 2B - Graphics/Media  

In this course design solutions are developed from briefs that are academically based or emulate problems typical of graphic 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 graphic design conventions.

SDES3104  
Design Studio 3A - Ceramics  
Staff Contact: Jacqueline Clayton  
UOC4 HPW3 S1  
Prerequisite/s: SDES2111 Design Studio 2B - Ceramics  

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

SDES3105  
Design Studio 3A - Jewellery  
Staff Contact: Wendy Parker  
UOC4 HPW3 S1  
Prerequisite/s: SDES2112 Design Studio 2B - Jewellery  

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

SDES3106  
Design Studio 3A - Textiles  
Staff Contact: Liz Williamson  
UOC4 HPW3 S1  
Prerequisite/s: SDES2113 Design Studio 2B - Textiles  

This course provides the opportunity to develop design solutions from briefs that are academically based or emulate the approaches and problems typical of textile design in the professional context. The design proposals must address complex contextual issues and the interactions of the brief. Students will be encouraged to develop a clear design process and apply their skills to appropriate documentation and presentation of textiles.
The aim of the subject is to build on the skills and knowledge from Design Studio 3A - Jewellery and to increase the complexity of the studio practice within the jewellery discipline. Self-direction will be encouraged so that students develop and apply their skills within the development and articulation of a brief. Project documentation and presentation methods are expected to reflect a substantial sophistication of design ideas and communication.

**SDES3113**

**Design Studio 3B - Textiles**

*Staff Contact: Liz Williamson.*

*UOC4 HPW3 S2*

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

The aim of this course is to extend the students design experience through complex projects in the textile design discipline. The aim of this course is to build on the skills and knowledge from Design Studio 3A - Textiles and to increase the complexity of the studio practice within the textiles discipline. Self-direction will be encouraged so that students develop and apply their skills within the development and articulation of a brief. Project documentation and presentation methods are expected to reflect a substantial sophistication of textile design ideas and techniques.

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**Year Four**

**SAHT4301**

**Design History, Theory and Aesthetics 4**

*UOC4 HPW2 S1 or S2*

*Prerequisite: SDES3301 Design History, Theory and Aesthetic 3 - The Philosophical Environment*

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

**SDES4101**

**Design Studio Project 4**

*UOC8 S1or S2*

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

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

**SDES4102**

**Professional Experience Program**

*UOC8 F*

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

**SDES4103**

**Design and Computers 4**

*S1 or S2 HPW4 UOC4*

*Prerequisites: SDES3107 Design and Computing 3*

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

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**Honours**

Students wishing to apply to undertake Honours in the Bachelor of Design may do so as follows:

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

**Prerequisites:**

**Current Students:**

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

Nominations due: End of year 3.

**Identification:**

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

**Past Graduates:**

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

**Additional requirements to undertake Honours:**

**SAED4051**

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

*Staff Contact: Associate Professor Neil Brown*

*UOC6 HPW3 S1 or S2*

Clifford Geertz says that those who wish to understand what a science is should look not, in the first instance, to its theories or its findings but to what the practitioners of it do. Research is broadly conceived in this subject as a pattern of practices in which the major agencies which contribute to the research process are perceived as a mutually dependent relation. This course aims to introduce students to the agencies of investigative practice in the humanities and social sciences and to an understanding of their role in the validation, analysis and interpretation of content within the domains of art, design and education. While practices of research in art, design and education vary widely in 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.

**SDES4104**

**Honours Project**

*Staff Contact: Carol Longbottom*

*UOC6 S1 or S2*

**Prerequisites: SDES4051 Practices of Research in Art, Design and Education**

The aim of this project is to provide the exceptional student with the opportunity to research and document an approved, self-nominated, design related topic. The topic may be derived from any one (or any combination) of the following design related areas; design history/theory, manufacturing processes and techniques, new materials and potential use, design management theories and practice strategies, Design Education, and studio projects.
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 design history and theory and prepares students for research careers or professional employment in the arts or design industries. Examples of likely careers include art administration, design management, curatorship, art and design criticism and writing, public programming and policy formation, and project officers.

Graduates from the Bachelor of Art Theory will have the ability to make informed critical judgements about various forms of visual culture, with a particular emphasis on understanding the visual arts and design and the historical-theoretical interpretation of images and objects. Graduates will have benefitted from the opportunity to combine theoretical and historical studies with studio-based subjects in art, craft and design and to draw on a wide range of electives offered within the University. They will have gained an understanding of and experience in the arts and design industries.
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**HONOURS YEAR 4**

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**Total Units of Credit**: 48
Program Structure

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

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

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

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

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

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

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

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

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

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

Program rules

1. A student must complete 144 units of credit including 12 units of General Education.
2. The degree must include:
   • a major (56 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 sessions 4.5 and 6. Students who have been awarded a degree of Bachelor at pass level may be permitted to enrol for the award of the degree at honours level with credit for all subjects completed, if, during their studies for the pass degree, they have satisfied the prerequisites for entry to the honours level laid down by the School or the equivalent of those prerequisites.
6. A major comprises at least 30 units at Levels 2 and 3 in an area of study, including at least 12 units at Level 3.

List A: approved courses for the Theory major
For course descriptions refer to pages 43-44 of this Handbook, except where otherwise indicated.

Level 1 core courses
SAHT1101 Mapping the Modern
SAHT1102 Mapping the Postmodern
SAHT1211 Theories of the Image
SAHT1214 Methods of Writing and Research

Level 1 electives
SAHT1212 Theories of Art History and Culture
SAHT1213 Approaches to Australian Art

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

Upper level core courses
SAHT2211 Grand Narratives of Western Art
SAHT2212 Art and Cultural Difference
SAHT2213 Memory and Self
SAHT2301 Design History, Theory and Aesthetics 2
(refer p. 34)
SAHT3211 Theories of Meaning/meaning of Theory
SAHT3212 Art and the Culture of Everyday Life
SAHT3213 Museum Studies
SAHT3301 Design History, Theory and Aesthetics 3
(refer p. 36)
SAHT4301 Design History, Theory and Aesthetics 4
(refer p. 38)

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

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

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

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

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

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

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

Commencing with the art of totalitarian regimes, and tracing the transformations in art practice and theory from the 1940s to the present, Mapping the Postmodern examines major forms of cultural production in relation to changing social, political and economic patterns. Issues relating to Formalism, Pop, image and text, the 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: Graham Forsyth
UOC6 HPW3 S1

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

SAHT1212
Theories of Art History and Culture
Staff Contact: Dr Fay Brauer
UOC6 HPW3 S1 or S2

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

SAHT1213
Approaches to Australian Art
Staff Contact: Associate Professor Joanna Mendelsohn
UOC6 HPW3 S1 or S2

This course introduces some of the preoccupations of Australian art in the years since colonisation. Issues to be discussed include:

SAHT1214
Methods of Research and Writing on Art
Staff Contact: Graham Forsyth
UOC6 HPW3 S1 or S2

This course is primarily concerned with the teaching of skills necessary to conduct specific research projects. The focus is on methods of researching primary material as well as locating archival documentation, in order to evaluate and effectively utilise different forms of visual and theoretical evidence for research projects. Topics include field work methods, such as oral history; together with knowledge of indexing procedures, statistical analysis and the utilisation of computer resources, as well as critical methodologies for appraising research material. The subject also includes topics to address the logical construction of a valid argument, the rhetorical promises of different genres of writing and the delineation of ideas.

SAHT2211
Grand Narratives of Western Art
Staff Contact: Dr Fay Brauer
UOC6 HPW3 S1 or S2

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

SAHT2212
Art and Cultural Difference
Staff Contact: Dr Diane Losche
UOC6 HPW3 S1 or S2

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

SAHT2213
Memory and Self
Staff Contact: Dr Jill Bennett
UOC4 HPW2 S1 or S2

This course traces contemporary ideas of body and subjectivity through the work of a range of artists and writers. Its major focus is on the experience of memory and self-understanding. It addresses the questions of how memory is constituted and how it is crucial to our sense of self; of how memory affects our relations to images and objects, and how memory is represented. The course also examines

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.
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: Dr David McNeill
UOC6 HPW3 S1 or S2
This course will re-examine a number of theoretical approaches to
the understanding of images and objects that have been addressed
during the course. These approaches will be applied to a range of
artworks produced in Australia and Internationally over the last
decade or so. It will offer an overview of many of the contemporary
developments, themes and issues that have concerned artists in
the period up to and beyond postmodernism. Issues to be considered
include: how objects and images come to have meaning; the ways
in which artworks differ from other objects; the relations between
language and visual images; the ways images and objects can be
seen and the sort of viewer(s) they imply; the different forms of
perceptual address that we bring to artworks, including visual, tactile
and kinaesthetic; and the significance of art images and objects in
relation to the politics of information dissemination, gender,
postcolonialism, class and ethnicity.

SAHT3212
Art and the Culture of Everyday Life
Staff Contact: Graham Forsyth
UOC6 HPW3 S1 or S2
This course examines the major structures and ways of thinking
which have both constituted and transformed the practices of art,
and criticism and evaluation of art in an era characterised by the
pervasiveness of mass media and the aestheticisation of everyday
life. The course explores the forms and significance of popular culture
in the 20th century, focussing on such phenomena as consumenism,
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 Meighan
Morris is applied to these areas and critically examined.

SAHT3213
Museum Studies: Exhibitions, Collections and Material
Culture
Staff Contact: Professor Sue Rowley
UOC6 HPW3 S1 or S2
This course reviews theoretical frameworks and current research
on museums and art museums. It examines the history of collecting
and exhibiting, and the museum as an institution. Taking the new
museology as its theoretical starting point, it considers the cultural
role of museums. It compliments the practical emphasis of the
professional contexts stand within the core of the BArTh 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: Dr Alan Krell
UOC6 HPW3 S1 or S2
The course exposes students to the different types of contemporary
art exhibited locally - in public galleries, dealer galleries,
contemporary art spaces, artist run initiatives, community centres
and non-art spaces such as shopping malls. Designed to reflect
the diversity both of art and the institutions through which it is viewed,
this subject is structured around an examination of works in situ.

SAHT 1222
The Production of Art
Staff Contact: Dr Jill Bennett
UOC6 HPW3 S1 or S2
The emphasis in this course is on a behind the scenes, exposition of
art. It looks critically at the processes by which visual art is made
available to viewing publics. These processes take into account a
range of concerns (practical, strategic, ideological) that vary widely
between institutions. Students are introduced to various professional
art practices, through the processes of curating, managing,
catalogue writing and production, exhibition display and handling
of works. The infrastructure of the art industry, including the
administration of State Museums and other art organisations, such
as funding bodies, are presented as a subject for practical purposes,
as well as critical consideration.

SAHT2221
Genres of Art Writing
Staff Contact: Associate Professor Joanna Mendelsson
UOC6 HPW3 S1 or S2
This course examines different genres of writing on the visual arts,
with an emphasis on contemporary practices. Newspaper reviews,
journal criticism, scholarly catalogue essays, in house catalogue
notes, coffee table art books and collaborative works between artists
and writers are studied in terms of their connections to other genres
of writing (for example journals, fictional narrative, descriptive
prose). The course looks at these writings within specific cultural
fields and their assumed sets of values. It also demonstrates how
such categories play an active role in the shaping and production
of meanings in art. Students also become participants in the writing,
editing and design of the School of Art Theory's magazine, Artwrite.

SAHT3221
Contexts, Professions and Practices
Staff Contact: Felicity Fenner
UOC6 HPW3 S1 or S2
This course orient students towards professional practice in arts
administration, curatorialship, 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 practice 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
sponsorship. The aims of the course are to prepare students for the
Industry Placement, to help clarify career goals, to give students an
understanding of professional practice, and to ensure that they develop
the confidence in their preparation for working in the arts.

SAHT3222
Industry Placement
Staff Contact: Associate Professor Joanna Mendelsson
UOC6 S1 or S2
This course is designed to give students hands-on experience in a
particular area of professional practice. In consultation with the
subject co-ordinator, students are placed into an institutional
framework for a specified period of time. This could be a commercial
gallery, museum, artist run initiative, artist’s studio or arts funding
body. The student shall carry out one project while at the institution,
and prepare a report at the end of the session on the placement.

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.

### SAHT421
**Thesis**
*Staff Contact:* Dr Fay Brauer  
*UOC 36*

A research thesis of 15-18,000 words, or equivalent research project (for example, in curatorship) on an approved topic. Students are expected to consult with the Honours Co-ordinator in February about their topics and arrange supervision with a member of staff no later than mid-March, when work on the thesis should commence.

### SAHT4212
**Specialist Studies**
*Staff Contact:* Dr Fay Brauer  
*UOC 6 HPW 3 S1*

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

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**Bachelor of Art Theory and Master of Art Administration**

### Fast Track program

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

### Program rules

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

Refer to electives offered by the School of Art History & Theory in Course 9302 MArtAdmin, page 95. Subject to the approval of the Head of School, students may elect courses offered at an appropriate level by the Schools of Art, Art Education and/or Design Studies, and/or other Faculties of the University.

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

### Fast Track Course

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

### 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 Degrees

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

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

The BArTh 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 BArTh. Graduates will be prepared for employment in the arts and cultural industries. The professional contexts courses of the BArTh develop students' career-related skills and experiences and the theoretical/historical contexts courses provide depth of knowledge about the arts, while the BA component of the degree offers a wide range of complementary humanities and social science studies.

### Program Structure

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

1. Students must complete a program of study carrying 192 units of credit, over 4 years of full time study or the equivalent part time study, of which
   (a) at least 100 units of credit must be obtained in courses offered by the College of Fine Arts;
   (b) at least 66 units of credit must be obtained in courses approved for the Bachelor of Arts degree (excluding those offered by the College of Fine Arts);
   (c) 20 units of credit may be in electives; and
   (d) 6 units of credit must be obtained in approved General Education courses.

2. The BArtTh component of the combined degree must include:
   (a) a major (58 units of credit) in Art & Design Theory,
   (b) a co-major (42 units of credit), or a minor (30 units of credit).

3. Of the units of credit obtained in courses approved for the BA degree (excluding those offered by the College of Fine Arts):
   (a) 24 units must be obtained in Level 1 courses, including no more than 12 Level 1 units of credit in any one School, Department, Unit or Interdisciplinary Program;
   (b) no more than 54 units of credit in total may be from any one School, Department, Unit or Interdisciplinary Program; and
   (c) 42 units of credit must be obtained in one of the following major sequences within the Faculty of Arts and Social Sciences:
      - CHIN Chinese Studies
      - EDST Education
      - ENGL English
      - FREN French
      - GERS German Studies
      - GREK Greek (Modern)
      - HIST History
      - INDO Indonesian Studies and Latin American Studies
      - LING Linguistics
      - MUSI Music
      - PHIL Philosophy
      - POLS Political Science
      - RUSS Russian Studies
      - SCTS/ Science and Technology Studies
      - HPST
      - SLOP Policy Studies
      - SOCA Sociology
      - SPAN Spanish
      - THFI/FILM/THST/DANC Theatre, Film and Dance

4. No student may commence Upper Level subjects until 24 Level 1 units of credit have been successfully completed.

5. For entry to the Honours program a student must complete at least 24 units of credit at Level 3 in the relevant theory major and co-major or minor, and have the permission of the Head of School.

6. A major comprises at least 30 units of credit at Levels 2 and 3 in an area of study, including at least 12 units of credit at Level 3.

7. Students who satisfy the normal prerequisites for the BArtTh(Hons) or the BA(Hons) may qualify for Honours in either of these programs by completing an additional year of study (48 units of credit).

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

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

Program Structure

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

Program rules

1. Students must complete a program of study carrying 192 units of credit over 4 years of full time study or the equivalent part time study, of which
   (a) at least 88 units of credit must be obtained in courses offered by the College of Fine Arts;
   (b) at least 90 units of credit must be obtained in courses offered by the Faculty of Arts and Social Sciences.

2. The BArtTh component of the combined degree must include:
   (a) a major (58 units of credit) in Art & Design Theory,
   (b) a co-major (42 units of credit), or a minor (30 units of credit).

3. The BSocSc component of the combined degree must include:
   (a) the following core courses of 48 units of credit in the BSocSc program:
      - SLS1000 Introduction to Social Science and Policy OR SLS1002 Introduction to Policy Analysis
      - SLS1001 Introduction to Research and Information Mgt
      - SLS2000 Social and Economic Theory and Policy
      - SLS2001 Research Methods in the Social Sciences
      - SLS2002 Policy Analysis Case Studies
      - SLS3000 Research for Policy
      - SLS3001 Quantitative Social Research
      - SLS3002 Social Science and Policy Project
   (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
      - PSYCH Psychology
      - SCTS/ Science and Technology
      - HPST
      - SOCA Sociology
      - SPAN Spanish and Latin American Studies (History Stream)
      - THFI/FILM/THST/DANC Theatre, Film and Dance Studies

4. Students who satisfy the normal prerequisites for the BArtTh(Hons) or the BSocSc(Hons) may qualify for Honours in either of these programs by completing an additional year of study (48 units of credit).
Program rules – Art Theory

1. The course is a five year full-time degree leading to the award of the two degrees of Bachelor of Art Theory and Bachelor of Laws (BArtTh/LLB).

2. The first three years of the course include Law subjects totalling 60 units of credit studied alongside COFA courses which will lead to the completion of the BArtTh degree. The final two years of the degree consists of Law courses.

3. The BArtTh component of the combined degree must include:
   (a) a major (48 units of credit) in Art & Design Theory.
   (b) a co-major (36 units of credit) or a minor (30 units of credit).

4. There are no general Faculty prerequisites to courses offered by the Faculty of Law, but students must study law courses in a sequence approved by the Faculty of Law.

5. Students who wish to undertake Honours in Art Theory are required to discuss this with the Head of the School of Art History and Theory as early as possible. The honours program requires completion of an honours thesis in Year 4, alongside elective studies in law. Completion of honours will extend the time needed to complete the degree by a further session.

6. A student who does not wish to proceed to the combined degree BArtTh/LLB may apply to transfer to the BArtTh program with credit for all courses completed. The transferring student will need to complete the General Education requirements of the BArtTh.

