

# ART AND DESIGN

## Subfaculty information

### Structure and organisation of the subfaculty

The subfaculty is a statutory body which is part of a larger statutory body: the Faculty of Arts.

The subfaculty refers, in the wider sense, to all students enrolled for degrees and graduate diplomas offered by the subfaculty, and all staff, including academic, administrative, technical and clerical.

On the Caulfield Campus, the subfaculty has the departments of Ceramic Design, Fine Art and Graphic Design, the Centre for Industrial Design and the subfaculty office. The subfaculty has two schools; the Peninsula School of Art at Frankston and the Gippsland School of Art.

The main business of the subfaculty is delegated to the subfaculty board which normally meets five times a year. The subfaculty board comprises heads of schools, departments and centres, representatives from the academic staff of the subfaculty, student members of the subfaculty, and representatives from the Faculty of Arts.

Except in certain matters on which it has power to act the subfaculty board makes recommendations through the Faculty of Arts faculty board to the university's Academic Board or through the Academic Board to the University Council.

The subfaculty board has standing committees which have the power to act on behalf of the board when an immediate decision is required. These committees include:

- (a) the Undergraduate Studies Committee, which advises the board on matters relating to the undergraduate and honours degrees of the subfaculty;
- (b) the Research and Graduate Studies Committee, which advises the board on matters relating to research and graduate programs of the subfaculty;
- (c) the Occupational Health and Safety Committee, which advises the board on health and safety issues in the subfaculty.

The chief officers of the subfaculty are the head of the subfaculty, the deputy head and the executive officer (who are located on the Caulfield campus). The head is a professor of the subfaculty and presides over meetings of the subfaculty, the subfaculty board and its committees (In some instances the deputy head presides on behalf of the head.) The executive officer is responsible for providing some secretariat services needed by the subfaculty, and for providing information on policy and planning matters.

### Objectives

The main objectives of the Subfaculty of Art and Design are:

- to produce graduates capable of pursuing careers as

professional artists, craftspeople and designers;

- to provide a high level of practical and theoretical education that fosters freedom of expression, originality, research and critical analysis;
- to develop a greater understanding and appreciation of the relationship between practical and theoretical issues of the visual arts, craft and design and the role they play in society;
- to produce graduates as professional artists, craftspeople and designers able to make a significant contribution to the cultural and economic life of the Australian society;
- to provide graduates with a qualification that will extend and assist their opportunities of art and design-related employment within the arts education and industry.

### Advice to students

Students selected for admission to the Subfaculty of Art and Design should read this handbook carefully before enrolling. Re-enrolling students should purchase a handbook each year and be familiar with its contents, as changes may be made from year to year. Students should note that degree regulations are the formal prescription of the requirements to complete a degree and it is the student's responsibility to ensure that the requirements are understood.

### Responsibility for course advice

Students are advised that while the subfaculty will endeavour to give every possible assistance and advice concerning subject choice, the onus is on students to ensure that subjects selected meet the course regulations and requirements. This is not the subfaculty's responsibility and the subfaculty does not take any responsibility for error in subject selection.

### Subfaculty grievance procedures

The subfaculty has introduced these procedures to cover problems and grievances that students may have over academic and administrative matters at departmental or subfaculty level. These include matters relating to enrolment, assessment, unsatisfactory progress, or the provision of faculty facilities. These procedures do not relate to discipline or sexual harassment matters which are covered by special university procedures.

The procedures are designed to provide for the resolution of problems and complaints quickly and efficiently through appropriate departmental and subfaculty mechanisms, while protecting the rights of students and staff. All cases of this kind will be treated as confidential. These procedures are provided for cases where the matter cannot be resolved satisfactorily through the usual more informal means.

## Unsatisfactory progress and exclusion

The academic performance of the student is deemed to be unsatisfactory if:

- the student fails for the second time to pass a subject;
- the student fails, in two most recent semesters during which the student was enrolled, to pass subjects amounting to one-half or more of the student's workload.

Students who are liable for exclusion will be sent a letter from the subfaculty informing them of this and giving them information about the course of action available to them. Students are invited to make a written submission to the Exclusions Committee of the subfaculty stating clearly the reasons they should not be excluded from the course of study. The students will be expected to appear in person before the committee. All information supplied to the committee is treated as confidential, but students may also request that information of a particularly private nature be known only to the chairperson of the committee. Students also have the option to make no case, but this normally precludes such a student from appealing to the Exclusion Appeals Committee of Academic Board against the decision by the subfaculty committee to exclude that student.

Students have two avenues of appeal against a decision to exclude by the subfaculty committee. If the student has substantial new evidence which was not available to the committee, he or she may appeal to the head of the subfaculty, who may either affirm or reverse the decision of the committee in the light of the new evidence. Students also may, under the provisions of the Monash University Statute 6.2.—Exclusions for Unsatisfactory Progress, appeal to the Exclusion Appeals Committee of the Academic Board. Students may appeal to the university committee as an alternative to an appeal to the head of the subfaculty (ie where they have no new evidence or where they prefer to take the new evidence directly to the university committee) or in addition to an appeal to the head of the subfaculty (ie where there is no new evidence or where this appeal has been unsuccessful).

Students can seek information and advice about the exclusion process from the student advisers in the subfaculty. It is not the role of the student advisers to draft submissions for students or to act as an advocate at exclusions committee hearings. This kind of assistance should be sought from the Student Union or Monash University Counselling Services.

In special circumstances, the head of the subfaculty may exempt from the exclusion process and permit to re-enrol, students who would otherwise be liable for exclusion, but whose unsatisfactory performance is clearly attributable to a serious, well-documented medical problem.

## Academic grievances

Academic grievances are those where students have complaints about aspects of their courses, assessment or other matters which are the responsibility of academic staff and of departments, schools and centres in the subfaculty.

Students should first discuss the matter with the lecturer concerned. If this does not resolve the matter satisfactorily, the student should consult the course coordinator (where the course coordinator is not the

lecturer). If the matter is still unresolved, the student should present his or her case in writing to the responsible head of department or school or director of centre. (Where the lecturer is the head of the department or school or the director of the centre, another senior member of that department or school or centre should deal with the case.) No more than fourteen days should elapse between the time the matter is raised by the student with the lecturer concerned and the completion of all stages of referral and attempted resolution within the relevant department or centre.

If the matter is not resolved within the period of fourteen days, the matter may be referred by either the student or the head of the department or school or the director of the centre to the chairperson of the Committee for Undergraduate Studies (CUGS). The referral will normally be made by the head of the department or school (or centre) who shall notify the student in writing at the time that this step has been taken. At this stage further information may be submitted to the chairperson of CUGS by either party. The chairperson of CUGS will attempt to resolve the dispute through conciliation within fourteen days of receiving the referral.

If the matter cannot be resolved by conciliation, it may be referred to an ad hoc committee of CUGS, to be known as the Student Grievance Committee, for arbitration. Material received from either party to the dispute for the consideration of the ad hoc committee shall be made available to all parties before the hearing of the appeal. No member of a department from which a dispute has arisen will be a member of the ad hoc committee. The committee shall make its determination within fourteen days and notify the student and the head of the department or school or director of centre of its decision in writing.

The student or the department or school or centre may lodge an appeal against the committee's determination which shall be heard by the head of the subfaculty.

## Administrative grievances

Administrative grievances are those where students have complaints about matters relating to enrolment or to information, advice or services on other matters provided by administrative staff of the subfaculty.

1 Students who have a grievance in relation to administrative matters concerning the subfaculty office or officers should in the first instance discuss the matter with the executive officer. The executive officer will attempt to resolve the matter.

2 If this is not successful, students have a right to ask that the matter be reviewed by the head of the subfaculty. A recommendation for the resolution of the matter should be made within fourteen days of the submission being received.

3 If the head of the subfaculty is not able to resolve the matter it will be considered by the subfaculty's Student Grievance Committee. The committee shall finally determine the matter within fourteen days.

## Cheating

Students should note that cheating is regarded as a very serious offence which is likely to lead not only to failure in the subject concerned, but also to additional penalties,

including exclusion. Students should carefully note that taking of any unauthorised material into examinations, such as notes and unauthorised dictionaries, will be regarded as cheating. Students should also note that essays, assignments and other work are generally understood to be the student's own work and where any such work is identical to, or similar to, another student's work, an assumption of cheating may arise. Where students wish to undertake work in conjunction with other students, it is suggested that the matter be discussed with the lecturer concerned.

#### Plagiarism

Specifically, plagiarism occurs when:

- phrases and passages are used verbatim without quotation marks and without a reference to the author;
- an author's work is paraphrased and presented without a reference;
- other students' work is copied;
- items of assessment are written in conjunction with other students (without prior permission of the relevant staff member);
- a piece of work has already been submitted for assessment in another course;
- other people's designs and images are presented as the student's own work.

Plagiarism is an attempt to obtain undeserved academic advantage. Students suspected of plagiarism will be given the opportunity to explain their plagiarism in the company of their lecturer and the course coordinator. If the course coordinator believes that plagiarism has occurred, students will normally receive no marks at all for the piece of work concerned. Cases of deliberate plagiarism will be reported to the head of the subfaculty in accordance with subfaculty policy. Serious or repeated cases may be reported to the university Discipline Committee.

## Assessment

Students should note carefully the general information on assessment of students contained in the Student Information Handbook. The subfaculty uses a variety of methods for assessing the performance of enrolled students including assignments and other prepared work, practical work, attendance, presentations and performance. The specific means of assessment for each subject is generally included within the outlines of subjects contained in this handbook. Further information, including prerequisites and reading lists, may be also found there or will be distributed at the initial class for each subject.

In terms of assessment grades, the subfaculty applies the following grades and symbols to its subjects according to marks allocated:

Subject mark	Grade
85–100	High Distinction (HD)
75–84	Distinction (D)
65–74	Credit (C)
50–64	Pass (P)
0–49	Fail (NN)

## Undergraduate studies

The subfaculty offers the Bachelor of Arts degree on each of the Caulfield, Peninsula and Gippsland campuses but the range of major and minor sequences available is different on each campus. Please refer to the relevant section of this handbook for subjects offered by Caulfield, Peninsula and Gippsland campuses. The Bachelor of Technology (Industrial Design) is a three-year undergraduate degree offered by the Centre for Industrial Design on the Caulfield campus.

At Caulfield, students of the Department of Ceramic Design can major in studio ceramics or studio (hot) glass; in the Department of Fine Art they can major in painting, printmaking, sculpture or tapestry; in the Department of Graphic Design, in graphic communication and in the Centre for Industrial Design, in industrial design.

In the Peninsula School of Art students undertake craft studies and can major in studio ceramics, glass or gold and silver smithing. At the Gippsland School of Art students can major in ceramics, painting, printmaking and sculpture. Gippsland also offers art and design studies by distance education mode. Art and design studies on all campuses include minor sequences in drawing and history and theory of art.

### The degree with honours

A candidate who has completed the requirements for the pass degree and who has reached a standard satisfactory to the subfaculty board, normally set at credit level or above, may be admitted to candidature for the degree with honours, requiring a fourth year of study.

### Undergraduate degree courses

The subfaculty offers the following undergraduate degree courses:

- Bachelor of Arts (Ceramic Design)
- Bachelor of Arts Ceramic Design (Honours)
- Bachelor of Arts ( Craft)
- Bachelor of Arts (Fine Art)
- Bachelor of Arts (Fine Art) (Honours)
- Bachelor of Arts (Graphic Design)
- Bachelor of Arts (Graphic Design) (Honours)
- Bachelor of Arts (Visual Arts)
- Bachelor of Technology (Industrial Design)
- Bachelor of Technology (Industrial Design) (Honours)

## Graduate studies

Most of the departments, schools and centres offer postgraduate studies at diploma or masters level. Supervision for doctoral studies is also available in selected fields.

### Graduate diploma courses

Graduate diploma courses are available in ceramics, fine art and crafts at Caulfield, Peninsula and Gippsland. Applicants are required to have a pass bachelors degree or an honours degree with a major study in the relevant discipline.

Further information and advice may be sought from the office of the subfaculty at Caulfield, telephone (03)

903 2241. For courses offered at Gippsland and Peninsula, please refer to the relevant section in this handbook.

## Master of Arts, Doctor of Philosophy

Within the subfaculty, graduates may undertake the higher degrees of Master of Arts by research, Master of Arts (Craft) by coursework and project, or Doctor of Philosophy. Please refer to the outline of graduate courses.

Further information and advice may be sought from the heads of schools and departments and directors of centres at Caulfield, Peninsula and Gippsland in which specialised major areas of study are offered. The annual closing date for applications is 1 November of each year.

## Graduate courses

The subfaculty offers the following graduate courses:

- Graduate Diploma in Ceramic Design
- Graduate Diploma of Arts (Visual Arts)
- Master of Arts by research
- Master of Arts (Craft) by coursework
- Doctor of Philosophy

## Distance education

The Gippsland School of Art offers the following courses via distance education mode:

- Bachelor of Arts (Visual Arts) part only
- Graduate Diploma (Visual Arts)

For further details, please refer to the Gippsland section in this handbook.

# Outline of undergraduate studies – Caulfield

## Bachelor of Arts (Ceramic Design)

Course code: 0614

### Content

This three-year course is intended to provide a distinctive professional education emphasising individual attainment within the major studies of clay and architectural ceramics, and glass and architectural ceramics. The first year of the course is designed to provide a basis in either of the two major study areas, with support studies in drawing, design, history of art and materials research and technology. In all years, students concentrate on their major area, increasingly working on design and conceptually based problems.

### Objectives

The course seeks:

- to develop the students' knowledge via conceptual and technical abilities in the fields of studio practice in clay, glass and architectural ceramics – the main emphasis being placed on development of the individual through research and studio activity;

- to develop students' ability to critically analyse works in progress and finished objects through peer group discussion, critical writing and folio presentation;
- to prepare students to enter the professional arena of the art and design world and the vocational aspects of prospering in this forum through creative endeavour and design excellence;
- to develop in students abilities to research thoroughly and independently and to evaluate new materials methodology, with a commitment to professional integrity;
- to develop the students' intuitive capacities in their specialist area, culminating in a professional exiting exhibition in their final year;
- understand contemporary attitudes within the visual arts generally with particular emphasis on their area of specialisation;
- demonstrate the ability to critically evaluate work within the context of their specialist areas and other aesthetic frameworks – social, historic and political;
- understand the contemporary market place in their area of specialisation.

## Enrolment procedure for new students

Applicants will be required to attend an interview and present a folio. All applicants must contact the office of the Subfaculty of Art and Design by the end of September to arrange an interview (telephone 903 2241 or 903 2256). Interviews and folio presentation will be held in December. Applicants will be notified of interview arrangements by mail.

## Progression through the course

Progression through the course will depend on the successful completion of each year. Only in exceptional circumstances will a student who has failed in a subject be allowed to undertake more advanced studies, which will be subject to the approval of the head of department together with the head of the Subfaculty of Art and Design.

## Assessment

1. An 80 per cent attendance record is required before a student may present for assessment in any subject. Exceptions will be subject to approval by the head of the department.
2. There will be two assessments by the examination panel – one at mid-year and one at the end of the year. Progressive assessments will be made by the lecturers in charge of each subject.
3. Each year must be passed as a whole. If a student fails in a single subject, the examination panel will decide, at its discretion, whether that student has failed or completed the year successfully. However the failed subject must be satisfactorily completed as recommended by the examining panel.

## Assessment policy

A large proportion of the subjects in this course are of a practical nature and require assessment by the presentation of a folio at the end of each year. In all cases, evaluation of student performance is made by a panel consisting of the lecturers in the subject and the year coordinator. Failed folios are reviewed by the head

of the Department of Ceramic Design.

In the final semester of the course, folio work is assessed by the panel as outlined above, with the addition of an external assessor in the relevant area of expertise.

### Course structure

Throughout the three years of the course students gain a basic understanding in their major area of study: glass and architectural ceramics, and clay and architectural ceramics. Throughout the course support studies are undertaken which include history of art, drawing and design, materials and technology as appropriate to the major studies.

Studio or study subject

First year

- CER1210 Studio practice (clay and architectural ceramics)
- or
- CER1221 Studio practice (glass and architectural ceramics)
- and
- CER1310 Materials research and technology (clay and architectural ceramics)
- CER1320 Materials research and technology (glass and architectural ceramics)
- CER1420 Drawing
- CER1721 Art, design and culture (first semester)
- CER1722 The Romantic legacy (second semester)

Second year

- CER2210 Studio practice (clay and architectural ceramics)
- or
- CER2221 Studio practice (glass and architectural ceramics)
- and
- CER2310 Materials research and technology (clay)
- CER2320 Materials research and technology (glass)
- CER2420 Drawing
- CER2721 Crafts people and their world (first semester)
- CER2722 Perception in the making (second semester)

Third year

- CER3210 Studio practice (clay and architectural ceramics)
- or
- CER3221 Studio practice (glass and architectural ceramics)
- and
- CER3310 Materials research and technology (clay)
- CER3320 Materials research and technology (glass)
- CER3420 Drawing
- CER3721 Craft as an industry (first semester)
- CER3722 Craft as culture (second semester)

## Bachelor of Arts (Ceramic Design) Honours

Course code: 0844

### Content

The Bachelor of Arts (Ceramic Design) Honours may take a variety of directions in accordance with individual needs in the fields of studio ceramics, architectural ceramics or hot glass with associated studies. Candidates are expected to have a mature attitude towards their discipline and in most cases will be continuing students.

This fourth year of study is offered as a one-year full-time course. The course will provide the means to achieve higher levels of conceptual development, design excellence and technical research competence.

### Admission requirements

To be admitted to the Bachelor of Arts (Ceramic Design) Honours, applicants will be required to have completed a Bachelor of Arts (Ceramic Design) degree from Monash or equivalent degree from other tertiary institutions. An aggregate of a credit or above in all final-year subjects is a prerequisite.

Students will be interviewed by a selection panel consisting of the head of department and coordinators of each media area. Candidates will bring to the interview a folio of work and where appropriate, a full body of documentation for intended research, if the candidate is not to exhibit.

### Assessment

A panel of staff will review the progress of the study program and independent research at mid-year. The panel of staff together with an external assessor will form the assessment panel at the completion of the course.

## Bachelor of Arts (Craft)

Please refer to the Peninsula section.

## Bachelor of Arts (Craft) Honours

Please refer to the Peninsula section.

## Bachelor of Arts (Fine Art)

Course code: 0308

### Content

The Department of Fine Art offers a three-year full-time Bachelor of Arts course in painting, printmaking, sculpture and tapestry, with support in drawing, history of art and aesthetics.

The fine arts are disciplines that require and uphold freedom of thought and expression. Contemporary practitioners are expected to seek and define their own areas of interest and develop forms that enable their concerns to reach the fullest expression. These concerns may be of a philosophical, social, psychological, personal or aesthetic nature.

## Objectives

The course seeks:

- to provide a high level of professional education for students whose intention it is to become fine artists;
- to provide an experience of sustained studio practice;
- to develop technical, aesthetic and philosophical skills appropriate to growth as a practising fine artist;
- to familiarise students with issues of concern to artists past and present;
- to promote the value of critical and theoretical inquiry to fine art practice;
- to provide students with the opportunity to evolve their own aims, interests and vision, to be expressed through their practical studio work.

The first year of the course is a balance between the learning of the technical and visual skills necessary for the development of self-expression. As students proceed in subsequent years, the development of personal expression and interpretation becomes increasingly important. As a result of the training received, students are expected to become self-motivated professional fine artists, well capable of a sustained and creative involvement in their chosen field.

## Enrolment procedure for new students

Applicants will be required to attend an interview and present a folio. All applicants must contact the office of the Subfaculty of Art and Design by the end of September, to arrange an interview (telephone: 903 2241 or 903 2256). Interviews and folio presentation will be held in December. Applicants will be notified of interview arrangements by mail.

## Attendance

In all courses conducted by the Department of Fine Art, student participation and the development of self-motivation are seen as being highly desirable characteristics. Students are expected to participate fully in this course.

## Progression through the course

Progression through the course will depend on the successful completion of each semester or year. If a student fails in a single subject, the examination panel will decide, at its discretion, whether that student has failed or completed the year successfully. However the failed subject must be satisfactorily completed as recommended by the examining panel. Only in exceptional circumstances will a student who has failed in a subject be allowed to undertake more advanced studies; this will be subject to the approval of the head of the department together with the head of the Subfaculty of Art and Design.

## Assessment

1. All studio subjects are assessed by a panel of assessors at the completion of each semester. A mark of up to 40 per cent is awarded for the first semester, with the remaining mark of up to 60 per cent awarded at the completion of the academic year.
2. A candidate's progression through the course is dependent on the successful completion of each

semester and year, except in the case of a candidate who has achieved at least a credit in the major studio subject, but has failed one other subject, who after making application to the chairman may be granted a pass on the year in that subject. A pass on the year is granted only on conditions agreed by the subfaculty board and is available only once during a candidate's course of study.

## Course structure

In the first year of the course students must study two of the following subjects: painting, printmaking, sculpture or tapestry. One of these subjects must be a major study and the other a submajor study. In second and third year only one subject is studied as a major in greater depth. Drawing is considered a fundamental discipline common to all major-study areas and maintains a prominent position throughout the three years of the course. History of art is taught at all levels of the fine art program. It provides the student with an historical and contemporary perspective of the role of the arts in various cultures and communities. At the end of their final year all students participate in the annual degree folio exhibition.

Studio or study subject

First year

Major studies – one only

- FNE1400 Painting
- FNE1500 Printmaking
- FNE1600 Sculpture
- FNE1801 Tapestry

Submajor studies – one only

- FNE1410 Painting
- FNE1510 Printmaking
- FNE1610 Sculpture
- FNE1811 Tapestry

Related studies

- FNE1900 Drawing
- FNE1911 Art, design and culture (first semester)
- FNE1912 The Romantic legacy (second semester)

Second year

Major studies – one only

- FNE2400 Painting
- FNE2500 Printmaking
- FNE2600 Sculpture
- FNE2801 Tapestry

Related studies

- FNE2900 Drawing
- FNE2911 Art and culture in Europe, 19th and 20th centuries (first semester)
- FNE2912 Art of the avant-garde in the 20th century (second semester)
- FNE2921 Aesthetics I: the nature of art (first semester)
- FNE2922 Aesthetics II: art and the power of emotion (second semester)

Third year

Major studies – one only

- FNE3400 Painting

- FNE3500 Printmaking
  - FNE3600 Sculpture
  - FNE3801 Tapestry
- Related studies
- FNE3900 Drawing
  - FNE3911 Art criticism and theory in the 20th century (first semester)

## Bachelor of Arts (Fine Art) Honours

Course Code: 0845

### Content

The Bachelor of Arts (Fine Art) Honours is a fourth-year degree course which can be studied full-time for one year. The course is suited to those students who wish to pursue the subject of their undergraduate course at a higher level. It caters for the student who wishes to make a specialised study of a particular area, or the professional artist who wishes to study new directions or specific interests. The emphasis of the course is on studio practice. The student is required to plan, organise and carry out an individual investigation into some aspects of the visual arts. Applicants may undertake a program of study in painting, drawing, printmaking, sculpture or tapestry or any combination of these.

### Admission requirements

To qualify for entry into the Bachelor of Arts (Fine Art) Honours, applicants will be required to have completed a tertiary course of three years, Diploma of Art and Design (Fine Art) or Bachelor of Arts (Fine Art). Applicants with alternative or equivalent qualifications will be considered on their merits.

Prospective students will be interviewed by a selection panel consisting of the head of the Department of Fine Art and senior academic staff representing the department's major areas of study. Candidates will bring to the interview a folio of work and slides where these are more appropriate.

### Assessment

At the completion of the course students will be assessed on an exhibition of work at a professional level and an illustrated written document that will support and/or record the program of work carried out during the study.

The assessment panel will consist of the head of the Department of Fine Art, the senior lecturer responsible for the student's major study area, two academic staff and an external examiner.

## Bachelor of Arts (Graphic Design)

Course code: 0470

### Content

The BA (Graphic Design) provides a practical and theoretical education for students who wish to work in various facets of the design profession, and in particular, with design studios, advertising agencies and publishers.

The broadly based program of study helps students to develop the visual means to communicate creatively and clearly using ideas, images and media. The range of

'messages' the designer is required to develop is extensive. It is therefore important for the student to arrive at an understanding of a broad spectrum of information and ideas, including an understanding of perception, a sensitivity to form, a knowledge of communication theory, an understanding of the cultural context of design, an ability to analyse problems and to communicate concepts verbally, an awareness of relevant materials and media and an ability to choose objectively that which is appropriate, and a knowledge of business responsibilities.

The department's studio environment offers different kinds of learning: the development of practical experience, the exploration of theory and its application to specific problems, research and experimentation.

### Objectives

The principle aims of the course are to prepare students for an immediate goal – a rewarding career in design practice, and a long-term goal – continuing personal and creative growth.

The learning objectives for the Bachelor of Arts (Graphic Design) are as follows:

- the demonstration of a theoretical education enabling the attainment of a high level of design competence and aesthetic judgement upon which professional practice can be based;
- a capacity for critical thinking and innovation to enable the graduate to make an early and effective contribution to the design profession;
- effective oral, visual and written communication;
- the development of a suitable basis for continued personal growth and self-directed learning, and in particular, the design knowledge, communication skills and commitment appropriate for postgraduate study.

