MEMO

TO: Board of Studies, Bachelor of Arts
RE: Changes of pre-requisites
FROM: Simon Anderson, Dean, Architecture, Landscape and Visual Arts

This memo addresses three sets of changes in the teaching area of the History of Art.

The first changes work to correct an error made in the original submission for the major that did not list both History of Art level one units, VISA1000 Great Moments in Art and VISA1001 Art, Technology and Society, as pre-requisites for second level units. The specific changes to units are mapped out in the proposals 1 to 4 below. VISA1001 satisfies the requirements of the History of Art major, its assessments containing enquiry-based thinking, critical information literacy, discourse conventions and oral skills.

The second changes pertain to changes 5 to 7 in the table below, and apply only to elective/option units. It aims to draw upon the interdisciplinary relationships that Art History has with other disciplines. It was not possible to make these pre-requisites a part of the original applications for these elective units because we simply did not know enough detail about what other majors were offering. These interdisciplinary relationships have been crucial to revivals of the discipline of Art History, that has adopted methodologies invented in sister disciplines, including Anthropology, Communication Studies, Cultural Studies and English. Methodologies including institutional, material and visual analysis have formed an integral part of interdisciplinary work that takes place in the study of film, Aboriginal art, new media and visual culture. Such work has established a series of discourses that remain shared between disciplines. To take two examples, postcolonialism is a discourse that crosses between Anthropology, Art History and English, while the reading practices of poststructuralism remain strong within Art History, Communication Studies, Cultural Studies and English. More detailed lineages are outlined in an attachment.

<table>
<thead>
<tr>
<th>changes</th>
<th>Unit</th>
<th>Current pre-requisite</th>
<th>Proposed pre-requisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VISA2207 Art of the Counter-Reformation</td>
<td>VISA1000 Great Moments in Art</td>
<td>VISA1000 Great Moments in Art OR VISA1001 Art, Technology and Society</td>
</tr>
<tr>
<td>2</td>
<td>VISA2211 The Big Picture: Recurring Themes in Western Art and Architecture</td>
<td>VISA1000 Great Moments in Art</td>
<td>VISA1000 Great Moments in Art OR VISA1001 Art, Technology and Society</td>
</tr>
<tr>
<td>3</td>
<td>VISA2222 Contemporary Art</td>
<td>VISA1000 Great Moments in Art</td>
<td>VISA1000 Great Moments in Art OR VISA1001 Art, Technology and Society</td>
</tr>
<tr>
<td>4</td>
<td>VISA2233 Modernism</td>
<td>VISA1000 Great Moments in Art</td>
<td>VISA1000 Great Moments in Art OR VISA1001 Art, Technology and</td>
</tr>
</tbody>
</table>

Attachment E1
<table>
<thead>
<tr>
<th></th>
<th>and the Visual Arts</th>
<th>in Art</th>
<th>Society</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>VISA2234 Film Noir to the New Wave</td>
<td>VISA1000 Great Moments in Art</td>
<td>VISA1000 Great Moments in Art OR VISA1001 Art, Technology and Society OR COMM1002 Cultures, New Media and Communications OR ENGL1401 Meaning and Medium</td>
</tr>
<tr>
<td>6</td>
<td>VISA2250 Body in Art</td>
<td>VISA1000 Great Moments in Art</td>
<td>VISA1000 Great Moments in Art OR VISA1001 Art, Technology and Society OR COMM1002 Cultures, New Media and Communications OR ENGL1401 Meaning and Medium</td>
</tr>
<tr>
<td>7</td>
<td>VISA2266 Aboriginal Contemporary Art</td>
<td>VISA1000 Great Moments in Art</td>
<td>VISA1001 Art, Technology and Society OR ANTH1001 Being Human: Culture, Identity and Society; OR ANTH1002 Global Change, Local Responses; OR COMM1002 Cultures, New Media and Communications; OR ENGL1401 Meaning and Medium</td>
</tr>
</tbody>
</table>

A third set of changes is to the History of Art major, and cuts back on the number of optional units offered at second year. We are proposing to no longer offer VISA3370: Art and Pop; VISA3375: Twenty-first Century art; VISA3385 Cubism and its Diasporas; and VISA3390 The Grand Tour: Visual and Verbal Contrasts from the Age of Enlightenment to the Era of Mass Tourism. This leaves four options, of which students must take three and a core unit, or two core units and two options. The reasons for this change lie in significant and unforeseeable staffing changes in the years 2011 and 2012 that have radically changed the profile of the History of Art's teaching expertise. The structure of the major remains unchanged and is a 2-2-4 model with core units plus options, while the embedding of communication and research skills at all levels of the major remains unchanged.
5. COMM1002 Cultures, New Media and Communications to VISA2234 Film Noir to the New Wave. COMM1002 has as its subject matter the power relationship between subjects and media. The specific analyses of media developed in this unit, including differences between television, film and internet, leads directly into a cinema unit that has as its subject the particular media of cinema and its relationship with the viewer. The social formations, regimes of representation and place of perspective in addressing the viewer are the principal subjects of COMM1002 that have also made the study of film noir a major area of international study, and has driven cinema studies globally.