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

Program rules – Law

1. Students will complete 92 units of credit in the following core law courses:
   - LAWS1051 Legal System 3
   - LAWS2160 Administrative Law 6
   - LAWS1061 Torts 6
   - LAWS6210 Law Lawyers and Society 6
   - LAWS7410 Legal Research and Writing 3
   - LAWS1081 Property and Equity 1 6
   - LAWS1071 Contracts 1 3
   - LAWS1082 Property and Equity 2 6
   - LAWS1072 Contracts 2 6
   - LAWS2311 Litigation 1 6
   - LAWS2140 Federal Constitutional Law 3
   - LAWS2321 Litigation 2 (incorporating Advanced Legal Research) 8
   - LAWS1001 Criminal Law 1 6
   - LAWS8320 Legal Theory OR LAWS8820 Law and Social Theory 6
   - LAWS1011 Criminal Law 2 6
   - LAWS2150 Federal Constitutional Law 6
   - LAWS4010 Business Associations 1 6

2. Students will complete 56 units of credit in non-core LAWS courses.

3. Students may choose to complete 8 units of credit in non-core courses chosen from elective courses offered within the law or non-law program.
The Program

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

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

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

Other courses provide students with fundamental and elective studies in the history and theory of craft arts, practical studies and professional development. The history and theory courses aim to provide students with knowledge, appreciation and critical appraisal of specific historical achievements in European and non-European cultures by studying the applied arts within the social, economic and political context of those selected cultures.
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<tr>
<th>SESSIONS 1 AND 2</th>
<th>SESSION 3</th>
<th>SESSION 4</th>
<th>SESSION 5</th>
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<td><strong>SDES 2501</strong></td>
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<td><strong>SDES 2504</strong></td>
<td><strong>Design Craft 2B Ceramics</strong></td>
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<td><strong>or</strong></td>
<td><strong>SDES 2502</strong></td>
<td><strong>Design Craft 2A Jewellery</strong></td>
<td><strong>SDES 2505</strong></td>
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<td><strong>or</strong></td>
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<td><strong>Design Craft 2A Textiles</strong></td>
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<td><strong>TEXT 7002</strong></td>
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<td><strong>Research in the Applied Arts</strong></td>
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<td><strong>Project A Honours</strong></td>
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**HONOURS YEAR 4**

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<td><strong>Total Units of Credit</strong></td>
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Courses

General Education

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

Elective Courses

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

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

Core Courses

Year Two

SAHT2401
History and Theory of Design Craft 1
UOC6 HPW3 S1
To develop a historical, cultural and theoretical base for the study of the design and production of craft and Applied Arts through a series of thematic studies in Textiles, Ceramics, Jewellery and other related Arts. Concepts such as the role of the crafts person and their immediate environment as a theme, commercial and economic factors and fashions, historical significance and cultural influences as well as aesthetic considerations will all be examined in detail.

SAHT2402
History and Theory of Design Craft 2
UOC6 HPW3 S2
Current issues that directly affect Australian contemporary crafts practice will be studied in detail. Reference will be made to Australian and non-Australian historical, cultural, environmental, political and social issues that influence decisions on design factors, techniques and subject matter. This knowledge will be related to exhibitions and the students' studio workshops to develop an understanding and appreciation of the applied arts.

SDES2501
Design Craft 2A Ceramics
UOC8 HPW6 S1 or S2
This course provides an overview of the processes involved in creating objects from clay. Studio practice examines: types of clay bodies; stages of drying process; building and forming techniques; surface decoration; traditional attitudes to ceramics; and firing technology.

SDES2502
Design Craft 2A Jewellery
UOC8 HPW6 S1
An overview of traditional and contemporary perceptions of jewellery. Studio activity: tools and techniques of cold joining and forming (hammering, sawing and filing, riveting, drilling); exploration of materials (nonferrous metals and plastic); translation of ideas into wearable and nonwearable jewellery.

SDES2503
Design Craft 2A Textiles
UOC8 HPW6 S1
An introduction to the processes of embroidery, fabric manipulation and woven textiles. Contemporary and historical textiles are examined, developing an awareness of these textile traditions and an understanding of the structures, materials and techniques involved. Through lectures, demonstrations and projects, students will develop an aesthetic awareness of these processes and how concepts and ideas can be interpreted in these media. Studio work covers embroidery; fabric manipulation; fibre construction; mark making for structural and surface work; tapestry; and loom weaving.

SDES2504
Design Craft 2B Ceramics
UOC8 HPW6 S1 or S2
This course provides the context for analysing the aesthetics and function of clay objects. Studio practice will highlight such issues as: function and domestic purpose; contemporary perspectives of clay objects; wheelthrowing techniques; lowfire and mediumfire glazing; glaze technology; and varieties of handbuilding techniques.

SDES2505
Design Craft 2B Jewellery
UOC8 HPW6 S2
Examines the technology of metal and its transformation through heat to create three dimensional jewellery objects. Studio activity: experimentation of three dimensional forms and their relationship to the human body; techniques (soldering, casting, fabrication); materials (ferrous and nonferrous); translating two dimensional designs to three dimensional jewellery objects.

SDES2506
Design Craft 2B Textiles
UOC8 HPW6 S2
This course introduces the textile processes and techniques of printed and dyed textiles. Contemporary and historical textiles are examined, developing an awareness of these textile traditions and an understanding of the structures, materials and techniques involved. Through lectures, demonstrations and projects, students will develop an aesthetic awareness of these processes and how concepts and ideas can be interpreted in these media. Studio work covers the techniques for dyeing yarn and fabric: resist processes of shibori, wax, batik and thermoplastics: printing techniques for stencil, screen and block printing; design and repeat systems for a range of textile processes.

MATS9712
Materials and Techniques in Design Craft 1
Staff Contact: Prof CC Sorrell
UOC4 HPW3 WKS14 S1
An introduction to the science and technology of materials, emphasizing relationships between structure, composition and properties. Introduction to processing of metallic, ceramic and fibrous materials. Materials recognition and design possibilities are discussed.
MATS9722
Materials and Techniques in Design Craft 2B
Staff Contact: Prof CC Sorrell
UOC8 HPW3 WKS14 S2
Metals: Casting, working, and surface finishing of metals and alloys; soldering, brazing, and welding. Gemstones: survey of gem materials (crystalline, massive, organic) and identification methods. Enamels: practical considerations and skills.

MATS9732
Materials and Techniques in Design Craft 2C
Staff Contact: Prof CC Sorrell
UOC8 HPW3 WKS14 S2
Structure and properties of clays, non-clays, cements, porcelain, glazes, glasses and other ceramics. Optical properties and colours of glasses. Glazes and gemstones. Forming and firing of ceramic bodies, reactions during firing, kilns and oxidation/reduction effects.

TEXT7002
Materials and Techniques in Design Craft 2A
Staff Contact: 
UOC8 HPW3 S1
The conversion of fibres to yarns. Properties of yarn. The conversion of yarn to fabric including weaving, knitting, feltmaking. The application of colour to textile materials. Introduction to industrial textile manufacture.

Year Three

SDES3501
Design Craft 3A Ceramics
Staff Contact: Jacqueline Clayton
UOC8 HPW6 S1
This course examines sculptural ceramic forms. Studio practice will examine: relief and three dimensional forms; surface treatment; scale; mixed media; mass; stress factors; personal and public sculpture; cultural, religious and political icons.

SDES3504
Advanced Problems in Design
Staff Contact: Vaughan Rees
UOC8 HPW3 S1
This course will encourage and assist students to develop advanced individual projects in their area of specialisation. Opportunities for group discussions and tutorials will enable students to share their work with staff and other students. Projects in textiles, ceramics or metal will require a design craft problem, identification of the process and strategies to assist the solution and completion of craft work. Presentation will require submission of documentation of process as well as completed work.

SDES3505
Design Craft 3B Ceramics
Staff Contact: Jacqueline Clayton
UOC8 HPW6 S2
This course provides an opportunity for the individual production of a major body of work which must contain elements of ceramic material and ceramic process. Studio practice will involve a student-initiated design craft brief (approved by subject lecturer).

SDES3506
Design Craft 3B Jewellery
Staff Contact: Wendy Parker
UOC8 HPW6 S2
Advanced studio practice that requires the student to: initiate a jewellery design proposal; research and investigate appropriate technology, materials and audience; place the design within a conceptual framework; and construct a body of work that relates to the jewellery process.

SDES3507
Design Craft 3B Textiles
Staff Contact: Liz Williamson
UOC8 HPW6 S2
This is a self-initiated and directed course exploring textile techniques and concepts to develop an individual approach to textile practice, in consultation with relevant staff. The subject aims to produce an integrated approach to studio practice through lectures, discussion, research and class presentations.

SDES3508
Professional Experience Project
Staff Contact: Vaughan Rees
UOC8 HPW3 S2
Prerequisites: SDES3501, SDES3502 or SDES3503
Corequisites: SDES3505, SDES3506 or SDES2507
Students will be placed in the field to work with an organisation or industry in order to work alongside professionals in the field of craft arts. It is expected that students may undertake either a regular involvement each week over the session or complete their attachment in a more intensive block of time by working on a specific project. Students will be undertaking their work related activities under the general supervision of a professional colleague in the organisation which will be followed up by a School supervisor.

SDES3509
Advanced Project
Staff Contact: Vaughan Rees
UOC8 HPW3 S2
The identification of an individual project in the student's area of specialisation that will be based on the study of a craft art form or creative process. The project will require both an historical inquiry and studio production program to produce an individual work or series of works for exhibition. The work will be located within one of the specialisations: textiles, ceramics or jewellery and may extend the inquiry and development of form into newer craft arts areas by the use of technology and other processes and materials.

SDES3510
Professional Issues in Craft Practice
Staff Contact: Vaughan Rees
UOC8 HPW3 S2
This course introduces students to issues related to professional craft practice in order to educate and prepare them for a range of possible career options. Relevant topics such as arts law, copyright, craft/art/design in industry, exhibiting and photographing work, writing curriculum vitae and public and private commissions will be examined.

Honours

A student who has completed the second year of the full-time program with superior performance may make written application to the Head of School to enrol in the Honours course in the third year. SDES4501 Project A (Honours), in addition to their normal program. A student who then achieves a high level of academic performance in the overall third year program may be admitted to the fourth year Honours program. The content of the Honours year courses, SDES4502 Project B (Honours) and COFA4503 Research in the Applied Arts, will be planned in collaboration with the students' Project Supervisor.

Normally, students in the fourth year will be expected to complete the Honours year requirements in one academic year, terminating with the submission of a Project. The Project may be in the form of a thesis or exhibition or some combination as determined in consultation with the Project Supervisor and, where appropriate, the Head of School.
SDES4501
Project A (Honours)
Staff Contact: Carol Longbottom
UOC18 HPW3 S1
Honours program: investigation of theoretical and practical issues that focus upon the student’s major area of specialisation. Each student will be required to identify a topic, area of interest, design problem that can be researched, documented and reported in a major illustrated paper of 5000 words. An alternative presentation of an equivalent standard may be individually negotiated.

SDES4502
Project B (Honours)
Staff Contact: Carol Longbottom
UOC24 HPW6 S2
Students accepted into the fourth year of the program (Honours) will be required to complete a research and development project in their specialist craft art area leading to a major presentation exhibition. The project will need to be fully documented (words, visuals) and the documentation presented as an additional record. This record should identify a research area, methods for investigating the particular creative process and findings. The project will include regular meetings, discussions with a supervisor. At regular periods over the academic year members of the School will be invited to participate in some of these discussions to provide feedback. The project must be approved by the Head of School or the Head of School nominee.

SDES4503
Research in the Applied Arts
Staff Contact: Vaughan Rees
UOC6 HPW3 S1
This course will be taken in the first session of Year 4 by students enrolled in the Honours component and it will look at topics of interest in contemporary arts theory and practice that are relevant to craft arts development. Methods of research and planning a special project will also be discussed. Topics for examination will include: the historical perspective within which an examination and critical appraisal of contemporary crafts may be conducted; the relevance of contemporary craft arts within the broader visual arts field; the handmade object; critical writing in the craft arts; and the changing role of the craft artist in society.
The Program

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

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

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

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

1. A student must complete 144 units of credit.
2. Each student’s program must include 12 units of General Education.
3. Students must complete the prescribed core courses and
4. An approved sequence of at least 36 units of credit selected from the major disciplines offered in the program.
5. Students may not commence level 2 courses or General Education before appropriate level 1 courses have been completed.
6. Students must complete at least 48 units but no more than 60 units of level 1 courses from the faculty.
7. For entry to Honours a student must have achieved a distinction average in 40 units of core courses from years two and three.

General Education

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

Courses

Core Courses

Year One

SAHT1101
Mapping the Modern
Staff Contact: Dr Alan Krell
UOC6  HPW4  S1
For course outline see page 43 of this handbook.

SAHT1102
Mapping the Postmodern
Staff Contact: Dr Alan Krell
UOC6  HPW4  S2
For course outline see page 43 of this handbook.

SART1810
Basic Computing Workshop
UOC4  HPW3  S1 or S2
For course outline see page 65 of this handbook.

SART1319
Drawing
UOC4  HPW3  S1 or S2
For course outline see page 17 of this handbook.

SART2813
Video Workshop
UOC4  HPW3  S1 or S2
For course outline see page 65 of this handbook.

SART2812
Sound Studio: Introductory Workshop
UOC4  HPW3  S1 or S2
For course outline see page 65 of this handbook.

SART2815
Photomedia: Digital Imaging Workshop
UOC4  HPW3  S1 or S2
For course outline see page 66 of this handbook.

SART1600
The Language of Digital Media
UOC4  HPW2  S1 or S2
Digital media create and communicate experience in ways which are both specific to the media and embedded in broader cultural, historical and political contexts. Digital media practice employs technical problem-solving skills and logical thought to generate content which is conceptually and aesthetically resolved and culturally meaningful. In this course, the analogy between digital media language and spoken and written language highlights the semantics and structures of computer languages. Distinguished from 'everyday' languages by their use of formal logics and mathematics, computer programming languages are based on logical, abstract and systematic thought. Also explored are other aspects of digital media which are central to 'reading' screen images and text: these include concepts of navigation and non-linear organisation, issues of keystroke function, game structure, resolution and frame rate. This course deals with the development of computer programming languages and the broader contexts within which those languages are deployed to make culturally meaningful communication.

SDES1601
Imaging, Colour and Composition
UOC4  HPW3  S1
This course introduces students to colour theory, typography, graphics and composition.

SART1602
Web Authoring
UOC4  HPW3  S1 or S2
This course provides an introduction to the production of web pages and web sites. It covers basic web page composition, HTML, file directory organisation and the authoring and optimisation of media elements such as typography images, sounds and animations through various software and processes. Examples of both simple and sophisticated web sites will be critiqued. The emphasis will be on utilisation, source-code analysis and bookmarking of web-based material as a learning resource.

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

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

#### The Western Tradition

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

#### Australian Art History

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

#### Art and Asia-Pacific

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

#### Critical and Cultural Theory

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

#### Media Studies

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

#### Special Themes and Projects

For further information, see Professor Sue Rowley

- **SAHT6690** Special Project

- The Biennale of Sydney
- 2000 Olympics: Art and Design Perspective
- Europe: Contemporary Art, Design and Culture
- India: Living Traditions and Contemporary Art
- Craft and Design
Elective Courses for Undergraduate Programs

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

Timetable constraints and availability of staff do not allow all courses to be offered every year, although endeavours are made to offer the full range over a three year period. Elective studies will deal in-depth with issues of a theoretical nature concerning the craft arts in historical, contemporary and future-oriented social perspectives and in the application of theory to practice. Studio-oriented electives will include a theoretical examination of the nature of practice and critical inquiry that will extend knowledge, skill and understanding.

History and Theory Electives

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

The Western Tradition

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

Australian Art History

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

Art and Asia-Pacific

- SAHT2631 Colonialism and Art: Orientalism and Primitivism
- SAHT2632 The Arts of the Pacific
- SAHT2633 Peripheral Visions 1: Postcolonial Perspectives on Art
- SAHT2634 Peripheral Visions 2: Perspectives on Colonial, Postcolonial and Peripheral Art Practices in Asia, India, South East Asia and Australasia

Critical and Cultural Theory

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

Media Studies

- SAHT2651 Vampires, Doppelgangers and Doubles in Film
- SAHT2662 History of Video Art. (not offered in 2000)
- SAHT2663 History of Avant Garde Cinema. (not offered in 2000)
- SAHT2664 The Art of Sound (not offered in 2000)
- SAHT2665 History and Theory of Performance (not offered in 2000)
- SAHT2666 Sculpture and the Modern (not offered in 2000)
- SAHT2667 Installation, Structures and Space
- SAHT2668 Photography: Historical Perspectives
- SAHT3669 Critical Theories of Photography
- SAHT1670 Crafts: Contexts and Sources
- SAHT2671 Social and Cultural Issues in Contemporary Craft Practice
- SAHT2672 A History of Jewellery (not offered in 2000)
- SAHT2673 Histories and Theories of Ceramics (not offered in 2000)
- SAHT2674 A History of Drawing
- SAHT2675 A History of Printmaking (not offered in 2000)
- SAHT2676 Art, Technology and New Media
- SAHT2677 Time-Based Art: Histories and Themes

Special Themes and Projects

For further information, see Professor Sue Rowley

SAHT6690 Special Project

The Biennale of Sydney

2000 Olympics: Art and Design Perspective

Europe: Contemporary Art, Design and Culture

India: Living Traditions and Contemporary Art, Craft and Design
The Western Tradition

SAHT2601
The Art of Ancient Cultures: Assyria, Mesopotamia, Egypt, Persia,
Staff Contact: Head, School of Art History and Theory
UOCC HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

Egyptian pharaoh pyramids, tombs and culture of death, the sculpture and friezes of Assyria and Mesopotamia will be examined in relation to the break-up of the 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: Head, School of Art History and Theory
UOCC HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

Starting with the displacement of Rome by Ravenna and Constantine’s Byzantium as the new centre of Christianity, the power of the Romanized Christian Empire will be traced, in conjunction with the flourishing of Early Christian: Carolingian, Romanesque and Gothic art and culture, until the fall of Constantinople to the Turks in 1453. The shift from a rational scientific and materialist philosophy of ancient Greece and Rome to Christian faith and spiritual values, articulated by such theologians as St. Augustine and scholastics as Abelard and Thomas Aquinas, will be examined in relation to Mohammed’s conquest of Mecca, the Muslim faith and the spread of the Islamic Empire.

SAHT2603
The Medieval and Renaissance Cultures of Europe
Staff Contact: A/Professor Alan Oldfield
UOCC HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

Within a shift from remote monastic settlements into towns from the 12th century, the emergence of urban cultures will be examined in relation to the organization of the artist’s workshop, a domestication of religious imagery, the flourishing of fresco narrative, the emergence of secular patronage and its ramifications upon new genres of art and culture. Humanism and the recording of the Antique, Nominalism and Neoplatonic philosophy, expansions of trade routes and global exploration, together with the rise of European and New World power in such centres as Italy, Holland, Portugal and Spain, will define an historical context for the examination of Renaissance art and culture, and artists as diverse as Donatello, Piero della Francesca, Holbein, Jan Van Eyck and Bosch.