The course is offered on a full-time basis on the Caulfield campus and is of three years duration. The first year is tightly structured, introducing students to the basic skills and technologies employed in design for visual communication. The sequential program provides basic knowledge and skills in drawing, photography, computer studies, spacial organisation, objective visual analysis, history of art, exploration of alternative design approaches and communication studies.

In the second year, these studies are further developed and the more specialised areas of print technology and illustration are introduced. Students work on set projects of increasing diversity and complexity with the aim of integrating their creative abilities and technical skill to produce work of an individual and professional standard.

The third year of the course offers greater depth and flexibility of study option where students can choose an elective in illustration, photography or computer studies. In this final year, students are required to thoroughly research and take each project to professional presentation standards. The subjects of marketing and professional studies further orient students towards a rewarding career in design. Liaison with industry, contacts with practising designers and participation in national and international design competitions provide essential stimulus and support.

## Enrolment procedure for new students

All applicants, including those from interstate or overseas, are required to participate in a preselection procedure, followed by an interview and folio presentation if selected. Because of the large numbers applying for our course we have implemented a two-stage preselection program. The preselection will determine approximately 500 applicants who will then proceed to interview and folio presentation. All applicants must contact the office of the Subfaculty of Art and Design by the end of September for preselection procedure information (telephone: 903 2241 or 903 2256).

## Progression through the course

Progression through the course will depend on the successful completion of all subjects in each year. Only in exceptional circumstances will a student who has failed in a subject be considered to undertake more advanced studies. This will be subject to the approval of an examination committee chaired by the head of department.

## Assessment

An 80 per cent attendance record is required before a student may present for assessment in any subject. Exceptions will be subject to the approval of the head of department.

Progressive assessment is applied to project work, and current marks are displayed in studies for the benefit of students.

At the end of the academic year and under the direction of the head of department a panel of all lecturing staff review student folios in all years of the course. Only on approval by the panel will a student progress to the following year's studies.

Final year students' folios are also reviewed by a minimum of two outside assessors who are experts within the design profession.

## Course structure

### Studio or study subject

#### First year

- GDN1110 Graphic design theory
- GDN1120 Typography
- GDN1130 Photography
- GDN1140 Drawing
- GDN1150 Graphic design practice
- GDN1161 Art, design and culture (first semester)
- GDN1162 The Romantic legacy (second semester)
- GDN1170 Computer studies
- GDN1180 Communication studies

#### Second year

- GDN2110 Graphic design theory
- GDN2120 Print technology
- GDN2130 Photography
- GDN2150 Graphic design practice
- GDN2161 Art images and emotion (first semester)
- GDN2162 Ideas and form in visual culture (second

semester)

- GDN2170 Computer studies
- GDN2180 Illustration

#### Third year

- GDN3110 Graphic design theory
- GDN3120 Professional practice
- GDN3150 Graphic design practice
- GDN3161 Ideas and visual communications (first semester)
- MKT2020 Marketing

Electives – one of the following

- GDN3130 Photography
- GDN3170 Computer studies
- GDN3180 Illustration

## Bachelor of Arts (Graphic Design) Honours

Course code: 0499

### Content

The BA (Graphic Design) Honours allows the student additional time to pursue an area of particular design interest and achieve higher levels of competence than will have been reached in the undergraduate course. The course also enables established graphic designers to study new directions or specialised areas which may have emerged as a result of their practice.

This is a one-year full-time honours course which can be studied part-time over two consecutive years. It is only available on the Caulfield campus.

### Objectives

The learning objectives for the Bachelor of Arts (Graphic Design) Honours are as follows:

- the planning and completion of a personal program of study that demonstrates a high level of expertise in a chosen facet of graphic design such as publication design, illustration, photography, advertising design, typography or computer graphics;
- the development of a greater understanding of the cultural and business context of design;
- the demonstration of a maturity in graphic design practice that will enable continued development as a professional designer.

### Admission requirements

To be admitted into the Bachelor of Arts (Graphic Design) Honours, applicants will be required to have completed the Bachelor of Arts (Graphic Design) from Monash University with a credit grade or higher in GDN3110 (Graphic design theory) and GND3150 (Graphic design practice).

Graduates with a similar academic record in graphic design from other tertiary institutions will also be considered for admission.

The selection panel will include the head of department and a lecturer or senior lecturer in the specialist area. Candidates are expected to bring to their studies a growing sense of maturity, independence of



thought and a high degree of initiative and self-motivation.

### Assessment

An assessment panel will review the candidate's work twice during the study program, and approval of the panel is required for the candidate to proceed to the final examination or folio presentation.

The assessment panel will consist of an external examiner with experience in the area to be examined, the head of the Department of Graphic Design and the lecturer responsible for the supervision of the candidate.

## Bachelor of Arts (Visual Arts)

Please refer to the Gippsland section.

## Bachelor of Technology (Industrial Design)

Course code: 0472

### Content

The Monash Centre for Industrial Design, currently in its fifth year of operation, has been established to provide innovative degree and higher degree programs in industrial design and design technology as well as design consultancy and applied research services for industry and the community. The centre's quality policy is to provide design education which is responsive to the needs of society and industry and, at the same time, to achieve international standards of excellence in design having in mind the requirements of innovative and export-oriented industry. Industrial design is a creative activity which aims to determine the form of objects to be produced through industrial systems. In this context 'form' means the integration of functional, aesthetic, socio-cultural and economic factors to achieve responsible, worthwhile and excellent design outcomes. Industrial design is a professional discipline widely accepted as significant to the development of Australian industry in an international context.

The Bachelor of Technology (Industrial Design) is a three-year, full-time degree program of product design, technology and business skills education. The major product design subjects are supported by a cluster of relevant subject modules which include design communications, ergonomics, technical design principles (mechanics and electronics), materials technology, transportation design studies, architectural products and interior space design, computer-aided design and graphic modelling and business studies. The product design majors are the main operators which coordinate the curriculum as well as integrate artistic and technical information via appropriate project-based learning methods.

### Objectives

The main objectives of the course are:

- (i) to produce graduates who are:
  - capable of working effectively and creatively within the nation's wealth producing industries and/or developing profitable businesses of their own;
  - concerned with quality, cost and manufacturability of

products, as well as the development of marketable and aesthetically pleasing products;

- able to bring both their personal and culturally conditioned creativity to bear on the design and production processes so that original and better quality products may be realised, and to go on to establish leadership positions in the international design context;
  - (ii) to create an educational environment through the use of interdisciplinary groups operating in a commercial climate which will instil the need for commercial viability as a necessary outcome of any design work;
  - (iii) to link industry, design, engineering, commerce and the arts for the improvement of design standards in Australian culture;
  - (iv) to provide the academic basis for postgraduate research and higher degree studies consistent with international standards of scholarship in design;
- In addition to the coordination of the curriculum provided by the noted product design majors, each year of the course is designed to provide continuity in the development of knowledge, skills and attitudes to the stage that graduates are capable and confident to begin careers in the industrial design profession.

Accordingly, the emphasis in the first year of the course is on developing a basic understanding of the design process on the one hand and on the other acquiring related knowledge and skills to an introductory level of technical and design expertise. Experiential learning exercises, through simple design project assignments, have the primary objective of promoting the ability to conceptualise and express design ideas simply and quickly whilst appreciating technical constraints.

In the second year of the course, students are expected to develop their design and technical knowledge to the extent that this can be used to mediate the creative design process and validate the social, practical and economic values of design proposals. Compared to first-year work, the design projects focus on the social implications, practical feasibility and economic worthwhileness of product designs.

At the third-year level, the emphasis is on design planning and project experience at a near-professional level undertaken with the cooperation of external organisations acting as sponsors. An underlying theme is on experiential learning under authentic industrial conditions which will prepare students for employment in the profession and for postgraduate studies.

Graduates of the course will have the professional, creative, technical, marketing and entrepreneurial knowledge and skills to manage the design process, and design products and services in a highly competitive international environment, as well as the fundamentals to proceed with postgraduate research and development in the field of industrial design.

### Enrolment procedure for new students

All applicants for the March intake must apply through VTAC (Victorian Tertiary Admissions Centre). In addition to filling in and lodging the VTAC form, applicants must contact the Centre for Industrial Design by 31 September to arrange a compulsory interview and examination of a portfolio (telephone 9032072, 9032843; facsimile 9032206).

Applicants for the July intake must apply directly to the university on forms available from the Centre for Industrial Design (telephone 9032072, 9032843; facsimile 9032206). A compulsory interview and examination of a portfolio are also required for this intake. Guidelines for portfolio preparation are available from the centre's office.

### Progression through the course

Progression through the course will depend on the successful completion of all subjects in each semester. Only in exceptional circumstances will a student who has failed in a subject be allowed to undertake more advanced studies; this will be subject to the approval of the director of the centre.

### Assessment

1. An 80 per cent attendance record is required before a student may present for assessment in any subject. Exceptions will be subject to approval of the director of the centre.
2. An 80 per cent submission record is generally required for assignment material set in any subject before a student may present for assessment. Major design projects submissions are all compulsory; exception will be subject to the approval of the director of the centre.

### Course structure

The Bachelor of Technology (Industrial Design) is a three-year, full-time degree program of product design, technology and business skills education. The major product design subjects are supported by a cluster of relevant subject modules which include design communications, ergonomics, technical design principles (mechanics and electronics), materials technology, transportation design studies, architectural products and interior space design, computer-aided design and graphic modelling and business studies. The product design majors are the main operators which coordinate the curriculum as well as integrate artistic and technical information via appropriate project-based learning methods.

Studio or study subject

First year

First semester

- DES1001 Theory of design 1
- DES1002 Product design 1
- DES1003 Technology 1
- DES1004 Product engineering 1

Second semester

- DES1101 Theory of design 2
- DES1102 Product design 2
- DES1103 Technology 2
- DES1104 Product engineering 2

Second year

First semester

- DES2002 Product design 3
- DES2003 Technology 3
- DES2004 Product engineering 3

Second semester

- DES2102 Product design 4
- DES2103 Technology 4
- DES2104 Product engineering 4

Third year

First semester

- DES3002 Product design 5
- DES3003 Technology 5
- DES3005 Design management and business practices

Second semester

- DES3102 Product design 6
- DES3103 Technology 6
- MKT3321 Marketing and product innovation

## Bachelor of Technology (Industrial Design) Honours

Course code: 0936

### Content

This is a two-semester honours degree program in product design and development normally completed in one calendar year on a full-time basis; the course may also be undertaken in a part-time mode. The course aims to develop graduates who have advanced attitudes, knowledge and capabilities with respect to product development in a commercial, manufacturing context. Entry to the course is available in March and July each year – prospective students should apply directly to the Centre for Industrial Design.

### Admission requirements

To be eligible for selection in the course, an applicant should have:

- (i) completed an industrial design degree, or the equivalent, with H2A or credit grades awarded in major design subjects undertaken in the final year of study, or
- (ii) completed a related product design, architecture or engineering degree, with appropriate work experience or the equivalent, acceptable to the subfaculty board. Candidates may be required to undertake supplementary studies or subjects in product design and related areas. These subjects may be prescribed from existing undergraduate programs.

(iii) Satisfied an assessment panel that the product portfolio

or product design presented for further development in the honours course satisfies core industrial design skills and has academic and potential manufacturing and commercial viability.

### Course structure

Studio or study subject

- DES4000 Product development studio
- DES4100 Business planning
- DES4200 Technology planning

## Outline of graduate studies – Caulfield

### General information and advice

Information and advice may be sought from the heads of schools, departments and directors of centres at Caulfield, Peninsula and Gippsland in which specialised major areas of study are offered. The annual closing date for Master of Arts applications is 1 November of each year. The closing date for graduate diploma applications varies. Please contact the office of the subfaculty for further details.

### Graduate Diploma in Ceramic Design

Course code: 0489

This is a one-year full-time course which can be studied part-time over two consecutive years. It is available on the Caulfield and Peninsula campuses. The course is suited to those who wish to pursue, at a higher level, a special area of study taken in their undergraduate course. Candidates are expected to have a mature attitude towards their chosen field of study and in most cases will have had work experience in this discipline.

Applicants may undertake a program in one of the following areas: ceramic technology, design for ceramics; or studio practice in clay, metal, glass, or architectural ceramics.

### Admission requirements

To qualify for entry, the applicant should hold one of the following diplomas or an equivalent qualification from another tertiary college: Diploma of Art and Design (Ceramic Design); or Bachelor of Arts (Ceramic Design); or Bachelor of Arts (Craft).

### Master of Arts

Course code: 0498

The degree of Master of Arts is a research degree for which the major 'thesis' is a body of fully documented studio-based work. Applicants for the research degree of Master of Arts are required to have an honours bachelor's degree with at least a second class honours Division A, and approved fourth year of study (eg. a graduate diploma) and/or, in some cases, a significant previous record as a practising artist or designer.

Where candidacy is approved on the records listed above, admission will be to Part II of the Master of Arts. In some cases admission to Part II may only be after completion of a prescribed Part I – or bridging subjects or projects equivalent to an MA preliminary.

### Doctor of Philosophy

The degree of Doctor of Philosophy involves full or part time research work and is examined by thesis which, in the case of art and design, is fully documented studio-based work. Applicants are required to have either high honours in the bachelors degree or a masters degree. In

some cases significant records as a practising artist or designer may be taken into account.

## Details of subjects – Caulfield

### Subjects

#### CER1210

Studio practice (clay and architectural ceramics)

36 points • 15 studio hours per week • Full-year subject • Caulfield

This subject will develop an understanding and appreciation of ceramics and its diverse applications, via technical and aesthetic development in an experimental/problem-solving format. Students will be given lectures, demonstrations and audiovisual material on clay manipulation, wheel work, hand building and surface treatment techniques. Emphasis is placed on the importance of safety procedures and the correct handling of toxic materials. Students presenting folios of studio work at the mid-year review and end-of-year assessment will be expected to show documented evidence of substantial independent research equal to that of the major studio practice.

Assessment  
Folio

Prescribed texts

Berensohn P Finding one's way with clay Simon and Schuster, 1972

Berger M Hazardous substances Hillside, 1986

Cowley D Working with clay and plaster Batesford, 1973

Cowley D Moulded and slip cast pottery and ceramics Batesford, 1973

Fairweather S Picasso's concrete sculptures Hudson Hill, 1982

Midgeley B The complete guide to sculptures Phaidon, 1982

Porter T How architects visualise Studio Vista, 1979

Ritter P Concrete fit for people Down To Earth Bookshop Press, 1980

Rogers L R Relief sculpture OUP, 1974

Schut and Elfers Fantastic architecture Thames and Hudson, 1980

Woody E Hand building ceramic forms Farrar, 1982

Woody E Pottery on the wheel Murray, 1979

#### CER1221

Studio practice (glass and architectural ceramics)

36 points • 15 studio hours per week • Full-year subject • Caulfield

Students will be introduced to the potential of glass: the creative possibilities of glass utilising, hot-glass and warm-glass studies and techniques to realise their concepts. Students will be introduced to projects involving hot glass and kiln-worked glass through lectures, demonstrations, tutorial, audiovisual presentation and seminars. This subject will also develop

in students an understanding and appreciation of ceramics and its diverse architectural applications, via technical and aesthetic development in an experimental/problem-solving format. It will also introduce students to conceptual development and design utilising clay, glass and concrete within an architectural context. Emphasis is placed on the importance of safety procedures and the correct handling of toxic materials. Students presenting folios of studio work at the mid-year review and end-of-year assessment will be expected to show documented evidence of substantial independent research equal to that of the major studio practice.

Assessment  
Folio

Prescribed texts  
Cummings K The technique of glass forming Read, 1980  
Duthie A L Decorative glass processes Dover, 1982  
Flavell R Studio glass making van Nostrand, 1974  
Klein D Glass: A contemporary art Collins, 1989  
Kvlasiewics F Glass blowing Watson Guptill, 1974  
Lundstrom B and Schwoerer D Glass fusing, book 1, Vitreous Publications, 1983  
Fairweather S Picasso's concrete sculptures Hudson Hill, 1982  
Midgeley B The complete guide to sculptures Phaidon, 1982  
Porter T How architects visualise Studio Vista, 1979  
Ritter P Concrete fit for people Down To Earth Bookshop Press, 1980  
Rogers L R Relief sculpture OUP, 1974  
Schut and Elfers Fantastic architecture Thames and Hudson, 1980

**CER1310**  
Materials research and technology (clay and architectural ceramics)

2 points • One 1-hour lecture per week • Full-year subject • Caulfield

The subject will develop in students an understanding of the materials and processes utilised in clay and glaze studies. Students will actively engage in experimentation and application of ceramic processes suitable for both commercial/quantity production techniques and individual creative work. Students will receive theoretical and practical instruction via lectures and structured laboratory research assignments. The range of student research will be extended to encompass ceramic materials and technologies appropriate for architectural applications.

Assessment  
Examination: 60% • Laboratory research: 40%

Prescribed texts  
Fraser H Glazes for the craft potter A and C Black, 1979  
Green D A handbook of pottery glazes Faber and Faber, 1978  
Midgeley B The complete guide to sculpture, modelling and ceramics: Techniques and materials Chartwell Books, 1982  
Neville A The properties of concrete Pitman 1981  
Rhodes D Clay and glazes for the potter 2nd edn, Pitman, 1977  
Selwood C Colour and texture in ceramic bodies and slips Chisholm Institute of Technology, 1988

**CER1320**  
Materials research and technology (glass and architectural ceramics)

2 points • One 1-hour lecture per week • Full-year subject • Caulfield

This subject will develop in students an understanding of the materials and processes utilised in hot-glass and kiln-formed glass practice. Students will actively engage in experimentation and application of industrial and studio-based glassmaking activities. Students will receive theoretical and practical instruction via lectures and structured laboratory research assignments. The range of student research will be extended to encompass ceramic materials and technologies appropriate for architectural applications.

Assessment  
Examination: 60% • Laboratory research: 40%

Prescribed texts  
Biser B Elements of glass and glassmaking Glass and Pottery Publication Co., 1974  
Duthie A L Decorative glass processes Dover, 1982  
Kulasiewics F Glass blowing Watson Guptill, 1974  
Lundstrom B Schwoerer D Glass fusing book 1, Vitreous Publications, 1983  
Midgeley B (ed.) The complete book of sculpture, modelling and ceramics: Techniques and materials Chartwell Books, 1982  
Neville A The properties of concrete Pitman, 1981  
Oliver D The use of glass in engineering OUP, 1975

**CER1420**  
Drawing

6 points • 3 studio hours per week • Full-year subject • Caulfield

This subject will improve students understanding of typical structures and relationships, both organic and inorganic, in nature and increase their knowledge of basic drawing and design skills. Students will develop responses to the visual and tactile stimuli of natural and manufactured environments through observation, representation and interpretation and help develop a visual language which relates to the environment. This will encourage perception and awareness of the environment as a rich source for conceptual development.

Assessment  
Folio

Prescribed texts  
Peterson S The craft and art of clay, Prentice-Hall  
Simpson I Drawing, seeing and observation, A and C Black, 1993

**CER1721**  
Art, design and culture

2 points • One 2-hour lecture per week • First semester • Caulfield

This subject, through close attention to visual information, lectures and exercises in the Gallery, helps students develop interpretation of art and design and to base opinions upon knowledge of history as well as analysis of aesthetic intuitions. In the lectures, key critical

perspectives are emphasised: the economic and sociological, the geographic and technological, the feminist and political approaches are compared and contrasted. A chronological sequence of art and design is presented which makes use of these categories of description and critique. The subject attempts to demonstrate that there is a logical link between a given style and the cultural values which brought it into being. Each culture is shown to have mustered its creative urges differently and to have developed a different critique of its own production.

**Assessment**

Two assignments

**Recommended texts**

- Gombrich E H *The story of art* Phaidon, 1972 or later edn
- Nelson R *Inspections* Monash U, Peninsula School of Art, 1993
- Nelson R *Toward a philosophy of furniture* Monash U, Dept Industrial Design, 1990
- Nelson R *Expressions of purpose* Monash U, Dept Industrial Design, 1992
- Summerson S *The classical language of architecture* Thames and Hudson, 1980

**CER1722**

**The Romantic legacy**

2 points • One 2-hour lecture per week • Second semester • Caulfield

Ideally following CER1721, this subject is intended to sharpen the student's observation of historical works of art and design. Through close attention to visual information, the lectures and exercises in the gallery help develop interpretations of art and design and to base opinions upon knowledge of history as well as analysis of aesthetic intuitions. In the lectures, key critical perspectives are emphasised: the economic and sociological, the geographic and technological, the feminist and political approaches are compared and contrasted. The survey examines key epochs in the development of art and design in Europe, America and Australia and seeks to explain the reasons for their formal and symbolic peculiarities. The subject attempts to demonstrate that there is always a logical link between a given style and the cultural values which brought it into being. Each culture is shown to have mustered its creative urges differently and to have developed a different critique of its own production.

**Assessment**

Two assignments

**Recommended texts**

- Chipp H *Theories of modern art* U California P, 1968 or later edn
- Honour H *Romanticism* Pelican, 1981 or later edn
- Nelson R *Cultural hypochondria in the age of industrial design* Monash U, Dept Industrial Design, 1992
- Nelson R *Inspections* Monash U, Peninsula School of Art, 1993
- Wolfe T *From Bauhaus to our house* Abacus, 1987 or later edn

**CER2210**

**Studio practice (clay and architectural ceramics)**

36 points • 12 studio hours per week • Full-year subject • Caulfield • Prerequisites: CER1210

This subject continues to build on the skills and understanding gained by students in CER1210 (Studio practice). Students will be presented with creative problems in ceramics through which they will increase their technical and aesthetic competence and develop a more personal approach in areas most suited to their talents and concepts. Students will be given lectures/demonstrations and audiovisual materials on clay manipulation, wheel work, hand building and surface treatment techniques, including conceptual and design developments in relation to studio practice. Emphasis will be placed on the importance of safety procedures and the correct handling of ceramic materials. Students will also be given the opportunity to pursue further an understanding of clay and glass in an architectural ceramics context. Students presenting folios of studio work at the mid-year review and end-of-year assessment will be expected to show documented evidence of substantial independent research equal to the major studio practice.

**Assessment**

Folio

**Prescribed texts**

- Anderson B and others *Clay statements: Australian contemporary ceramics* Institute Press, 1985
- De Boos J and others *Handbook for Australian potters* Methuen, 1984
- Dormer P *The ceramic spectrum* Collins, 1986
- Gage M *Guide to exposed concrete finishes* Architectural Press, 1979
- Hamilton D *Architectural ceramics* Thames and Hudson, 1978
- Hopper E *The ceramic spectrum* Collins, 1984
- McCann M *Health hazards manual for artists* 3rd edn, NY Foundation for the Community of Artists, 1985
- Mills J *Sculpture in concrete* McLaren, 1968
- Rasmussen S *Experiencing architecture* MIT Press, 1964
- Ritter P *Concrete fit for people* Down To Earth Bookshop Press, 1980
- Schut and Elfers *Fantastic architecture* Thames and Hudson, 1980
- Speight C *Images in clay sculpture* Harper and Row, 1983

**CER2221**

**Studio practice (glass and architectural ceramics)**

36 points • 12 studio hours per week • Full-year subject • Caulfield • Prerequisites: CER1220

This subject will continue to develop an indepth understanding of hot-glass and warm-glass studies by the relationship between the contemporary craftsperson and the origins of glass craft and the community, thus extending the knowledge of glass gained in CER1220 and encouraging conceptual development as a vehicle for design and design culmination. Teaching strategies may include lectures, audiovisual presentations, tutorials, seminars, demonstrations and workshops and the importance of health and safety in the studio environment. Students will also be given the opportunity to pursue further in an architectural context. Students presenting folios of studio work at the mid-year review

and end-of-year assessment will be expected to show documented evidence of substantial independent research equal to the major studio practice.

Assessment  
Folio

Prescribed texts

Cummings K The technique of glass forming Read, 1980  
Duthie A Decorative glass processes Dover, 1982  
Flavell R Studio glass making van Nostrand, 1974  
Klein D Glass, a contemporary art Collins, 1989  
Littleton H Glass blowing: A search for form van Nostrand, 1971  
Lundstrom B Advanced fusing book 2, Vitreous Group, 1989  
Gage M Guide to exposed concrete finishes Architectural Press, 1979  
Hamilton D Architectural ceramics Thames and Hudson, 1978  
Mills J Sculpture in concrete McLaren, 1968  
Rasmussen S Experiencing architecture MIT Press, 1964  
Ritter P Concrete fit for people Down To Earth Bookshop Press, 1980  
Schut and Elfers Fantastic architecture Thames and Hudson, 1980

#### CER2310

Materials research and technology (clay and architectural ceramics)

2 points • One 1-hour lecture per week • Full-year subject • Caulfield • Prerequisites: CER1310

This subject will develop further the knowledge of ceramic materials and processes gained in CER1310. Students will receive theoretical and practical instruction via lectures and structured laboratory research assignments.

Assessment

Examination: 40% • Laboratory research: 60%

Prescribed texts

Currie I Stoneware glazes, a systematic approach Bootstrap Press, 1985  
Fraser H Glazes for the craft potter A and C Black, 1979  
Hamer F The potters dictionary of materials and techniques Pitman, 1975  
Lawrence W Ceramic science for the potter 2nd edn, Chilton Book, 1982  
Rado P An Introduction to the technology of pottery Pergamon Press, 1969

#### CER2320

Materials research and technology (glass and architectural ceramics)

2 points • One 1-hour lecture per week • Full-year subject • Caulfield • Prerequisite: CER1320

This subject will develop further the knowledge of glassmaking materials and processes gained in CER1320. Students will receive theoretical and practical instruction via lectures and structured laboratory research assignments.

Assessment

Examination: 60% • Laboratory research: 40%

Prescribed texts

Bingham J (ed.) Hot glass information exchange 1979  
Biser B Elements of glass and glass making Glass and Pottery Publication, 1974  
Gunther R Glass wetting tank furnaces Society of Glass Technology, 1958  
Kulasiewics F Glass blowing Watson Guptill, 1974  
Lundstrom B Glass fusing – advanced fusing techniques Book 2, Vitreous Publications, 1989  
Scholes S Modern glass practice 7th edn, Cahners Books, 1975

#### CER2420

Drawing

6 points • 3 studio hours per week • Full-year subject • Caulfield • Prerequisites: CER1420

This subject will enable students to find solutions to specific visual/functional and aesthetic problems and to give visible form to ideas, thus enabling them to develop their knowledge of materials, media, methods, processes and procedures for achieving solutions to specific visual aesthetic problems through drawing and design. Students will be encouraged to greater experimentation with a wide range of materials and techniques to discover a range most suited to their individual needs, thereby developing further understanding of formal relationships in form. Students will continue to develop their creativity, self expression, individuality and sense of aesthetic judgment and to establish their own educational goals via the assistance of specialised staff.

Assessment

Folio

Prescribed texts

Barratt K Logic and design George Godwin, 1980  
Churcher B Understanding art National Library of Australia, 1977  
Hale N Abstractions in art and nature Watson Guptill, 1980  
Laliberate N and Mogelon A Drawing with ink van Nostrand, 1973  
Laliberate N and others Pastel, charcoal and chalk drawings van Nostrand, 1973  
Meiglin N On the spot drawing Watson Guptill, 1980  
Stephenson J The materials and techniques of painting, Thames and Hudson, 1989

#### CER2721

Craftspeople and their world

2 points • One 1-hour lecture and one 1-hour tutorial per week • First semester • Caulfield • Prerequisites: CER1722

An appreciation of the aesthetic, functional and formal dimensions of craft and design in the 19th and 20th centuries, through an elementary understanding of related issues in philosophy, science and technology, psychology and anthropology. In this subject we look at the various ways in which the world is a source of inspiration for the artist craftspeople: as concrete rocks, plants, landscapes, animals, humans, – cultural objects and environments. All this is embodied in current craftwork the world over, and in the crafts of different times and different places in the past.

**Assessment**

Subject record and 2000-word essay or equivalent presentation

**Recommended texts**

Bachelard G *The poetics of space* Beacon, 1969

Margetts M (ed.) *International crafts* Thames and Hudson, 1981

Rawson P *Creative design: A new look at design principles* Macdonald Orbis, 1987

Smith E L *The story of craft: The craftsman's role in society* Phaidon, 1981

**CER2722**

**Perception in the making**

2 points • One 1-hour lecture and one 1-hour tutorial per week • Second semester • Caulfield

An elementary understanding of criticism and theories from the 16th century onward. In this subject we look at the development of perception from two sides: we explore instinctual, sensory, emotional and spiritual levels of perception and we look at ways in which materials, processes, techniques and gestures of making awaken and train our perceptions on those different levels. Apart from visual examples through slides, there will be some work with legends and myths, archetypal images and the notion of 'play' as primeval source of culture.

**Assessment**

Subject record and 2000-word essay or equivalent presentation

**Recommended texts**

Bachelard G *Water and dreams: An essay on the imagination of matter* Dallas Institute of Humanities and Culture, 1982

Dufrenne M *The phenomenology of aesthetic experience* Northwestern U P, 1973

Focillon H *The life of forms in art* Zone Books, 1989

Gombrich E H *The sense of order: A study in the psychology of decorative art* Phaidon, 1979

Needleman C *The work of craft: An enquiry into the nature of craft and craftsmanship* Arkana, 1986

Pye D *The nature and aesthetics of design* Herbert Press, 1988

**CER3210**

**Studio practice (clay and architectural ceramics)**

36 points • 9 studio hours per week • Full-year subject • Caulfield • Prerequisites: CER2210

In the final year of the course, students are given the freedom to work in an independent way once their program of work has been approved. A coordinator supervises the programs and give guidance as it is required and on the request of the students. The work produced culminates in an end of year exhibition of a professional standard, thus preparing students for further study at postgraduate level or entering the professional world as artists/designers. This subject will also develop in students a professional attitude towards the marketing of their product via small business management, and links with commercial galleries, with industry, museology and exhibition design. Students will be given lectures, audio-visual material and may visit artists' studios. This will occur concurrently with external experts within the

fields of arts law, business administration, analytical writing, preparation of business letters, curriculum vitae, stationery design, grant applications, and curatorial and exhibition design. Students presenting folios of studio work at the mid-year review and end-of-year assessment will be expected to show documented evidence of substantial independent research equal to the major studio practice.

**Assessment**

Folio

**Prescribed texts**

Fairbanks J and Moffat K *Directions in contemporary American ceramics* Mass. Museum of Fine Arts, 1984

Fox H *Avant garde in the eighties* County Museum of Art LA, 1981

Hamer F *Potters dictionary of materials and techniques* Pitman, 1983

Hamilton D *Architectural ceramics* Thames and Hudson, 1978

Lane P *Studio ceramics* Collins, 1983

Meredith G *Small business practice in Australia* McGraw-Hill, 1984

Midgeley B *The complete guide to sculptures* Phaidon, 1982

Nelson R *Toward a philosophy of furniture* Monash U, Peninsula School of Art, 1990

Nigrosh T *Claywork, form and ideas in ceramic design* 2nd edn, Davis, 1986

Porter T *How architects visualise* Studio Vista, 1979

Rasmussen S *Experiencing architecture* MIT Press, 1964

Simpson S *The visual artist and the law* 2nd edn, Law Book, 1989

Steinberg R *Dead tech* Sierra Club Books, 1982

Stokes J *Earning a living in the visual arts and crafts* Australia 2nd edn, Hale and Iremonger, 1987

Waller J *Safe practices in the arts and crafts. A studio guide* College of Art Association of America, 1985

**CER3221**

**Studio practice (glass and architectural ceramics)**

36 points • 9 studio hours per week • Full-year subject • Caulfield • Prerequisites: CER2220

Students will develop an approved work program in conjunction with lectures in the subject. Tutorials, seminars, individual tuition, audiovisual aids and demonstrations will cover topics appropriate to students. The work produced culminates in an end of year exhibition of a professional standard, thus preparing students for further study at postgraduate level or entering the professional world as artists/designers. This subject will also develop in students a professional attitude towards the marketing of their product via small business management, and links with galleries, industry, museology and exhibition design. Students will be given lectures and audio-visual material and may visit artists' studios. This will occur concurrently with external experts within the fields of arts law, business administration, analytical writing, preparation of business letters, curriculum vitae, stationery design, grant applications, and curatorial and exhibition design. Students presenting folios of studio work at the mid-year review and end-of-year assessment will be expected to show documented evidence of substantial independent research equal to

the major studio practice.

Assessment

Folio

Prescribed texts

Chihuly D Chihuly – colour, glass and form Kodansha International, 1986

Corning Museum of Glass Contemporary glass Corning Museum of Glass, 1978

Hamilton D Architectural ceramics Thames and Hudson, 1978

Lundstrom B Glass fusing book 3, Vitreous Group, 1989

Midgeley B The complete guide to sculptures Phaidon, 1982

Meredith G Small business practice in Australia McGraw-Hill, 1984

Nelson R Toward a philosophy of furniture Monash U, Peninsula School of Art, 1990

Porter T How architects visualise Studio Vista, 1979

Rasmussen S Experiencing architecture MIT Press, 1964

Reynolds G The field glass hand book Hidden Valley Books, 1987

Simpson S The visual artist and the law 2nd edn, Law Book, 1989

Steinberg R Dead tech Sierra Club Books, 1982

Stokes J Earning a living in the visual arts and crafts Australia 2nd edn, Hale and Iremonger, 1987

Tysoe P Glass, resins and metal constructions Mills and Boon, 1986

### CER3310

Materials research and technology (clay and architectural ceramics)

2 points • One 1-hour lecture per week • Full-year subject • Caulfield • Prerequisites: CER2310

This subject will consolidate the knowledge of ceramic materials and processes gained in CER2310. Students will assume increasing responsibility for the development, execution and documentation of individual research into aspects of their particular area of studio specialisation.

Assessment

Research documentation: 100%

Prescribed texts

Lawrence W Ceramic science for the potter A and C Black, 1979

McMeekin B Notes for potters in Australia, NSWUP, 1978

Parmelee C W Ceramic glazes Industrial Publications Co., 1984

Singer F S Industrial ceramics Chapman and Hall, 1963

### CER3320

Materials research and technology (glass and architectural ceramics)

2 points • One 1-hour lecture per week • Full-year subject • Caulfield • Prerequisites: CER2320

This subject will consolidate the knowledge of glassmaking materials and processes gained in CER2320. Students will assume increasing responsibility for development, execution and documentation of individual research into aspects of their particular area of studio specialisation.

Assessment

Research documentation: 100%

### CER3420

Drawing

6 points • 3 studio hours per week • Full-year subject • Caulfield • Prerequisites: CER2420

This subject emphasises design in the context of the individual student area of study to achieve the highest possible level of quality for the realisation of design in the specialised areas. This will develop greater awareness of individual goals, through personal investigations of the theoretical aspects of drawing and design, thus encouraging student initiative in the development, selection and presentation of a final-year drawing folio.

Assessment

Folio

Prescribed texts

Birren F Creative colour Van Nostrand, 1978

Gombrich E Meditation on a hobby horse Phaidon, 1993

Kaudeliser Experimental drawing Watson Guptill, 1980

Monnier G Pastels – from 16th to 20th century 2nd edn, Rizzolo International, 1984

Shikes R The indignant eye – the artist as social critic Beacon Press, 1976

Stephenson J The materials and techniques of painting Thames and Hudson, 1989

### CER3721

Craft as an industry

2 points • One 1-hour lecture and one 1-hour tutorial per week • First semester • Caulfield • Prerequisites: CER2722

This subject explores ways in which the arts contribute to the economic, ecological and socio-political domains of society. In the economic domain we study the history and recent developments of ways in which art is produced, distributed and 'consumed'. The political domain is considered as an institution. Topics include professional organisations; government support structures at local and national levels – their standards and impact; communications, magazines, books, journals, exhibitions, conferences, media conferences.

Assessment

Subject record: 2000-word essay or equivalent presentation

Recommended texts

Cochrane G The crafts movement in Australia: A history N.S.W. U P, 1992

Ioannou M (ed.) Craft in society: An anthology of perspectives Fremantle Arts Centre Press, 1992

Artlink

### CER3722

Craft as culture

2 points • One 1-hour lecture and one 1-hour tutorial per week • Second semester • Caulfield • Prerequisites: CER3721

An elementary understanding of the social dimension of art and design, through appreciation of the nature and historical evolution of the different arts and their role in



present day culture. Developments in writing on criticism, including notions of structuralism, deconstruction, modernism, theory, attempts to articulate a theory for the crafts as an artform distinct from visual art history. Cultural diversity and democracy. Recapitulating the history and geography of the arts in outline and the study of current developments in Australia and overseas.

**Assessment**

Subject record: 2000-word essay or equivalent presentation

**Recommended texts**

Houston J (ed.) *Craft classics since the 1990's: An anthology of belief and comment* Crafts Council, London, 1988

Thompson R *Forceps of language: An anthology of critical writing about objects, makers, users and society* Crafts Council of Australia, 1992

Art Monthly Australia

**CER5001**

**Ceramic design**

The studio research program chosen by the student in consultation with the honours year panel, and nominated supervisor will consist of a folio of work supplemented by appropriate documentation, or may consist entirely of technical research.

**Assessment**

Folio of practical work (100%) or folio of practical work and appropriate documentation (60% and 40% respectively) or technical research paper (100%)

**CER6001**

**Ceramic design studio**

In the first semester the individual program of study and research should include detailed planning of the proposed program, accompanied by the appropriate research and experimentation. During the second semester students will be expected to bring to fruition the previous semesters research and planning.

**Assessment**

Folio

**CER6011**

**Ceramic design studio**

This is the first year of study in the part-time Graduate Diploma in Ceramic Design. In content and structure it will be identical to the first semester of the full-time course (CER6001) and will culminate in a midway review by the assessment panel.

**Assessment**

Folio

**CER6012**

**Ceramic design studio**

Prerequisite: CER6011

This is the second year of study in the part-time Graduate Diploma in Ceramic Design. In content and structure it will be identical to the second semester of the full-time course and will culminate in a midway review by the assessment panel and one external specialist.

**Assessment**

Folio

**DES1001**

**Theory of design 1**

3 points • One 1-hour lecture and one 1-hour tutorial per week • First semester • Caulfield

This subject aims to develop an understanding of what is meant by 'culture,' what is meant by 'creativity,' and what is meant by 'critique' for the purposes of addressing theoretical issues of relevance to the creative designer in contemporary society; to undertake a variety of projects designed to elucidate the terms 'culture', 'creativity', 'critique' and 'design' and provide opportunities for discourse involving the use of these terms. Students will become aware of how a given culture is defined by the creativity of its constituents and the roles that design and critique play in the quality of life enjoyed in that culture. Topics include selected class exercises leading to definition of terms; application of terms independently with case study situations; application of terms in conjunction with each other; use of terms in comparative situations, eg cross-cultural analysis; practice in the use of terms by critical analysis of selected design products and projects, films, videos and readings pertaining to the aims of the subject; participation in selected field trips and cultural experiences proposed for their relevance to the aims of the subject.

**Assessment**

Assignments and projects: 100%

**DES1002**

**Product design 1**

9 points • 5 studio hours and one 2-hour lecture per week • First semester • Caulfield

This subject aims to provide entry-level, project-based learning experiences in product design which will promote creative problem-solving skills; introduce basic drawing techniques required to generate design concepts; introduce principles of two and three-dimensional design. Students should become capable of identifying the general characteristics of design tasks; developing simple models of the design process; planning for, and efficiently completing, design problems based on common materials and simple technologies; handling a variety of basic drawing equipment; understanding perspective drawing and representing ideas for design projects; interrelating principles and elements of design through major design projects. Topics include a study of the design process with particular reference to problem formulation and information searching; creative problem solving techniques; introduction to concept evaluation and detailed design, methods of communication and presentation; freehand drawing, one and two-point perspective drawing, basic rendering techniques; an introduction to the elements and principles of two and three-dimensional design using simple materials and processes.

**Assessment**

Design examinations and major projects: 60% • Design exercises: 40%

Prescribed texts

- Powell P Presentation techniques MacDonald, 1990  
 Shimizu Y and others Models and prototypes Graphic-sha, 1991  
 Shimizu Y Creative marker techniques Graphic-sha, 1990  
 Wallschlaeger C and Busic-Snyder C Basic visual concepts and principles W C Brown, 1992

Recommended texts

- Jones J C Design methods Wiley, 1980  
 Marden A Design and realization OUP, London, 1987  
 Rubeck S Freehand perspective drawing Cole, 1988  
 Wong W Principles of two dimensional design Van Nostrand, 1977  
 Wong W Principles of three dimensional design Van Nostrand, 1977

DES1003

Technology 1

8 points • 4 studio hours and one 2-hour lecture per week  
 • First semester • Caulfield

This subject aims to establish principles of formal engineering and geometrical drawing including an introduction to dimensioning and tolerancing of product designs; provide an introduction to the theory and practice of ergonomics for designers; develop basic product three-dimensional modelling skills through appropriate workshop techniques. Students should become capable of modelling design concepts by means of formal engineering drawings; carrying out dimensional analysis of product designs; applying appropriate conventions of the AS1100 series of Australian Standards; sourcing and applying anthropometric data as required in specific projects; representing design concepts through three-dimensional models produced with low-technology methods. Topics include engineering drawing, orthographic projection, pictorial drawing, constructional methods, dimensioning and presentation rules; principles of anthropometrics, ergonomics in seating design; principles and practice of model making using low-technology manufacturing methods.

Assessment

Design Examinations and Major Projects: 60% • Design Exercises: 40%

Prescribed texts

- Roth R N and Van Haeringen I A Australian engineering drawing handbook part 1, Basic principles and techniques IEAust, 1988  
 Yoshiharu S and others Models and prototypes Graphic-sha, 1991

Recommended texts

- Boundy A W and Hass I L Technical drawing 2nd edn, McGraw-Hill, 1981  
 de Garmo E P and others Materials and processes in manufacturing 7th edn, Macmillan, 1988  
 Dreyfuss H Humanscale MIT Press, 1981  
 Pheasant S Bodyspace Taylor and Francis, 1986

DES1004

Product engineering 1

4 points • One 1-hour lecture and one 2-hour laboratory per week • First semester • Caulfield

This subject aims to introduce students to a study of materials and manufacture of products in relation to low-volume manufacturing processes, having in mind environmental considerations such as design for recycling and disassembly. Students will also acquire knowledge and skills in relation to basic applied mechanics for a range of design materials. Topics will include timber – raw materials and types available – local and imported, machining, joinery and production of stock materials; sheetmetal – from raw product to mill strip, conversion into standard product forms and machines and processes required for limited production runs. Discussions of finishes and laminates that are commonly used for the above materials, lifecycles and durability of different materials. Low-volume paper and paperboard manufacture for industrial design, uses and types available.

Assessment

Assignments: 60% • Examinations: 40%

Recommended texts

- Bramwell M The international book of wood Colporteur, 1984  
 de Garmo E P and others Materials and processes in manufacturing 7th edn, MacMillan, 1988  
 El Wakil S D Processes and design manufacturing Prentice-Hall, 1989  
 Roth L Packaging design Van Nostrand, 1990

DES1101

Theory of design 2

3 points • One 1-hour lecture and one 1-hour tutorial per week • Second semester • Caulfield • Prerequisites: DES1001

This subject aims to introduce aspects of theory and history of design by the study of creativity and innovation within selected pre-industrial (ie Industrial Revolution) and contemporary cultures, in Aboriginal culture, and in Australian culture. Students will develop the ability to comprehend and understand the dimensions and limitations of creativity within selected industrial societies; begin to develop a critical/comparative perspective on the dynamism of invention, innovation and high technological advancement in contemporary society, and the role of creative design within it. A series of lectures will focus on exceptional design and production in architectural elements, furniture, jewellery and costume, tools and weapons, vessels and utensils, mechanical devices, vehicles etc, in selected industrial cultures.

Assessment

Assignments: 50% • Research project/seminar paper: 50%

DES1102

Product design 2

9 points • 5 studio hours and one 2-hour lecture per week • Second semester • Caulfield • Prerequisites: DES1002

This subject aims to develop attitudes, knowledge and skills in product design methods, and to guide students through realistic design projects which require coordination of artistic, technical and design expertise; achieve creative design solutions in project work having in mind predetermined manufacturing technology; further

enhance drawing abilities and skills developed in DES1001, through appropriate visualisation techniques, for all stages of project work presentation; develop advanced knowledge and skills in relation to two and three-dimensional principles of design. Students will complete major project work centred on realistic creative design problems with due regard to specific materials, markets and manufacturing technologies. Project work will be informed and developed by industry visits, guest lecturers, demonstrations and individual and peer-group evaluation.

**Assessment**

Design examinations and major projects: 60% • Design exercises: 40%

**Prescribed texts**

Powell D Presentation techniques MacDonal, 1990  
 Shimizu Y and others Models and prototypes Graphic-sha, 1991  
 Shimizu Y Creative marker techniques Graphic-sha, 1990  
 Wallschlaeger C and Busic-Snyder C Basic visual concepts and principles W C Brown, 1992

**Recommended texts**

de Garmo E P and others Materials and processes in manufacturing 7th edn, MacMillan, 1988  
 Jones J C Design methods Wiley, 1980  
 Marden A Design and realization OUP, 1987  
 Rubeck S Freehand perspective drawing Cole, 1988  
 Wong W Principles of two dimensional design Van Nostrand, 1977  
 Wong W Principles of three dimensional design Van Nostrand, 1977

**DES1103**

**Technology 2**

8 points • 4 studio hours and one 2-hour lecture per week • Second semester • Caulfield • Prerequisites: DES1003

Ergonomic variables and criteria in terms of their application to design situations, and the location, selection and validation of anthropometric data in support of product design; technical and engineering product drawing skills through practice in support of design project work; building simple three-dimensional models (mock-ups) to validate design concepts quickly and efficiently. Students will complete exercises and project work related to biomechanics/ergonomics, technical drawing and model making. Topics covered by lectures and demonstrations will encompass the design of objects and workplaces and the static and dynamic effects of interactions between people, systems, colour, thermal conditions, noise, lighting and other environmental factors; the development through drawing of prisms, pyramids, cylinders, cones, T-pieces, Y-pieces and oblique cylindrical connectors; study of three-dimensional interpenetrations in card and plastics; construction of practical, dynamic mock-ups using foam core board, paper board and hot wire foam and related processes.

**Assessment**

Design examinations and major projects: 60% • Design exercises: 40%

**Prescribed texts**

Roth R N and Van Haeringen I A Australian engineering

drawing handbook part 1, Basic principles and techniques IEAust, 1988

Yoshiharu S and others Models and prototypes Graphic-sha, 1991

Williams R A Fundamentals of dimensioning and tolerancing Arnold, 1991

**Recommended texts**

Boundy A and Hass I Technical drawing 2nd edn, McGraw-Hill, 1981  
 Croney J Anthropometrics for designers Batsford, 1971  
 Hutchinson R New horizons for human factors in design McGraw-Hill, 1981  
 Levens A Graphics: Analysis and conceptual design 2nd edn, Wiley, 1968  
 McCormick E and Saunders M Human factors in engineering and design 5th edn, McGraw-Hill, 1983

**DES1104**

**Product engineering 2**

4 points • One 1-hour lecture and 2 laboratory hours per week • Second semester • Caulfield • Prerequisites: DES1004

Manufacturing processes and their influence on product design in the context of low to medium production and with particular respect to the relative merits and field of application of these processes; dimensional analysis; technical principles (applied mechanics) in relation to structural form and the effects of forces on structures in relation to design project work. Topics covered by lectures, exercises and field trips will include low-volume plastic manufacturing processes, fibreglass reinforced plastic vacuum forming, decorative and protective coatings, machining processes and related economics, process capability studies and quality control in manufacturing; the application of applied mechanics and mechanical engineering principles consistent with person-powered and controlled devices.

**Assessment**

Assignments: 60% • Examinations: 40%

**Recommended texts**

de Garmo E and others Materials and processing in manufacturing 7th edn, Macmillan, 1988  
 French M Invention and evolution: Design in nature and engineering CUP, 1988  
 Gordon J Structures or why things don't fall down Penguin, 1978  
 Pearce P and Pearce S Experiments in form Van Nostrand, 1980

**DES2002**

**Product design 3**

12 points • 6 studio hours and 3 lecture hours per week • First semester • Caulfield • Prerequisites: DES1102

This subject aims to develop the theory and practice of product design, product drawing and product graphics through guided scholarship and project-based learning; provide design experiences which require novel interpretations of materials and technology in order to realise new products; and to study design processes with emphasis on production methods and batch-type manufacturing techniques. Students should become capable of employing systematic methods in design

including qualitative and quantitative techniques of analysis, synthesis and evaluation; planning design strategies; locating and utilising information on materials and manufacturing processes in the development of new product designs; undertaking design projects in the consumer products field which include the theory and application of electrical, mechanical and electronic components.

**Assessment**

Design examination: 30% • Major projects: 70%

**Recommended texts**

Beck R D Plastic product design 2nd edn, Van Nostrand, 1980

Busch A Product design PBC, 1984

Collins M Towards post-modernism: Design since 1851 British Museum Publications, 1987

Cross N Developments in design methodology Wiley, 1984

Kabney H Problem solving: A cognitive approach Open UP, 1986

Powell D Presentation techniques MacDonald, 1985

**DES2003**

**Technology 3**

8 points • 4 studio hours and 2 lecture hours per week • First semester • Caulfield • Prerequisites: DES1103

Materials and manufacturing technology; skills relevant to the construction of three-dimensional models which support design concepts; the principles of tool design. Students should become capable of understanding the applications of materials and processes in support of their design project work along with the development of perceptual motor skills relevant to design model making; developing an appreciation of the application of electronics in design concepts; and acquiring and applying knowledge of mechanical and electrical devices in product design.

**Assessment**

Examination: 40% • Product design models and related studies: 60%

**Prescribed texts**

Shimizu Y and others Models and prototypes Graphicsha, 1991

**DES2004**

**Product engineering 3**

4 points • One 1-hour lecture and 2 laboratory hours per week • First semester • Caulfield • Prerequisites: DES1104

Selecting hardware and software for CAD applications; using the menus of various computer input devices; employing drawing aids, editing facilities, dimensioning, scaling and plotting facilities of a CAD package; creating professional and presentation standards in 2D and 3D drawings; extracting attributes data from spread sheets to prepare lists of materials and associated costs.