SAHT2606
The Painting of Modern Life: French and British Painting in Focus.
Staff Contact: Dr Alan Krell
UOCC HPW2 Days0
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

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

SAHT2607
Modernism and the 20th Century Experience of Modernity 1890-1950
Staff Contact: Dr Fay Brauer
UOCC HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

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

Australian Art and Culture

SAHT2623
Staff Contact: A/Professor Joanna Mendelssohn
UOCC HPW2 Days0
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

Angry Penguins, including Albert Tucker, Arthur Boyd, Yosl Bergner and Joy Hester, will be examined in relation to their journal published by Max Harris and John Reed, and in conjunction with the ideological and material disruptions of World War II. Amidst a Cold War context, the group of such artists as Arthur Boyd and John Brack under the banner of Bernard Smith’s Antipodean Manifesto, will be explored, in conjunction with American cultural imperialism and the growth of lyrical abstraction, the Charm School and the Contemporary Art Society’s debates around Sydney art as decorative surface, questions of social conscience, vapid consumerism and the Annandale Imitation Realists, together with such issues as representing Australianness, its myths and land, through such art as Sidney Nolan’s Ned Kelly series and John Olsen’s You Beaut Country.

SAHT2624
Contemporary Australian art and culture
Staff Contact: A/Professor Joanna Mendelssohn
UOCC HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

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

Art and the Asia-Pacific

SAHT2631
Colonialism and Art: Orientalism and Primitivism
Staff Contact: Dr Diane Losche
UOCC HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course will introduce students to issues involved in looking at the cultural activities and artefacts of non-Western cultures. The ways in which Western knowledge has sought to invent other cultures in its own image or as its antithesis will be examined. The gaining of an understanding of the concept of ethnocentrism and colonialism will be central to the subject, as will the operation of the notion of the primitive in modernist art.
SAHT2632
The Arts of the Pacific: Image, Myth and History
Staff Contact: Dr Diane Losche
UOC4 HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

In this course students will explore the processes of change in the cultural and social contexts in which the arts of the Pacific region have been created and viewed since the 18th century meeting between European and local people. The exploration will be carried out through case studies related to specific geographical areas including Australasia, Melanesia, Polynesia, Micronesia as well as parts of Asia.

SAHT2633
Peripheral Visions 1: Perspectives on Colonial and Postcolonial Art
Staff Contact: Dr David McNeill
UOC4 HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course will investigate the effects of the spread of Euro-American modernism through the so-called Third World during the 20th century and particularly during the period following World War II. It will analyse the ways in which different cultures selectively adopt and transform aspects of various modernist styles and the ways in which these styles are incorporated into indigenous, local practices. 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, South East Asia, and the Indian Sub-Continent. Peripheral Visions 1 will address issues related to Africa, the Americas and elsewhere.

SAHT3634
Peripheral Visions 2: Perspectives on Colonial and ‘Peripheral’ Art Practised in Asia, India, SE Asia and Australasia
Staff Contact: Dr David McNeill
UOC4 HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course will investigate the effects of the spread of Euro-American ‘modernism’ through the Asian, Indian and South East Asian region during the Twentieth Century and particularly during the period following World War Two. It will analyse the ways in which different cultures selectively adopt and transform aspects of various modernist styles and the ways in which these styles are incorporated into indigenous and local visual practices. It will examine such matters as the relationship between economic imperialism and cultural production, the transition from colonialism to postcolonialism, the effects of tourism and the usefulness of otherwise of decentred postmodern modes of understanding in a non-European context.

Critical and Cultural Theory

SAHT2213
Memory and Self
Staff Contact: Dr Jill Bennett
UOC4 HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course 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 mimicry. 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, Don Laut, Julia Kristeva, Jeff Wall, Judith Butler and the stories of the stolen children.

SAHT2641
Introduction to Modern Aesthetics
Staff Contact: Graham Forsyth
UOC4 HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course will introduce students to aesthetics as a separate branch of Philosophy, from Baumgarten to Worringer. The most fundamental ideas of such key thinkers in art like Burke, Kant, Hegel, Schopenhauer, Nietzsche will be discussed in class and examined in both historical context and the contemporary.

SAHT2643
Pornography, Art and Politics
Staff Contact: Dr Jill Bennett
UOC4 HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

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

SAHT2644
Psychoanalysis and Art
Staff Contact: Head: School of Art History and Theory
UOC4 HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

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

SAHT2646
Seminar in Women’s Studies
Staff Contact: Professor Liz Ashburn
UOC4 HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

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

SAHT2649
Creative Writing for Artists
Staff Contact: Head: School of Art History and Theory
UOC4 HPW2 S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

Many visual artists develop and maintain a writing practice that informs, supplements and enriches their art. and 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. Particulat attention is paid to the forms of creative writing that many artists appear to find valuable, including short stories, poetry and autobiography.
SAHT2650
Literature and Art
Staff Contact: Head, School of Art History and Theory
UOCC HPW2: S1 or S2
Note/s: Offered as elective in UNSW undergraduate degrees with approval of course authority.

In this course, narrative 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 artists, and artworks. 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 often invite us to enrich our views of art and artists.

SAHT2653
Dance-Party Culture
Staff Contact: Dr Peter McNall
UOCC HPW2: S1 or S2

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

Media Studies

SAHT2661
Vampires, Doppelgangers and Doubles in Film
Staff Contact: Dr Charles Green
UOCC HPW2: S1 or S2

Notes: Offered as elective in UNSW undergraduate degrees with approval of course authority.

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

SAHT2667
Installation, Structures and Spaces
Staff Contact: Head, School of Art History and Theory
UOCC HPW2: S1 or S2

Notes: Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course will examine the nature of the physical surround of the art object. While the focus will be on installation work produced since the 1960s there will also be an examination of a range of cultural context and historical periods. In every case examined there will be an emphasis on the way in which the physical surround of the art object is conceptualised. Included will be the influence of the Theatre of Cruelty, post-revolutionary Russian theatre and cinema, Dada and Surrealism, the conceptualization of installation and a comparison of the Oriental and European constructions of figure-ground relationships.

SAHT2668
Photography: Historical Perspectives
Staff Contact: Head, School of Art History and Theory
UOCC HPW2: S1 or S2

Notes: Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course will examine photography historically taking into account the diversity and ubiquity of the medium and the problems that this raises for linear chronological accounts. Areas to be covered in the medium's one hundred and fifty year history include changing technologies, genres, uses, aesthetic debates and the intersection of photography with larger historical forces. Specific topics include documentary and social reform, war photography, advertising, photographic and the rise of the illustrated press, the emergence of fine art photography, recurrent aesthetic themes and oppositional practices.

SAHT3669
Critical Theories of Photography
Staff Contact: Head, School of Art History and Theory
UOCC HPW2: S1 or S2

This course will examine the major ways in which the photographic image and the social practices of photography have been theorized. Semiotic and post-structural approaches to reading photographs will be given particular attention. Other areas to be covered include aesthetic theories of photography, theories about the 'nature' of photography, context and meaning, photography and truth, documentary realism and critiques of realism.

SAHT1670
Craft: Contexts and Sources
Staff Contact: Ms Arianne Hourke
UOCC HPW2: S1 or S2

This course is designed to enable students to develop a critical understanding of the culturally imposed demarcation lines between crafts and other forms of practice. Issues to be considered will comprise a history of the crafts, notions of 'high' and 'low' and the crafts in relation to particular forms of labour and leisure (both real and imagined) together with the question of gender.

SAHT2671
Social and Cultural Issues in Contemporary Craft Practice
Staff Contact: Head of School
UOCC HPW2: S1 or 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 discussion.

SAHT2674
A History of Drawing
Staff Contact: Head, School of Art History and Theory
UOCC HPW2: S1 or S2

Notes: Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course is designed to provide students with an understanding of a wide historical range of drawings, and to examine the relationship of drawing to other art forms as well as its development as an art form with its own integrity. Drawings from the Neolithic and Greek periods, from Carolingian and Medieval times through to the Renaissance, Baroque and Modern times will be examined, within the cultural contexts.

SAHT2676
Art, Technology and New Media
Staff Contact: Ms Paula Dawson
UOCC HPW2: S1 or S2

Notes: Offered as elective in UNSW undergraduate degrees with approval of course authority.

This course explores the ways in which artists have responded to developments in technology and new media. A range of practices are examined from digital media to holography to technology performance. In addition to investigating the work of specific artists, the subject investigates the ways in which museums and galleries are responding to the demands of new media and developing new strategies of presentation. The course will also introduce a range of theoretical work on new media and on visual 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.
Special Themes and Projects

SAHT3690
Special Project
Staff Contact: Relevant Head of School
UOC4 S1 or S2

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

Agents of Change: The Biennale of Sydney
Staff Contact: Head, School of Art History and Theory
UOC4 2 week course (condensed mode)

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

2000 Olympics: Art and Design Perspectives
Staff Contact: Head, School of Art History and Theory
UOC4 2 week course (condensed mode)

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

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

India: Living Traditions and Contemporary Art, Craft and Design
December 2000. Delhi and beyond
Staff Contact: Head, School of Art History and Theory
UOC4 2 week course (condensed mode)

Asian Art: 16th to 20th centuries
Offered in conjunction with the Art Gallery of New South Wales
Full year HPW1
and the development of relevant skills the student will formulate and implement an extensive study of the practices of film making.

**SART1461, SART2461, SART3461**

**Lithography Elective 1 to 3**

*Staff Contact:* Head, School of Art

UC4 HPW3 S1 or S2

These courses will introduce the student to a wide range of experiences in the technique of lithography. Through investigation and selection students will develop an understanding of the technical means and aesthetic qualities of the original print. Students will be encouraged to attain a high level of competence in lithographic processes and to develop their individuality and potential as creative artists in printmedia.

**SART1501, SART2501, SART3501**

**Painting Elective 1 to 3**

*Staff Contact:* Head, School of Art

UC4 HPW3 S1 or S2

The aim of these courses is to enable the student to develop skills and an intuitive awareness of aesthetic values in painting so that the student can use the discipline of painting as a means of individual artistic expression. The student will explore theoretical concepts and develop relevant skills as a basis for making paintings. The student will undertake projects aimed at encouraging an individual, creative and professional approach to painting.

**SART1521, SART2521, SART3521**

**Photomedia Elective 1 to 3**

*Staff Contact:* Head, School of Art

UC4 HPW3 S1 or S2

The aim of this sequence of courses is to develop skills through the direct participation in intellectual and physical practices relevant to the field, and to create Photomedia based works of an increasingly professional standard. The following Photomedia elements are covered: the 35mm camera; B/W film; processing and printing; colour photography and printing; print finishing and presentation.

**SART1531, SART2531, SART3531**

**Clay Sculpture Elective 1 to 3**

*Staff Contact:* Head, School of Art

UC4 HPW3 S1 or S2

The aim of this sequence of courses is to enable the student, by application of theory, research and developed skills, to create works of an increasingly professional standard, using clay as a principal medium. Through experimentation with ceramic techniques, and the use of clay as an interdisciplinary medium within contemporary art practice. sculpturally orientated expression is encouraged.

**SART1551, SART2551, SART3551**

**Sound Studio Elective 1 to 3**

*Staff Contact:* Head, School of Art

UC4 HPW3 S1 or S2

These electives offer aspects of audio production. The following elements may be covered: 8 track recording, digital audio effects, audio mixing, importing to computers, studio patching, sampling, sequencing, midi, sound synthesis, foley, sequencing, the sound recording processes both in the studio and in the field. Students will gain proficiency in basic operation of the sound studio. Various conceptual, stylistic, aesthetic and philosophical approaches to sound and sound design will be introduced through critical analysis of examples and project work.

**SART1561, SART2561, SART3561**

**Relief Printing Elective 1 to 3**

*Staff Contact:* Head, School of Art

UC4 HPW3 S1 or S2

These courses aim to introduce students to a wide range of experiences in the process of relief printing. Students will be encouraged to cultivate an awareness of the creative possibilities of relief printing, and to develop the skills and techniques necessary to express these concepts. Through a combination of theoretical and practical studies the student will research the principles and techniques of relief printing, including lino block, wood block, mixed media, printing and presentation of prints.

**SART1581, SART2581, SART3581**

**Screen Printing Elective 1 to 3**

*Staff Contact:* Head, School of Art

UC4 HPW3 S1 or S2

These courses aim to introduce the student to all techniques involved in screen printing. Through investigation and selection students will develop an understanding of the technical means and the aesthetic qualities of the original print. The subjects will engage elements including skills and techniques, experimental approaches, the relationship between the technical and aesthetic properties of prints and the ability to assess the results of one’s own work.

**SART1591, SART2591, SART3591**

**Printmedia Elective 1 to 3**

*Staff Contact:* Head, School of Art

UC4 HPW3 S1 or S2

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

**SART1601, SART2601, SART3601**

**Sculpture Elective 1 to 3**

*Staff Contact:* Head, School of Art

UC4 HPW3 S1 or S2

The aim of this sequence of courses is to develop in the student the capacity to resolve aesthetic, theoretical, technical and material considerations in the creation of sculptural works. Through a program of theoretical and practical studies students will experiment with sculptural concepts, techniques and mediums toward the development of original works.

**SART1621, SART2621, SART3621**

**Installation Elective 1 to 3**

*Staff Contact:* School of Art

UC4 HPW3 S1 or S2

These courses provide the opportunity to explore the various forms and disciplines three-dimensional activity can take in contemporary art practice. These courses are designed to allow maximum flexibility for both multimedia experimentation and specialisation in the exploration of the construction, installations and spaces as an expressive vehicle. These courses are studio based with an emphasis on the critical analysis of research, experiential learning and conceptual development. This discussion is centered around a rigorous studio theory program, conducted on the studio floor and in tutorials.

**SART1641, SART2641, SART3641**

**Video Elective 1 to 3**

*Staff Contact:* Head, School of Art

UC4 HPW3 S1 or S2

These courses offer students the opportunity to gain an awareness of the nature and variety of experiences included in the television area, to appreciate the specific qualities and potential of the video and electronic media and to acquire the technical, intellectual and creative skills necessary for the creation of original video work. By exploration of a theoretical overview and the development of relevant skills the student will formulate and implement an extensive study of a field of practice within the area of Video.
SART1651, SART2651, SART3651
Animation Elective 1 to 3
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
The Animation Electives explore an overview of various animation techniques in both traditional film and computer graphic forms as well as ways of combining these various techniques. This sequence of courses encourages experimentation on the part of the student. Such techniques as pixillation, cell animation, smudge animation, computer graphic manipulation of the image, computer animation, cut out techniques, in camera techniques, concepts of the frame, and landscape animation may be explored. Through the development of an awareness of movement and timing and the application of rigorous techniques to the various media the student's individual and experimental artistic practice will be developed.

SART1661, SART2661, SART3661
Performance Elective 1 to 3
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
These courses enable students to develop critically aware multidisciplinary approaches, which will intelligently utilise the traditions of sound performance and installation in order to form a contemporary art practice which is innovative, challenging and pertinent. By exploration of the theoretical overview and the development of relevant skills, students will formulate and implement an extensive study of a field of practice in this area.

SART1681, SART2681, SART3681
Multimedia Computing Elective 1 to 3
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
These courses enable students to develop a critically aware approach to multimedia production which utilises the computer to assemble sound, text and images in order to develop time-based art which is innovative, challenging and pertinent. By exploring a theoretical overview and the development of relevant skills the student will formulate and implement an extensive study of a field of practice in this area.

**Studio Workshops in Visual Arts**

These courses involve basic workshop technologies and basic skill development to permit students to experiment with materials, approaches and technologies across the range of disciplines provided in the College. Students will be encouraged to broaden their skills base in order to underpin the individual development of studio practice. Through an increased understanding of materials, processes and technologies, students will be equipped to resolve ideas at an increasingly professional standard.

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

SART2829 Anatomy for Artists Workshop
SART2830 Performance Workshop
SART2831 Spatial Constructions Drawing Workshop
(not available in 2000)
SART2832 Life Drawing Workshop
SART2833 Drawing Workshop
SART2834 Experimentation in Mixed Media Workshop
SART2835 Composition and Design Workshop
SART2836 Colour Workshop
SART2837 SoundStudio Advanced Workshop
SART2838 WritingText Workshop
SART2839 Animation Workshop
SART2841 Electronics Workshop
SART2842 Metal Casting Workshop
SART2843 Print as Object Workshop
SART2845 DrawingPainting Workshop Field Studies
SART2846 Figurative Sculpture Workshop
SART2848 Drawing Workshop Field Research
SART2849 Alternative Printmedia Workshop
SART2850 NonToxic Printmedia Workshop
(not available in 2000)
SART2851 Print as Object Workshop
SART2852 LightSensitive Printmedia Workshop
(not available in 2000)
SART2853 Printmedia Colour Workshop
SART2854 Digital Illustration and Text Workshop
SART2856 Digital Printmedia Workshop
SART2857 Paper Technology Workshop
SART3840 Advanced Multimedia Computing Workshop
SART3858 Advanced Analogue – Studio Lighting and Camera Workshop
SART3859 Advanced Digital Imaging – 3D Workshop

SART1810
Basic Computing Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course will familiarise students with the basic use of Apple Computers. An introduction to the various potentials of the computer as an experimental expressive tool will be covered. An introduction to a range of software packages including Photoshop, Hypercard and Microsoft Word will be covered.

SART2811
Multimedia Computing Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
The course is drawn from a series of workshop/tutorials examining contemporary art issues as explored through relevant software, particularly the sequencing and/or interactive manipulation of digital photographic images, planar and 3D animation and sound sampling, digital soundtrack creation. Classes include demonstrations and workshops, treatments, discussions and tutorials; review and critique.

SART2812
Sound Studio: Introductory Workshop
UOC4 HPW3 S1 or S2
This course covers all aspects of audio production to produce audio art works and or soundtracks for film, video, performance and multimedia computing.

SART2813
Video Workshop
Staff Contact: S1 or S2
UOC4 HPW3 S1 or S2
The course is designed to explore and expand an understanding of video production methods and practice. The course is comprised of technical demonstrations and workshops, discussions and tutorials, individual and group project development, assessment and critique. Proficiency on A/B roll editing will be gained in the workshop. The use of timecode, telecine, and sound editing will also be introduced.
SART2814
Cinematography Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
The cinematography workshop offers students grounding in the technical operation of cameras and lighting equipment and explores related conceptual issues. Attention is focused on control of the media through an understanding of framing, lighting, and film stock. Areas of concern include camera operations, film language, exposure, lighting, camera mounts, frame speed, filters, printing and the laboratory process. Classes include demonstrations and workshops, treatments, discussions and tutorials, review and critique.

SART2815
Photomedia. Digital Imaging Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
In this studio workshop the student is introduced to the basic concepts and future possibilities of digital imaging processes. The emphasis is on the integration of digital technologies into visual arts practices. The subject opens up for consideration a range of digital applications suitable for extending image production and visualisation. The student is introduced to the practice and methods of production of contemporary artists who utilise a variety of digital technologies in their work.

SART2816
Photomedia: Analogue Workshop
UOC4 HPW3 S1 or S2
The course introduces the student to the basic technical skills in photography. The student is provided with the opportunity to explore both black and white, and colour photographic processes. The course addresses and questions the content and context of the photographic image with relationship to the intent of the student.