**Assessment**

Assignments: 70% • Class tests: 30%

**Recommended texts**

Autodesk Inc. AUTOCAD reference manual 1988

Baker D and Rice H Inside AUTOCAD New Riders

Publishing, 1988

Cadley Inc. CADKEY user reference guide Cadley Inc, 1988

Shrivastava A Introduction to AUTOCAD Chisholm Institute of Technology, 1989

**DES2102**

**Product design 4**

12 points • 7 studio hours and 2 lecture hours per week • Second semester • Caulfield • Prerequisites: DES2002

This subject aims to develop design capabilities, including product graphics and packaging, to the stage where creative ideas may be validated in social, aesthetic/semantic, technical and economic terms; provide guided and self-directed, project-based learning at an advanced level aimed at identifying and developing new design opportunities for quality products. Students should become capable of project planning at an advanced level; assessing general characteristics of potential new markets for design; understanding complex design tasks in group situations; developing productive relationships with industry contacts; advancing the quality of personal communication skills; carrying out detailed value analysis and value engineering studies of existing products; utilising mechanical, electrical and electronic devices in appropriate forms and combinations as part of a total approach to the development of new products; and managing design projects which require multidisciplinary inputs.

**Assessment**

Design assignments and projects: 70% • Examination: 30%

**Recommended texts**

Beck R D Plastic product design 2nd edn, Van Nostrand, 1980

Caplan R By design St Martin's Press, 1982

de Garmo P E and others Materials and processes in manufacturing 7th edn, MacMillan, 1988

Edwards S Product design 2 PBC, 1987

**DES2103**

**Technology 4**

8 points • 4 studio hours and 2 lecture hours per week • Second semester • Caulfield • Prerequisites: DES2003

To develop design-related skills in applied electronics, manufacturing technology, 3D modelling and prototype construction undertaken via conventional model-making techniques and the application of advanced computer graphics. Students should become capable of constructing three-dimensional models of plastic products and other designs which support design studio project work; planning and utilising prototype plastic and wooden models detailed appropriately for industrial purposes; developing skills in word processing and database techniques relevant to design.

**Assessment**

3D models: 60% • Computer graphics and related assignments: 40%

**Recommended texts**

Callister W D Materials and engineering Wiley, 1985

Lees W A Adhesives in engineering design Design Council, 1984

Norton-Jones D M and Ellis J W Polymer products – design materials and processing Chapman and Hall, 1986  
 Walton J A Woodwork in theory and practice Australasian Press, 1976

**DES2104**  
 Product engineering 4

4 points • One 1-hour lecture and 2 laboratory hours per week • Second semester • Caulfield • Prerequisites: DES2004

This subject aims to build on the knowledge and skills established in DES2004 (Product Engineering 3) with particular respect to computer-aided design based on AUTOCAD and comparable software. Students should acquire high-level abilities in the application of 2D and 3D modelling packages with reference to engineering and technical drawings of product designs. Additional skills will be developed in the use of spreadsheets, database software and word processing software packages for product design purposes.

Assessment  
 Assignments: 70% • Class tests: 30%

Recommended texts  
 Autodesk Inc. AUTOCAD reference manual 1988  
 Baker D and Rice H Inside AUTOCAD New Riders Publishing, 1988  
 Cadley Inc. CADKEY user reference guide Cadkey Inc, 1988  
 Shrivastava A Introduction to AUTOCAD Chisholm Institute of Technology, 1989

**DES3002**  
 Product design 5

13 points • 6 studio hours, 2 lecture hours and 2 laboratory hours per week • First semester • Caulfield • Prerequisites: DES2102

This subject has three major aims: to develop self-motivated scholarship in the theory and practice of product design at a near professional level; to facilitate studies of design opportunities in the context of national and international markets; and to advance project-based learning experiences in design in keeping with the quality expectations of industry. The subject will guide students to identify a range of design conditions, including consumer factors affecting the development of innovative, contemporary products suitable for local and export markets. Design strategies will be compiled for creative design in an entrepreneurial environment. Solutions to entrepreneurial design situations will be proposed and validated. Competence in the practice of design to a near professional level will be developed under real client/designer/manufacturer parameters. Feasible solutions will be developed within a specified time frame. Design and time management issues related to client, users, component/material suppliers and manufacturers will be developed. Specialist areas such as electronics, mechanics, technical detailing, production engineering, rendering and visual presentation etc. will be handled in the context of the project and may involve specialists brought in to lecture/tutor on specific design briefs.

Assessment  
 Major design projects: 60% • Workshops: 20% • Elective projects: 20%

Recommended texts  
 De Garmo E P Materials and processes in manufacture Collier Macmillan, 1988  
 Edwards S Product design 5 PBC, 1992  
 Flurscheim C H (ed.) Industrial design in engineering Design Council, London, 1983  
 Goslett D The professional practice of design Batsford, 1979

**DES3003**  
 Technology 5

8 points • 4 studio hours and 2 lecture hours per week • First semester • Caulfield • Prerequisites: DES2103

This subject aims to develop, as required from project work in DES3002 (Product design 5), an understanding of the technology and technical theory relevant to the design projects undertaken in that subject. This will include detailed analyses of the product requirements in relation to advanced geometric analysis of engineering designs, applied electronics, applied mechanics, advanced manufacturing technology, and 3D computer modelling techniques. The subject will give students a detailed knowledge of applied technology including an understanding of the main economic and quality parameters in design. Students will also develop attitudes, knowledge and skills in design supporting technology involving multidisciplinary inputs such as cost estimating and tooling analyses.

Assessment  
 Assignments: 70% • Class tests: 30%

Recommended texts  
 Alias Research Inc. Animating in Alias v 3.2.1 ARI, 1992  
 Alias Research Inc. Getting started with Alias Studio ARI, 1991  
 Peck H Designing for manufacture Pitman, 1973  
 Wilson F W (ed.) Fundamentals of tool design Prentice-Hall, 1962

**DES3005**  
 Design management and business practices

3 points • One 1-hour lecture and one 1-hour tutorial per week • First semester • Caulfield

The principles and practices of management with special reference to small business organisations including design studios and consultancies. Students will become capable of understanding the basic legal, organisational and financial requirements of setting up and operating a small business; preparing plans and cost estimates for the establishment of a design studio/manufacturing business; appreciating the management aspects of small business including the practical, bookkeeping and daily operational problems associated with a particular discipline.

Assessment  
 Assignments: 50% • Test: 50%

Recommended texts  
 Crome J Setting up a workshop 4th edn, Crafts Council, London, 1981

Harrison H and others Accounting: A direct approach 4th edn, Longman Cheshire, 1986

Hogget J and Edwards L Financial accounting in Australia Wiley, 1986

Meredith G G Small business management in Australia McGraw-Hill, 1977

Stokes J F Earning a living in the visual arts and crafts in Australia Hale and Ironmonger, 1984

### DES3102

#### Product design 6

13 points • 6 studio hours, 2 laboratory hours and 2 lecture hours per week • Second semester • Caulfield • Prerequisites: DES3002

This subject has two major aims: to promote and reinforce design capabilities to the level where creative design concepts may be objectively validated as feasible production options; and to further develop self-motivated scholarship and self-directed learning experiences in design which will lead to professional knowledge and skills for employment and/or progression to postgraduate studies. This subject will promote understanding of the significant aspects of multi-variable design problems and coordination of inputs to design processes from various disciplines; design concepts will be systematically formulated to enable validation of physically viable and economic products. The design skills repertoire of students will be expanded and refined. Fully detailed design proposals will be developed to a level consistent with employer expectations regarding entry level design professionals. Specialist areas such as electronics, mechanics, technical detailing, production engineering, rendering and visual presentation details etc, will be handled in the context of the project as required, and may involve specialists brought in to lecture/tutor on specific issues.

#### Assessment

Major design project: 60% • Workshops: 20% • Elective projects: 20%

#### Recommended texts

Holt K Product innovation management 2nd edn, Butterworth, 1983

Johnson D Design protection: A guide to the law on plagiarism for manufacturers Design Council, London, 1978

Ostrofsky B Design, planning and development methodology Prentice-Hall, 1977

Puri K K Industrial design law in Australia and New Zealand Butterworths, 1986

Topalian A The management of design projects Associated Business Press, 1980

White J N The management of design services Allen and Unwin, 1973

### DES3103

#### Technology 6

8 points • 4 studio hours and 2 lecture hours per week • Second semester • Caulfield • Prerequisites: DES3003

Electronic applications in product design; typical electronic circuits and componentry; CAD technology utilising commercial packages; applied mechanics; advanced manufacturing technologies; current trends in quality control techniques. The subject will give students

a working knowledge of various types of electric motors and an understanding of the design factors associated with electronic equipment packaging. Students should be capable of utilising advanced CAD packages to create 3D models, rendering shaded surfaces using light and camera facilities for representing creative images, developing skills necessary to generate animated images, further developing the interrelationships between product design and technology by investigating mechanical analysis and utilising CAD/CAM technology to help develop prototypes for creative projects. They will also be able to investigate the relationships between quality control and the design process as related to the mass production environment.

#### Assessment

Assignments: 70% • Tests: 30%

#### Recommended texts

Callister W D Materials science and engineering Wiley, 1985

Roadstrum W H and Wolaver D H Electrical engineering for all engineers Harper and Row, 1987

### MKT3321

#### Marketing and product innovation

3 points • One 1-hour lecture and one 1-hour tutorial per week • Second semester • Caulfield

Principles of marketing; application of marketing techniques in the business environment; skills necessary to market and sell technological products. Students will become capable of explaining the role of marketing in business; understanding the use of segmentation and market research techniques; identifying product lifecycles for design products; understanding the components of a marketing mix; explaining the role of selling as a marketing strategy.

#### Assessment

Assignment/Case study: 60% • Exam: 40%

#### Recommended texts

Bradmore D and others Marketing Prentice-Hall, 1984

Kotler and Armstrong Principles of marketing 5th edn, Prentice-Hall, 1993

### DES4000

#### Product development studio

18 points • 10 studio hours and 2 lecture hours per week • First/Second semester • Caulfield

This subject aims to develop product development capabilities to the stage where design concepts may be realised in a commercial environment and to coordinate appropriate inputs from associated business and technology subjects. Students will be capable of advanced levels of product development, evaluation and refinement relative to a commercial/industrial environment; coordinating inputs from various disciplines required within the product development process; providing commercially detailed products at a level and quality consistent with that expected at a postgraduate level. Topics include scheduling the product development plan including market research and product viability; sourcing necessary input from other relative disciplines; development of suitable evaluation procedures and refinement techniques; appropriate off-tool simulations of

products for presentation/evaluation requirements; development plans; protection of intellectual property.

Assessment  
Folio

**DES4100**  
**Business planning**

9 points • 5 studio hours and one 1-hour lecture per week  
• First/Second semester • Caulfield

This subject aims to develop entrepreneurial strategies and capabilities which facilitate the product development process and provide the necessary skills for students to realise creative design concepts in a commercial environment. Students will be capable of assessing and analysing competitive products; assessing product qualities and applications relative to a commercial market; planning and executing a business strategy with respect to market research, product lifecycle, pricing level, distribution methods and other relative marketing aspects; identifying commercial, industrial and/or government support at a financial or technical level to aid the development of new products; formulating comprehensive design and development briefs. Topics include market research, feasibility studies, new business venture incentives, marketing strategy, financial planning and preparation of business presentations.

Assessment  
Written reports: 100%

**DES4200**  
**Technology planning**

9 points • 5 laboratory hours and one 1-hour lecture per week • First/Second semester • Caulfield

This subject aims to support at an advanced and detailed technical level the product development process with respect to mechanics, electronics, material selection, finishing procedures and manufacturing processes, and related technical considerations; and enable efficient technical decision making and information sourcing relative to a commercial environment. Students will be capable of sourcing, coordinating and applying various necessary technical disciplines required within the product development process; providing technically detailed design proposals at a level and quality consistent with that expected at commercial levels prior to full-scale manufacture. Topics include preparation and application of a technology plan relative to the product development project; appropriate detailed analysis of material and manufacturing technology; sourcing and application of off-the-shelf components; identifying auxiliary manufacturing and supplier network; selection and application of surface finishes and appropriate testing/quality control procedures; performance predictions relative to the structural, mechanical and/or electrical design of products; cost analysis.

Assessment  
Written reports: 100%

**FNE1400**  
**Painting**

24 points • 12 studio hours per week • Full-year subject • Caulfield

Studio practice comprises a sequential development throughout the year which deals with basic problems concerned with colour, design, surface, space and form. Various projects including head and figure painting and colour studies are planned to provide a foundation of skills for the following years. Material studies will be an integral part of this course.

Assessment  
Folio

**FNE1410**  
**Painting**

10 points • 4 studio hours per week • Full-year subject • Caulfield

This subject will be concerned with the acquisition of basic skills relating to painting. Various projects including head and figure painting, analysis of colour, design, form and space as well as preparation and use of materials will be a major aspect of study. Encouragement will be given to the development of the creative and imaginative aspects of painting.

Assessment  
Folio

**FNE1500**  
**Printmaking**

24 points • 12 studio hours per week • Full-year subject • Caulfield

This subject aims to introduce the processes of basic printmaking and to develop appropriate concepts through a study of old and modern masters in these fields. Studio practice will consist mostly of the traditional methods of intaglio, relief printing, screen printing and lithography.

Assessment  
Folio

**FNE1510**  
**Printmaking**

10 points • 4 studio hours per week • Full-year subject • Caulfield

As with the twelve-hour major study, this subject will be concerned with the acquisition of basic skills pertaining to printmaking. Various projects will be set throughout the year to assist the student to achieve these skills.

Assessment  
Folio

**FNE1600**  
**Sculpture**

24 points • 12 studio hours per week • Full-year subject • Caulfield

Studio practice comprises a sequential development throughout the year which deals with the basic problems of sculpture. A series of motivating projects will be used to present a variety of designing problems which will involve the student in the study of a wide range of materials and tools, sculptural techniques and aesthetic expressions.

Assessment  
Folio

**FNE1610**  
Sculpture

10 points • 4 studio hours per week • Full-year subject • Caulfield

Studio practice will be concerned with the acquisition of skills and techniques relating to sculpture, through various projects of a permanent or non-permanent nature. Students will be encouraged to use different media such as clay, metal, wood, plaster, resin, paper and found objects.

Assessment  
Folio

**FNE1801**  
Tapestry

24 points • 12 studio hours per week • Full-year subject • Caulfield •

Studio practice will aim to encourage an appreciation of the medium as an expressive form and to develop the basic skills and techniques of tapestry. The use of a variety of materials and structures and an understanding of the development of tapestry in historical and contemporary terms will be focused upon.

Assessment  
Folio

**FNE1811**  
Tapestry

10 points • 4 studio hours per week • Full-year subject • Caulfield

Studio practice will introduce basic skills and techniques relating to tapestry through a variety of projects, and an understanding of the value of drawing as preparation for tapestry, plus knowledge of the range of different materials that can be used in tapestry.

Assessment  
Folio

**FNE1900**  
Drawing

10 points • 5 studio hours per week • Full-year subject • Caulfield

As a foundation for subsequent development, the basic elements and principles of drawing will be studied. At this level emphasis will be placed on various methods of perception and depiction. A range of subjects will be utilised, including figure drawing from the model.

Assessment  
Folio

**FNE1911**  
Art, design and culture

2 points • one 1-hour lecture and one 1-hour tutorial per week • First semester • Caulfield

This subject is intended to sharpen the student's observation of historical works of art and design. Through close attention to visual information, the lectures and exercises in the gallery help students develop interpretations of art and design and to base opinions

upon knowledge of history as well as analysis of aesthetic intuitions. In the lectures, key critical perspectives are emphasised: the economic and sociological, the geographic and technological, the feminist and political approaches are compared and contrasted. A chronological sequence of art and design is presented which makes use of these categories of description and critique. Beginning with the Bronze Age and ending with the premodern industrial epoch, the survey examines key epochs in the development of art and design in the East and West and seeks to explain the reasons for their formal and symbolic peculiarities. Stylistic forms of each period are related to the cultural background of beliefs, ideas and the means of production. The subject attempts to demonstrate that there is always a logical link between a given style and the cultural values which brought it into being. Each culture is shown to have mustered its creative urges differently and to have developed a different critique of its own production.

Assessment  
Two assignments

References

Nelson R Inspections Monash U, Peninsula School of Art, 1993

Nelson R Toward a philosophy of furniture Monash U, Dept Industrial Design, 1990

Nelson R Expressions of purpose Monash U, Dept Industrial Design, 1992

Summerson S The classical language of architecture Thames and Hudson, 1980

Gombrich E H The story of art Phaidon, 1972 or later edn

**FNE1912**  
The Romantic legacy

2 points • one 1-hour lecture and one 1-hour tutorial per week • Second semester • Caulfield • Prerequisites: FNE1911

Ideally following FNE1911 (Art, Design and Culture), this subject is intended to sharpen the student's observation of historical works of art and design. Through close attention to visual information, the lectures and exercises in the gallery help students develop interpretations of art and design and to base opinions upon knowledge of history as well as analysis of aesthetic intuitions. In the lectures, key critical perspectives are emphasised: the economic and sociological, the geographic and technological, the feminist and political approaches are compared and contrasted. A chronological sequence of art and design is presented which makes use of these categories of description and critique. Beginning with the premodern industrial epoch and ending with the postmodern epoch, the survey examines key epochs in the development of art and design in Europe, America and Australia and seeks to explain the reasons for their formal and symbolic peculiarities. Stylistic forms of each period are related to the cultural background of beliefs, ideas and the means of production. The subject attempts to demonstrate that there is always a logical link between a given style and the cultural values which brought it into being. Each culture is shown to have mustered its creative urges differently and to have developed a different critique of its own production.



Assessment  
Two assignments

References

Chipp H Theories of modern art U California P 1968 or later edn  
Honour H Romanticism Pelican, 1981 or later edn  
Nelson R Inspections Monash U, Peninsula School of Art, 1993  
Nelson R Cultural hypochondria in the age of industrial design Monash U, Dept Industrial Design, 1992  
Wolfe T From Bauhaus to our house Abacus, 1987 or later edn

**FNE2400**  
Painting

30 points • 12 studio hours per week • Full-year subject • Caulfield • Prerequisites: First-year major study or equivalent

The aim is to broaden the basic knowledge of painting skills and techniques acquired in first year and to fully develop the creative and expressive potential of the individual. It is expected that students will achieve a sound level of understanding of their own conceptual and expressive strengths in order that they may concentrate on the development of these in subsequent years.

Assessment  
Folio

**FNE2500**  
Printmaking

30 points • 12 studio hours per week • Full-year subject • Caulfield • Prerequisites: First-year major studies or equivalent

Further development of the basic skills obtained in first year, thus exposing students to the widest possible range of techniques and approaches within each of the media, eg intaglio screenprinting, relief painting, lithography; plus an introduction to photographic methods of photogravure, photolithography, transfers, multiples etc.

Assessment  
Folio

**FNE2600**  
Sculpture

30 points • 12 studio hours per week • Full-year subject • Caulfield • Prerequisites: First-year sculpture major study or equivalent

Studio practice will be a continuation and extension of the knowledge acquired in first year sculpture. In addition students will be introduced through formal and informal sessions to new problems associated with design techniques and media processes.

Assessment  
Folio

**FNE2801**  
Tapestry

30 points • 12 studio hours per week • Full-year subject • Caulfield • Prerequisites: First-year major study or equivalent

Tapestry at this level will aim to further develop the students' technical understanding and ability as well as concentrate on the forming of a mature and personal use of subject matter. Issues surrounding contemporary tapestry will be explored during the year.

Assessment  
Folio

**FNE2900**  
Drawing

10 points • 4 studio hours per week • Full-year subject • Caulfield • Prerequisites: FNE1900

This level of study will be an extension of first-year drawing and will expand skills and concepts. Innovation and experimentation will be emphasised, together with an appreciation of style directed toward the development of a personal aesthetic.

Assessment  
Folio

**FNE2911**  
Art and culture in Europe, 19th and 20th centuries

2 points • one 1-hour lecture and one 1-hour tutorial per week • First semester • Caulfield • Prerequisites: FNE1912

The subject will explore the concept of modernism through the study of the theory and practice of the visual arts. The evolution of a modernist aesthetic is examined through the writings of artists, contemporary criticism and the rich heritage of painting, printmaking, sculpture, design and architecture of this period. The contributions of seminal movements, from Romanticism to post-impressionism and early expressionism will be considered as manifestations of an avant-garde continually proposing change in the definition of art and its social, political and aesthetic role. Such issues are considered in relation to the historical and cultural context of 'age of revolutions' and the influence of literature and revivalist movements on the visual arts in Britain and the continent of Europe. In France, the role of the artist as social critic and art theorist will be discussed through the study of innovation in style and content in the works of significant artists such as Delacroix, Daumier, Manet, Monet, Lautrec, Rodin, Van Gogh and Gauguin. The contribution of major critics, such as Baudelaire and Zola to the definition of modernism will also be assessed. The subject places a particular emphasis on the analysis and appreciation of works of art, architecture and sculpture through study of the visual image. Reference will be made to aspects of contemporary art which relate to issues discussed in the course. Tutorial sessions provide an opportunity for the development of perceptual and analytic skills and visits will be arranged to study original works in the National Gallery of Victoria and in private galleries.

Assessment  
Written (2500 words): 70% • Visual test: 30%

Prescribed texts  
Novotny F Painting and sculpture in Europe 1780–1880 Penguin, 1960  
Rosenblum R and Janson H W Art of the nineteenth century Thames and Hudson, 1984

Recommended texts

- Brion M Art of the Romantic era Thames and Hudson, 1966  
 Clark T J The absolute bourgeois: Artists and politics in France 1848–1851 Thames and Hudson, 1973  
 Chipp H B (ed.) Theories of modern art U California P, 1968  
 Hoffert B and others Art in diversity: Studies in the history of art Longman Cheshire, 1988  
 Loevgren S The genesis of modernism: Seurat, Gauguin, Van Gogh and symbolism in the 1880's 1971  
 Lucie-Smith E A Concise history of French painting Thames and Hudson, 1971  
 Picon G The birth of modern painting Skira, 1978

FNE2912

Art of the avant-garde in the 20th century

2 points • one 1-hour lecture and one 1-hour tutorial per week • Second semester • Caulfield • Prerequisites: FNE2911

The subject explores the development of major avant-garde movements in the field of the visual arts, design and architecture in Europe and the USA in a broad historical and cultural context. Modernist theory is studied in relation to the dominant conceptual and stylistic characteristics of trends and movements such as expressionism, cubism, surrealism and formalist abstraction. Issues to be discussed include the contradictions of modernism, intellect vs intuition, the anti-art tradition of Dada and the role of the artist as social/political critic. Such issues will be linked to modernist revivalism in the USA post-1945, through movements such as abstract expressionism, pop-art and neo-Dada and their impact on art in the international scene and in Australia. The subject places a particular emphasis on the aesthetic appreciation and analysis of paintings, prints, sculpture, architecture and design through study of the visual image. Reference will be made to aspects of contemporary art which relate to precedents in terms of theory and practice and to concept of post-modernism. Visits will be arranged to study original works in the National Gallery of Victoria and in private galleries.

Assessment

Written (2500 words): 70% • Visual test: 30%

Prescribed Texts

- Read H A Concise history of modern painting rev. edn, Thames and Hudson, 1985  
 Stangos N (ed.) Concepts of modern art Thames and Hudson, 1981

Recommended Texts

- Arnason H H A history of modern art Thames and Hudson, 1981  
 Burger P Theory of the avant-garde U Minnesota P, 1984  
 Chipp H B (ed.) Theories of modern art U California P, 1968  
 Elsen A E Origins of modern sculpture: Pioneers and premises 1978  
 Hamilton G H Painting and sculpture in Europe 1880–1940 Penguin, 1983  
 Hughes R Nothing if not critical Collins-Harvill, 1990  
 Lucie-Smith E Late modern: The visual arts since 1943 Praeger, 1976

- Rose B American art since 1900 Thames and Hudson, 1975

FNE2921

Aesthetics I: the nature of art

2 points • One 1-hour seminar per week • First semester • Caulfield

An explanation of the concept of art will be conducted exploring its scope and variability. Fundamental issues of art will be considered including representation, aesthetic experience, the expression of emotion and creativity, drawing on discussions given by various philosophers, artists and critics. The concept of beauty will also be considered in relation to its possible meanings and how these depend on particular cultural frameworks discussed. Symbolism will also be explored, how its meaning is generated and how it is used. A series of views related to definition will also be presented showing the strengths and weaknesses of each and the validity of the issue of definition in art discussed.

Assessment

Essay and research project

References

- Berger J Ways of seeing BBC  
 Weitz M Problems in aesthetics  
 Wollheim R Art and its objects Harper

FNE2922

Aesthetics II: art and the power of emotion

2 points • One 1-hour seminar per week • Second semester • Caulfield • Prerequisites: FNE2921

Issues related to emotional expression and aesthetic experience will be explored in detail with special emphasis on the role of perception in the creation and appreciation of art. The nature of emotional expression in art will be discussed with reference to the role played by the artist, the work and the viewer. How the communications of emotion is dependent on the interaction of these will be considered as well as how the experience of emotion is essential to a full appreciation of any work. Suggestions as to how this is best achieved will be made as well as processes by which the cultural barriers to enabling this can be overcome.

Assessment

Essay and research project

Recommended Texts

- Best D Feeling and reason in the arts Allen and Unwin  
 Foster H (ed.) Discussions in contemporary culture Bay Press  
 Hospers J Artistic expression Appleton Century Crofts  
 Wollheim R Art and its objects Harper

FNE3400

Painting

36 points • 9 studio hours per week • Full-year subject • Caulfield • Prerequisites: FNE2400

This subject is the culmination of the previous two years of study. By consultation with their lecturers and group discussion, students will be encouraged to understand individual development; mature use of subject matter; interpretation and self-expression; self-motivation; self-

appraisal; the exploration of possibility through preparatory drawing and preparation of work for exhibition.