SART2817
Extended Photomedia Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
In this workshop the student is introduced to extended photomedia processes and applications outside of the utilisation of the camera. Innovative and interdisciplinary activity will extend the student’s image making opportunities. An emphasis is placed on the application of these new skills in work which continues to explore the individual’s current areas of concern.

SART2818
Print Workshop: How to set up and maintain
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
A study of the areas of knowledge, skills and practical considerations necessary to the successful establishment and maintenance of a print workshop.

SART2819
Photo Techniques for Printmedia Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
A study of the application of photo mechanical, photo-related and computer-generated techniques in printmedia.

SART2820
Unique State Print Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course will introduce students to the basic skills and concepts involved in producing a unique state print. The conventions governing the classification of prints and works on paper will be discussed. Techniques involved in the production of artists proofs, and other varieties of one off printed images and impressions will be demonstrated, including monoprints and monotypes, handcolouring, paper casting, collage, rubbings and very large prints.

SART2821
Metal Joining Techniques Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This is a workshop based course to extend students skills in metal fabrication. It contains information and practice concerning skills of joining various metals efficiently, safely and with aesthetic consideration. Mechanical, soldered and welded joining will be carried out by students as well as cutting and shaping techniques.

SART2826
3D Fabrication Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This is a workshop-based course for students wishing to improve their ability to manipulate materials for making sculpture installation, and bodyworks. It contains information and practice in elementary fabrication and assembly techniques. Through lectures, demonstrations and projects, students will acquire understanding and skills concerning the purpose and use of a range of hand and power tools, and methods of measuring and gauging.

SART2828
Artists Books Workshop
Staff Contact: Head, School of Art
UOC4 S1 or S2
This course will enable students to acquire skills in the production of artists books, folios and other limited edition publications. Examples of the different kinds of artists publications will be examined. A variety of materials, skills and techniques, both traditional and contemporary, which are involved in book and folio production will be demonstrated. Students will have the opportunity to produce an artist's book.

SART2829
Anatomy for Artists Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course will provide an introduction to human anatomy through the studies of comparative anatomy, skeletal structure, musculature and a perspective on the history and philosophy of anatomical images. A practical examination of the structure, form and function of the body will develop an understanding of the human figure. A range of approaches will be covered that will encourage students to understand basic anatomical constructs. This course is designed to be relevant to a broad range of student interests from diverse disciplines.

SART2830
Performance Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course will examine performance art in terms of contemporary practice. The body as a medium or vehicle of expression will be explored. Notions of performance as it relates to film, video and multimedia computing will also be examined e.g. notions of acting, non-theatrical performance, and gesture/dance. Performance in relation to various technologies will also be addressed.

SART2832
Life Drawing Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course will provide the opportunity for students at all levels of drawing experience to explore the drawing of the human figure. Students will develop an understanding of the structure and form of the human body. This course will provide an introduction to anatomy. Emphasis will be placed on direct observations and their interpretation in graphic media.
SART2833
Drawing Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course is designed to enable students to explore a range of visual images and ideas. The course will deal with practical and theoretical issues of drawing. Through interpretation and translation of two and three dimensions the student will examine space, form and structure. Students will also be encouraged to develop a personal graphic language.

SART2834
Experimentation in Mixed Media Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course will facilitate experimentation across disciplines. Students will be encouraged to investigate the physical and aesthetic possibilities and limitations of a range of materials. Attention will also be given to developing such practical skills and methodologies as may be required by students own workshop projects.

SART2835
Composition and Design Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course will introduce students to the theory and application of two dimensional composition and design. It will examine terminology, proportion and format, elements and principles of design and colour theory. It will investigate the application of theories of composition, colour interaction and visual measurement.

SART2836
Colour Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course will investigate colour across numerous disciplines. Students will be introduced to colour in relation to areas such as pigment, light and computing.

SART2837
Sound Studio: Advanced Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
Through consultation with the lecturer each student will develop projects based upon the utilisation of the audio studio. This may be a soundtrack for a film, video, performance or computer based work or a recorded sound work. This course, if taken in conjunction with Time-Based Art 3, will facilitate the completion of advanced film and video projects within that unit.

SART2838
Writing / Text Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course is designed for students to develop their skills in writing/text for various media including writing/text for film, video, audio work, performance, visual text for photography or painting as well as multimedia computing. It is envisaged that students will be writing with the notion of producing a work based on the writing/text developed in this course. Students are set a number of writing exercises covering character, point of view, visual aspects, poetic and non verbal aspects of storytelling and genre, as well as non-narrative and experimental forms.

SART2839
Animation Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
The Animation Workshop explores an overview of various animation techniques in both traditional film and computer graphic forms as well as ways of combining these various techniques. Such techniques as pixilation, cell animation, smudge animation, computer graphic manipulation of the image, computer animation, cut out techniques, in camera techniques, concepts of the frame, and landscape animation are explored.

SART2841
Electronics Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This is a workshop based course which aims to provide the student with skills in the application of low voltage electricity and electronics sculpture. Basic understanding of power source and linking will precede instruction in the use of small motors and lighting units. This will progress to practical exercises in the use of simple computer boards.

SART2842
Metal Casting Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This is a practical class for those students seeking skills in metal casting and mould making. Through lectures, demonstrations and projects, students will learn how to make moulds of increasing complexity and to cast various metals, especially bronze. The theory of metal casting will be discussed as it applies to individual work required by the student.

SART2845
Drawing/Painting Workshop, Field Studies
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course is designed to enable students to experience the practical applications of a concentrated time in the field. Drawing and painting a range of visual motifs derived from a first hand encounter with a specific landscape. By working en plein air from direct observations, this course will deal with the natural world as a source of ideas and inspiration and the practical solutions to working outside the studio environment. Students will also be required to use the material gathered in the field in developing studio work.

SART2846
Figurative Sculpture Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This is a workshop based course founded on observation and interpretation of the human figure. It contains information and practice concerning skills in representing the figure in various materials, with aesthetic considerations. Modelling and casting skills are followed by basic constructivist techniques.

SART2848
Drawing Workshop, Field Research
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course is designed to enable students with a particular interest in the natural world to devote an extended and concentrated time in the field researching a remote location through drawing. By direct encounter and observations, students will deal with the natural world as a source of ideas and inspiration particularly relevant to the thrust of their major studies in Drawing and Painting. Students will be encouraged to seek out, identify and document new material that they can gather in the field that they feel will be most relevant to their developing work in the studio.

SART2849
Alternative Printmedia Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course will allow students at any level of experience to explore the use of alternative materials and procedures in printmedia. Through lectures, demonstrations and projects students will gain understanding and skills in the uses of inexpensive and low-tech materials in the production of medium to large scale printworks. Emphasis will be placed upon investigating and exploiting the manner in which these materials and techniques influence the resulting imagery with respect to contemporary practice.
SART2851
Print as Object Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course is designed to consolidate and extend previous printmaking experience. Students will be engaged in projects using both traditional and non-traditional materials, which will allow them to explore the concept of a print in relation to the third dimension. Specific techniques will be demonstrated which involve the manipulation of three dimensional space. Beginning with exercises utilising comparatively low relief techniques such as embossing and paper casting, students will move towards the construction of multiples, and finally to the fabrication of printworks which are freestanding, or in the form of an installation piece.

SART2853
Printmedia Colour Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
This course aims to demystify the complexities of colour theory and techniques as they relate to printmedia. Beginning with a basic introduction to Colour Theory and a comparison of analogue and digital colour models, students are introduced to advanced colour printing procedures with emphasis upon etching and screenprinting. Through lectures, demonstrations and projects, students will gain understanding and skills in the practical application of specialist procedures not generally covered in elective printmedia subjects. This course will be of most benefit to students who have some previous experience in etching.

SART2854
Digital Illustration and Text Workshop
Staff Contact: Head School of Art
UOC4 HPW3 S1 or S2
Prerequisite: 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 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.

SART2855
Digital Printmedia Workshop
Staff Contact: Head School of Art
UOC4 HPW3 S1 or S2
Note/s: elective across UNSW. Approved by Faculty 28.7.99
This course will introduce students to digital imaging and output procedures as they apply to printmedia. Through lectures, demonstrations and projects, students will gain understanding and skills in the use of computing software and hardware as a means to extending the possibilities for the creation of unique and original works of art in a fine art context. Emphasis will be placed upon the applicability of methods and materials to artistic purpose; the pros and cons of these procedures as compared directly with traditional print practice, and the extension of traditional print media through the incorporation of these practices into existing technologies.

SART2857
Paper Technology Workshop
Staff Contact: Head, School of Art
UOC4 HPW3 S1 or S2
Note/s: elective across UNSW. Approved by Faculty 28.7.99
This subject will attempt a comprehensive investigation of the characteristics and functions of paper in its broadest sense, with emphasis on the wide variety of papers used by printmedia artists. Students will gain an insight into the history, making and usage of paper, particularly as it applies to contemporary art practice. Through lectures, demonstrations and projects, students will gain 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.
SAED2472
Creativity in Art, Design and Education
Staff Contact: Amanda Weate
UOC4 HPW2 S1 or S2
This course will introduce students to a range of theoretical explanations of creativity as applied to art, design and education practice. Exploration of creative subjects, problem solving and outcomes include, amongst others, Vasarian and Kantian notions of genius and creative personality; theories of the creative process, divergent thinking and problem solving; aesthetic theories of the creative; creativity and information processing; revisionist critiques of creativity. Students will investigate, interpret and apply theories of creativity across a number of disciplines through a series of lectures, seminars and workshops.

SAED2473
Seminar in Art Education
Staff Contact: Amanda Weate
UOC4 HPW2 S1 or S2
The aim of this course is to provide a general introduction to research in art education. Through involvement in this subject students will become familiar with research bearing on major areas of interest in art education.

SAED2475
The Multicultural Classroom
Staff Contact: Denise Perrin
HPW2 S1 or S2
The main aims of this course are to increase students knowledge and awareness of the cultural diversity of Australian society, develop their sensitivity to the needs of minority groups and explore the implications of multiculturalism for policies and practices as they are represented through the lens of art and art education. Through lectures and discussion groups, the subject will consider Australia's history of multiculturalism as it has been represented through art education and look at the issues and possibilities arising for the visual arts from multicultural education.

SAED2476
Art as Therapy
Staff Contact: Lindy Bolitho
UOC4 HPW2 S1 or S2
This course has been organised for students who wish to be involved in helping people of all ages to improve the quality of their lives by giving them opportunities to develop their non-verbal expression and communication. Through lecture and workshop activities the course will look at the role of therapy and the competencies required before an art educator can act as a therapist.

SAED2480
The Art Museum and Art Education
Staff Contact: Dr Penny McKeon
UOC4 HPW2 S1 or S2
This course aims to foster an awareness in students of the ideology and philosophies of art museums and an understanding of the broad educational functions of the museum including the vernacular appreciation of art and the development of a lifelong approach to learning. Students will have the opportunity to observe the educational functions of the art museum within a diversity of contexts and systematically investigate the plurality of roles which the museum performs within our society.

SAED4472
Independent Study in Art Education
Staff Contact: Amanda Weate
UOC4 HPW2 S1 or S2
Prerequisite/s: Seminar in Art Education
This course aims to provide senior students with the opportunity to explore an area of art education which is of particular interest. Through interaction with a member of the staff of the School of Art Education, students will undertake a study in some aspect of art education which is not encountered in other subjects offered. Students are expected to demonstrate initiative and organisation skills in independently pursuing the research process and reaching educational objectives.

SAED4474
Dilemmas of Praxis: the State, the School and the Educator
Staff Contact: Amanda Weate
HPW2
Prerequisite/s: Teaching Internship (ETP)
This course utilises the student's internship experiences as a platform to explore the ethical, political and pedagogical dilemmas entailed in the School. Students will utilise a range of contemporary perspectives to explore philosophical, sociological and political dilemmas and conflicts in the context of education. Perspectives include Althusser's ideological state apparatuses, Giddon's Structuration: Habermas' 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
SDES3173 Computer Technology 2
SDES3175 Fashion and Costume Design 2
SDES3183 Jewellery 3
SDES3186 Textiles 3
SDES3189 Ceramics 3
SDES1144 Textiles Workshop  
Staff Contact: Liz Williamson  
UOC4 HPW3 S1 or S2  
This course introduces the student to a wide range of techniques and processes involving textiles. Students will be encouraged to cultivate an awareness of the creative possibilities of textiles through technical sampling, research and application. Contemporary and historical textile artists as well as other artists who incorporate textiles-related processes will be discussed. Students will be introduced to and work with various textiles processes including: fabric manipulation, print, tapestry and weave.

SDES1154 Jewellery Workshop  
Staff Contact: Wendy Parker  
UOC4 HPW3 S1 or S2  
This is a practical class open to those students requiring skills related to jewellery and silversmithing. Through lectures, demonstrations and projects, students will acquire skills in techniques and the handling of materials related to the practice of jewellery and small scale objects. As the student passes through the elementary stages, more self-initiated projects will occupy the attention of the student and lecturer.

SDES1155 Ceramics Workshop  
Staff Contact: Jacqueline Clayton  
UOC4 HPW3 S1 or S2  
This course is designed to enable students to undertake a program of practical study in the nature of ceramic material, and to explore traditional and contemporary techniques employed in its use. Through lectures, demonstrations and practical application, students will study techniques which may include hand building, additive techniques, mould making, slip casting, glazing, throwing and firing. Appropriate health and safety procedures will be demonstrated and considered in the production of students work.

SDES2140 Ceramic Technology Workshop  
Staff Contact:  
UOC4 HPW3 S1 or S2  
This course provides an introduction to the basic materials and technology associated with the development and production of creative work in clay. Practical and theoretical classes focus on approaches to firing; and the chemistry, preparation and modification of clay bodies, slips and glazes. Workshop activity highlights experimentation, testing and evaluation, and the application of knowledge to studio practice. Theoretical information is contextualised with reference to ceramic history and to contemporary developments/usage. The subject includes an introduction to specialist software designed to facilitate relevant calculations, assist in the development of ceramic formulations and provide for the storage of data.

SDES2141 Moulding And Casting in Clay Workshop  
Staff Contact:  
UOC4 HPW3 S1 or S2  
This course introduces moulding, casting and extrusion processes as a means of developing and producing three-dimensional form in clay. It provides a working knowledge of the principles and applications of model and mouldmaking and encourages students to develop and explore ideas in relation to the articulation, replication and transformation of objects using a variety of ceramic media. The course spans a range of applications from casting/moulding associated with multiples and series (e.g. in small scale industrial and studio production) to casting for one-off or sculptural outcomes. In addition, the subject examines the impact of new and emerging technologies, particularly computing technologies such as CAD, on the manner in which ceramic artists and designers understand, develop, produce and replicate objects.

SDES2142 Drawing, Photographic and Print Techniques on Clay Workshop  
Staff Contact:  
UOC4 HPW3 S1 or S2  
This practical workshop examines media and processes associated with the elaboration of both raw and fired clay surfaces. It provides students with the opportunity to explore, evaluate and develop a range of traditional and more contemporary approaches to the production of graphic surfaces on clay. Lectures, demonstrations and individual projects provide the focus for gaining understanding and skills in the practical application of drawn, painted, photographic, printed and digitally generated images/surfaces to clay. Workshop activity is conducted within a context of enquiry in which students are challenged to interrogate the relationship between idea, material, process, outcome and meaning. It highlights experimentation, testing and evaluation, and the application of knowledge to studio practice.

SDES2143 Low Impact And Alternative Ceramic Processes Workshop  
Staff Contact:  
UOC4 HPW3 S1 or S2  
This course provides an introduction to alternative materials and low impact processes relevant to the construction and firing of work in clay. Lectures, demonstrations and practical projects examine approaches that include adobe, pise, paper clay and a range of accessible, low impact firing methods. Throughout, students work with accessible materials to produce clay media, equipment and firings that are inexpensive, energy efficient and easily replicated in the domestic studio.

SDES2145 2D Textiles Workshop  
Staff Contact:  
UOC4 HPW3 S1 or S2  
This course introduces the student to the techniques and processes of the three dimensional textile structures of interlacing, weave and basketry and the incorporation of these processes into contemporary textiles practice. The course develops a firm skills base to expand in continuing studies in the textiles discipline. The course provides technical training in woven, interfaced 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 3D Textiles Workshop  
Staff Contact:  
UOC4 HPW3 S1 or S2  
This course introduces the student to the techniques and processes of textile surface design and the incorporation of these processes into contemporary textiles practice. The course develops a firm skills base to expand in continuing studies in the textiles discipline. The course provides technical training in print, dyed and stitched textiles with a range of techniques being covered in each area.

SDES2147 Jewellery Materials and Technologies Workshop  
Staff Contact:  
UOC4 HPW3 S1 or S2  
This is a practical class open to students requiring skills centred in the jewellery studio. The course will introduce students to the scope of the jewellery studio and to the technology of jewellery materials, techniques and processes. Materials recognition and the material determinants of design are encompassed, as is safe work practice within the studio with specific application to materials, technologies and equipment.

SDES2148 Jewellery Workshop/Hand Tools and Bench Processes  
Staff Contact:  
UOC4 HPW3 S1 or S2  
This is a practical studio based class open to those students requiring skills in jewellery and small-scale object making. The course establishes basic work practices within the jewellery
workshop extending students skills and knowledge base through a concentration on methods of connection, separation and formation as applied to jewellery and small-scale object making using hand tools and bench processes.

SDES2149  
Metal Forming Workshop  
**Staff Contact:**  
UOC4 HPW3 S1 or S2  
This is a practical studio based class open to those students requiring skills in jewellery and small-scale object making. This course will extend students familiarity with the scope of the jewellery workshop and build their skills in particular areas related to the production of three-dimensional forms. Through experimentation with materials and with processes such as casting, advanced fabrication and hydraulic forming, students will be asked to realise three-dimensional works.

SDES2150  
Jewellery Workshop/ Processes for Multiple Production  
**Staff Contact:**  
UOC4 HPW3 S1 or S2  
This is a practical class open to students requiring skills centred in the jewellery studio. This course will develop students experiences with those jewellery materials, techniques and processes which are linked to the production of multiples and series for jewellery and small-scale objects and include the use of CAD to design object prototypes.

SDES2151  
Jewellery Workshop/ Surface Techniques  
**Staff Contact:**  
UOC4 HPW3 S1 or S2  
This is a practical class open to students requiring skills centred in the jewellery studio. This course will focus on a thorough examination of surface as applied to jewellery allowing for experimentation in any one of a variety of specialist surface techniques such as granulation, etching, keum-bo or married metal.

SDES2152  
Jewellery Workshop in Colour  
**Staff Contact:**  
UOC4 HPW3 S1 or S2  
This is a practical class open to students requiring skills centred in the jewellery studio. This course takes colour as a focus as it applies to jewellery practice. This advanced class will encourage students to integrate ideas, processes and materials from their major study area with the specific colour techniques demonstrated within the Workshop. Techniques such as enamelling, anodising and the application of a variety of applied pigments appropriate to the jewellery studio would form the basis for experimentation.

SDES2153  
Jewellery Workshop in Emerging Technologies  
**Staff Contact:**  
UOC4 HPW3 S1 or S2  
This is a practical class open to students requiring skills centred in the jewellery studio. This course will focus on new and emerging technologies and Computer Aided Design applicable to jewellery practice. This advanced class will encourage students to integrate ideas, processes and materials from their major study area with the specific technologies selected for research within the Workshop. In the pursuit of this research liaisons with industries associated with the new technologies will be pursued.

SDES2160  
Ceramics 1 Elective: The Contemporary Vessel  
**Staff Contact:**  
UOC4 HPW3 S1 or S2  
This course provides a general introduction to basic materials, technology, processes and skills associated with the construction and firing of studio based work in clay. Practical work is contextualised within the historical and theoretical considerations/debates that frame contemporary ceramic practice. In particular, Elective 1 studio projects give prominence to disparate contemporary interpretations of the vessel and associated notions of containment.

SDES2161  
Ceramics 2 Elective: Multiples: Meanings and Methods  
**Staff Contact:**  
UOC4 HPW3 S1 or S2  
This course highlights a range of fundamental approaches and skills that underpin the multiple strands of contemporary ceramic practice. Practical work is contextualised within the historical and theoretical considerations/debates that frame contemporary ceramic practice. In particular, Elective 2 studio projects give prominence to ideas and processes associated with the construction and firing of ceramic multiples and work in series.

SDES2163  
Jewellery Elective 1 Contemporary Wearables  
**Staff Contact:**  
UOC4 HPW3 S1 or S2  
This course will enable students to gain insight into and understanding of jewellery practice. Within a framework encompassing traditional and contemporary jewellery perceptions, students will develop a sound understanding of jewellery skills and materials to be used when translating ideas into objects. Central to the course is the focus on the body as the format for wearable work.

SDES2164  
Jewellery Elective 2- 3D Jewellery and Small Scale Objects  
**Staff Contact:**  
UOC4 HPW3 S1 or S2  
This course will develop students understanding of jewellery practice, as applied to three-dimensional form. Through experimentation with materials and jewellery processes students will be asked to realise works which are body related but not wearable and which may be expressed as vessels or implements expanding their understanding of this traditional component of jewellery practice.

SDES2167  
Textiles for Fashion  
**Staff Contact:**  
UOC4 HPW3 S1 or S2  
This course covers the design and making of textiles for costumes and fashion garments. Particular emphasis will be placed on the textiles used for fashion, the selection of textiles, the way textiles are used, and the manipulation of textiles for fashion garments. The course provides an introduction to textiles, explored in the context of fashion. Students will design and make fabrics from which to create garments. The fashion industry will be introduced and explored in relation to the work of selected designers.

SDES2168  
Commercial Textile Design and Industry  
**Staff Contact:**  
UOC4 HPW3 S1 or S2  
This course follows the design process for the commercial production of textiles, from design brief and concept development to sampling and final manufacture. It will explore and examine the weave, stitch and print processes at studio and industry level including professional presentation, colourways and client requirements. The course will involve students in visits to textile firms in industry and the commercial sector where the concept of briefs, design development and client relationships will be explored. Students will use this knowledge to produce textile related project work with industrial applications to set briefs, relating to fashion or furnishing fabrics.

SDES2171  
Design Management Elective  
**Staff Contact:**  
UOC4 HPW3 S1 or S2  
By considering the form that a design culture takes, students will be introduced to the broader question of general management, design management and the importance of a design culture within an organisation, company or institution. The relationship between design management procedures and good design will be the main focus while social responsibility and ethical practice will add an additional focus.
SDES2172
Computer Technology 1
Staff Contact: Head, School of Design Studies
UOC4 HPW3 S1 or S2

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.

SDES2174
Fashion and Costume Design 1
Staff Contact: Head, School of Design Studies
UOC4 HPW3 S1 or S2

This course provides an introduction to the construction and firing of studio based work in clay. Practical work is contextualised within historical and theoretical consideration/debates that frame contemporary ceramic practice. In particular, Ceramics 2 studio projects give prominence to ideas 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 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 that underpin the multiple strands of contemporary ceramic practice. Practical work is contextualised within historical and theoretical considerations/
SDES2195  
The Arts of Aboriginal People and Torres Strait Islanders  

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

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

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

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

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

SDES3165  
Jewellery Elective 3 The Replicated Object-Jewellery Multiples  

Staff Contact:  
UOC4 HPW3 S1 or S2  

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

SDES3166  
Jewellery Design for Fashion  

Staff Contact:  
UOC4 HPW3 S1 or S2  

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

SDES3169  
New Textile Technologies  

Staff Contact:  
UOC4 HPW3 S1 or S2  

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

SDES3170  
Thermoplastic Textiles  

UOC4 HPW3 S1 or S2  

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

- GENB4001 Psychology of the Individual and the Group
- GENP0100 Student Learning, Thinking and Problem Solving
- GENP0110 Introduction to Educational Psychology
- GENP0120 Ethics and Education
- GENP0140 Social Foundations of Education
- GENP0150 Learning Process and Instructional Procedures
- GENP0435 School and Society
Bachelor of Applied Arts
Bachelor of Art Education
Bachelor of Art Theory
Bachelor of Design
Bachelor of Fine Arts

GENP0010  Visual Arts of the Pacific: Tradition and Change
GENP0070  Arts of Aboriginal People and Torres Strait Islanders
GENT1304  Television and Video Culture

COURSES OFFERED BY THE COLLEGE OF FINE ARTS ARE NOT AVAILABLE TO COFA STUDENTS EVEN WHEN THEY ARE TAUGHT ON THE KENSINGTON CAMPUS.

Applications for:

- exemptions from General Education courses on the basis of prior studies,
- 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

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<th>Electives</th>
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<td>Studio Class</td>
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<tr>
<td>Total credits per session</td>
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<tr>
<td>(Minimum unsupervised studio practice) (16 Hours per week)</td>
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Part-Time Study – four sessions – two years

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</thead>
<tbody>
<tr>
<td>Studio Class</td>
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<tr>
<td>Total credits per session</td>
<td>12</td>
</tr>
<tr>
<td>(Minimum unsupervised studio practice) (8 hours per week)</td>
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Program Requirements

Students will be required to undertake a sequence of four courses in their Studio discipline, and four elective courses.
As this program is considered to be intensive and rigorous in involvement, students are expected to maintain their unsupervised Studio Practice during mid-session and inter-session periods, although not necessarily on campus.
Students will present a documentation volume as a substantial written and appropriately illustrated, annotated record of their working processes and areas of concern.
This will be assessed on a satisfactory/unsatisfactory basis.

Courses

Studio Courses

SART9701, SART9702, SART9703, SART9704

Painting

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

**UOC:** HPW3 S1 or S2

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

SART9705, SART9706, SART9707, SART9708

Drawing

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

**UOC:** HPW3 S1 or S2

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

SART9709, SART9710, SART9711, SART9712

Printmedia

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

**UOC:** HPW3 S1 or S2

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

SART9713, SART9714, SART9715, SART9716

Photomedia

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

**UOC:** HPW3 S1 or S2

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

SART9717, SART9718, SART9719, SART9720

Time Based Art

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

**UOC:** HPW3 S1 or S2

To develop contemporary forms of art practice from the interdisciplinary areas of installation and performance and from the technologies available to the time based areas of film, video, sound and computing; to allow ideas to develop with these means which are critically acute and appropriately informed.

SART9721, SART9722, SART9723, SART9724

Sculpture

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

**UOC:** HPW3 S1 or S2

Self-initiated programs of creative experiment appropriate to an informed and contemporary sculpture practice will be developed through critiques and tutorials. Within this area students are encouraged to critically analyse the conceptual basis of their work in the contexts of studio and history/theory. A cross-disciplinary attitude within the studies area of Sculpture is encouraged.
Conditions for the Award of Master of Art

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

Qualifications
2. (1) A candidate for the degree shall have been awarded an appropriate degree of Bachelor from the University of New South Wales or a qualification considered equivalent from another university or tertiary institution at a level acceptable to the Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the Committee].
(2) In exceptional cases an applicant who submits evidence of such other academic and professional qualifications as may be approved by the Committee may be permitted to enrol for the degree.
(3) If the Committee is not satisfied with the qualifications submitted by an applicant the Committee may require the applicant to undergo such assessment or carry out such work as the Committee may prescribe, before permitting enrolment.

Enrolment and Progression
3. (1) An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged with the Faculty Manager by the advertised closing date which will be at least two calendar months before the commencement of the session in which enrolment is to begin.
(2) A candidate for the degree shall be required to undertake such formal courses and pass such assessment or conditions as prescribed.
(3) The progress of a candidate shall be reviewed each session by the Committee and, as a result of its review, the Committee may cancel enrolment or take such other action as it considers appropriate.
(4) Candidates will not normally be awarded the degree until the lapse of two academic sessions from the date of enrolment in the case of a full-time candidate or four sessions in the case of a part-time candidate. The maximum period of candidature shall be five academic sessions from the date of enrolment for a full-time candidate and seven academic sessions for a part-time candidate.

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

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>UOC HPW</th>
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<tbody>
<tr>
<td>SAHT9111</td>
<td>Management and Organisation: Systems, Service and Survival</td>
<td>6 3</td>
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<tr>
<td>SAHT9112</td>
<td>Cultural Property, Ethics and the Law</td>
<td>6 3</td>
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<tr>
<td>SAHT9113</td>
<td>Writing for Different Cultures and Audiences</td>
<td>6 3</td>
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<tr>
<td>SAHT9114</td>
<td>Exhibition Management and Curatorial Studies</td>
<td>6 3</td>
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<tr>
<td>SAHT9116</td>
<td>Research Paper</td>
<td>6</td>
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**Core Options**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>UOC HPW</th>
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<tbody>
<tr>
<td>SAHT9121</td>
<td>Exhibition and Gallery Design Development</td>
<td>6 3</td>
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<tr>
<td>SAHT9122</td>
<td>Education and Public Programs</td>
<td>6 3</td>
</tr>
<tr>
<td>SAHT9123</td>
<td>Marketing and Promotion</td>
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<tr>
<td>SAHT9124</td>
<td>Arts and Cultural Policy</td>
<td>6 3</td>
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<tr>
<td>SAHT9125</td>
<td>The Australian Art Market</td>
<td>6 2</td>
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<tr>
<td>SAHT9126</td>
<td>Human Resources Management</td>
<td>6 3</td>
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<tr>
<td>SAHT9127</td>
<td>Conservation and Collections Management</td>
<td>6 3</td>
</tr>
<tr>
<td>SAHT9128</td>
<td>History of Exhibitions of Australian Art</td>
<td>6 2</td>
</tr>
<tr>
<td>SAHT9129</td>
<td>The Development of Art Criticism in Australia</td>
<td>6 2</td>
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<tr>
<td>SAHT9130</td>
<td>Art Galleries and Collections in Australia</td>
<td>6 2</td>
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<tr>
<td>SAHT9131</td>
<td>Visual and Museum Cultures of the Asia-Pacific Region</td>
<td>6 2</td>
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<tr>
<td>SAHT9132</td>
<td>Festivals and Biennales</td>
<td>6 2</td>
</tr>
</tbody>
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**Electives**

Courses and course descriptions for all postgraduate electives refer to pages of this Handbook.

**Internship**

SAHT9115 Internship 6

**Courses**

**Core Courses**

SAHT9112 Writing for Different Cultures and Audiences

Staff Contact: Associate Professor Joanna Mendelssohn

UOC6 HPW3 S1 or S2

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

SAHT9113 Cultural Property, Ethics and the Law

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

UOC6 HPW3 S1 or S2

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

SAHT9114
Exhibition Management and Curatorial Studies
Staff Contact: Nick Waterlow
UOC6  HPW3  S1 or S2
This course examines the theoretical and practical aspects of exhibition management. It develops a knowledge of curatorial procedures with particular reference to the initiation, presentation, interpretation and planning of art works in exhibition settings. Specific attention is paid to the administrative skills necessary to mount exhibitions, the production of visual and written documentation and the methods of critical engagement with images and objects. Visits to exhibitions as well as participation in the planning and implementation of an exhibition form an essential part of this subject.

SAHT9116
Research Paper
Staff Contact: Associate Professor Joanna Mendelssohn
UOC6  S1 or S2
This allows for the focusing 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: Course Co-ordinator, School of Art History and Theory
UOC6  HPW3  S1 or S2
This course considers two areas of design development. These are the theoretical and practical aspects of exhibition design and display techniques and the specific design demands of a gallery space. The ways in which the objectives of an exhibition may be identified are discussed, and all aspects related to project initiation and completion examined. These include planning and design management, budget formulation and controls, production and installation management, spatial requirements and evaluation, light and lighting.

SAHT9122
Education and Public Programs
Staff Contact: Course Co-ordinator, School of Art History and Theory
UOC6  HPW3  S1 or S2
This course covers issues surrounding public programs and education in the context of art galleries, museums and related institutions. It addresses questions to do with the identification and definition of audiences, examines the needs of non-specialist communities as well as educational institutions, and takes account of the practicalities of budgeting and planning. The development of programs using volunteer guides (and their training), floor talks, lectures, seminars and conferences is presented as a subject for practical purposes as well as critical consideration. Also included is a consideration of exhibitions for purely educational purposes.

SAHT9123
Marketing and Promotion
Staff Contact: Course Co-ordinator, School of Art History and Theory
UOC6  HPW3  S1 or S2
This course focuses on issues in marketing for those working in arts and related fields. Topics covered include methods of audience research and ways of undertaking group surveys and their implementation. How to define the unique qualities of a target institution and create a public image around this separateness are issues explored, together with detailed studies of promotional and fundraising strategies.

SAHT9124
Arts and Cultural Policy
Staff Contact: Course Co-ordinator, School of Art History and Theory
UOC6  HPW3  S1 or S2
This course reviews the development of arts and cultural policy and policy implementation in Australia. Particular attention is paid to the role of the Australia Council and the development of national and regional infrastructure, and factors determining the level and allocation of public funding. Comparisons are drawn with other nations, particularly the United Kingdom, Canada and the United States of America.

SAHT9125
The Australian Art Market
Staff Contact: Head, School of Art History and Theory
UOC6  HPW3  S1 or S2
This course investigates the art market as a process of bringing art works to sale. It offers an historical overview from the Renaissance artists workshops and guilds and a detailed study of contemporary Australian art. The subject explores the development of patronage, taste and collecting, and the impact of these phenomena on the subsequent rise of the international art market. The collection of Catherine the Great exemplifies the relationship between art and power, a key theme of the subject. Her massive accumulation of artworks can be understood in the context of collecting as an instrument of diplomatic and cultural legitimacy. Patronage and taste are explored through studies of The Grand Tour, Chinoiserie and the appropriation of Asian style by Europeans, and the collecting by Australian entrepreneurs in the 1980s for investment and corporate profile. Key elements in the Australian art market under investigation in this course include the fragmentation of the art market, Australian Movable Cultural Heritage, and artistic reputation. The subject assists students to understand commodification in the art world and the processes by which artworks are brought to sale.

SAHT9126
Human Resources Management
Staff Contact: Lindy Bolitho
UOC6  HPW3  S1 or S2
This course provides individuals working in an arts based organisation with competencies relevant to the inter-personal and inter-group skills demanded in the efficient and effective management of organisations. It aims to fulfill the needs of individuals interested in the principles of planning, organisation, communication and evaluation of personnel within an organisation and, as well, the needs of directors and supervisors who wish to develop expertise in essential personnel management aspects of their job within an appropriate theoretical framework.

SAHT9127
Conservation and Collections Management
Staff Contact: Course Co-ordinator, School of Art History and Theory
UOC6  HPW3  S1 or S2
This course introduces the principles of conservation and illustrates its role as an integrated component of collections management. It examines the physical nature of works of art and the interactions with their environment. The range of responses of conservation to collections is discussed as well as conservation's relationship with an institution's custodial responsibilities and public programs. Conser-vators and registrars at selected Sydney institutions are visited in order to facilitate a comparative overview of conservation practice.

SAHT9128
Art after Postmodernism
Staff Contact: Dr David McNeill
UOC6  HPW2  S1 or S2
This course will re-examine a number of theoretical approaches to the understanding of images and objects that have been addressed
during the undergraduate course. These approaches will be brought
to bear on a range of artworks in Australia and Internationally over
the last decade. It will offer an overview of many of the contemporary
developments, themes and issues that have concerned artists in
the period after postmodernism; that is, during the late eighties and
nineties. Issues to be considered include: how objects and images come
to have meaning and how stable the meaning is, the ways in which
artworks differ from other objects, the relations between language
and visual images, the ways in which images and objects can be
seen and the sort of viewer(s) they imply, the different forms of
perceptual address that we bring to artworks, including the visual,
tactile and kinaesthetic and the significance of artworks in relation
to the politics of information dissemination, gender, postcolonialism,
class and ethnicity.

SAHT9129
The Development of Art Criticism in Australia
Staff Contact: Associate Professor Joanna Mendelssohn
UOC6 HPW3 S1 or S2
This course examines the history of art criticism and writing about
art in an Australian context and considers how these practices reflect,
diagnose and affect the nature of the visual arts. There is a constant
evaluation of recent art criticism from a variety of sources and a
questioning of what actually constitutes criticism. At the same time,
the subject goes back to the start of writing about art in Australia
and looks at the practice from the beginning of European settlement
to recent times in a historical context.

SAHT9130
Art Galleries and Collections in Australia
Staff Contact: Felicity Fenner
UOC6 HPW3 S1 or S2
This course balances the historical and theoretical aspects of
collections (public, private and corporate) with the practical issues
involved. How and why collections are formed; the aesthetic and
political assumptions behind collecting policies; how well various
collections serve their constituencies are some of the issues that
are explored, together with aspects of conservation, storage,
documentation and access as they relate to the practical aspects
of collection management. Visits are made to various public
institutions including state and regional galleries and, where possible,
selected private and corporate collections.

SAHT9131
Visual and Museum Cultures of the Asia-Pacific Region
Staff Contact: Course Co-ordinator, School of Art History and
Theory
UOC6 HPW3 S1 or S2
This course introduces a comparative study of contemporary visual
art and museum cultures in the Asia-Pacific region. As arts
professionals - curators, administrators, writers, etc - develop
relationships with colleagues through the region, an understanding,
not only of the visual arts but also of the museum sector, is becoming
essential. Case studies of international exhibitions, and related arts
programs, will be examined.

SAHT9132
Festivals and Biennales
Staff Contact: Nick Waterlow
UOC6 HPW3 S1 or S2
This course covers the history, conception and implementa-
tion of arts festivals and recurrent national and international exhibitions.
Particular attention is paid to events in Australia such as the Biennale
of Sydney, the Australian Sculpture Triennial and the Adelaide
Festival (including Artists Week). Overseas events include the history
of the Biennale commencing in Venice in 1895 to Sao Paulo and
Paris, as well as major expositions such as the Indian Triennial,
Documenta and the Carnegie International. The history of these
complex programs is discussed, in particular, the administrative
skills, conceptual insights and artistic resources essential to their
successful realisation.