Assessment  
Folio

### FNE3500 Printmaking

36 points • 9 studio hours per week • Full-year subject • Caulfield • Prerequisites: FNE2500

Having developed an understanding of printmaking methods in previous years, students will be encouraged to work on individual assignments in their chosen media. Emphasis will be given to the student's capabilities as an emerging and maturing artist.

Assessment  
Folio

### FNE3600 Sculpture

36 points • 9 studio hours per week • Full-year subject • Caulfield • Prerequisites: FNE2600

This subject is the culmination of the previous two years of study. It is expected that students have developed specific interests and sound techniques that enable a deliberate working procedure. Work should show a more clearly defined attitude to their mode of expression and choice of media.

Assessment  
Folio

### FNE3801 Tapestry

36 points • 9 studio hours per week • Full-year subject • Caulfield • Prerequisites: FNE2800

Studio practice will encourage an understanding of individual development, mature use of appropriate subject matter, self-expression, self-motivation, self-appraisal and the exploration of possibilities through drawing and other media.

Assessment  
Folio

### FNE3900 Drawing

10 points • 3 studio hours per week • Full-year subject • Caulfield • Prerequisites: FNE2900

In the third year the student has a greater degree of autonomy and is expected to be self-motivated. Drawing at this level of the course should show qualitative development and should complement the student's major study area. Drawing from life will form a component of the folio, as in first and second year.

Assessment  
Folio

### FNE3911

Art criticism and theory in the 20th century

2 points • One 1-hour lecture and one 1-hour tutorial per

week • First semester • Caulfield • Prerequisites: FNE2912

The subject provides a study of the development of the visual arts and their critical evaluation in the USA, Australia and Europe post-1940. There is an emphasis on the study of art criticism and theory and on the interrelationship of the visual arts, the artist and the social/political context of the period. The major part of the subject is concerned with the development of modern art criticism with a focus on recent and contemporary issues in relation to art of the USA and Australia with reference to seminal theories and traditions of art-practice in the 20th century. Such issues are related to the changing role of the avant-garde through manifestations ranging from abstract expressionism, formalism, conceptualism, neo-Dada, new expressionism and post-modernism. These are considered in the international context and with reference to Australian art. The critical evaluation of innovative and radical tendencies in the writing of critics such as L Steinberg, C Greenberg, J Canaday and R Hughes will be discussed in relation to the primary evidence of the visual image and to factors such as the role of the artmarket, art theory and ideology and critical methodologies. Students are encouraged to study contemporary criticism and to relate the content of the subject to their own creative interests. Visits will be arranged to galleries and contemporary exhibitions.

Assessment

Written: Research project and seminar paper

Prescribed texts

Arnason H H A History of modern art Thames and Hudson, 1985

Lucie-Smith Late modern: The visual arts since 1943 Praeger, 1976

Recommended texts

Burger P Theory of the avant-garde U Minnesota P, 1984  
Burn I Dialogue Allen and Unwin, 1991

Canaday J Culture gulch Farrar, Strauss and Giroux, 1969

Feldman E B Varieties of visual experience 2nd edn, Abrams, 1971

Gablick S Has modernism failed? Thames and Hudson, 1985

Hughes R Nothing if not critical Collins-Harvill, 1990

Steinberg L Other criteria: Confrontations with twentieth century art OUP, 1972

Wallis B (ed.) Arts after modernism: Rethinking representation New Museum of Contemporary Arts, 1984

### FNE5001

Fine art

To qualify for the honours degree, a student shall complete a body of work in one of the major areas in fine art and produce an illustrated written document that supports and/or records the program carried out during the course.

### GDN1110

Graphic design theory

8 points • 1 studio hour and one 1-hour lecture per week • Full-year subject • Caulfield

An introduction to basic design theory through a series of lectures and projects aimed at establishing a comprehensive understanding of two-dimensional and three-dimensional design. Aspects covered will be the utilisation of the basic elements of design: texture, pattern, shape, form and type, the space manipulation principles of scale, dynamics, and stability, the nature and theory of colour, the use of grid systems, symbol and logo design, visual interpretation utilising photography, typography and illustration, and three-dimensional construction. This is a core subject and successful completion of this subject is required to proceed to second year studies.

**Assessment**

Ten assigned projects: 100%

**GDN1120**

**Typography**

4 points • 1 studio hour and one 1-hour lecture per week  
• Full-year subject • Caulfield

Students develop an understanding of the evolution and communicative role of typography in graphic design. A progression of practical exercises involving hand rendered or computer generated lettering are linked to the basic principles of design and composition. Positive and negative letterforms, expressive typography, typographic contrasts, ligatures and type modules are covered in a series of structured projects in two and three dimensions. Measuring systems, copy fitting, type specifications, terminology and grid systems are also covered. The subject is linked to Macintosh computer studies and supports the core subjects of graphic design theory and practice.

**Assessment**

Major projects: 60% • Minor projects: 40%

**GDN1130**

**Photography**

4 points • 1 studio hour and one 1-hour lecture per week  
• Full-year subject • Caulfield

Through a series of projects students receive an introduction to the application of photography and design principles. Areas covered include camera operation (35 mm), darkroom practice, an introduction to the photo studio and photographic history – aesthetics and perception.

**Assessment**

Twelve major projects: 100%

**GDN1140**

**Drawing**

6 points • 4 studio hours per week • Full-year subject • Caulfield

Drawing is taught with the introduction and development of analytical, conceptual and communication skills which include expressive and emotive execution. Use of drawing instruments, materials and techniques through workshop combined with projects form the basis of studies as a foundation for technical and general illustration. Figure drawing: draped, undraped, an analysis and rendering of form and structure through

outline contour, straight line, curved line, tone, visual measurement, movement; basic understanding of skeletal and muscle construction.

**Assessment**

General drawing assigned projects: 60% • Figure drawing: 40%

**GDN1150**

**Graphic design practice**

14 points • 3 studio hours and one 1-hour lecture per week • Full-year subject • Caulfield

Students are set a series of applied projects set over a wide range of two and three-dimensional design problems. Through these they will be introduced to the concept of visual literacy: the discriminating use of the principles and elements of design and composition; design processes and experimentation; concept development and refinement; visual techniques; and the analysis and constructive criticism of design solutions. Technical skills are also developed, encouraging the correct use of design materials and equipment through simple three-dimensional constructions, two-dimensional image creation in various media, type rendering, presentation skills, and the use of photographic and computer technology. Design practice integrates the knowledge acquired in all other first-year subjects. This is a core subject and successful completion of this subject is required to proceed to second year studies.

**Assessment**

Major projects: 60% • Minor projects: 40%

**GDN1161**

**Art, design and culture**

2 points • 2 lecture hours per week • First semester • Caulfield

This subject is intended to sharpen the student's observation of historical works of art and design. Through close attention to visual information, the lectures and exercises in the gallery help students develop interpretations of art and design and to base opinions upon knowledge of history as well as analysis of aesthetic intuitions. In the lectures, key critical perspectives are emphasised: the economic and sociological, the geographic and technological, the feminist and political approaches are compared and contrasted. A chronological sequence of art and design is presented which makes use of these categories of description and critique. Beginning with the Bronze Age and ending with the premodern industrial epoch, the survey examines key epochs in the development of art and design in the East and West and seeks to explain the reasons for their formal and symbolic peculiarities. Stylistic forms of each period are related to the cultural background of beliefs, ideas and the means of production. The subject attempts to demonstrate that there is always a logical link between a given style and the cultural values which brought it into being. Each culture is shown to have mastered its creative urges differently and to have developed a different critique of its own production.

**Assessment**

Two assigned projects: 100%

**Recommended texts**

- Gombrich E H *The story of art* Phaidon, 1972 or later edn  
 Nelson R *Expressions of purpose* Monash U, Dept Industrial Design, 1992  
 Nelson R *Inspections* Monash U, Peninsula School of Art, 1993  
 Nelson R *Toward a philosophy of furniture* Monash U, Dept Industrial Design, 1990  
 Summerson S *The classical language of architecture* Thames and Hudson, 1980

**GDN1162**

**The Romantic legacy**

2 points • 2 lecture hours per week • Second semester • Caulfield • Prerequisites: GDN1161

Ideally following GDN1161 (*Art, Design and Culture*), this subject is intended to sharpen the student's observation of historical works of art and design. Through close attention to visual information, the lectures and exercises in the gallery help students develop interpretations of art and design and to base opinions upon knowledge of history as well as analysis of aesthetic intuitions. In the lectures, key critical perspectives are emphasised: the economic and sociological, the geographic and technological, the feminist and political approaches are compared and contrasted. A chronological sequence of art and design is presented which makes use of these categories of description and critique. Beginning with the premodern industrial epoch and ending with the postmodern epoch, the survey examines key epochs in the development of art and design in Europe, America and Australia and seeks to explain the reasons for their formal and symbolic peculiarities. Stylistic forms of each period are related to the cultural background of beliefs, ideas and the means of production. The subject attempts to demonstrate that there is always a logical link between a given style and the cultural values which brought it into being. Each culture is shown to have mustered its creative urges differently and to have developed a different critique of its own production.

**Assessment**

Two assigned projects: 100%

**Recommended texts**

- Chipp H *Theories of modern art* U California P, 1968 or later edn  
 Nelson R *Cultural hypochondria in the age of industrial design* Monash U, Dept Industrial Design, 1992  
 Nelson R *Inspections* Monash U, Peninsula School of Art, 1993  
 Wolfe T *From Bauhaus to our house* Abacus, 1987 or later edn  
 Honour H *Romanticism* Pelican, 1981 or later edn

**GDN1170**

**Computer studies**

4 points • 1 studio hour and one 1-hour lecture per week • Full-year subject • Caulfield

Students are instructed in the basic use of computer, including use of the mouse, keyboard and filing of work. Assigned projects involve inputting and setting up text; indents, tabs, margins, paragraphs and other functions of simple wordprocessing. As projects demand, selection of typefaces, spacing, kerning and placement of graphic

images is undertaken using page layout software.

Students will learn to use a 'Draw' program and export illustrations created there to other programs. Students develop an understanding of the range of graphic software available for specific tasks.

**Assessment**

Major projects: 60% • Minor projects: 40%

**GDN1180**

**Communication studies**

4 points • one 1-hour lecture and one 1-hour tutorial per week • Full-year subject • Caulfield

Students examine the range of communication processes and models: verbal and non-verbal communication; listening and reading skills; oral communication, interviewing techniques, language structure, grammar, augmentation; writing style; interpersonal communication and group communication. An introduction to copy writing and the psychology of advertising persuasion linked to project work in GDN1150 (*Graphic design practice*).

**Assessment**

Assigned projects: 65% • Written test: 35%

**GDN2110**

**Graphic design theory**

8 points • 1 studio hour and one 1-hour lecture per week • Full-year subject • Caulfield • Prerequisites: GDN1110

The basic knowledge and skills obtained in GDN1110 will be further developed through a series of projects that will enable the student to effectively communicate concepts in the visual form of type, symbols, images, layout, and in three-dimensional form. Creativity, decisions at speed, and a professional standard of presentation roughs will be emphasised. By class critique, students will be exposed to group opinion and will be expected to clearly rationalise their particular approach to problem solving. Students will undertake client-based projects which are judged to be of the appropriate educational merit. Projects initiated in this subject may be extended into GDN2150 (*Graphic design practice*). This is a core subject and successful completion of this subject is necessary to proceed to third-year studies.

**Assessment**

Ten assigned projects: 100%

**GDN2120**

**Print technology**

4 points • 1 studio hour and one 1-hour lecture per week • Full-year subject • Caulfield • Prerequisites: GDN1120

A series of lectures and applied instruction which will expand upon technical knowledge acquired in first year GDN1120 (*Typography*) and GDN1150 (*Graphic design practice*). Aspects covered will be type, typesetting terminology, methods of production, printing techniques and requirements, and paper selection. The preparation of finished artwork for B/W and colour reproduction and an overview of compatible computer technology will be covered in a series of projects. A pass must be obtained in this subject proceed to third-year studies.

Assessment

Assigned projects: 70% • Class presentation: 15% •  
Written test: 15%

**GDN2130**  
Photography

4 points • 1 studio hour and one 1-hour lecture per week  
• Full-year subject • Caulfield • Prerequisites: GDN1130

The development of skills and application of studio and location photography. Contemporary developments in photography, film and video are explored. New technologies and applications are examined in project work.

Assessment

Ten major projects: 100%

**GDN2150**  
Graphic design practice

20 points • 5 studio hours and one 1-hour lecture per week • Full-year subject • Caulfield • Prerequisites: GDN1150

This subject deals with research, concept development and resolution of problems in two-dimensional and three-dimensional design. Projects are set to bring together skills acquired in other areas of study such as typography, photography, illustration, computer studies etc. The demands of projects will increase and become more practical during the second semester, however the overall aim of the subject is to create an atmosphere of enthusiasm and experimentation, allowing for a large degree of personal expression. This is a core subject and a pass must be attained to proceed to the next year's studies. The subject is supported by a two-hour workshop per week designed to compliment work-in-progress at the time. Emphasis is placed on conceptualising and resolving assigned briefs within the two-hour time frame. This weekly session is called 'graphic design practice studio'.

Assessment

Assigned projects: 80% • Studio workshop: 20%

**GDN2161**  
Art images and emotion

2 points • One 1-hour lecture and one 1-hour tutorial per week • First semester • Caulfield • Prerequisites: GDN1162

This subject explores the relationship between ideas and emotional expression in late nineteenth and early twentieth century art and design. The rise of anti-art activities will be considered through futurism and Dada, the expression of the unconscious in surrealism and the conceptual and formal factors underlying cubism and art deco. The motivation of feeling as a force in creativity will be discussed in the work of expressionist artists and designers. Emphasis will be placed on the tradition of expressionist film and also expressionist elements in photography. Poster design will form a major area of exploration considering how it reflects major art movements and important ideas in the early part of the century, particularly the techniques of persuasion that war posters have employed.

Assessment

Research essay: 50% • Seminar presentation: 50%

References

Hoffert B Art notes Longman Cheshire, 1993  
Hoffert B and others Art in diversity Longman Cheshire, 1989  
Stangos N (ed.) Concepts of modern art Thames and Hudson, 1981

**GDN2162**  
Ideas and form in visual culture

2 points • One 1-hour lecture and one 1-hour tutorial per week • Second semester • Caulfield • Prerequisites: GDN2161

This subject looks at the impact of abstraction on art and design. The ideas and issues underpinning the separation of representational imagery and its means of presentation will be considered in regard to major art and design developments. The impact of movements like suprematism, constructivism, De Stijl and also the Bauhaus, on the use of space, colour, content, typography etc, will be studied, showing how these have formed that basis of trends that are relevant to art and design to the present. Photography will be explored in relation to the development of a photographic aesthetic, dependent on formal considerations and the impact of abstraction on film will also be discussed. The emphasis will be on the exploration of ideas that have been instrumental in the development of visual culture.

Assessment

Research essay: 50% • Seminar presentation: 50%

Recommended texts

Hoffert B Art notes Longman Cheshire, 1993  
Hoffert B and others Art in diversity Longman Cheshire, 1989  
Meggs P A History of graphic design Van Nostrand, 1983

**GDN2170**  
Computer studies

4 points • 1 studio hour and one 1-hour lecture per week • Full-year subject • Caulfield • Prerequisites: GDN1170

Students use their computer skills to design and communicate with type and graphics. They gain an understanding of the strengths of a variety of softwares by using them to translate design concepts into finished art. Students also learn to use colour in a variety of ways, and receive an introduction to scanning images into digital format.

Assessment

Major projects: 60% • Minor projects: 40%

**GDN2180**  
Illustration

4 points • 1 studio hour and one 1-hour lecture per week • Full-year subject • Caulfield • Prerequisites: Satisfactory completion of first-year graphic design studies

Projects involve experimentation with concept, composition layout and techniques. Students apply their illustration skills to practical design problems involving type and particular formats and philosophies.

Assessment

Major projects: 60% • Minor projects: 40%

MKT2020

Marketing

4 points • one 1-hour lecture and one 1-hour tutorial per week • Full-year subject • Caulfield

This subject in first semester gives graphic design students a complete theoretical understanding of the practices of modern advertising including objective setting and complete strategic development, with particular emphasis on positioning, concept development and creative strategy. In second semester, the students develop a strong appreciation and understanding of the role that sales promotion, direct marketing and public relations play in the integrated marketing communication process.

Assessment

Case studies: 50% • Final written paper: 50%

GDN3110

Graphic design theory

8 points • 1 studio hour and one 1-hour lecture per week • Full-year subject • Caulfield • Prerequisites: GDN2110

Students complete a series of creative problem-solving projects that utilise all aspects of the course: typography, photography, illustration, two and three-dimensional design, and computer skills. Emphasis will be given to the solving of problems originating from client-based sources. The opportunity for remedial or revision work may be approached in this subject. Project work commenced in this subject may be carried into GDN3150 (Graphic design practice) for further resolution or development.

Assessment

Ten assigned projects: 100%

GDN3120

Professional practice

2 points • One 1-hour lecture per week • Full-year subject • Caulfield • Prerequisites: Satisfactory completion of second year in graphic design studies

A study of the structure of the design profession including advertising agencies, design studio, freelance practice, photography and illustration. A consideration of the problems of art direction, and the ethical issues that confront the designer. A short study of business methods applicable to designers, outlining the use of accountants and lawyers. Students are also given an outline of how to gain employment including interview techniques and resume writing.

Assessment

A journal presentation of all lectures: 60% • Preparation of a curriculum vitae and accompanying job application: 40%

GDN3130

Photography

6 points • 1 studio hour and one 1-hour lecture per week • Full-year subject • Caulfield • Prerequisites: GDN2130.

Students develop the knowledge and skills to utilise the principles of design studio lighting and art direction competently and creatively in the production of diverse and challenging photography projects.

Assessment

Ten major projects: 100%

GDN3150

Graphic design practice

26 points • 7 studio hours and one 1-hour lecture per week • Full-year subject • Caulfield • Prerequisites: GDN2150

A series of projects which will require research and application of material across a broad subject range, expanding knowledge gained in GDN3110 (Graphic design theory). Subject matter will include expressive typography, logo and symbol design, corporate identity, book design, brochure design, posters, calendars, self-promotion, press advertisements, magazine advertisements, magazine design, editorial layout, packaging, visualising and finished art.

Assessment

Eight major projects: 100%

GDN3161

Ideas and visual communication

2 points • One 1-hour lecture and one 1-hour tutorial per week • First semester • Caulfield • Prerequisites: GDN2162

This subject demonstrates the relationship between ideas and imagery in the visual culture of the twentieth century. Modernist and postmodernist art, design and media imagery will be considered including experimental art activities and their impact on mainstream culture. The role that ideas have had in generating change will be a major topic, exploring how concepts drawn from all areas of culture, psychology, philosophy, sociology, technology and the sciences have had a formative effect on the visual culture of the century. The role of electronic media will be considered, its particular communicative processes and the function it has performed in shaping and reflecting society. Major art movements will be covered in relation to the concepts they reflect and the impact they have on the design arts. Advertising will be examined as a reflection of community ideas and its role in the formulation of change in society considered. Social values will also be discussed showing how visual imagery reflects changes in ideals, values and expectations. Perception will form a major topic. The factors influencing perception and the many variables that control how something is interpreted will be examined. The overall pattern of the subject will aim at the exploration of popular culture and the ideas that have shaped it, sharpening student awareness of the role ideas play in creative activity.

Assessment

Research essay: 50% • Seminar presentation: 50%

References

Barthes R Mythologies Paladin

Best D Feeling and reason in the arts Allen and Unwin

Hoffert B Art notes Longman Cheshire

Hospers J Artistic expression Appleton Century Crofts

### GDN3170

#### Computer studies

6 points • 1 studio hour and one 1-hour lecture per week  
 • Full-year subject • Caulfield • Prerequisites: GDN2170

Students will be provided with more focused skills in the areas of layout and experimentation with computers. On successful completion of this subject students will be able to use currently available imaging software to achieve quality results from scanned images; create a fully electronic colour job to film separations, including die-cuts and special colours; manage the complex filing problems that occur with presentation of fully electronic artwork to a bureau; diagnose common problems encountered with electronic files.

#### Assessment

Major projects: 60% • Minor projects: 40%

### GDN3180

#### Illustration

6 points • 1 studio hour and one 1-hour lecture per week  
 • Full-year subject • Caulfield • Prerequisites: GDN2180

Advanced projects placing illustration as the focus within design and art direction parameters. The projects are related to publishing, packaging, advertising and other design applications. Increased awareness of, and further development in media techniques involving black line, limited colour and full colour is combined with conceptual problem solving as the basis of studies.

#### Assessment

Assigned projects: 90% • Journal: 10%

### GDN5001

#### Graphic design

This subject is undertaken to complete the full-time Bachelor of Arts (Graphic Design) (Honours) and involves the planning and completion of an individual program of research and high quality design.

#### Assessment

Folio

### GDN5011

#### Graphic design

This is the first year of study in the part-time Bachelor of Arts (Graphic Design) (Honours) and involves the planning and development of an individual program of research and high quality design.

#### Assessment

Folio

### GDN5012

#### Graphic design

This is the second year of study in the part-time Bachelor of Arts (Graphic Design) (Honours) and involves the planning and completion of an individual program of research and high quality design.

#### Assessment

Folio

## Outline of undergraduate studies – Gippsland

### Bachelor of Arts (Visual Arts)

Course code: BV

#### Content

The degree course in visual arts, involving three years of full-time study or the equivalent in part-time study, offers a sequence of study areas relating to the chosen artistic directions of the student, within the limits of the facilities and expertise available.

The course presently offers study in the studio areas of painting, sculpture, printmaking, ceramics, drawing and photography, and in history and theory of art. The course subjects have been structured to allow for students to select and design an individual course from the range of major and minor studio offerings and supporting disciplines. After a common first semester of introductory studies, the student's course is developed in consultation with the appropriate lecturer(s), selecting from or combining those areas listed above. Up to two approved subjects from other courses offered by the university may also be included in the course as non-art elective subjects. Part-time students may choose to undertake certain subjects in history and theory of art and other subjects not from the visual arts by distance education.

#### Objectives

The objectives of the BA(VisArts) degree are to provide an opportunity for students to achieve a professional level of skill and knowledge concentrated in one art practice, and a broader level in at least one additional art practice, chosen from several offered in the course. Supporting studies provide the fully rounded tertiary education which will enable graduates to continue as practising artists. Within the course students will extend their artistic talents by facing the challenges provided in terms of new techniques, art forms, ideas and values, and in inculcation of critical self-reflection. Graduates in visual arts are expected:

- to demonstrate that they have attained the skills and mastered the technical resources required for a high level of practice in one or more areas of the visual arts;
- to attain mastery of practical and research skills (including reading, written communication, computing skills, and oral presentation) which are necessary to operate effectively in the student's chosen spheres of interest and study;
- to indicate a capacity for imaginative and innovative thought, for recognising and solving problems and for developing an understanding of the social, historical and theoretical contexts of their practice;
- to indicate an understanding of aspects of the history and theory of the visual arts and visual culture generally, and the importance of these studies for the full development of the professional artist, and to indicate an involvement in and concern for informed critical inquiry during their studies;



- to indicate an awareness of the place of the visual arts, and the role of aesthetic appreciation, within the broader cultural frameworks of society, community, and nation;
- to demonstrate an awareness of the professional responsibilities of art practitioners to their own cultural environment and the society in which they dwell, and to demonstrate the flexibility needed to cope with the demands of artistic and intellectual life within a rapidly changing world;
- to show a capacity, in individual cases, for professional development which will lead to the pursuit of further formal learning and artistic research.

### Selection of students

Students will be selected on the basis of enrolment information and a pre-selection interview. During interviews prospective students will be able to discuss their background, previous general education and art education to date. Specific interests in this type of course and other related questions can also be discussed. Candidates should bring a selection of recent art work to the interview.

It should be understood that, after acceptance, the first semester will be considered introductory, exploratory and provisional, to determine each student's suitability and specific direction within the course.

### Credits and exemptions

Students who are transferring from another university or who have already gained some tertiary education may be granted credits and exemptions.

### Student workload

Major studio subjects normally require two days of studio practice per week. Minor studio subjects are normally one day studio practice per week. Non-studio subjects are usually equal to one two-hour lecture, one tutorial session and/or one film/video session per week. Detailed contact hours for each subject are provided in the subject study guide, and are arranged to suit the school's timetable.

### General conditions

The school reserves the right to retain the work executed by students as part of their course of studies. Work not required by the school may be claimed by the student only after it has been released following final assessment.

### Distance education studies

At present only a limited range of subjects is available by distance education. Distance studies in history and theory of art are intended to provide home study opportunities for those unable, by distance or employment, to attend a regular campus-based lecture program. Intending students should be enrolled in Monash Gippsland's Bachelor of Arts (Visual Arts) degree course, or in another degree course which approves these subjects, or should apply for enrolment as a non-course 'single subject' student. Completed applications are to be forwarded to Student Administration, Monash University, Gippsland Campus, Churchill, Victoria, 3842. For further information contact the administrative officer, Gippsland School of Art, (03)

9026401.

### Course rules

#### 1 General

(a) Each student's study program shall be approved by the head of the Gippsland School of Art or the head's nominee for that purpose.