Internship

SAHT9115
Internship
Staff Contact: Associate Professor Joanna Mendelssohn
UOC6 S1 or S2
Students undertake a project-based industry placement consisting
of a minimum of 180 hours. This may involve more than one host
institution. Industry placements enable students to gain practical,
supervised experience of gallery management, curatorial practice,
public programs, art writing and other work areas related to the
course. The industry placement is ungraded but successful
completion requires the submission of reports both by the host
institution and the student. Students are also required to attend a
report-back session with lecturers involved in the program. Industry
placements have been hosted locally, interstate and overseas by
the following, among others: the National Gallery of Australia,
Metropolitan Museum of Art (New York), Art Gallery of New South
Wales, regional and commercial galleries in New South Wales.
Sotheby's Australia Pty Ltd, Australian Centre for Photography, State
Library of New South Wales, Visual Arts/Craft Board of the Australia
Council, Powerhouse Museum, and the Ministry for the Arts, New
South Wales.

The Graduate Certificate in Art Administration (7302) provides
students with the opportunity to achieve an exit credential after one
session full-time or two sessions part-time and the completion of
two core courses (24 units of credit):

SAHT9111 Management and Organisation: Systems,
Service and Survival
SAHT9112 Writing for Different Cultures and
Audiences
SAHT9113 Cultural Property, Ethics and the Law
SAHT9114 Exhibition Management and Curatorial
Studies

The Graduate Diploma in Art Administration (5302) provides
students with the opportunity to achieve an exit credential after two
sessions full-time or four sessions part-time and the completion of
two core courses and four electives (48 units of credit):

SAHT9111 Management and Organisation: Systems,
Service and Survival
SAHT9112 Writing for Different Cultures and
Audiences
SAHT9113 Cultural Property, Ethics and the Law
SAHT9114 Exhibition Management and Curatorial
Studies
Conditions for the Award of Master of Art Administration

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

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

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

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

Enrolment and Progression
3. (1) An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged with the Faculty Manager by the advertised closing date which will be at least two calendar months before the commencement of the session in which enrolment is to begin.

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

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

(4) No candidate shall be awarded the degree until the lapse of three academic sessions from the date of enrolment in the case of a full-time candidate. 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 109.

On completing the program students achieve a recognised postgraduate credential and increased confidence to practically manage change and implement the new syllabus.

Students may exit with a Graduate Certificate in Art and Design Education (7304) after the completion of three courses, one core, one core option and one elective, studied full time or part time, and selected from the Master of Art and Design Education.
Program Structure

1. The Master of Art and Design Education comprises a Core, Core Options and Electives.
2. Students typically complete four Core Courses, two Core Options and two Electives.
3. All courses are 6 units of credit.
4. The program may be completed as one year of Full time study, over two sessions, with four courses each session.
5. Part time study, of two years over four sessions entails two courses per session.
6. Students may exit with a Graduate Certificate in Art and Design Education (7304) after the completion of three courses, one Core, one Core Option and one Elective.

Courses

Core in Art and Design Education

SAED9002
Practices of Research in Art, Design and Education
Staff Contact: Associate Professor Neil Brown
UOC6 HPW3 S1 or S2

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

SAED9004
Curriculum in Art, Design and Education
Staff Contact: Amanda Weate
UOC6 HPW3 S1 or S2

This course will provide students with modernist and post-modernist theoretical frameworks of curriculum evaluation and critique. Curriculum as an educational construct is problematised. Curricula investigations aim to reveal and interpret the force, agency and power in curriculum policy and practice. Particular reference will be made to the critical methodologies of Habermas and the genealogical archeology of Foucault as appropriate to an interpretation of the visual arts in education.

SAED9006
Theoretical Frameworks in Art, Design and
Staff Contact: Associate Professor Neil Brown
UOC6 HPW3 S1 or S2

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

SAED9020
Art and Design History in Art Education
Staff Contact: Dr Penny McKeon
UOC6 HPW3 S1 or S2

The course introduces a range of contemporary theories of art and design history. Students will examine and evaluate art-historical methodologies and apply them to educational settings within the context of general education. The textual, interpretive and revisionist character of the historical act are experienced, analysed and understood as a set of interpretive and explanatory practices which enable identification and revision of historical narratives.

Core Options

SAED9001
Education Studies
Staff Contact: Lindy Bolitho
UOC6 HPW3 S1

This course aims to explore and analyse the history, philosophy and psychology of education in Australia and overseas for the purposes of the art teacher, the art administrator, and the art educator in a whole school environment. Subject content will include: analysis of the distinctions between models of explanation, models and methodologies (e.g. anthropological, analytic); overview of the theories and methods involved in studying the history, philosophy, psychology, sociology, and politics of education. Analysis of the above issues will be made from the perspectives of, equity in schooling and focus on whole school change; disadvantaged education; accountability in the school - financial, social, educational; community involvement - work, education and unemployment; integration of minority groups; decision making - patterns, models, methodologies, leadership in a total school environment; control of education/schools, the politics of educational research and change; examination of an interactionist model of educational development and change.

SAED9005
Theory of Knowing in Art, Design and Education
Staff Contact: Associate Professor Neil Brown
UOC6 HPW3 S1 or S2

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

SAED9024
Art and Design Criticism in Art Education
Staff Contact: Dr Penny McKeon
UOC6 HPW3 S1 or S2
This course introduces a range of contemporary theories 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: Associate Professor Neil Brown
HPW3
This course investigates and applies qualitative research methods to student-designed research projects in art, design and art education. Data collection techniques covered include interviews, observations and other field-based strategies, as well as non-reactive sources such as document retrieval and analysis. The use of computer-assisted qualitative data analysis (CAQDA) to assist with the design, management and analysis of qualitative information will be introduced through workshops and seminars. As well as designing and applying conceptual and empirical models of qualitative research, strategies for reporting qualitative research projects will be reviewed and applied.

SAED9026
Contextual Studies in Teaching Art and Design
Staff Contact: Amanda Weate
UOC6 HPW3 S1 or S2
This course provides opportunities for teachers to develop skills in the practice of classroom research and experiment with ways to study, interpret and apply contemporary visual arts teaching theories and methodologies within the practical context of their school. 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.

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. 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.

SADES9216
Design Management and Practice 1
UOC6 HPW2 S1 or S2
For course description see page 94 of this Handbook
SADES9204
Design Process Workshop 1
UOC6 HPW2 S1 or S2
For course description see page 92 of this Handbook
SAHT9126
Human Resources Management
UOC6 HPW3 S1 or S2
For course description see page 83 of this Handbook
SAHT9124
Art and Cultural Policy
UOC6 HPW3 S1 or S2
For course description see page 83 of this Handbook

Electives

Elective courses offered by the College of Fine Arts are detailed on pages 95-98 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 Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the Committee].

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

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

Enrolment and Progression

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

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

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

(4) No candidate shall be awarded the degree until the lapse of two academic sessions from the date of enrolment in the case of a full-time candidate or four sessions in the case of a part-time candidate.

The maximum period of candidature shall be five academic sessions for 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 in the case of 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 degree is aimed at providing candidates with the opportunity to extend and develop their theoretical, professional and practical knowledge in a range of design applications. It offers design professionals fresh perspectives on their practice, toward achieving a more flexible and integrated work process as well as the opportunity to experiment with new or unfamiliar technologies. This combination of design theory and technical exploration informs the designer's future contribution to an emerging Australian design culture.
Structure of the Program

Core Courses

The core courses in the Master of Design include Design Seminar, Research Methodologies in Art, Design and Education, and Design Workshop.

Core Options

Candidates may choose from three main strands in the core options:
- Design Studio/Graphics or Environments or Integrated
- History Theory/Culture
- Design Management Practice/Design Management Project

Courses

Core Courses

SDES9201
Design Seminar 1
Staff Contact: Allan Walpole
UOC6: HPW2 S1 or S2
This course will provide a forum for discussion and debate about relevant and current issues in design. It aims to develop candidates understanding of the range and depth of issues derived from the interaction of design with industry and culture. Guest lecturers and candidates will combine in the critical analysis of the impact that current aesthetic, philosophical, cultural, social, economic, environmental and technological issues have on the responsible solution of design projects. Guest lecturers will include industry representatives, academic researchers and distinguished practising designers.

SDES9202
Design Seminar 2
Staff Contact: Allan Walpole
UOC6: HPW2 S1 or S2
This course will provide a forum for further discussion and debate about relevant and current issues in design. It is aimed at further extending candidates understanding of the range and depth of issues derived from the interaction of design with industry and culture. Guest lecturers and candidates will combine in the critical analysis of the impact that current aesthetic, philosophical, cultural, social, economic, environmental and technological issues have on the responsible solution of design projects. Guest lecturers will include industry representatives, academic researchers and distinguished practising designers.

SDES9203
Design Seminar 3
Staff Contact: Allan Walpole
UOC6: HPW2 S1 or S2
This course will provide a forum for further discussion and debate about relevant and current issues in design. It is aimed at further extending candidates understanding of the range and depth of issues derived from the interaction of design practice with industry and culture. Guest lecturers and candidates will combine in the critical analysis of the impact that current aesthetic, philosophical, cultural, social, economic, environmental and technological issues have on the responsible solution of design projects. Guest lecturers will include industry representatives, academic researchers and distinguished practising designers.

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.

SDES9204
Design Process Workshop 1
Staff Contact: Michael Dickinson
UOC6: HPW2 S1 or S2
This course will provide candidates with an opportunity to further develop their understanding of a range of design processes such as; design approaches to problem solving, concept representation and communication techniques, specification techniques and design interface with manufacturing processes. It is aimed at extending the candidate's capacity to manipulate materials, techniques and processes towards the resolution of design projects.

SAED9002
Practices of Research in Art, Design and Education
Staff Contact: Associate Professor Neil Brown
UOC6: HPW3 S1 or S2
Clifford Geertz says that those who wish to understand what a science is should look not, in the first instance, to its theories or its findings but to what the practitioners of it do. Research is broadly conceived in this course as a pattern of practices in which the major agencies which contribute to the research process are perceived as a mutually dependent relation. This course aims to introduce students to the agencies of investigative practice in the humanities and social sciences and to an understanding of their role in the validation, analysis and interpretation of content within the domains of art, design and education. While practices of research in art, design and education vary widely in the their instrumental and political significance it is nevertheless the goal of this course to enable students, through the analysis of exemplars of research, to rehearse these practices in a manner consistent with an apprenticeship model of learning. In particular students will be able to integrate and apply systematically key agencies of research practice in art, design and education including - the role of explanatory theory, the functional stance of the researcher, the constraints imposed by art as the object of investigation, the use of nomothetic and ideographic methods, and the conventions of proposal writing.
Core Options

SDES9206
Design Studio: Graphics/Media 1
Staff Contact: Allan Walpole
UOC6 HPW2 S1 or S2
This course aims to provide candidates with the opportunity to investigate advanced theoretical and practical aspects of graphics/media design. It is aimed at extending the candidate's level of understanding about new research and developments in the materials, techniques and concepts of the print, photographic and multimedia areas of graphic design. Specific attention will be paid to the application of computer imaging in the creative development of innovative concepts in graphic design.

SDES9207
Design Studio: Graphics/Media 2
Staff Contact: Allan Walpole
UOC6 HPW2 S1 or S2
This course aims to provide candidates with further opportunities to investigate advanced theoretical and practical aspects of graphics/media design. It will further extend the candidate's level of understanding about new research and developments in the materials, techniques and concepts of the print, photographic and multimedia areas of graphic design. Specific attention will be paid to the application of computer imaging in the creative development of innovative concepts in graphic design.

SDES9208
Design Studio: Environments 1
Staff Contact: Allan Walpole
UOC6 HPW2 S1 or S2
This course will involve candidates in a critical study of theoretical and practical aspects of environments design. It is aimed at developing the candidate's capacity to discern current environments design issues and to apply these understandings in sophisticated and comprehensive solutions to a range of design projects. Specific attention will be paid to the application of experimental materials and structures as well as innovative applications of traditional materials and structures; application of critical analysis to the design of modes of interaction between environmental systems both built and natural; application of CAD and other computer programs as effective tools in the research, design and development of environments projects.

SDES9209
Design Studio: Environments 2
Staff Contact: Allan Walpole
UOC6 HPW2
This course will involve candidates in further investigation of theoretical and practical issues in environments design. It is aimed at further developing the candidate's capacity to discern current environments design issues and to apply these understandings in sophisticated and comprehensive solutions to a range of design projects. Further attention will be paid to the application of experimental materials and structures as well as innovative applications of traditional materials and structures; application of critical analysis to the design of modes of interaction between environmental systems both built and natural; application of CAD and other computer programs as effective tools in the research, design and development of environments projects.

SDES9210
Design Studio: Integrated Design Studies 1
Staff Contact: Allan Walpole
UOC6 HPW2 S1 or S2
This course will provide candidates with the opportunity for advanced study in the multidisciplinary nature of integrated design. It is aimed at extending the candidate's level of understanding about the way in which concepts and processes in graphics, object and environments design may be integrated to contribute to the development of complex and appropriate design solutions. Specific attention will be paid to study of the cross-disciplinary opportunities in the adaptation, development and management of materials, techniques and personnel from two or more areas of design. Specific attention will also be paid to the advanced study of computer imaging (both 2D and 3D programs) in the creative development of integrated design.

SDES9211
Design Studio: Integrated Design Studies 2
Staff Contact: Allan Walpole
UOC6 HPW2 S1 or S2
This course will provide candidates with the opportunity for further study in the multidisciplinary nature of design integration. It will further extend the student's level of understanding about the way in which concepts and processes in graphics, object and environments design may be integrated to contribute to the development of complex and appropriate design solutions. Specific attention will be paid to study of the cross-disciplinary opportunities in the adaptation, development and management of materials, techniques and personnel from two or more areas of design. Specific attention will also be paid to the advanced study of computer imaging (both 2D and 3D programs) in the creative development of integrated design.

SAHT9143
Design History/Theory 1
Staff Contact: Arianne Rourke
UOC6 HPW2 S1 or S2
This course will provide candidates with the opportunity for advanced study in the history/theory of design. Attention will be paid to a critical analysis of design history as cultural signifier for a range of cultures including European, American, Asian and Australian examples; a detailed discussion of the cross-cultural connections international design history represents: a comparative analysis of the influence of design philosophers and practitioners on the history of design styles and practice both nationally and internationally; analysis and application of historical research methodologies to the further elaboration of pre-20th Century design history. Specific attention will be paid to the impact on design of the philosophy of aesthetics with critical analysis and application (to design) of the aesthetic theories of a range 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/Theory 2
Staff Contact: Arianne Rourke
UOC6 HPW2 S1 or S2
This course will provide candidates with the opportunity for further investigation of the history/theory of design. Attention will be paid to a critical analysis of design history as cultural signifier for a range of cultures including European, American, Asian and Australian examples; a detailed discussion of the cross-cultural connections international design history represents: a comparative analysis of the influence of design philosophers and practitioners on the history of design styles and practice both nationally and internationally; analysis and application of historical research methodologies to the further elaboration of pre-20th Century design history. Specific attention will be paid to the impact on design of the philosophy of aesthetics with critical analysis and application (to design) of the aesthetic theories of a range 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/Theory Project
Staff Contact: Dr Peter McNeil
UOCS HPW2 S1 or S2
This course/module will provide candidates with the opportunity to undertake research projects resulting in a body of data from which considerations and applications of selected philosophical, aesthetic, historical, sociological and psychological positions can be made towards the development of design theory. Candidates may investigate the role of design theory in the development of a range of design cultures with specific reference to the Australian context. Comparative analysis of design theory models, toward the articulation of more complex systems for design analysis will be considered.

SDES9216
Design Management and Practice 1
Staff Contact: A/Professor Ron Newman
UOCS HPW2 S1 or S2
This course will provide candidates with the opportunity to study the nature and role of design management in the development of a design culture. Attention will be paid to the analysis and application of design management processes to the notion of design cultures as a management goal in both commercial and institutional environments; study of the management of new technologies, materials and services; management of research and development, planning models and techniques, predictive models; research into the role of design management principles in the development of a design consciousness as an integral part of responsible design and manufacture in the Australian context. Additionally attention will be paid to a critical analysis of design practice in both consultant and design department situations; comparative analysis of design management concepts and economic and business concepts in research and design development; analysis and application of psycho-social concepts in the development of design project co-ordination models.

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

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

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

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

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

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.

SDES9217
Design Management and Practice 2
Staff Contact: A/Professor Ron Newman
UOCS HPW2 S1 or S2
This course will provide candidates with the opportunity to further investigate models of design management in conjunction with the development of a design culture. Attention will be paid to the analysis and application of design management processes to the notion of design cultures as a management goal in both commercial and institutional environments; study of the management of new technologies, materials and services; management of research and development, planning models and techniques, predictive models; research into the role of design management principles in the development of a design consciousness as an integral part of responsible design and manufacture in the Australian context. Additionally attention will be paid to a critical analysis of design practice in both consultant and design department situations; comparative analysis of design management concepts and economic and business concepts in research and design development; analysis and application of psycho-social concepts in the development of design project co-ordination models.

The Graduate Certificate in Design (7303) provides students with the opportunity to achieve an exit credential after one session full-time or two sessions part-time and the completion of four courses - two core courses, one core option and one elective.