(b) Each student's study program shall consist of 144 points taken over at least three years of full-time study. Part-time students will progress through the course over a more extended period.

(c) The subjects of the degree course shall be taken in the numerical order in which they are listed for each visual arts discipline, and prerequisites as indicated in the subject descriptions in each case shall be observed.

(d) Successful completion of the course under the provisions of these regulations will enable a student to apply for the award of the degree of Bachelor of Arts (Visual Arts).

(e) In exceptional circumstances, a student may apply for a course regulation to be varied where such variation will enable the student to make satisfactory progress within the terms of the overall aims and assessment requirements of the course, and where otherwise considerable disadvantage to the student could occur.

#### 2 Studies in the first semester of first year

The first semester of the first year of the course shall consist of GVA1002 (Foundation 2D), GVA1003 (Foundation 3D), GVA1001 (Foundation drawing) and GVA1553 (The classical tradition in art).

#### 3 Major study subjects

(a) Beginning with the second semester of the first year of the course, each student shall undertake a study program with a total of sixty points taken in subjects offered for major study within one of the studio areas of painting, printmaking, ceramics or sculpture.

(b) In exceptional circumstances a student may apply for permission to undertake a major study consisting of forty-eight points within one of the studios listed in 3 (a) above.

#### 4 Minor study subjects

Each student's study program may include up to twenty-four points taken in subjects offered for minor study. Minor study subjects shall not be selected from the same studio as the student's major study (unless with permission under 3 (b) above), until the student has completed thirty-six points in the major studio discipline.

#### 5 Non Bachelor of Arts (Visual Arts) subjects

A study program may include not more than twelve points in subjects chosen from approved courses offered outside the Gippsland School of Art.

#### 6 Theory study subjects

Each student's study program shall include at least twenty-four points taken in history and theory of art subjects.

#### 7 Professional practice subject

A single subject of professional practice shall be included in each student's study program. This subject shall normally be taken in the final semester of the course. This subject carries six points.

#### 8 Assessment: all subjects

Individual subjects within the degree course shall be assessed as indicated within each subject description.

The grades awarded by the examiners appointed by the head of school shall be reported to the board of examiners in the Gippsland School of Art. Final assessment in any subject shall be recorded in the form determined by the regulations on assessment.

## Course structure

Six semesters of full-time study; 144 points.

Level one

First semester

- GVA1001 Foundation drawing (6 points)
- GVA1002 Foundation 2D (6 points)
- GVA1003 Foundation 3D (6 points)
- GVA1553 The classical tradition in art (6 points)

Second semester

- Major studio (12 points)
- Minor studio (6 points)
- GVA1554 Romanticism, realism, modernism (6 points)

Level two

First semester

- Major studio (12 points)
- Minor studio (6 points)
- GVA2553 Modern art 1900–1940s (6 points)

Second semester

- Major studio (12 points)
- Minor studio (6 points)
- GVA2554 Art since 1945 (6 points)

Level three

First semester

- Major studio (12 points)
- Minor studio (6 points)
- GVA3551 Theories of art (6 points)

Second semester

- Major studio (12 points)
- GVA3552 Art research paper (6 points)
- GVA3660 Professional practice (6 points)

## Outline of graduate studies – Gippsland

### Graduate Diploma of Arts (Visual Arts)

Course code: GV

#### Painting, printmaking, sculpture, ceramics

The Graduate Diploma of Arts (Visual Arts) course aims to provide an opportunity for the post-degree extension of studio studies in visual arts. To qualify for the Graduate Diploma of Arts (Visual Arts) students must achieve satisfactory assessment in a course of advanced studio work to the value of forty-eight points. Completion of a

final show of work and a written assignment will be required. To qualify for entry, applicants must hold a degree or diploma with at least one year of independent work or equivalent professional experience.

The course may be completed in one year of full-time study or the equivalent in part-time or distance education study. Submissions from individual students will largely determine the content and character of their course.

Acceptance of a study proposal will be determined by the availability of specialist staff to supervise the project and the availability of suitable space, facilities and equipment.

Only a limited number of students will be admitted to the course at any time. Priority for admission depends on both the previous work history of the applicant and on the nature and quality of the applicant's proposals for advanced study projects.

Applicants should submit on the relevant forms a proposal or statement of intent covering their proposed studio work and topic for the research paper, plus slides of recent work and a curriculum vitae. All students will be required to undertake an interview; distance education students may be interviewed by telephone. Inquiries and submissions should be directed in the first instance to the head of school. Completed applications must reach Monash University Gippsland campus by mid-October each year.

### Distance education studies

This course is designed for graduates, prevented by distance or employment, the opportunity to undertake advanced studies in painting, printmaking, sculpture or ceramics while remaining in their own studios or workshops at home. Applicants must have a degree or diploma with a least one year of independent work or equivalent professional experience. Submission of a written proposal or statement of intent covering studio work and topic for a research paper, plus slides of recent work and curriculum vitae must be included with the application. Prospective distance education students must provide evidence of access to appropriate studio workshop facilities and the ability to take leave to attend the mid-year graduate symposium and also the final assessment. Completed applications are to be forwarded to Student Administration, Monash University, Gippsland Campus, Churchill, Victoria, 3842. For application forms and further information contact the administrative officer, Gippsland School of Art, (03) 9026401.

### Master of Arts (Visual Arts) by research

Course code: MV

Prerequisites: Fine art degree with honours or graduate diploma qualification.

The Master of Arts (Visual Arts) is a two-year full-time or equivalent part-time research program in advanced studio practice (painting, printmaking, sculpture, ceramics, photography). The course can be completed by studio work (exhibition) and a paper in partial fulfilment (documentation), or by studio work (exhibition) and minor thesis. Initial inquiries regarding admission should be directed to the head of Gippsland School of Art, Monash University Gippsland campus. Selection for candidature is normally made during November each year.

# Details of subjects – Gippsland

## Subjects

GVA1001

Foundation drawing

J Adams

6 points • 5 studio hours per week • First semester • Gippsland

This subject is concerned with the exploration of basic possibilities in drawing practice, its methods and its materials. Through exercises and classes in direct observation of the subject, it is designed to develop perceptual and manipulative skills through the study of proportion, line, form, rhythm, shape and pattern.

Assessment

Attendance and participation: 20% • Review of all work: 80%

GVA1002

Foundation 2D

J Adams

6 points • 5 studio hours per week • First semester • Gippsland

An introductory program in printmaking and painting. • The subject is designed to establish the foundation knowledge of image-making by developing a strong visual awareness involving the ability to manipulate and relate to each other the basic elements of line, tone, colour, form and texture. Students will be set major projects with specific tasks related to resource material, research and composition. Students will acquire practical studio and workshop skills and theoretical knowledge related to the range of materials, processes and media available to the artist in the fine art disciplines of printmaking and painting.

Assessment

Attendance and participation: 20% • Review of all work: 80%

GVA1003

Foundation 3D

D Wollmering

6 points • 5 studio hours per week • First semester • Gippsland

An introductory program which provides a range of cerebral and practical experiences in the ceramics and sculpture studios. The subject is concerned with building a foundation of art-work processes. It is concerned with the value of active participation in art making and encouraging the confrontation of problems as they arise during the work processes. Students will be introduced to the work of some professional artists whose work methods will be studied. Projects will be set to enable students to experience similar methodologies, but with

sufficient freedom for individual discovery of personal ways of doing, thinking, seeing and problem solving. The subject includes a structured introduction to the safe use of the school's wood and metal machines and equipment. Special emphasis will be placed on the safe use of potentially hazardous chemicals and materials. By the conclusion of the subject students will be familiar with the basic equipment, materials and safe procedures for operation in the sculpture and ceramics studios.

Assessment

Progressive: 100%

GVA1111

Painting 1

J Adams

12 points • 10 studio hours per week • First /Second semester • Gippsland • Prerequisites: GVA1002

Students are set a series of painting projects to allow them to deal with the primary aspects of painting, both conceptual and technical, and to develop a critical and analytical attitude to the discipline of painting. Each student is encouraged to make an individual response to the project work. Students will also be expected to complete a folio of drawings based on set projects and life drawing.

Assessment

Journal and folio submission: 100%

Prescribed texts

Itten J The elements of colour Van Nostrand, 1983

Honnet K Contemporary art Taschen, 1988

Smith B and Smith T Australian painting 1788–1990 OUP, 1990

GVA1121

Minor painting 1

J Adams

6 points • 5 studio hours per week • First /Second semester • Gippsland

Students will be introduced to basic materials and methods as well as major themes in painting via set projects. Each student will be encouraged to make an individual response and will be expected to complete a number of paintings and relevant studies as well as document his or her work in written and visual form.

Assessment

Folio submission: 100%

Prescribed texts

Honnet K Contemporary art Taschen, 1988

Recommended texts

Chipp H B Theories of modern art U California P, 1970

Smith B and Smith T Australian painting 1788–1990 OUP, 1990

GVA1211

Printmaking 1

E Heng

12 points • 10 hours studio per week • First/Second semester • Gippsland • Prerequisites: GVA1002

This subject is designed to assist the student to develop

conceptual and manipulative skills related to the practice of fine art printmaking and to become familiar with the methods, materials and workshop practice associated with the graphic processes. Although students will be encouraged to take a broad and experimental approach to the subject, formal sessions, lectures and demonstrations will be held as an introduction to the processes of monotype, relief, intaglio and planographic printmaking. Drawing is considered an activity central to the study of all printmaking units and, as such, students will attend weekly drawing classes conducted by the printmaking staff.

**Assessment**

Artistic and conceptual development: 40% • Technical achievement: 25% • Drawing: 25% • Contribution to critiques: 10%

**Recommended texts**

Chipp H B Theories of modern art U California P, 1970  
Gross A Etching, engraving and intaglio printing OUP, 1970

Hayter S W About prints OUP, 1962

Peterdi G Printmaking Macmillan, 1959

Ross J and Romano C The complete printmaker Free Press, 1973

**Periodicals**

Artists Proof Pratt Graphics Centre, NY  
Imprint

**GVA1221**

**Minor printmaking 1**

K Green

6 points • 5 studio hours per week • First/Second semester • Gippsland

This subject is designed to introduce the student to the practice of fine art printmaking. Lectures and demonstrations will be held as an introduction to the processes of one or two of monotype, relief, intaglio or planographic printmaking and the materials and methods associated with these processes. Concentration on a particular medium or process such as intaglio, lithography, relief printing or artist books will be offered by the lecturer teaching this subject.

**Assessment**

Artistic and conceptual development: 45% • Technical achievement: 45% • Contribution to critiques: 10%

**Recommended texts**

Gilmour P Ken Tyler master printer and the American print renaissance ANG, 1986

Gross A Etching, engraving and intaglio printing OUP, 1970

Hayter S W About prints OUP, 1962

Marsh Monoprints for the artist, Tranti, 1969

Peterdi G Printmaking Macmillan, 1959

Wenniger Collagraph printmaking Van Nostrand, 1971

**Periodicals**

Imprint Magazine Print Council of Australia  
Tamarind Technical Papers U New Mexico, 1975 to current issues

**GVA1311**

**Ceramics 1**

O Rye

12 points • 10 hours studio per week • First/Second semester • Gippsland • Prerequisites: GVA1003

Introductory clay preparation; introductory form development; introductory bisque packing and firing; introductory glaze preparation; introductory glaze testing procedures; introductory glaze packing and firing; introductory safety procedures. These topics are introduced through half-semester assignments.

**Assessment**

Studio participation: 20% • Set projects: 20% • Final show of work: 60%

**Prescribed texts**

Speight C F and Toki J Hands in clay: An introduction to ceramics 2nd edn, Mayfield, 1989

**GVA1321**

**Minor ceramics 1**

O Rye

6 points • 5 studio hours per week • First /Second semester • Gippsland

This subject aims to build on the experiences of GVA1003 (Foundation 3D), encouraging artistic fluency in the medium of clay, and building the appropriate skills to achieve aesthetic goals.

**Assessment**

Studio participation: 20% • Set projects: 20% • Final show of work: 60%

**Prescribed texts**

Speight C F and Toki J Hands in clay: An introduction to ceramics 2nd edn, Mayfield, 1989

**GVA1411**

**Sculpture 1**

D Wollmering

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA1003

Since this is the first opportunity for students to study a chosen subject in some detail, every effort is made to discover a student's individual aesthetic, materials, process, subject and historical bias. Students are encouraged to try any number of different approaches until one that suits them personally is found. Once that occurs, it is expected that students should consolidate, expand and direct their approach towards a developing sculptural expression. At least three hours of the allocated time per week will be devoted to additional drawing studies and journal work.

**Assessment**

Folio submission: 100%

**Recommended texts**

Kelly J The sculptural idea Burgess, 1981

Sturgeon G Contemporary Australian sculpture Craftsman House, 1991

GVA1421

Minor sculpture/woodcraft 1

D Wollmering

6 points • 5 studio hours per week • First and second semester • Gippsland

Up to four sculpture/woodcraft minor subjects may be taken. These subjects should be seen as a complementary or broadening element in the course. Students can choose one of two streams, woodcraft or sculpture. The sculpture component follows the general procedure outlined for all sculpture subjects but does not expect the same levels of achievement. Woodcraft concentrates on encouraging students to develop skills in one area of study chosen from carving, construction, lamination and woodturning. Students are expected to develop competence in the design and aesthetics of objects made from wood. Health and safety procedures in the sculpture studio will be addressed, and students are expected to familiarise themselves through technical instruction with workshop machinery.

Assessment

Attendance, participation and folio submission: 100%

Prescribed texts

Kelly J *The sculptural idea* Burgess, 1981

Meilach D *Woodworking – the new wave* Crown, 1981

Meilach D *Creating small wooden objects as functional sculpture* Crown, 1976

GVA1553

The classical tradition in art

A Modesti

6 points • One 2-hour lecture and one 1-hour tutorial per week • First semester • Gippsland/Distance

The subject will examine the classical tradition in Western art, providing a survey from Graeco-Roman art to neo-classicism. Areas covered will include the humanist revival of classicism in Renaissance art and architecture, the baroque classicism of the Bolognese School, Poussin and seventeenth century classicism, and the eighteenth century cult of the antique. The subject will also introduce students to the new classicism in the art and architecture of the 1970s to the 1990s.

Assessment

One short paper (1000 words): 20% • One essay (1500 words): 30% • One two-hour examination: 50%

Prescribed texts

De la Croix H and others *Gardner's 'Art through the ages'* HBJ, 9th edn, 1991

Recommended texts

Greenhalgh M *The classical tradition in art* Duckworth, 1978

Hall J *Hall's dictionary of signs and symbols in art* John Murray

Honour H *Neo-classicism* • Penguin, 1977

Levey M *Early Renaissance* Penguin, 1987

Murray L *The High Renaissance and mannerism* Thames and Hudson, 1981

Summerson J *The classical language of architecture* Thames and Hudson, rev. edn, 1980

Vasari G *Lives of the most excellent painters, sculptors*

and architects any edn

GVA1554

Romanticism, realism, modernism

K E Bensley

6 points • One 2-hour lecture and one 1-hour tutorial per week • Second semester • Gippsland/Distance, but completion of GVA1553 (*The classical tradition in art*) is strongly recommended

This subject introduces the art of the nineteenth century in both Europe and Australia, and provides a foundation for the study of modern art in later years. It studies romantic art, realism, and impressionism, and how they marked changes from the former academic tradition towards the new tradition of modernism. There will be a concentration on major French artists such as Delacroix, Courbet, Manet, Degas, and Rodin. Themes and issues discussed will include the role of Salon exhibitions, the use of photography, political imagery, the depiction of modern life, the exploitation of the female image, the rise of the avant-garde, and the transformation of the depicted world. The idea of modernism in the visual arts will be examined within the context of an era of social and technological changes.

Assessment

One short paper (1000 words): 20% • One essay: (1500 words): 30% • One 2-hour examination: 50%

Preliminary reading

Barnett S *A short guide to writing about art* 4th edn, Harper-Collins, 1993

Prescribed texts

Denvir B *Encyclopaedia of impressionism* Thames and Hudson, 1990

Eisenman S F *Nineteenth-century art: A critical history* Thames and Hudson, 1994

Recommended texts

Clark T J *Image of the people: Gustave Coubert and the 1848 revolution* Thames and Hudson, 1988

Clark T J *The painting of modern life* Thames and Hudson, 1985

Holt E (ed.) *From the classicists to the impressionists: Art and architecture in the 19th century (A Documentary History of Art vol. 3)* Doubleday Anchor, 1966

Honour H *Romanticism* Penguin, 1979

Nochlin L *Realism* Penguin, 1971

Novotny F *Painting and sculpture in Europe 1780–1880* Penguin, 1978

Scharf A *Art and photography* Allen Lane, 1968

Smith B *Australian painting rev. edn*, OUP, 1990

GVA1721

Minor photography 1

S Purdy

6 points • 5 studio hours per week • First/Second semester • Gippsland

This subject introduces students to the range of techniques approaches available to the artist/photographer. Comprised of a schedule of lectures, practical demonstrations and individual experimentation, the subject aims to familiarise students with basic black and white photographic techniques

Assessment

Artistic and conceptual development: 45% • Technical achievement: 45% • Contribution to critiques: 10%

Recommended texts

Langford M Basic photography Focal Press, 1986

GVA2112

Painting 2

J Adams

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA1111

This subject continues the study of the discipline of painting by project work requiring the completion of a number of paintings with supporting studies and writing, and by a comparative study of contemporary painting by visiting galleries and by extensive reading in conjunction with the student's own individual development. The painting projects will continue to deal with specific themes or problems in painting.

Assessment

Journal and folio submission: 100%

Prescribed texts

Honnef K Contemporary Art Taschen, 1988  
Chipp H B Theories of modern art U California P, 1970  
Smith B and Smith T Australian painting 1788–1990, OUP, 1990

GVA2113

Painting 3

J Adams

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2112

Students will continue with project work in the manner prescribed for GVA2112 (Painting 2), but will be expected to develop a more critical attitude to techniques and concepts. Students are expected to express their ideas orally and in writing.

Assessment

Journal and folio submission: 100%

Prescribed texts

Honnef K Contemporary art Taschen, 1988  
Chipp H B Theories of modern art U California P, 1970  
Smith B and Smith T Australian painting 1788–1990 OUP, 1990

GVA2122

Minor painting 2

J Adams

6 points • 5 studio hours per week • First/second semester • Gippsland • Prerequisites: GVA1121

Students will be expected to begin to develop a critical awareness of the conceptual and technical aspects of painting in conjunction with the concerns expressed in the work they complete in their major area of study. It is expected that students will complete a number of paintings and related studies as well as document their work in written and visual form.

Assessment

Folio submission: 100%

Prescribed texts

Honnef K Contemporary art Taschen, 1988

Recommended texts

Chipp H B Theories of modern art, U California P, 1970  
Smith B and Smith T Australian painting 1788–1990 OUP, 1990

GVA2123

Minor painting 3

J Adams

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2122

Students will be expected to expand and place into historical and contemporary context the individual conceptual issues developed in GVA2122 (Minor painting 2) as well as investigate appropriate working methods and materials. It is expected that students will complete a number of paintings and related studies as well as document their work in written and visual form.

Assessment

Folio submission: 100%

Prescribed texts

Honnef K Contemporary art Taschen, 1988

Recommended texts

Chipp H B Theories of modern art U California P, 1970  
Smith B and Smith T Australian painting 1788–1990 OUP, 1990

GVA2212

Printmaking 2

K Green

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA1211

This subject is designed to develop the basic printmaking methods previously studied. At this stage, students will be expected to begin serious investigation of ideas through drawing and works on paper, which may then be further developed and explored in printmaking. Drawing is considered central to the study of all printmaking subjects and students will be expected to attend weekly drawing classes conducted by printmaking staff.

Assessment

Artistic and conceptual development: 40% • Technical achievement: 25% • Drawing: 25% • Contribution to critiques: 10%

Recommended texts

Antreasian G and Adams C The Tamarind book of lithography, Abrams, 1971  
Chipp H B Theories of modern art U California P, 1970  
Hayter S W About prints OUP, 1962  
Newman Innovative printmaking OUP, 1971  
Ross J and Romano C The Complete printmaker Free Press, 1973  
Wenniger Collagraph printmaking Van Nostrand, 1971

Periodicals

Artists Proof Pratt Graphics Centre, NY  
Imprint Magazine

**GVA2213  
Printmaking 3**

K Green

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2212

At this stage in the course, students will be encouraged to use the knowledge and experience acquired in the previous semester to develop their image making and deal with the problems of form and content that will possibly be utilised in the development of a personal visual language. Formal lectures and demonstrations will be held to expand the student's technical skills, eg colour printing, viscosity, multi-plate etc. Drawing is considered an activity central to the study of all printmaking subjects and students will be expected to attend weekly drawing classes conducted by printmaking staff.

**Assessment**

Artistic and conceptual development: 40% • Technical achievement: 25% • Drawing: 25% • Contribution to critiques: 10%

**Recommended texts**

- Antreasian G The Tamarind book of lithography Abrams, 1971
- Bertram C One hundred years of drawing Pantheon, 1984
- Gilmore B Modern prints Studio Vista London, 1970
- Gilmour P Lasting impressions: Lithography as art ANG, 1988
- Hayter S W About prints OUP, 1962
- Ross J and Romano C The complete printmaker Free Press, 1973

**Periodicals**

- Art and Text
- Art Forum
- Flash Art
- Imprint
- Tamarind Technical Papers

**GVA2222  
Minor printmaking 2**

K Green

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA1221

This subject is designed to continue the development of the printmaking processes studied in the previous subject. Students will be encouraged to explore graphically concepts related to work undertaken in their major study. At this stage of the course, students will be encouraged to concentrate their study in one printmaking process only. Concentration on a particular medium or process such as intaglio, lithography, relief printing or artist books will be offered by the lecturer teaching this subject. By taking part in workshop demonstrations and tutorials, students will have an opportunity to expand their technical skills in colour, multi-plate and other areas which may help in the exploration and development of ideas.

**Assessment**

Artistic and conceptual development: 45% • Technical achievement: 45% • Contribution to critiques: 10%

**Recommended texts**

- Gilmour P Ken Tyler master printer and the American print renaissance ANG, 1986
- Goldman Looking at prints: A guide to technical terms British Museum, 1981
- Gross A Etching, engraving and intaglio printing OUP, 1970
- Hayter S W About prints OUP, 1962
- Peterdi G Printmaking Macmillan, 1959
- Saff and Sacilotto Printmaking: History and process HRW, 1978

**Periodicals**

- Imprint
- Tamarind Technical Papers U New Mexico, 1975 to current issues

**GVA2223  
Minor printmaking 3**

K Green

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2222

By utilising knowledge and experience acquired in the previous semesters, students will be encouraged to develop their image making by extending their visual vocabulary. It is expected that students will pursue work of an individual nature with an emphasis on a graphic sensibility. Concentration on a particular medium or process such as intaglio, lithography, relief printing or artist books will be offered by the lecturer teaching this subject.

**Assessment**

Artistic and conceptual development: 45% • Technical achievement: 45% • Contribution to critiques: 10%

**Recommended texts**

- Gilmour P (ed.) Lasting impressions: Lithography as art ANG, 1988
- Gross A Etching, engraving and intaglio printing OUP, 1970
- Hayter S W About prints OUP, 1962
- Peterdi G Printmaking Macmillan, 1959

**GVA2312  
Ceramics 2**

O Rye

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA1311

Further development building on the major topics in GVA1311. Regular firing cycles in shared kilns are encouraged for the building of understanding of the whole process. Participation in half-semester group projects is the basis for learning.

**Assessment**

Studio participation: 20% • Set projects: 20% • Final show of work: 60%

**Prescribed texts**

- Cooper E and Royle D Glazes for the studio potter Batsford, 1978
- Eley S Australian fritted glazes Walker, 1978

**GVA2313**  
Ceramics 3

O Rye

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2312

Further development towards the individual discipline of regular work cycles in ceramics. Regular group and private firings in small kilns are encouraged throughout the semester. Two half-semester projects focus these developments.

**Assessment**

Studio participation: 20% • Set projects: 20% • Final show of work: 60%

**GVA2322**  
Minor ceramics 2

O Rye

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA1321

Students will be encouraged to limit their intentions in consultation with the staff, so that means can be devised to work at a deeper level in a narrower field of ceramic processes. Narrowing the media and the ideas focuses the student on quite specific goals achievable with some competence within the confines of the minor subject time frame.

**Assessment**

Studio participation: 20% • Set projects: 20% • Final show of work: 60%

**Prescribed texts**

Speight C F and Toki J Hands in clay: An introduction to ceramics 2nd edn, Mayfield, 1989

**GVA2323**  
Minor ceramics 3

O Rye

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2322

Students are encouraged to build a strong ideas base in their journals, and produce results of quality from competence with clay and fire. Yet the clay and fire aspect is still fairly narrow, and some areas of ceramics may be inappropriate. Usually, earthenware and low-fire work will be most appropriate. Ideas must be supported by skill development.

**Assessment**

Studio participation: 20% • Set projects: 20% • Final show of work: 60%

**GVA2412**  
Sculpture 2

C Murray-White

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA1411

Although attendance at regular lecture sessions and participation in projects is compulsory, special emphasis on development of each student's individual direction is seen as most important in this subject. At least three

hours of the allocated time per week will be devoted to additional drawing studies and journal work.