The Graduate Diploma in Design (5724) provides students with the opportunity to achieve an exit credential after two sessions full-time or four sessions part-time and the completion of eight courses - four core courses, two core options and two electives.
Elective Courses for Postgraduate Programs

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

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

Art Administration

Course descriptions see p. 82

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<th>Course Title</th>
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<td>SAHT9111</td>
<td>Management and Organisaion: Systems, Service and Survival</td>
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<td>SAHT9112</td>
<td>Writing for Different Cultures and Audiences</td>
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<td>SAHT9113</td>
<td>Cultural Property, Ethics and the Law</td>
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<td>SAHT9114</td>
<td>Exhibition Management and Curatorial Studies</td>
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<td>SAHT9121</td>
<td>Exhibition and Gallery Design Development</td>
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<td>SAHT9122</td>
<td>Education and Public Programs</td>
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<td>SAHT9123</td>
<td>Marketing and Promotion</td>
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<td>Arts and Cultural Policy</td>
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<td>SAHT9125</td>
<td>The Australian Art Market</td>
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<td>Human Resources Management</td>
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<td>SAHT9127</td>
<td>Conservation and Collections Management</td>
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<td>SAHT9128</td>
<td>History of Exhibitions of Australian Art</td>
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<td>SAHT9129</td>
<td>The Development of Art Criticism in Australia</td>
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<td>SAHT9130</td>
<td>Art Galleries and Collections in Australia</td>
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<td>SAHT9131</td>
<td>Visual and Museum Cultures of the Asia-Pacific Region</td>
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<tr>
<td>SAHT9132</td>
<td>Festivals and Biennales</td>
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Art and Design History and Theory

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<td>SAHT9133</td>
<td>Pornography, Art and Politics</td>
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<td>SAHT9134</td>
<td>Memory and Self</td>
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<td>SAHT9135</td>
<td>Theories of Subjectivity and the Body (not available in 2000)</td>
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<td>SAHT9136</td>
<td>The Art and Culture of Everyday Life</td>
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<td>SAHT9137</td>
<td>Art and Cultural Difference</td>
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<td>SAHT9138</td>
<td>Art After Postmodernism</td>
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<td>SAHT9140</td>
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<td>SAHT9141</td>
<td>Current Issues in Art</td>
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<td>SAHT9142</td>
<td>Special Project</td>
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<td>SAHT9143</td>
<td>Design History and Theory 1</td>
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<td>SAHT9144</td>
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<td>SAHT9690</td>
<td>Special Project</td>
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</table>
Art and Cultural Difference

Staff Contact: Dr. Dianne Losche
UC06 HPW2 S1 or S2

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

Art After Postmodernism

Staff Contact: Dr. David McNeill
UC06 HPW2 WKSS1 or S2

This course will re-examine a number of theoretical approaches to the understanding of images and objects that have been addressed during the undergraduate course. These approaches will be brought to bear on a range of artworks produced in Australia and internationally over the last decade. It will offer an overview of many of the contemporary developments, themes and issues that have concerned artists in the period after postmodernism, that is, during the late eighties and nineties. Issues to be considered will include how objects and images come to have meaning and how stable this meaning is, the ways in which artworks differ from other objects, the relations between language and visual images, the ways in which images and objects can be seen and the sort of evidence 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.

Art, Technology and New Media

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

This course explores the ways in which artists have responded to developments in technology and new media, including practices examined from digital media to holography to technology-performance. In addition to investigating the work of specific artists, the subject investigates the ways in which museums and galleries are responding to the demands of new media and developing new strategies of presentation. The 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.

Graduate Lecture

Staff Contact: UC06 HPW2 S1 or S2

The Graduate Lecture introduces students to a range of ideas, attitudes and philosophies by exposing them to the views of a variety of distinguished artists, critics and art administrators, often from overseas. Assessment is based on attendance, participation and satisfying project requirements.

Design History/Theory

Staff Contact: Arianne Rourke
UC06 HPW2 S1 or S2

This course 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, towards the articulation of more complex systems for design analysis will be considered.

Design History/Theory Project

Staff Contact: Dr. Peter McNeil
UC06 HPW2 S1 or S2

From time to time, one-off opportunities arise for the College to offer special programs of study for credit. For example, supervised international experiences (such as study tours, exhibition participation or attendance, or special projects). This course is intended to facilitate the College in developing its educational program for undergraduate students by incorporating such opportunities into the academic program. Specific course outlines will be distributed detailing the academic content, objectives, assessment criteria and 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 Electives

SAED9007 Introduction to Primary Education
SAED9008 Introduction to Art Therapy
SAED9009 Introduction to Museum Education
SAED9010 Introduction to Community Arts
SAED9011 Introduction to Aboriginal Australian History and Art
SAED9018 Research Project in Elective Studies 1

SAED9019 Research Project in Elective Studies 2

SAED2021 Introduction to Frameworks of Research in Art and Design Education

SAED2022 Research Seminar in Art Education

SAED9006 Introduction to Art Therapy
Staff Contact: Lindy Bolitho
UO6 HPW3 S1 or S2

This course aims to explore the integration of art and therapy in theory and practice. Subject matter will include theories of personality and self development; theoretical approaches to psychotherapy including - psychodynamic - Jungian humanistic - existential - gestalt - transactional - cognitive/behavioural - systematic - implosive/flooding - rational. The history of art therapy - the difference and relationships between art teaching and art therapy. The use of metaphor - images and symbols in conscious and unconscious messages. Perceptual processes and their implications for the art therapist. An examination of mythical and archetypal in art. The notions of primary events as causal antecedents in behaviour. Overview of possible applications and appropriate settings for the use of art therapy by the art educator.

SAED9009 Introduction to Museum Education
Staff Contact: Dr Penny McKeon
UO6 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. Writing 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
UO6 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 an 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
UO6 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 art education. Course content will include descriptive methods, the survey, handling large data collections; literature review and annotated references; establishing the objectives and activities of a limited curriculum project in a specialised orientation of visual arts education; qualitative and quantitative evaluation methods.

SAED9021 Introduction to Frameworks of Research in Art and Design
Staff Contact: Associate Professor Neil Brown
HPW3
Prerequisite/s: SAED9001, 9002, 9006, 9004.

This course will further investigate theoretical frameworks which have been adopted by art education in the twentieth century. It is an elective orientation to research in the professional field. Frameworks include neokantianism and the experience of language: cognitive psychology, the influence of new stage theory and the notion of visual thought: behaviourism and the dictate of evaluation; psychoanalytic theories of art education: pragmatism, aesthetics and the central role of experience; theories of creativity: neo-realism in child art.

SAED9022 Research Seminar in Art Education
Staff Contact: Associate Professor Neil Brown
UO6 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

SART9725 Introduction To Multimedia Computing
Staff Contact: Head, School of Art
UO6 HPW3 S1 or S2

This course will familiarise students with the basic use of Macintosh computers and develop knowledge and awareness of concepts and techniques involved in online multimedia computing within a visual arts context. The focus of the course will be on utilising the web to acquire the knowledge and skills to produce individual or collaborative projects. Emphasis is on self-development and progress by constant exploration, practice and awareness of the rapid development of visual computing. This course is intended to provide creative opportunities and support for the interested non-specialist. The goal is to support the student in an experimental artistic practice.

SART9726 Introduction to Animation
Staff Contact: Head, School of Art
UO6 HPW3 S1 or S2

Introduction to Animation represents an overview of animation production in both film and computer formats. A strong emphasis will be placed on the methods of pixilation, cell animation, smug animation, cut out techniques and other in camera techniques that can be used in series. These techniques will be developed with rigour as appropriate to the project. Visual concepts and composition in a screen environment, the concept of the frame, applications and innovations in time and movement based media are investigated. This course is intended to provide creative opportunities and support for the interested non-specialist. The goal is to support the student in an experimental artistic practice.
SART9727
Introduction to Drawing
Staff Contact: Mike Esson
UOC6 HPW3 S1 or S2
This course will provide the opportunity for students at any level of drawing experience to investigate many aspects of drawing. Students will explore a range of visual images and ideas supported by an examination of historical and contemporary drawing practice. Through interpreting and translating two and three dimensions students will develop observational skills and begin to build a personal graphic language.

SART9728
Introduction to Painting
Staff Contact: Ian Grant
UOC6 HPW3 S1 or S2
This course will introduce students to basic skills in painting and encourage them to understand both the inter-relationship of form and content and the creative possibilities of various media and techniques. Students will explore aspects of contemporary art practice and develop an understanding of the historical development of painting. This course will use a series of projects and workshops to extend the student's personal creative interests.

SART9729
Introduction to Etching
Staff Contact: George Barker
UOC6 HPW3 S1 or S2
This course will introduce students to basic procedures and attitudes in the contemporary art practice of etching. Through lectures, demonstrations and projects, students will gain understanding and skills in the use of traditional and contemporary techniques in etching as a means of creating unique and original works of art. After gaining understanding and proficiency in established approaches, students will be introduced to current developments in photo-etching and solar plate etching.

SART9730
Introduction to Analogue Photomedia
Staff Contact: Lynne Roberts-Goodwin
UOC6 HPW3 S1 or S2
This course will provide an introduction to and overview of black and white and colour analogue photographic processes. The emphasis is on the investigation of analogue photographic techniques as utilised by visual artists. Theoretical, historical and contemporary uses and applications will be addressed pertaining to different camera forMATS, black and white and colour film and paper types, fine printing techniques and archival issues associated with photographic materials. Practical workshops in camera use and darkroom practice will be conducted to enhance skill acquisition of small to medium format camera use and black and white and colour print processing.

SART9731
Introduction to Digital Imaging
Staff Contact: Lynne Roberts-Goodwin
UOC6 HPW3 S1 or S2
In this studio workshop the student is introduced to the basic concepts and potential of digital imaging processes. The emphasis is on the integration of digital imaging technologies as utilised in visual arts practices. The course explores how the application of digital processes can be used for extending image visualisation, production and presentation. The student is introduced to examples of artworks by contemporary artists who have applied, or integrated, digital technologies within their work.

SART9732
Introduction to Sculpture
Staff Contact: Sylvia Ross
UOC6 HPW3 S1 or S2
This studio based course will introduce students to sculptural practice within a contemporary context, through a series of projects and technology based workshops. The projects extend the student's personal creative enquiries, foster an awareness and recognition of historical precedents and sculptural theory, and with an interdisciplinary focus, capitalise on the student's existing capabilities. The course is intended to provide a challenging catalyst for the production of sculptural works within a supportive program to further the student's art practice.
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 Higher Degree Committee of the College of Fine Arts (hereinafter referred to as the Committee) to a candidate who has demonstrated ability to undertake research by the submission of the results of an original investigation.

Qualifications

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

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

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

Enrolment

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

(2) In every case before making the offer of a place the Committee shall be satisfied that initial agreement has been reached between the School of Art and the applicant on the topic area, supervision arrangements, provision of adequate facilities and any coursework to be prescribed and that these are in accordance with the provisions of the guidelines for promoting postgraduate study within the University.

(3) The candidate shall be enrolled as either a full-time or part-time student.

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

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

(6) The research candidate will normally carry out the research at the College except that the Committee may permit a candidate to spend a period in the field, within another institution or elsewhere away from the College provided that the work can be supervised in a manner satisfactory to the Committee. In such instances the Committee shall be satisfied that the location and period of time away from the College are necessary to the research program.

(7) The research shall be supervised by a supervisor or supervisors who are members of the academic staff of the School or under other appropriate supervision arrangements approved by the Committee. Normally an external candidate within another organisation or institution will have a co-supervisor at that institution.

Progression

4. (1) The progress of the candidate shall be considered by the Committee each session following report from the School in accordance with the procedures established within the School and previously noted by the Committee.

(2) A candidate for the degree shall be required to submit to such assessment or conditions as prescribed.

Advanced Work**

5. (1) On completing the program of study a candidate shall present for examination:

(a) an exhibition or appropriate presentation of work; and

(b) a catalogue or relevant supportive material such as a script; and

(c) a written component containing comprehensive documentation of all stages of the studio study in three bound copies, each containing as far as practicable a visual record of the work presented for examination.

(2) The candidate shall give in writing to the Faculty Manager two months notice of intention to present for examination.

(3) The advanced work shall present on account of the candidate's own research. In special cases work done conjointly with other persons may be accepted, provided the Committee is satisfied on the candidate's part in the joint research.

(4) Three copies of the documentation of the advanced work shall be presented in a form which complies with the requirements of the University for the preparation and submission of theses for higher degrees.

(5) It shall be understood that the College retains the three copies of the documentation of the advanced work submitted for examination and is free to allow the documentation to be consulted or borrowed. Subject to the provisions of the Copyright Act, 1968, the College may issue the thesis in whole or in part, in photostat or microfilm or other copy medium.

Examination

6. (1) There shall be no fewer than two examiners of the advanced work appointed by the Committee, at least one of whom shall be external to the University unless the Committee is satisfied that this is not practicable.

(2) At the conclusion of the examination each examiner shall submit to the Committee a concise report on the advanced work and shall recommend to the Committee that:

(a) The advanced work merits the award of the degree;

(b) The advanced work merits the award of the degree, subject to minor corrections, as listed, being made to the satisfaction of the Head of School;
(c) The advanced work requires further work on matters detailed in the examiner's report. Should performance in this further work be to the satisfaction of the Higher Degree Committee, the advanced work would merit the award of the degree;

(d) The advanced work does not merit the award of the degree in its present form and further work as described in the examiner's report is required. The revised advanced work should be subject to re-examination;

(e) The advanced work does not merit the award of the degree and does not demonstrate that re-submission would be likely to achieve that merit.

(3) If the performance in the further work recommended under 6.2(c) above is not to the-satisfaction of the Committee, the Committee may permit the candidate to re-present the same advanced work and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.

(4) The Committee shall, after consideration of the examiners' reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to resubmit the advanced work after a further period of study and/or research.

**Fees**

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

**Master of Art Education (Honours)**

2255 MArtEd(Hons)

The Master of Art Education (Honours) provides students with 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 Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the Committee] to a candidate who has demonstrated ability to undertake research by the submission of a thesis embodying the results of an original investigation.

**Qualifications**

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

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

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

**Enrolment**

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

(2) In every case before making the offer of a place the Committee shall be satisfied that initial agreement has been reached between the School of Art Education and the applicant on the topic area, supervision arrangements, provision of adequate facilities and any coursework to be prescribed and that these are in accordance with the provisions of the guidelines for promoting postgraduate study within the University.

(3) The candidate shall be enrolled as either a full-time or part-time student.

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

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

(6) The research candidate will normally carry out the research at the College except that the Committee may permit a candidate to spend a period of the field within another institution or elsewhere away from the College provided that the work can be supervised in a manner satisfactory to the Committee. In such instances the Committee may also specify that the location and period of time away from the College are necessary to the research program.

(7) The research shall be supervised by either 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.

**Examination**

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 candidate is satisfied on the candidate's part in the joint research.

(4) The candidate may also submit any work previously published whether or not such work is related to the thesis.

(5) It shall be understood that the College retains the three copies of the thesis to be consulted or borrowed. Subject to the provisions of the Copyright Act, 1968, the College may issue the thesis in whole or in part, in photostat or microfilm or other copy medium.

**Examination**

6. (1) There shall be no fewer than two examiners of the thesis, appointed by the Committee, at least one of whom shall be external to the University unless the Committee is satisfied that this is not practicable.

(2) At the conclusion of the examination each examiner shall submit to the Committee a concise report on the thesis and shall recommend to the Committee that:

(a) The thesis merits the award of the degree;
(b) The thesis merits the award of the degree, subject to minor corrections, as listed, being made to the satisfaction of the Head of School.

(c) The thesis requires further work on matters detailed in the examiner’s report. Should performance in this further work be to the satisfaction of the Higher Degree Committee, the thesis would merit the award of the degree.

(d) The thesis does not merit the award of the degree in its present form and further work as described in the examiner’s report is required. The revised thesis should be subject to re-examination;

(e) The thesis does not merit the award of the degree and does not demonstrate that re-submission would be likely to achieve that merit,

(3) If the performance in the further work recommended under 6.2(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to re-present the same thesis and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.

(4) The Committee shall, after consideration of the examiners’ reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to re-submit the thesis after a further period of study and/or research.

**Fees**

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

**or equivalent work as determined by the Higher Degree Committee.**

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**Master of Arts Administration (Honours)**

2264

**MArtsAdmin (Hons)**

Students enrolled in the Master of Arts Administration (Honours) complete 24 units of coursework (normally taken as 4 courses of 6 units), and undertake a program of independent, supervised research to produce a thesis (72 units and may take the form of a written thesis or an art administration project, together with supporting written documentation). The length of the thesis may vary but will not normally exceed 30,000 words. Each research student is allocated a supervisor with knowledge of the field. In addition, at least one co-supervisor is appointed. Students are expected to meet regularly with the supervisor. Contact with other staff and postgraduate students is maintained through participation in the postgraduate seminar program.

Coursework courses offered by the College of Fine Arts are listed in the Handbook: see section on coursework Masters degrees. Students will discuss the courses to be taken with the course coordinator and the supervisor. Approval for the coursework courses, the thesis topic and supervisory arrangements is given by the Higher Degree Committee.

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**Conditions for the Award of Master of Arts Administration (Honours)**

1. The degree of Master of Arts Administration (Honours) by research may be awarded by the Council on the recommendation of the Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the Committee] to a candidate who has 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 candidate 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; 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 merits the award of the degree, subject to minor corrections, as listed, being made to the satisfaction of the Head of School;
   (c) The thesis requires further work on matters detailed in the examiner's report. Should performance in this further work be to the satisfaction of the Higher Degree Committee, the thesis would merit the award of the degree;
   (d) The thesis does not merit the award of the degree in its present form and further work as described in the examiner's report is required. The revised thesis should be subject to re-examination;
   (e) The thesis does not merit the award of the degree and does not demonstrate that re-submission would be likely to achieve that merit;
(3) If the performance in the further work recommended under 6.2(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to resubmit the same thesis and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.
(4) The Committee shall, after consideration of the examiners' reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to resubmit the thesis after a further period of study and/or research.

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

** or equivalent work as determined by the Higher Degree Committee.

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Master of Art Theory
2265
MArtTh

Students enrolled in the Master of Art Theory undertake a program of independent, supervised research and produce a written thesis. This research degree in Art History and Theory offers training in research methodologies, 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 Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the Committee] to a candidate who has demonstrated ability to undertake research by the submission of a thesis embodying the results of an original investigation. The degree shall be awarded with the grade of Honours Class 1 or with the grade Honours Class 2.

Qualifications

2. (1) A candidate for the degree shall have been awarded an appropriate degree of Bachelor with Honours from the University of New South Wales or a qualification considered equivalent, from this, another university or tertiary institution at a level acceptable to the Committee.
   (2) In exceptional cases an applicant who submits evidence of such other academic and professional qualifications as may be approved by the Committee may be permitted to enrol for the degree.
   (3) If the Committee is not satisfied with the qualifications submitted by an applicant the Committee may require the applicant to undergo such assessment or carry out such work as the Committee may prescribe, before permitting enrolment.

Enrolment

3. (1) An application to enrol as a candidate for the degree shall be made on the prescribed form which shall be lodged with the Faculty Manager at the prescribed time before the commencement of the session in which the enrolment is to begin.
   (2) In every case, before making the offer of a place, the Committee shall be satisfied that initial agreement has been reached between the School of Art History and Theory and the applicant on the topic area, supervision arrangements, provision of adequate facilities and any coursework to be prescribed and that these are in accordance with the provisions of the guidelines for promoting postgraduate study within the University.
   (3) The candidate shall be enrolled as either a full-time or part-time student.
   (4) A full-time candidate will present the thesis for examination no earlier than two years and no later than three years from the date of enrolment and a part-time candidate will present the thesis for examination no earlier than four years and no later than six years from the date of enrolment, except with the approval of the Committee.
   (5) The candidate may undertake the research as an internal student i.e., at the College or as an external student not in attendance at the College except for periods as may be prescribed by the Committee.
   (6) The research candidate will normally carry out the research at the College except that the Committee may permit a candidate to spend a period in the field, within another institution or elsewhere away from the College provided that the work can be supervised in a manner satisfactory to the Committee. In such instances the Committee shall be satisfied that the location and period of time away from the College are necessary to the research program.
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) The research shall be supervised by a supervisor or a panel of supervisors.

Examination

6. (1) There shall be no fewer than two examiners of the thesis, appointed by the Committee, at least one of whom shall be external to the University unless the Committee is satisfied that this is not practicable.

(2) At the conclusion of the examination each examiner shall submit to the Committee a concise report on the thesis and shall recommend to the Committee that:

(a) The thesis merits the award of the degree;

(b) The thesis merits the award of the degree, subject to minor corrections, as listed, being made to the satisfaction of the Head of School;

(c) The thesis requires further work on matters detailed in the examiner's report. Should performance in this further work be to the satisfaction of the Higher Degree Committee, the thesis would merit the award of the degree;

(d) The thesis does not merit the award of the degree in its present form and further work as described in the examiner's report is required. The revised thesis should be subject to re-examination;

(e) The thesis does not merit the award of the degree and does not demonstrate that re-submission would be likely to achieve that merit.

(3) If the performance in the further work recommended under 6.2(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to re-present the same thesis and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.

(4) The Committee shall, after consideration of the examiners' reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to resubmit the thesis after a further period of study and/or research.

Fees

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

** or equivalent work as determined by the Higher Degree Committee.

Master of Design (Honours)

The Master of Design (Honours) is a two year full-time, or four year part-time program in design research where candidates nominate a research thesis focussing on Graphics/Media Design, Environments/Spatial Design, Applied/Object Design, or Integrated design. Design Management, or Design History/Theory. The degree is aimed at providing candidates with an opportunity to complete their approved area of research in design as a critical inquiry into the theoretical underpinnings of design process, practice and/or product. The program requires research resulting in a written thesis and/or Studio project.

The program is individually oriented and cannot be undertaken by coursework.

The objectives of the program are:

- to provide the opportunity for designers of proven ability to undertake advanced work in design; thereby extending their creative and research capacity from the base established in undergraduate and graduate studies;
- to foster a climate which encourages speculation, experimental and soundly based working procedures;
- to promote critical reflection on the relationship between designers, their work and society;
- to encourage students to take advantage of the supportive climate of the College whilst at the same time developing those capacities required in assuming their place within the wider community as practitioners.

Studies are available in the following areas for the Master of Design (Honours):

- Graphic/Media Design including photographic and computer imaging in both still and animated formats;
- Environments Design including interiors, exhibition, theatre and garden projects;
- Applied/Object Design including industrial design, product design, jewellery design, ceramics design and textiles design;
- Integrated Design with reference to the cross disciplinary nature of studio practice and/or theory;
- Design Management/Practice with reference to the integration of design management strategies toward the development of the Australian design culture;
- Design History/Theory with reference to the application of historical and theoretical methodologies to design process and product.

Candidates are largely self-directed under the guidance of a qualified supervisor or a panel of supervisors.

Conditions for the Award of Master of Design (Honours)

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

Qualifications

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

(2) In exceptional cases an applicant who submits evidence of such other academic and professional qualifications as may be approved by the Committee may be permitted to enrol for the degree.
(3) If the Committee is not satisfied with the qualifications submitted by an applicant the Committee may require the applicant to undergo such assessment or carry out such work as the Committee may prescribe, before permitting enrolment.

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

(2) In every case, before making the offer of a place, the Committee shall be satisfied that initial agreement has been reached between the School of Design Studies and the applicant on the topic area, supervision arrangements, provision of adequate facilities and any coursework to be prescribed, and that these are in accordance with the provisions of the guidelines for promoting postgraduate study within the University.

(3) The candidate shall be enrolled as either a full-time or part-time student.

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

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

(6) The research candidate will normally carry out the research at the College except that the Committee may permit a candidate to spend a period in the field, within another institution or elsewhere away from the College provided that the work can be supervised in a manner satisfactory to the Committee. In such instances the Committee shall be satisfied that the location and period of time away from the College are necessary to the research program.

(7) The research shall be supervised by a supervisor or supervisors who are members of the academic staff of the School or under other appropriate supervision arrangements approved by the Committee. Normally an external candidate within another organisation or institution will have a co-supervisor at that institution.

Progression
4. (1) The progress of the candidate shall be considered by the Committee each session following report from the School in accordance with the procedures established within the School and previously noted by the Committee.

(2) A candidate for the degree shall be required to submit to such assessment or conditions as prescribed.

Advanced Work**
5. (1) On completing the program of study a candidate shall present for examination:
(a) a thesis embodying the results of the investigation;
(b) an exhibition or appropriate presentation of work embodying the results of the investigation. This mode of presentation will include appropriate, comprehensive documentation of the project hypothesis and all stages of the studio study.

(2) The candidate shall give in writing to the Faculty Manager two months notice of intention to present for examination.

(3) The advanced work shall present on account of the candidate’s own research. In special cases work done conjointly with other persons may be accepted, provided the Committee is satisfied on the candidate’s part in the joint research.

(4) Three copies of the documentation of the advanced work shall be presented in a form which complies with the requirements of the University for the preparation and submission of theses for higher degrees.

(5) It shall be understood that the College retains the three copies of the documentation of the advanced work submitted for examination and is free to allow the documentation to be consulted or borrowed. Subject to the provisions of the Copyright Act. 1968, the College may issue the thesis in whole or in part, in photostat or microfilm or other copy medium.

Examination
6. (1) There shall be no fewer than two examiners of the advanced work, appointed by the Committee, at least one of whom shall be external to the University unless the Committee is satisfied that this is not practicable.

(2) At the conclusion of the examination each examiner shall submit to the Committee a concise report on the advanced work and shall recommend to the Committee that:
(a) The thesis or project merits the award of the degree;
(b) The thesis or project merits the award of the degree, subject to minor corrections as listed being made to the satisfactory of the Head of School;
(c) The thesis or project requires further work on matters detailed in the examiner’s report. Should performance in this further work be to the satisfaction of the Higher Degree Committee, the thesis or project would merit the award of the degree;
(d) The thesis or project does not merit the award of the degree in its present form and further work as described in the examiner’s report is required. The revised thesis or project should be subject to re-examination;
(e) The thesis or project does not merit the award of the degree and does not demonstrate that re-submission would be likely to achieve that merit.

(3) If the performance in the further work recommended under 6.2(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to re-present the same thesis or project and submit to further examination as determined by the Committee within a period specified by it but not exceeding eighteen months.

(4) The Committee shall, after consideration of the examiners reports and the results of any further examination, recommend whether or not the candidate may be awarded the degree. If it is decided that the candidate be not awarded the degree the Committee shall determine whether or not the candidate be permitted to resubmit the thesis or project after a further period of study and or research.

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

** or equivalent work as determined by the Higher Degree Committee.
The Programs

The doctoral programs offered by the College of Fine Arts provide students of proven ability the opportunity to undertake advanced work in the visual arts, design, art education and art theory. Through critical and disciplined methods of enquiry, candidates are expected to make a distinct and significant contribution to knowledge in their chosen field.

1285
Art Education

1286
Art Theory

1287
Fine Arts

1288
Design
Conditions for the Award

1. The degree of Doctor of Philosophy may be awarded by the Council on the recommendation of the Higher Degree Committee of the College of Fine Arts [hereinafter referred to as the Committee] to a candidate who has made an original and significant contribution to knowledge.

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

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

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

Enrolment
3. (1) An application to enrol as a candidate for the degree shall be lodged with the Faculty Manager one month prior to the date at which enrolment is to begin.

(2) In every case before making the offer of a place the Committee shall be satisfied that initial agreement has been reached between the School* and the applicant on the topic area, supervision arrangements, provision of adequate facilities and any coursework to be prescribed and that these are in accordance with the provisions of the guidelines for promoting postgraduate study within the University.

(3) The candidate shall be enrolled either as a full-time or a part-time student.

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

(5) The candidate may undertake the research as an internal student i.e. at a campus, teaching hospital, or other research facility with which the University is associated, or as an external student not in attendance at the University except for periods as may be prescribed by the Committee.

(6) The candidate will normally carry out the research on a campus or at a teaching or research facility of the University except that the Committee may permit a candidate to spend a period in the field, within another institution or elsewhere away from the University provided that the work can be supervised in a manner satisfactory to the Committee. In such instances the Committee shall be satisfied that the location and period of time away from the University are necessary to the research program.

(7) The research shall be supervised by a supervisor and where possible a co-supervisor who are members of the academic staff of the School, or under other appropriate supervision arrangements approved by the Committee. An external candidate within another organisation or institution will have a co-supervisor at that institution.

Progression
4. (1) The progress of the candidate shall be considered by the Committee following report from the School in accordance with the procedures established within the School and previously noted by the Committee.

(2) The research proposal will be reviewed as soon as feasible after enrolment. For a full-time student this will normally be during the first year of study, or immediately following a period of prescribed coursework. This review will focus on the viability of the research proposal.

(3) Progress in the program will be reviewed within twelve months of the first review. As a result of either review the Committee may cancel enrolment or take such other action as it considers appropriate. Thereafter, the progress of the candidate will be reviewed annually.

Thesis
5. (1) On completing the program of study a candidate shall submit a thesis embodying the results of the investigation.

(2) The candidate shall give in writing to the Faculty Manager two months notice of intention to submit the thesis.

(3) The thesis shall comply with the following requirements:
(a) it must be an original and significant contribution to knowledge of the subject;
(b) the greater proportion of the work described must have been completed subsequent to enrolment for the degree;
(c) it must be written in English except that a candidate in the Faculty of Arts may be required by the Committee to write a thesis in an appropriate foreign language;
(d) it must reach a satisfactory standard of expression and presentation;
(e) it must consist of an account of the candidate's own research but in special cases work done conjointly with other persons may be accepted provided the Committee is satisfied about the extent of the candidate's part in the joint research.

(4) The candidate may not submit as the main content of the thesis any work or material which has previously been submitted for a university degree or other similar award but may submit any work previously published whether or not such work is related to the thesis.

(5) Four copies of the thesis shall be presented in a form which complies with the requirements of the University for the preparation and submission of theses for higher degrees.

(6) It shall be understood that the University retains the four copies of the thesis submitted for examination and is free to allow the thesis to be consulted or borrowed. Subject to the provisions of the Copyright Act, 1968, the University may issue the thesis in whole or in part, in photostat or microfilm or other copying medium.

Examination
6. (1) There shall be not fewer than three examiners of the thesis, appointed by the Academic Board on the recommendation of the Committee, at least two of whom shall be external to the University.

(2) At the conclusion of the examination each examiner shall submit to the Committee a concise report on the thesis and shall recommend to the Committee that:
(a) the thesis merits the award of the degree;
(b) the thesis merits the award of the degree subject to minor corrections, as listed, being made to the satisfaction of the Head of School;
(c) the thesis requires further work on matters detailed in the examiner's report. Should performance in this further work be to the satisfaction of the Higher Degree Committee, the thesis would merit the award of the degree;
(d) the thesis does not merit the award of the degree in its present form and further work as described in the examiner's report is required. The revised thesis should be subject to re-examination;
(e) the thesis does not merit the award of the degree and does not demonstrate that resubmission would be likely to achieve that merit.

(3) If the performance in the further work recommended under (2)(c) above is not to the satisfaction of the Committee, the Committee may permit the candidate to submit the thesis for re-examination as determined by the Committee within a period determined by it, but not exceeding eighteen months.

(4) After consideration of the examiners' reports and the results of any further examination of the thesis, the Committee may require the candidate to submit to written or oral examination before recommending whether or not the candidate be awarded the degree. If it is decided that the candidate be not awarded the degree, the Committee shall determine whether or not the candidate be permitted to resubmit the thesis after a further period of study and/or research.

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

* School is used here and elsewhere in these conditions to mean any teaching unit authorised to enrol research students and includes a department that department is not within a school; a centre given approval by the Academic Board to enrol students and an interdisciplinary unit within a faculty and under the control of the Dean of the Faculty. Enrolment is permitted in more than one such teaching unit.
Faculty Undergraduate Scholarships

The College of Fine Arts Scholarships (L)
- $1,500 pa
- Up to 2 years
The scholarships are available to students commencing the first year of an undergraduate program at the College of Fine Arts (COFA) UNSW. Selection will be based on outstanding ability in the visual/fine arts and design areas. Emphasis is placed on leadership, communication skills, and achievements in community and extra-curricular activities. Information and applications are available directly from the Student Centre, COFA, PO Box 259, Paddington NSW 2061, Tel (02) 9385 0684, fax (02) 9385 0706. Applications close late January.

The Jamie Jenkins Award
- $200
This award is available to students proceeding to the degree of Bachelor of Art Theory and shall be awarded for the most improved progress. The award is made on the recommendation of the Head of the School of Art History and Theory.

The Jenny Birt Award (L)
- $1,500 (payable in a lump sum)
The Jenny Birt Award is for a student undertaking study at the College of Fine Arts and majoring in painting. Students undertaking an undergraduate Honours year are eligible. Students will be nominated by academics teaching in the discipline of painting.

The Lindsay Scholarship in Australian Art History (L)
- Up to $1,000
- 1 year
Each scholarship is to be awarded to a student seeking to undertake study in Australian Art History, and to recognise the contribution of Peter Lindsay in fostering interest in and research of the History of Australian Art, and in particular, the Lindsay family. The scholarship is available to a suitably qualified undergraduate student seeking to undertake an Honours Year within the School of Art History and Theory at the College of Fine Arts. UNSW. Selection will be based on academic merit and a statement outlining the reasons for undertaking the proposed course of study. Applications close 30 November.

The Apple Australia College of Fine Arts Honours Scholarship in Digital and Virtual Imaging (L, R)
- $6,666 (payable in fortnightly instalments)
The Scholarship is available to a fulltime student undertaking the Honours year of a Bachelor of Fine Arts or Bachelor of Design degree at the College of Fine Arts. Applicants must be undertaking research in the field of digital and virtual imaging. In awarding the scholarship consideration will be given to academic performance in the first three years of the degree, the nature of the Honours project and the reasons for undertaking the project. The Scholarship is tenable for one year only.

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.

The Lindsay Scholarship in Australian Art History, Virtual Media (L, R)
- $15,000
- Up to 2 years, subject to satisfactory progress.

Applicants for this scholarship must be undertaking full-time PhD in Digital Imaging - Virtual Media. Selection is based on academic merit, quality, currency and relevancy of applicant's art/design practice, reasons for undertaking the current and/or proposed research, and interview performance. Consideration will be given to social/economic circumstances which might otherwise hinder successful transition to UNSW, and potential to contribute to the wider life of the University. Applications close 30 September.

The Senior Artists from Asia Scholarship (L)
- Payment of tuition fees and Medicare levy
- One scholarship available annually
This scholarship has been set up to develop links with key Asian Art institutions, and is available to international students undertaking a fulltime Coursework Masters degree. Academic merit and relevance to College of Fine Arts international projects/programs. will be taken into consideration in the selection of applicants. Applications close 31 October.
The Gene and Brian Sherman Master of Art Administration Scholarship (L,C)

- Value to be determined

The Scholarship is available to an outstanding student enrolled in the Master of Art Administration. Selection will be based on academic and/or professional achievements and/or contribution to the arts to date, and potential for an outstanding career in visual arts curatorship and/or administration. Further information and applications are available from the School of Art History and Theory, Tel (02) 9385 0691. Applications close late February.

Faculty HECS Awards (L)

Faculty HECS awards permit students to substitute a HECS liability for tuition fees of a College postgraduate coursework program. A HECS liability can be either deferred and collected through the taxation system by the Australian Taxation Office, or paid upfront to the University, thereby attracting a 25% discount.

Eligibility criteria

To be eligible for a faculty HECS award, a student must be able to demonstrate that he/she meets any one of the following criteria and is enrolled or is intending to enrol in a postgraduate coursework program at the College of Fine Arts:

- taxable income in the 1998/1999 financial year of $45,000 or less, as assessed by the Australian Taxation Office, or
- receipt of a family allowance supplement from the Department of Social Security or
- receipt of a living allowance, such as Newstart or Jobsearch from the Department of Social Security or the Department of Veteran's Affairs, or
- receipt of a Health Card issued by Centrelink, or
- receipt of full or partial AUSTUDY or ABSTUDY or youth allowance, or
- current income of $45,000 or less, as evidenced by a current payslip

How to apply

You do not need to make a special application for a faculty HECS award. When you attend the University to enrol, simply bring with you evidence of your eligibility and you will be enrolled as a HECS liable student. You will need to bring your Tax File Number.

The Jenny Birt Award (L,C)

- $1,500 (payable in a lump sum)

The Jenny Birt Award is for a student undertaking study at the College of Fine Arts and majoring in painting. The award is available to a student undertaking a coursework qualification (undergraduate or postgraduate) offered by the College of Fine Arts. Students undertaking a Masters by Research or PhD are not eligible. Students undertaking an undergraduate Honours year are eligible. There is no application form as students will be nominated by academics teaching in the discipline of painting.

The Viktoria Marinov Scholarship in Art at COFA (L,R,C)

- $5,000
- 1 year

The scholarship is provided to assist a female artist under the age of 35 years who is proposing to undertake the Master of Art or Master of Fine Arts program. Applicants will be assessed on the basis of academic merit, reasons for undertaking the current, or proposed, study and consideration of financial need. Applications close 31 January. The first scholarship was awarded in Session 2, 1999. In 2000 applications close 31 May.

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
The University of New South Wales • Kensington Campus

Theatres

Applied Science Theatre F11
Ariel Lyke Theatre C27
Biomedical Theatres E27
Central Lecture Block C1B: E19
Clancy Auditorium C24
Classroom Block Western Grounds H3
Fig Tree Theatre B14
Hellenic Theatre (Dwyer, Melita, Murphy, Nydahl, Studio E12)
In Myers Studio D9
Keith Burrows Theatre J14
Maguire Theatre E15
Matthews Theatres D25
Parade Theatre E3
Physics Theatre K14
Rey Vievies 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
Griff House A27
Hoffman F12
International House C6
Geography and Surveying K17
Goodsell F20
Kensington Colleges (Office) C17
Library (University) E21
Library Stage J F21
Mechanical Engineering J17
Main K15
Maths F23
Morvan Brown C20

Facility 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 J 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 E17
Chemistry E12
Civil and Environmental Engineering H20
Computer Science and Engineering K17
Economics F20
Education Studies F23
Electrical Engineering and Telecommunications G17
English C20
Geography F10
Geology F10
Geophysical 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 J F21
Marketing F20
Materials Science and Engineering E8
Mathematics H13
Mechanical and Manufacturing Engineering J17
Media and Communication 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 Employability Office E15
Chaplaincy E4
Child Care Centres
House at Bush Corner N8
Kangaroo House O14
Tiggers Hurry Out 14 Botany St.
Co-op Program M15
Contact E15
Counselling Services E15
Educational Testing Centre E4
Equity and Diversity Unit E15
Facilities Department C22
Health Services E15
Housing Office E15
Human Resources C22
Law Library F21
New South Wales 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
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.