**Assessment**

Folio submission: 100%

**Recommended texts**

Lucie-Smith E Sculpture since 1945 Universe Books, 1987

Neff T A A quiet revolution: British sculpture since 1965 Thames and Hudson, 1987

Tucker W The language of sculpture Thames and Hudson, 1977

**GVA2413**  
Sculpture 3

C Murray-White

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2412

Continuation of programs introduced in previous semesters with greater emphasis placed on each student's individual direction. At least three hours of the allocated time per week will be devoted to additional drawing studies and journal work.

**Assessment**

Folio submission: 100%

**Recommended texts**

Lucie-Smith E Sculpture since 1945 Universe Books, 1987

Neff T A A quiet revolution: British sculpture since 1965 Thames and Hudson, 1987

Tucker W The language of sculpture Thames and Hudson, 1977

**GVA2422**  
Minor sculpture/woodcraft 2

D Wollmering

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA1421

Students will participate in a range of activities which lead to the examination of formal topics relevant to the disciplines. The notion of volume, internal/external, space/scale, surface/texture, functional versus nonfunctional and material composition and density will be examined to promote a developed understanding of aesthetic and functional considerations in the execution of work. Through projects and exercises, students will be able to explore practical and conceptual issues at the beginning of various sessions. The work of contemporary sculptors and craftspeople will be observed and investigated on a regular basis.

**Assessment**

Attendance, participation and folio submission: 100%

**Prescribed texts**

Kelly J The sculptural idea Burgess, 1981

Meilach D Woodworking: The new wave Crown, 1981

Meilach D Creating small wooden objects as functional sculpture Crown, 1976



GVA2423

Minor sculpture/woodcraft 3

D Wollmering

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2422

At this level, students will have progressed to a more advanced level within the discipline. Through the continuing provision of knowledge from historical references, students will undertake a fundamental analysis of the work of 'installation' artists and will attempt to produce work within this format (on a limited scale – indoors/outdoors) students who have chosen to work in the woodcraft stream will develop further skills in one area of study; carving, construction, lamination or woodturning as well as referencing the work of contemporary wood craftspeople associated within a selected skill. Health and safety awareness will be encouraged at all times within the studio environment.

Assessment

Attendance, participation and folio submission: 100%

Prescribed texts

Kelly J Thesculptural idea Burgess, 1981  
 Meilach D Woodworking: The new wave, Crown, 1981  
 Meilach D Creating small wooden objects as functional sculpture Crown, 1976

GVA2553

Modern art 1900–1940s

K E Bensley

6 points • One 2-hour lecture and one 1-hour tutorial per week • First semester • Gippsland/Distance • Prerequisites: GVA1553 and GVA1554 • Prohibitions: GVA1551

This subject builds on the idea of modernism introduced in GVA1554 and deals with themes, modes, styles, ideas, and techniques in the European art of the first half of the twentieth century. Issues introduced for critical analysis include new modes of representation, expressionism, abstraction, formalism, and art and ideologies. Particular art movements discussed will include fauvism, cubism, futurism, constructivism, dada, and surrealism. The subject will also consider the modern art which arose in the USA and Australia in the same period.

Assessment

Essay 1 (1500 words): 25% • Essay 2 (1500 words): 25% • One 2-hour examination: 50%

Preliminary reading

Hughes R The shock of the new: Art and the century of change Thames and Hudson, 1991

Prescribed texts

Hamilton G H Painting and sculpture in Europe 1880–1940 Penguin, 1985  
 Harrison C and Wood P (eds) Art in theory 1900–1990: An anthology of changing ideas Blackwell, 1992  
 Moszynska A Abstract art Thames and Hudson, 1990  
 Stangos N (ed.) Concepts of modern art Thames and Hudson, 1981

Recommended texts

Golding J Cubism: A history and an analysis Faber, 1986

Goldwater R Primitivism in modern art Harvard UP, 1986  
 Gray C The Russian experiment in art Thames and Hudson, 1976

Haese R Rebels and precursors Penguin, 1988

Lipsey R An art of our own: The spiritual in twentieth century art Shambhala, 1988

Rubin W Dada and surrealist art Museum of Modern Art, 1969

Selz P German expressionist painting U California P, 1957, 1974

Smith B Australian painting rev. edn, OUP, 1990

Sturgeon G The development of Australian sculpture, 1788–1975 Thames and Hudson, 1978

GVA2554

Art since 1945

K E Bensley

6 points • One 2-hour lecture and one 1-hour tutorial per week • Second semester • Gippsland/Distance • Prerequisites: GVA1553 and GVA1554, and prior completion of GVA2553 (Modern Art 1900–1940s) is strongly recommended • Prohibitions: GVA1552

This subject examines developments in international art since World War II, beginning with the New York School and the European School, and proceeding through discussions of pop art, contemporary realisms, recent abstraction, minimalism, kinetic art and conceptualism, to new image and neo-expressionism. Issues such as the 'death of modernism', the rise of popular culture, the production of neo-dada and kitsch, the institutionalisation of the 'art-world', and problems of regionalism and centrality will be included.

Assessment

Essay 1 (1500 words): 25% • Essay 2 (1500 words): 25% • One 2-hour examination: 50%

Preliminary reading

Hughes R The shock of the new: Art and the century of change Thames and Hudson, 1991

Prescribed texts

Harrison C and Wood P (eds) Art in theory 1900–1990: An anthology of changing ideas Blackwell, 1992  
 Moszynska A Abstract art Thames and Hudson, 1990  
 Wheeler D Art since mid-century: 1945 to the present Thames and Hudson, 1991

Recommended texts

Atkins R Art speak: A guide to contemporary ideas, movements and buzzwords Abbeville Press, 1990  
 Battcock G (ed.) Minimal art. A critical anthology Dutton, 1968  
 Hertz R Theories of contemporary art Prentice-Hall, 1985  
 Jencks C Post-modernism: The new classicism in art and architecture Academy, 1987  
 Krauss R Passages in modern sculpture Thames and Hudson, 1977  
 Norris C and Benjamin A What is deconstruction? Academy, 1988  
 Oliva A B (ed.) The international transavantgarde G Politi, 1982  
 Sandler I American art of the 1960s Harper and Row, 1988  
 Sandler I The triumph of American painting: A history of abstract expressionism Harper and Row, 1970

Wallis B (ed.) *Art After modernism: Rethinking representation* New Museum of Contemporary Art, 1984

**GVA2722**  
Minor photography 2

S Purdy

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA1721

This subject assumes that students have a working knowledge of basic black and white photographic technique and allows them time to explore more specialised areas of interest. Artistic and conceptual development is emphasised. Both traditional and contemporary fine art images are studied in order to provide a context for the student's own work and a basis from which to experiment.

**Assessment**

Artistic and conceptual development: 45% • Technical achievement: 45% • Contribution to critiques: 10%

**Recommended texts**

Langford M *Advanced photography* Focal Press, 1989

**GVA2723**  
Minor photography 3

S Purdy

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2722

As much as practicable, students will be able to determine their own direction of study within the broad range of photo media possibilities. Each student, in consultation with the lecturer, will write a concept proposal for the creation of a body of work. At the end of the semester, a written appraisal by each student of the project will assess processes involved, direction and outcome of the work.

**Assessment**

Artistic and conceptual development: 45% • Technical achievement: 45% • Contribution to critiques: 10%

**Recommended texts**

Davis P *Photography* WC Brown, 1986  
Upton B *Photography* Scott Foresman, 1989

**GVA3114**  
Painting 4

J Adams

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2113

Students will continue with set project work but are expected to respond in an increasingly personal way, and begin to show a continuity in their response to each project.

**Assessment**

Journal and folio submission: 100%

**Prescribed texts**

Chipp H B *Theories of modern art* U California P, 1970  
Honnef K *Contemporary art* Taschen, 1988  
Smith B and Smith T *Australian painting 1788–1990* OUP, 1990

**GVA3115**  
Painting 5

J Adams

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA3114

Students will be expected to have developed a personal, technical, and conceptual understanding, enabling them to produce work of a professional standard, and to set their own individual programs based on that knowledge.

**Assessment**

Journal and folio submission: 100%

**Prescribed texts**

Chipp H B *Theories of modern Art* U California P, 1970  
Honnef K *Contemporary art* Taschen, 1988  
Smith B and Smith T *Australian painting 1788–1990* OUP, 1990

**GVA3124**  
Minor painting 4

J Adams

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2123

Students will be expected to submit an individual work proposal in consultation with the lecturer.

**Assessment**

Folio submission: 100%

**Prescribed texts**

Honnef K *Contemporary art* Taschen, 1988

**Recommended texts**

Adams H *Modern painting* Phaidon, 1979  
Chipp H B *Theories of modern art* U California P, 1970

**GVA3214**  
Printmaking 4

E Heng

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2213

At this level of the course, students should have the technical competency to work in any printmaking medium of their choice and will be expected to design an individually approved program of study from which a personal approach to printmaking is derived. Drawing is considered an activity central to the study of all printmaking units and students will therefore attend weekly drawing classes conducted by printmaking staff.

**Assessment**

Artistic and conceptual development: 40% • Technical achievement: 25% • Drawing: 25% • Contribution to critiques: 10%

**Recommended texts**

Antreasian G *The Tamarind book of lithography* Abrams, 1971  
Bertram C *One hundred years of drawing* Pantheon, 1984  
Castleman *Modern prints since 1942* Riva Barrie and Jenkins, 1973  
Gilmore B *Modern prints* Studio Vista London, 1970  
Gilmour P *Lasting impressions: Lithography as art*, ANG,

1988

Hayter S W About prints OUP, 1962  
Lidemann Prints and drawings Gottfield Oxford and Phaidon, 1976  
Ross J and Romano C The complete printmaker Free Press, 1973

Periodicals  
Art and Text  
Art Forum;  
Flash Art  
Imprint  
Tamarind Technical Papers

### GVA3215 Printmaking 5

E Heng

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA3214

This subject is designed to complement GVA3214 (Printmaking 4) and students will continue to work within an individually approved program of study. As this is the final subject of printmaking practice, students should be able to demonstrate personal utilisation of established printmaking skills; a facility for investigation and problem solving related to printmaking; and the development of a personal visual language that is in accord with the anticipated level of professional achievement. Drawing is considered an activity central to the study of all printmaking subjects and students will attend weekly drawing classes conducted by printmaking staff.

Assessment  
Artistic and conceptual development: 40% • Technical achievement: 25% • Drawing: 25% • Contribution to critiques: 10%

Recommended texts  
Antreasian G The Tamarind book of lithography Abrams, 1971  
Bertram C One hundred years of drawing Pantheon, 1984  
Castleman Modern prints since 1942 Riva Barrie and Jenkins, 1973  
Gilmore B Modern prints Studio Vista London, 1970  
Gilmour P (ed.) Lasting impressions: Lithography as art ANG, 1988  
Hayter S W About prints OUP, 1962  
Honnef K Contemporary art Taschen, 1988  
Lidemann Prints and drawings Gottfield Oxford and Phaidon, 1976  
Ross J and Romano C The complete printmaker Free Press, 1973  
Williams F Fred Williams' etchings Rudy Kernon Gallery, 1968

Periodicals  
Art and Text  
Art Forum  
Flash Art  
Imprint  
Tamarind Technical Papers

### GVA3224 Minor printmaking 4

K Green

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2223

By this semester, students will have a reasonable command of their chosen printmaking medium(s). They should be aware of expressive possibilities, both conceptually and visually, and therefore have the ability to design an individually approved program. This program should take into account their major field of study. Concentration on a particular medium or process such as intaglio, lithography, relief printing or artist books will be offered by the lecturer teaching this subject.

Assessment  
Artistic and conceptual development: 45% • Technical achievement: 45% • Contribution to critiques: 10%

Recommended texts  
Gilmour P (ed.) Lasting impressions: Lithography as art ANG, 1988  
Gross A Etching, engraving and intaglio printing OUP, 1970  
Hayter S W About prints OUP, 1962  
Peterdi G Printmaking Macmillan, 1959

### GVA3314 Ceramics 4

O Rye

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2313

Students are required to submit a proposal for work over this and the next semester. Three and four-week cycles of production are encouraged, but will vary with the creative intentions of the individual. Specialisations should be emerging and may develop in areas of majolica, low fire, raku, stoneware, saltfire, woodfire or any area for which staff and facilities can be made available. Technical back-up continues as appropriate and experimentation is encouraged.

Assessment  
Studio participation: 20% • Set projects: 20% • Final show of work: 60%

### GVA3315 Ceramics 5

O Rye

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA3314

Individual work cycles are encouraged in order to follow personal directions towards developing objects of quality. In so doing the student should have developed a healthy understanding of the main areas of specialisation. It must be acknowledged in the final semester of a ceramics course, that the student is now only at the threshold, the three-year course being a strong foundation for a possible lifetime of exploration and discovery in the medium of clay. Achievements should include appropriate skill levels and confidence with ceramics equipment and materials; attitudes which make further discovery obligatory; and creativity limited only by goals

and experimentation.

Assessment

Studio participation: 20% • Set projects: 20% • Final show of work: 60%

GVA3324

Minor ceramics 4

O Rye

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2323

The student will be wise not to spread too widely across the spectrum of ceramics. A strong sense of direction and cross reference to the student's chosen major will be encouraged, endeavouring to focus the student's artistic life. Independent production of works of quality will be monitored and form the basis of critical discussion.

Assessment

Studio participation: 20% • Set projects: 20% • Final show of work: 60%

GVA3414

Sculpture 4

C Murray-White

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2413

In this subject students are expected to undertake major self-selected projects which must be worked through thoroughly. Special emphasis is placed on the working processes and the establishment of personal integrity.

Assessment

Folio submission: 100%

Recommended texts

Elsen A *Origins of modern sculpture* Phaidon, 1974  
 Kulterman V *The new sculpture: Environments and assemblages* Thames and Hudson, 1977  
 Read H *Modern sculpture* Thames and Hudson, 1987

GVA3415

Sculpture 5

C Murray-White

12 points • 10 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA3414

This subject complements GVA3314 (Sculpture 4). By this stage students are expected to have reached a high level of competence in both the production and theoretical aspects of sculpture.

Assessment

Folio submission: 100%

Recommended texts

Elsen A *Origins of modern sculpture*, Phaidon, 1974  
 Kulterman V *The new sculpture: environments and assemblages* Thames and Hudson, 1977  
 Read H *Modern sculpture* Thames and Hudson, 1987

GVA3424

Minor sculpture/Woodcraft 4

D Wollmering

6 points • 5 studio hours per week • First/Second

semester • Gippsland • Prerequisites: GVA2423

By now, students at this level will have developed a greater understanding of studio procedures and basic material manipulation and techniques within certain mediums. Emphasis will be placed on the execution of concepts which have an integral relationship to their major area of study. Students will be encouraged to work independently within the studio environment by completing individual projects under the guidance of teaching staff. This procedure will be monitored through weekly tutorial sessions where problems in both theory and practice can be addressed. The work of contemporary artists, sculptors and craftspeople will be addressed where suitable for each student's progress.

Assessment

Attendance, participation and folio submission: 100%

Prescribed texts

Kelly J *The sculptural idea* Burgess, 1981  
 Meilach D *Creating small wooden objects as functional sculpture* Crown, 1976  
 Meilach D *Woodworking: The new wave* Crown, 1981

GVA3551

Theories of art

K E Bensley

6 points • 3 seminar hours per week • First semester • Gippsland/Distance • Prerequisites: Completion of two second-year level history and theory of art subjects

This subject will examine a range of theoretical and critical approaches to art. The subject will include topics selected from among the following, not all of which will be offered in any given year: classical theories of aesthetics and philosophy of art; contemporary philosophy of art; methodologies of criticism; psychoanalysis and art; the psychology of visual pleasure; the deconstruction of visual pleasure; issues in modernism and postmodernism, including formalism, anti-art and radicalism, feminism and art, the institutionalisation of art, and mass culture. Intending students should consult one of the subject advisers prior to the commencement of the subject for information on the current year's selection of topics and texts.

Assessment

Two written papers (one of which may be a seminar paper in the case of internal students) 3000 words each: 50% each

Prescribed texts

Alpers P (ed.) *The philosophy of the visual arts* OUP, 1992  
 Bryson N and others *Visual theory: Painting and interpretation* Polity Press, 1991

Recommended texts

(Students should consult the subject adviser before purchasing texts.)  
 Appignanesi L (ed.) *Postmodernism* (ICA documents) Free Association, 1989  
 Bryson N *Vision and painting: The logic of the gaze* Yale, 1983  
 Burger P *Theory of the avant-garde*, U Minnesota P, 1984  
 Dickie G and Sclafani R J (eds) *Aesthetics: A critical anthology* St Martins, 1977

Foster H (ed.) *The anti-aesthetic: Essays in post-modern culture* Bay, 1983  
 Greenburg C *Art and culture* Beacon, 1965  
 Grosz E *Sexual subversions* Allen and Unwin, 1989  
 Hertz R and Klein N M *Twentieth century art theory: Urbanism, politics, and mass culture* Prentice-Hall, 1990  
 Hogg J (ed.) *Psychology and the visual arts* Penguin, 1969  
 Lyotard J-F *The post-modern condition: A report on knowledge* Manchester UP, 1984  
 Pollock G *Vision and difference: Femininity, feminism and the histories of art* Routledge, 1988  
 Rees A L and Borzello F (eds) *The new art history* Camden, 1986  
 Rose M *The post-modern and the post-industrial: A critical analysis* CUP, 1991  
 Spector J J *The aesthetics of Freud* Praeger, 1972  
 Wallis B (ed.) *Art after modernism: Rethinking representation* New Museum of Contemporary Art, 1984

### GVA3552

#### Art research paper

A Modesti

6 points • 3 hours per week • Individually supervised written project • Second semester • Gippsland/Distance • Prerequisites: Completion of two second-year level history and theory of art subjects

This subject consists of supervised research into a topic on an aspect of art history, theory or criticism and will give students the opportunity to develop advanced skills in analysing and criticising the literature of art. Students will negotiate a research topic with a subject adviser, and consideration will be given to the availability of resource materials before a topic is approved. Students will work towards the submission of a formal essay which shall normally consist of a critical review of the literature on the approved topic. The subject areas listed in the subject outline for subject GVA3551 may be of assistance in the formulation of a research topic.

#### Assessment

Report on work-in-progress (1000 words): 20% • Research paper (4000 words): 80%

#### Recommended texts

See the reading list for subject GVA3551. Students will be expected to develop and submit for approval a substantial reading list relevant to their negotiated topic early in the course.

### GVA3660

#### Professional practice

N Creighton

6 points • One 2-hour lecture and one 1-hour tutorial per week • Second semester • Gippsland • Prerequisites: The accumulation of 20 points credit value in Bachelor of Arts (Visual Arts)

This subject deals with the preparation of the artist for professional practice. Elementary business practice, exhibition planning, art dealership, promotion and other aspects of professional artistic practice will be included. Subject matter will be related to major studio work and

relevant to aspects of each student's own particular art form. Aspects of health and safety will also be considered. The subject involves attendance throughout the semester at lectures, workshops and tutorials. Students will be assisted in the preparation of a personal presentation portfolio of their work and an artist's resumé.

#### Assessment

Written: 50% • Folio: 50%

#### Recommended texts

Simpson S *The visual artist and the law* Sydney Law, 1989

### GVA3724

#### Minor photography 4

S Purdy

6 points • 5 studio hours per week • First/Second semester • Gippsland • Prerequisites: GVA2723

The emphasis in this subject is on the production of exhibition-quality photographs of a high standard and strong conceptual base. In addition, students are expected to develop a critical and analytical approach to viewing fine art photographic images and to formulate and express an opinion about works presented.

#### Assessment

Artistic and conceptual development: 45% • Technical achievement: 45% • Contribution to critiques: 10%

#### Recommended texts

Ennis H *Australian photography: The 1980s* ANG, 1988  
 Pam M *Visual instincts* AGPS, 1989

### GVA4140

#### Graduate diploma – Painting FT

J Adams

48 points • 20 studio hours per week • Full-year subject • Gippsland

An extensive course of professional studio practice in painting with emphasis on critical evaluation. Students are encouraged to revise and strengthen the assumptions and beliefs upon which their undergraduate work was based. Progress during the course is monitored by regular reports from the student to the supervisor. Further details are published in the Graduate Diploma of Arts (Visual Arts) 'Guide for distance education students' provided to all enrolled students at the commencement of each year.

#### Assessment

Assessment is based on participation and on submission of studio work and written work as appropriate to the investigations carried out. Before the completion of the course, a final submission of work in a form suitable for assessment is required.

### GVA4141

#### Graduate diploma – Painting PT

J Adams

24 points • 10 studio hours per week • Full-year subject • Distance

An extensive course of professional studio practice in painting with emphasis on critical evaluation. Students

are encouraged to revise and strengthen the assumptions and beliefs upon which their undergraduate work was based. Progress during the course is monitored by regular reports from the student to the supervisor. Further details are published in the Graduate Diploma of Arts (Visual Arts) 'Guide for distance education students' provided to all enrolled students at the commencement of each year.

#### Assessment

Assessment is based on participation and on submission of studio work and written work as appropriate to the investigations carried out.

#### GVA4142

##### Graduate diploma – Painting PT

J Adams

24 points • 10 studio hours per week • Full-year subject • Distance

Further development of work undertaken in GVA4141 in preparation for final assessment.

#### Assessment

Assessment is based on participation and on submission of studio work and written work as appropriate to the investigations carried out. Before the completion of the course, a final submission of work in a form suitable for assessment is required.

#### GVA4240

##### Graduate diploma – Printmaking FT

E Heng and K Green

48 points • 20 studio hours per week • Full-year subject • Gippsland

An extensive course of professional studio practice in printmaking with emphasis on critical evaluation. Students are encouraged to revise and strengthen the assumptions and beliefs upon which their undergraduate work was based. Progress during the course is monitored by regular reports from the student to the supervisor. Further details are published in the Graduate Diploma of Arts (Visual Arts) 'Guide for distance education students' provided to all enrolled students at the commencement of each year.

#### Assessment

Assessment is based on participation and on submission of studio work and written work as appropriate to the investigations carried out. Before the completion of the course, a final submission of work in a form suitable for assessment is required.

#### GVA4241

##### Graduate diploma – Printmaking PT

E Heng and K Green

24 points • 10 studio hours per week • Full-year subject • Distance

An extensive course of professional studio practice in printmaking with emphasis on critical evaluation. Students are encouraged to revise and strengthen the assumptions and beliefs upon which their undergraduate work was based. Progress during the course is monitored by regular reports from the student to the supervisor.

Further details are published in the Graduate Diploma of Arts (Visual Arts) 'Guide for distance education students' provided to all enrolled students at the commencement of each year.

#### Assessment

Assessment is based on participation and on submission of studio work and written work as appropriate to the investigations carried out.

#### GVA4242

##### Graduate diploma – Printmaking PT

E Heng and K Green

24 points • 10 studio hours per week • Full-year subject • Distance • Prerequisite: GVA4241

Further development of work undertaken in GVA4241 in preparation for final assessment.

#### Assessment

Assessment is based on participation and on submission of studio work and written work as appropriate to the investigations carried out. Before the completion of the course, a final submission of work in a form suitable for assessment is required.

#### GVA4340

##### Graduate diploma – Ceramics FT

O Rye

48 points • 20 studio hours per week • Full-year subject • Gippsland

An extensive course of professional studio practice in ceramics with emphasis on critical evaluation. Students are encouraged to revise and strengthen the assumptions and beliefs upon which their undergraduate work was based. Progress during the course is monitored by regular reports from the student to the supervisor. Further details are published in the Graduate Diploma of Arts (Visual Arts) 'Guide for distance education students' provided to all enrolled students at the commencement of each year.

#### Assessment

Assessment is based on participation and on submission of studio work and written work as appropriate to the investigations carried out. Before the completion of the course, a final submission of work in a form suitable for assessment is required.

#### GVA4341

##### Graduate diploma – Ceramics PT

O Rye

24 points • 10 studio hours per week • Full-year subject • Distance

An extensive course of professional studio practice in ceramics with emphasis on critical evaluation. Students are encouraged to revise and strengthen the assumptions and beliefs upon which their undergraduate work was based. Progress during the course is monitored by regular reports from the student to the supervisor. Further details are published in the Graduate Diploma of Arts (Visual Arts) 'Guide for distance education students' provided to all enrolled students at the commencement of each year.

#### Assessment

Assessment is based on participation and on submission of studio work and written work as appropriate to the investigations carried out.

#### GVA4342

##### Graduate diploma – Ceramics PT

O Rye

24 points • 10 studio hours per week • Full-year subject • Distance • Prerequisite: GVA4341

Further development of work undertaken in GVA4341 in preparation for final assessment.

#### Assessment

Assessment is based on participation and on submission of studio work and written work as appropriate to the investigations carried out. Before the completion of the course, a final submission of work in a form suitable for assessment is required.

#### GVA4440

##### Graduate diploma – Sculpture FT

C Murray-White and D Wollmering

48 points • 20 studio hours per week • Full-year subject • Gippsland

An extensive course of professional studio practice in sculpture with emphasis on critical evaluation. Students are encouraged to revise and strengthen the assumptions and beliefs upon which their undergraduate work was based. Progress during the course is monitored by regular reports from the student to the supervisor. Further details are published in the Graduate Diploma of Arts (Visual Arts) 'Guide for distance education students' provided to all enrolled students at the commencement of each year.

#### Assessment

Assessment is based on participation and on submission of studio work and written work as appropriate to the investigations carried out. Before the completion of the course, a final submission of work in a form suitable for assessment is required.

#### GVA4441

##### Graduate diploma – Sculpture PT

C Murray-White and D Wollmering

24 points • 10 studio hours per week • Full-year subject • Distance

An extensive course of professional studio practice in sculpture with emphasis on critical evaluation. Students are encouraged to revise and strengthen the assumptions and beliefs upon which their undergraduate work was based. Progress during the course is monitored by regular reports from the student to the supervisor. Further details are published in the Graduate Diploma of Arts (Visual Arts) 'Guide for distance education students' provided to all enrolled students at the commencement of each year.

#### Assessment

Assessment is based on participation and on submission of studio work and written work as appropriate to the investigations carried out.

#### GVA4442

##### Graduate diploma – Sculpture PT

C Murray-White and D Wollmering

24 points • 10 studio hours per week • Full-year subject • Distance • Prerequisite: GVA4441

Further development of work undertaken in GVA4441 in preparation for final assessment.

#### Assessment

Assessment is based on participation and on submission of studio work and written work as appropriate to the investigations carried out. Before the completion of the course, a final submission of work in a form suitable for assessment is required.

#### GVA8170

##### Master of Arts (Visual Arts) by research

E Heng

A research program in advanced studio practice (painting, printmaking, sculpture, ceramics, photography). The course can be completed by studio work (exhibition) and a paper in partial fulfilment (documentation), or by studio work (exhibition) and minor thesis.

#### Assessment

Assessment is by exhibition and documentation to a panel of external assessors.

## Outline of undergraduate studies – Peninsula

Peninsula School of Art – Frankston

### Bachelor of Arts (Craft)

Course code: 0466

#### Content

The BA (Craft) is a three-year degree specifically designed to develop in students the ability to become skilled craftspeople with a high sense of design and technical understanding.

In the first year of the course, students select a major or a major/minor sequence from the three offerings of ceramics, metal or glass studies. First-year studies develop basic understandings, knowledge and skills relevant to technical competence in each studio area chosen. Support studies of drawing and history are designed to give basic design skills and knowledge of the crafts movement.

In the second year, students choose one major area where emphasis is on greater development of design, technique and creative ideas. Drawing is specially related to design and development of drawing skills. History of art emphasises broadening the understanding of principles and understandings of nineteenth and twentieth-century art, craft and design.

The third year of study allows the student to extend the development of individual design and production of works further. At the conclusion of the year, each student

is expected to have produced a folio of work in his or her chosen craft which will show a professional approach to work and a high degree of craftsmanship and design. Drawing and history of art systemically build on the skills, understandings and attitudes of previous years.

The balance between design development and technical competence is intended to develop in students the ability to become craftspeople with skills that allow them to operate successfully in their chosen field of endeavour.

## Objectives

Students who complete the BA (Craft) should have developed:

- an understanding of technical production relevant to one or more disciplines in the crafts;
- the ability to present technical and theoretical independent research in an organised format;
- self discipline and sound work habits;
- the ability to analyse design concepts against objective criteria;
- an understanding of the elements and principles of design;
- the ability to convert source information into potential design solutions;
- an awareness and broad critical understanding of knowledge of the crafts within modern society;
- technical ability which allows them to create craft works with a high degree of design skills and creativity;
- knowledge and understanding of materials and equipment related to one area of the crafts;
- problem solving skills related to design.

## Enrolment procedure for new students

Applicants are expected to attend an interview and present a folio. Applicants should contact the office of the Peninsula School of Art by the end of September to arrange an interview (telephone: 904 4343 or 904 4264). Interviews and folio presentation will be held in December. Applicants will be notified of interview arrangements by mail.

## Progression through the course

Progression through the course will depend on the successful completion of each subject each year. If a student fails in a single subject, the examination panel will decide, at its discretion, whether that student has failed or completed the year successfully. However, the failed subject must be satisfactorily completed as recommended by the examining panel. Only in exceptional circumstances will a student who has failed in a subject be allowed to undertake more advanced studies; this will be subject to the approval of the head of school together with the head of the Subfaculty of Art and Design.

## Assessment

An 80 per cent attendance record is required before a student may present for assessment in any subject. Exceptions will be subject to the approval of the head of the department.

## Course structure

Students have the opportunity either to specialise in a single craft study or choose a major and submajor craft in the first year. Second and third-year students undertake major studies only. Drawing is taught in each year of the course and specialised instruction in design and materials and technology is included in the major craft studies of second and third year. History of art is studied each year of the course.

Studio or study subject

First year

Major study (one only)

- CFT1410 Ceramics
- CFT1420 Glass
- CFT1430 Metal

or

Major/minor combination (one from each of the following groups)

Major

- CFT1411 Ceramics
- CFT1421 Glass
- CFT1431 Metal

Minor

- CFT1412 Ceramics
- CFT1422 Glass
- CFT1432 Metal
- CFT1442 Fibre

and

- CFT1450 Drawing
- CFT1461 History and theory of the crafts (first semester)
- CFT1462 History and theory of the crafts (second semester)

Second year

Major studies (one only)

- CFT2410 Ceramics
- CFT2420 Glass
- CFT2430 Metal

and

- CFT2450 Drawing
- CFT2461 History and theory of the crafts (first semester)
- CFT2462 History and theory of the crafts (second semester)

Third year

Major studies (one only)

- CFT3410 Ceramics
- CFT3420 Glass
- CFT3430 Metal

and

- CFT3450 Drawing
- CFT3461 History and theory of the crafts (first semester)
- CFT3462 History and theory of the crafts (second semester)



## Bachelor of Arts (Craft) Honours

Course code: 0846

### Content

This is a one-year full-time honours course which can be studied part-time over two consecutive years. It is available only on the Peninsula campus. The course is suited to those who wish to pursue, at a higher level, a special area of study taken in their undergraduate course.

Applicants may undertake a program in one of the following areas: ceramics, architectural glass, metal/gold and silversmithing.

In developing knowledge and understanding of their specialised area of craft design, candidates may focus their research on conceptual development, design excellence and technical research competence.

### Admission requirements

To be admitted into the Bachelor of Arts (Craft) Honours, applicants will be required to have completed the Bachelor of Arts (Craft) from Monash University with an aggregate of a credit or above across all final-year degree subjects.

Graduates with a similar academic record in craft-related areas from other tertiary institutions will also be considered for admission.

The selection panel will include the head of school and a lecturer or senior lecturer in the specialist area. Candidates are expected to bring to their studies a growing sense of maturity, independence and a high degree of initiative and self motivation.

### Assessment

An assessment panel will review the candidate's work twice during the study program, and approval of the panel is required for the candidate to proceed to the final examination or folio presentation. The assessment panel will consist of an external examiner with experience in the area to be examined, the head of the school and the lecturer responsible for the supervision of the candidate.

## Outline of graduate studies – Peninsula

Peninsula School of Art – Frankston

### Graduate Diploma in Ceramic Design

Course code: 0489

This is a one-year full-time course which can be studied part-time over two consecutive years. It is available on the Caulfield and Peninsula campuses. The course is suited to those who wish to pursue, at a higher level, a special area of study taken in their undergraduate course. Candidates are expected to have a mature attitude towards their chosen field of study and in most cases will have had work experience in this discipline.

Applicants may undertake a program in one of the following areas: ceramic technology, design for ceramics;

or studio practice in clay, metal, glass, or architectural ceramics.

### Admission requirements

To qualify for entry, the applicant should hold one of the following diplomas or an equivalent qualification from another tertiary college: Diploma of Art and Design (Ceramic Design); Bachelor of Arts (Ceramic Design); Bachelor of Arts (Craft). Applicants who hold an Associate Diploma of Art and Design (Ceramic Design) will be considered for the course if they have professional experience and a demonstrated ability to study at this advanced level.

### Master of Arts

Course code: 0498

The degree of Master of Arts is a research degree for which the major 'thesis' is a body of fully documented studio-based work. Applicants for the research degree of Master of Arts are required to have an honours bachelors degree with at least a second class honours Division A, an approved fourth year of study (eg. a graduate diploma) and/or, in some cases, a significant previous record as a practising artist or designer.

Where candidacy is approved on the records listed above, admission will be to Part II of the Master of Arts. In some cases admission to Part II may only be after completion of a prescribed Part 1 – or bridging subjects or projects equivalent to an MA preliminary.

### Master of Arts (Craft) by coursework and project

Course code: 0491

The Master of Arts (Craft) is a two-year full-time coursework degree available on the Peninsula campus. It is designed to produce advanced level craftsperson-designers who will operate within the market place by contributing to the 'arts industry' and to the Australian economy. It is an educational program which operates within a commercial climate to instil in master craftspersons a recognition of the desirability of commercial viability as an outcome of work. Applicants are required to have an honours degree or an approved fourth year of study (eg a graduate diploma).

## Details of subjects – Peninsula

### Subjects

#### CER6001 Ceramic design studio

In the first semester the individual program of study and research should include detailed planning of the proposed program, accompanied by the appropriate research and experimentation. During the second semester students will be expected to bring to fruition the previous semester's research and plans.

Assessment  
Folio

### CER6011

#### Ceramic design studio

This is the first year of study in the part time Graduate Diploma in Ceramic Design. In content and structure it will be identical to the first semester of the full-time course (CER6001) and will culminate in a mid-way review by the assessment panel.

Assessment  
Folio

### CER6012

#### Ceramic design studio

Prerequisite: CER6011

This is the second year of study in the part-time Graduate Diploma in Ceramic Design. In content and structure it will be identical to the second semester of the full-time course (CER6001) and will culminate in a final assessment by the assessment panel and one external specialist.

Assessment  
Folio

### CFT1410

#### Ceramic studies

36 points • 16 studio hours per week • Full-year subject • Peninsula

This subject introduces students to the properties of clay and ceramic materials, to design and technical procedures for effective production, and to conceptualisation and aesthetics sensitivity. Students are expected to produce a final folio commensurate with the chosen number of studio hours.

Assessment  
Projects and folio presentation

### CFT1411

#### Ceramic studies

24 points • 11 studio hours per week • Full-year subject • Peninsula

This subject introduces students to the properties of clay and ceramic materials, to design and technical procedures for effective production, and to conceptualisation and aesthetics sensitivity. Students are expected to produce a final folio commensurate with the chosen number of studio hours.

Assessment  
Project and folio presentation

### CFT1412

#### Ceramic studies

12 points • 5 studio hours per week • Full-year subject • Peninsula

This subject introduces students to the properties of clay and ceramic materials, to design and technical procedures for effective production, and to conceptualisation and aesthetic sensitivity. Students are expected to produce a final folio commensurate with the

chosen number of studio hours.

Assessment  
Project and folio presentation

### CFT1420

#### Glass studies

36 points • 16 studio hours per week • Full-year subject • Peninsula

This subject introduces students to glass as a medium for creative expression. It also introduces a range of glass-working techniques which provide the foundation for two and three-dimensional artistic glass practice. It is expected that students will develop relationships between concepts, design and process to achieve artistic goals and to lay the foundation for the development of a personal direction.

Assessment  
Projects and folio presentation

### CFT1421

#### Glass studies

24 points • 11 studio hours per week • Full-year subject • Peninsula

This subject introduces students to glass as a medium for creative expression. It also introduces a range of glass-working techniques which provide the foundation for two and three-dimensional artistic glass practice. It is expected that students will develop relationships between concepts, design and process to achieve artistic goals and to lay the foundation for the development of a personal direction.

Assessment  
Project and folio presentation

### CFT1422

#### Glass studies

12 points • 5 studio hours per week • Full-year subject • Peninsula

This subject introduces students to glass as a medium for creative expression. It also introduces a range of glass-working techniques which provide the foundation for two and three-dimensional artistic glass practice. It is expected that students will develop relationships between concepts, design and process to achieve artistic goals and to lay the foundation for the development of a personal direction.

Assessment  
Projects and folio presentation

### CFT1430

#### Metal studies

36 points • 16 studio hours per week • Full-year subject • Peninsula

In this subject students will explore the creative potential of metal and other appropriate materials; develop basic skills involved in manipulating metal in order to produce finished pieces; formulate an insight into jewellery and metalsmithing processes; competently apply the use of hand tools and equipment; select and safely use chemicals, power tools and large equipment.

Assessment  
Project and folio presentation

**CFT1431**  
Metal studies

24 points • 11 studio hours per week • Full-year subject • Peninsula

In this subject students will explore the creative potential of metal and other appropriate materials; develop basic skills involved in manipulating metal in order to produce finished pieces; formulate an insight into jewellery and metalsmithing processes; competently apply the use of hand tools and equipment; select and safely use chemicals, power tools and large equipment.

Assessment  
Project and folio presentation

**CFT1432**  
Metal studies

12 points • 5 studio hours per week • Full-year subject • Peninsula

In this subject students will explore the creative potential of metal and other appropriate materials; develop basic skills involved in manipulating metal in order to produce finished pieces; formulate an insight into jewellery and metalsmithing processes; competently apply the use of hand tools and equipment; select and safely use chemicals, power tools and large equipment.

Assessment  
Projects and folio presentation

**CFT1442**  
Fibre arts

12 points • 5 studio hours per week • Full-year subject • Peninsula

This subject aims to develop in students the ability to design and produce works in fibre which reflect a sound understanding of aesthetics, design, craftsmanship and function.

Assessment  
Projects and folio presentation

**CFT1450**  
Drawing

8 points • 3 studio hours per week • Full-year subject • Peninsula

This subject aims to develop in students the ability to handle basic drawing materials and equipment, to understand and solve fundamental drawing problems, and to understand the value of drawing as a primary method of visual exploration. Students are also expected to: begin the practice of maintaining a visual diary, pursue lines of visual research relevant to individual concerns and present a folio of drawings in a manner appropriate to assessment requirements.

Assessment  
Projects and folio presentation

**CFT1461**  
History and theory of the crafts

2 points • One 1-hour lecture and one 1-hour tutorial per week • First semester • Peninsula

This subject aims to assist students in developing an appreciation of art, design and craft in terms of formal, functional and aesthetic dimensions. Development of a knowledge and understanding of the social and historical context of art and craft production, largely in the Western tradition, and its relationship to contemporary practice is an expected outcome. Students will also be expected to develop research and articulation skills needed to take part in contemporary developments as professional artists/craftspeople and to develop a personal commitment to their professional careers.

Assessment  
Project • Essay • Slide test

**CFT1462**  
History and theory of the crafts

2 points • One 1-hour lecture and one 1-hour tutorial per week • Second semester • Peninsula • Prerequisites: CFT1461

This subject aims to assist students in developing an appreciation of art, design and craft in terms of formal, functional and aesthetic dimensions. Development of a knowledge and understanding of the social and historical context of art and craft production, largely in the Western tradition, and its relationship to contemporary practice is an expected outcome. Students will also be expected to develop research and articulation skills needed to take part in contemporary developments as professional artist/craftspeople and to develop a personal commitment to their professional careers.

Assessment  
Project • Essay • Slide test

**CFT2410**  
Ceramic studies

36 points • 13 studio hours per week • Full-year subject • Peninsula • Prerequisites: Equivalent first-year studies

This subject provides two main options for students. Option 1 Studio arts This option is designed for students who wish to pursue an individual studio/sculptural format for the folio. Within this option, there is a greater emphasis on fine art/design drawing. Encouragement will be given to students to pursue one-off studio arts and works for public places. Option 2 Studio practice This option is designed to accommodate students who wish to pursue an intense studio practice related to the production of studio pottery. The option covers aspects of making, glazing, firing and professional practice and marketing. Students who complete this option should be well equipped to commence a studio practice with a bias towards functional pottery.

Assessment  
Project and folio presentation

#### CFT2420

##### Glass studies

36 points • 13 studio hours per week • Full-year subject • Peninsula • Prerequisites: Equivalent first-year studies

This subject develops advanced design skills, techniques and finished glass works with an increasing emphasis on the professional approach to architectural glass and three-dimensional glass works.

##### Assessment

Project and folio presentation

#### CFT2430

##### Metal studies

36 points • 13 studio hours per week • Full-year subject • Peninsula • Prerequisites: Equivalent first-year studies

This subject broadens students' awareness of the concepts and techniques of the jeweller/metalsmith and continues the development of skills in craftsmanship and understanding of materials, with regard both to the unique object and the making of limited editions.

##### Assessment

Projects and folio presentation

#### CFT2450

##### Drawing

8 points • 3 studio hours per week • Full-year subject • Peninsula • Prerequisites: CFT1450

This subject aims to develop the ability to record clearly and intelligently aspects of the visual world using a variety of drawing systems. Students should also be able to handle a large range of drawing media and processes and introduce greater interpretive and expressive qualities into their image making. The ability to analyse, discuss and critically assess visual statements are outcomes of this subject. Students will be expected increasingly to work independently both on set projects and on themes of personal relevance.

##### Assessment

Projects and folio presentation

#### CFT2461

##### History and theory of the crafts

2 points • One 1-hour lecture and one 1-hour tutorial per week • First semester • Peninsula • Prerequisites: CFT1462

This subject aims to assist students in developing an appreciation of the aesthetic, functional and formal dimensions of craft and design in the 19th and 20th centuries. It also assists in broadening knowledge and understanding of the principles and developments underlying 19th and 20th century art, craft and design, and assists in developing an elementary understanding of criticism and theories relating to 19th and 20th century issues in philosophy, science, technology, psychology anthropology etc. Students are expected to gain an appropriate level of research and communication skills for the articulation of cultural and intellectual issues in the development of art, craft and design in this period.

##### Assessment

Course record: 50% • Research presentation: 50%

#### CFT2462

##### History and theory of the crafts

2 points • One 1-hour lecture and one 1-hour tutorial per week • Second semester • Peninsula • Prerequisites: CFT2461

This subject aims to assist students in developing an appreciation of the aesthetic, functional and formal dimensions of craft and design in the 19th and 20th centuries. It also assists in broadening knowledge and understanding of the principles and developments underlying 19th and 20th century art, craft and design, and assists in developing an elementary understanding of criticism and theories relating to 19th and 20th century issues in philosophy, science, technology, psychology, anthropology etc. Students are expected to gain an appropriate level of research and communication skills for the articulation of cultural and intellectual issues in the development of art, craft and design in this period.

##### Assessment

Course record: 50% • Research presentation: 50%

#### CFT3410

##### Ceramic studies

36 points • 10 studio hours per week • Full-year subject • Peninsula • Prerequisites: CFT2410

This subject provides two main options for students.

Option 1 This option continues to extend the development of individual designs and production of work exploring non-functional and sculptural ceramics. It also extends the use of other media within the context of studio ceramics. Students are expected, in consultation with lecturers, to produce a substantial folio for final folio exhibition; they are expected to develop a portfolio suitable for professional presentation to show drawings and photographs for client presentation. Option 2 This option continues to extend individual design for production ware for a functional range of ceramics; it also develops a range of individual studio work to compliment a range of production work. Students are expected to produce a professional folio presentation which will demonstrate a range of well-designed and well-produced studio work and produce a professional portfolio presentation for prospective clientele.

##### Assessment

Projects and folio presentation

#### CFT3420

##### Glass studies

36 points • 10 studio hours per week • Full-year subject • Peninsula • Prerequisites: CFT2420

This subject extends the knowledge, skills and experience gained in the previous semester. Students are expected to develop an individual direction reflecting their previously demonstrated abilities and interests and develop confidence and independence within a personal aesthetic framework.

##### Assessment

Projects and folio presentation

**CFT3430**  
**Metal studies**

36 points • 10 studio hours per week • Full-year subject • Peninsula • Prerequisites: CFT2430

This subject aims to produce students who are capable of developing distinctive folios of work that demonstrate personal and professional development, commitment and achievement.

Assessment  
 Projects and folio presentation

**CFT3450**  
**Drawing**

8 points • 3 studio hours per week • Full-year subject • Peninsula • Prerequisites: CFT2450

This subject is designed to develop students, drawing ability to a professional level. Drawing skills relate to visual problem-solving techniques and those relevant to the creative artist/craftsperson.

Assessment  
 Folio

**CFT3461**  
**History and theory of the crafts**

2 points • One 1-hour lecture and one 1-hour tutorial per week • First semester • Peninsula • Prerequisites: CFT2462

This subject is designed to assist in developing an elementary understanding of the social dimension of art, craft and design and to further develop social skills. The ability to read and write critical reviews will also be developed. The development of an individual philosophy as a context for one's craft, through an understanding of the role of the art/craftsperson in the ecological, economic, political and cultural issues of this time, will also be studied.

Assessment  
 Course record: 50% • Research presentation: 50%

**CFT3462**  
**History and theory of the crafts**

2 points • One 1-hour lecture and one 1-hour tutorial per week • Second semester • Peninsula • Prerequisites: CFT3461

This subject is designed to assist in developing an elementary understanding of the social dimension of art, craft and design and to further develop social skills. The ability to read and write critical reviews will also be developed. The development of an individual philosophy as a context for one's craft, through an understanding of the role of the art/craftsperson in the ecological, economic, political and cultural issues of this time, will also be studied.

Assessment  
 Course record: 50% • Research presentation: 50%

**CFT5001**  
**Craft**

A student is expected to work independently on a specific program of work approved by his or her supervisor. The

program builds on previous skills with an emphasis on developing studio skills that directly relate to production of crafts objects with design competence.

Assessment  
 Folio and resource material. Assessment is through a final exhibition of a substantial body of work. In addition to a presentation of folio work, it is expected that students will show documented evidence of independent research in support of the works presented.

**CFT5011**  
**Craft**

A student is expected to design a specific program of work for approval by his or her supervisor. This program will then serve as the basis for developing a body of work showing independent research, technical research and concept development.

Assessment  
 Folio and resource material. Both the program and a body of work, design ideas and independent research will be assessed by the supervisor.

**CFT5012**  
**Craft**

Prerequisite: CFT5011

A student is expected to complete a body of work showing independent research and technical and conceptual development. The subject will build on skills developed in CFT5001 and a previous undergraduate course. In addition to the body of work, documented evidence of independent research in support of the major studies should be presented.

Assessment  
 Folio and resource material

**MAC1000**  
**Studio practice**

This subject is designed to develop in craftspeople individual creative abilities in a particular craft discipline. Individual course programs will be designed by the student and approved by the supervisor.

Assessment  
 Folio

**MAC1010**  
**Materials and technology**

This subject places emphasis on materials and technology that are particularly relevant to artists and craftspeople in today's society. Students are expected to develop a resource folio of materials and technology relevant to their particular media.

Assessment  
 Resource folio

**MAC1020**  
**Design drawing**

This subject consolidates previously learned drawing skills and gives a basis of design drawings that will compliment the studio work of each student.

Assessment  
 Folio

**MAC2000**  
**Studio practice**

This subject gives a student the opportunity to work in an independent way on a body of work in a particular craft medium. This work will build on the skills, techniques and independent research in MAC1000.

Assessment  
Folio

**MAC2010**  
**Culture, creativity and critique**

This subject is designed to develop in a student a critical understanding of the culture in which one lives. Issues relevant to the creative designer in contemporary society are also addressed.

Assessment  
Critical essay: 100%

**MAC2030**  
**Computer-aided design**

This subject introduces students to the potential of computers in design in relation to craft objects. 'Corel Draw' and 'Paint Brush' are the basic programs that will be developed.

Assessment  
Folio of computer-aided design drawings

**MAC3000**  
**Studio practice**

This subject is designed to extend in a student the skills and techniques learned in MAC2000. It is expected that a student will work independently and show research and skills specifically related to a particular craft medium.

Assessment  
Folio: 100%

**MAC3010**  
**Safety and environmental studies**

This subject deals with safety in the studio including materials handling equipment, chemicals storage and proper work place standards.

Assessment  
Project: 100%

**MAC3020**  
**Design drawing**

This subject gives a student the opportunity to develop design drawings which will relate specifically to the major studio area. Drawings will involve object design and design for production.

Assessment  
Folio

**MAC4000**  
**Studio practice**

Students are expected to prepare a final folio of craft works that show independence of thought, high technical skills and research skills related to a particular medium.

Assessment  
Folio: 100%

**MAC4010**  
**Culture, creativity and critique**

Students are expected to develop a resource folio of work that critically examines issues related to a particular culture and area of the craft movement.

Assessment  
Resource folio: 100%

## Prizes

### The APM Scholarship

A scholarship valued at \$1000 awarded to a continuing student living in Gippsland who has achieved the highest scholastic results in all areas of study as outlined by the regulations governing the award. The result of the award will be decided on the first Tuesday following the board of examiners meeting in December.

### The Lucato Peace Prize

A prize of \$500, sponsored by Mr and Mrs George Lucato, awarded by competition to the best work produced by a student of fine art at Caulfield, in a chosen medium of their studies (painting, printmaking, sculpture and tapestry). The aim of the award is to promote the idea that 'peace is always a better alternative to war'.

### The National Gallery of Victoria Trustees Award

An award of \$700 to one student completing the final semester of his or her major studio in the Bachelor of Arts (Visual Arts). The criteria for selection will be based on overall excellence and quality of the work presented in the final semester of studio work. Each member of the academic staff will normally nominate one student for the award, and during assessment week, the work of the nominated students will be available for viewing in the gallery. All academic staff (including the head of the school) will be expected to vote using the 'senate voting procedure'.

### Patrons Awards

Five awards, each of \$200, to students enrolled at any level of the undergraduate course at Gippsland. One student will be selected from each of the following areas: art history and theory, ceramics, painting, printmaking and photography, sculpture and woodcraft. The recipients will have shown great commitment and effort within the area throughout the year. The academic staff in each discipline will be responsible for selecting the prize winner for their respective area.