5. ENGL1401: Meaning and Medium to VISA2234 Film Noir to the New Wave. ENGL1401 has as its subject matter the study of particular medium, and develop analytical skills particularly around the creative content of medium. There could be no better pre-requisite for VISA2234, which is the study of the particular medium of cinema through the lens of one of its genres. The excellent skill set established by ENGL 1401 cannot be but put to work in the analysis of the development of film noir as it exhibits the transformations of a generic history.

6. COMM1002 Cultures, New Media and Communications to VISA2250 Body in Art. COMM1002 marks the beginnings of its study of formations of communicability in cave paintings, and devotes itself to an analysis of representation insofar as they are implicated in forms of power. This is precisely the subject of VISA2250 as it analyses the representation of the human body in its social context over the course of the history of art. Its particular study of the history of the representation of the body draws upon the skills developed in recognising formations of power and interest within different modes of communication.

6. ENGL1401 Meaning and Medium to VISA2250 Body in Art. Skills developed in ENGL1401 are grouped around the analysis of representation through different reading strategies that are bound to developments in theory and cultural studies. These skills are applied to visual materials such as films and theatre productions, and are typically revolve around the distinction between the narrative and imagistic logic of texts. VISA2250 applies these same skills to the history of artworks, and asks students to develop analyses of artworks by using the kinds of imagistic analytical skills developed in ENGL1401. The interdisciplinary collegiality between these units lies in reading strategies that are common to the disciplines of Art History as well as to English and Cultural Studies that were pioneered in the poststructural and marxist movements of the 1960s, 1970s and 1980s, which forms a baseline of these strategies drawn upon by both disciplines.

7. ANTH1001 Being Human: Culture, Identity and Society to VISA2266 Aboriginal Contemporary Art. While in Africa, the study of indigenous arts was developed by art historians, in Australia anthropologists have been the leading figures in interpreting Aboriginal art. The leaders in the scholarship on contemporary Aboriginal art, which has developed around a market for it since the 1970s, are cross-culturally sensitive anthropologists such as Professor Howard Morphy (ANU) and
Professor Fred Myers (NYU). Art historians and the artworld have long been playing catch-up with such leading figures in the interpretation of art from remote Australia, and this unit develops the story by which anthropological interpretations of its place in remote Australian societies have been supplemented by understandings of Aboriginal art that have emerged out of its movement into the gallery system. As such, a primer on cross-cultural studies such as ANTH1001 is a perfect pre-requisite to the study of aboriginal art in an art history setting.

7. ANTH1002 Global Change, Local Responses to VISA2266 Aboriginal Contemporary Art. Global Change, Local Responses describes precisely the situation of the emergence of contemporary Aboriginal art to a point of success in the international artworld. The skills developed in analysing social change in a context of modernity, globalisation and with a view to cultural difference in ANTH1002 will equip students to be sensitive to the conundrums of contemporary Aboriginal art that remains divided, in scholarship at least, between anthropology and art history.

7. COMM1002 Cultures, New Media and Communications to VISA2266 Aboriginal Contemporary Art. The key to the transition between this Communication Studies unit and Contemporary Aboriginal Art lies in its attention to the plurality of cultures and the diversity of media. The skills developed in this unit COMM1002 in distinguishing media not only through their technological specificity but through their power formations offers a principal skill by which students will be able to analyse the issues presented in VISA2266 that pertain to the place of painting and reproduction in the development of the contemporary Aboriginal art movement.

7. ENGL1401 Meaning and Medium to VISA2266 Aboriginal Contemporary Art. Skills developed in ENGL1401 are grouped around the analysis of representation through different reading strategies that are bound to developments in theory and cultural studies. These skills are applied to visual materials such as films and theatre productions, and are typically revolve around the distinction between the narrative and imagistic logic of texts. VISA2266 applies similar sets of skills to the analysis of the contemporary Aboriginal art movement, that has arisen out of the use of a particular media that contains within it the sort of historical contradictions mapped out by reading strategies developed in ENGL1401. This unit's empowerment of students with reading strategies designed to lay bare the operations of a text in its medium and through skills of analysis, reasoning, interpretation and research will be applied in the iconographic, abstract and other visual formations of Indigenous representations.
## Approved sequence for History of Art

### Major sequence:

<table>
<thead>
<tr>
<th>TRIM</th>
<th>Code</th>
<th>Title</th>
<th>Type</th>
<th>Lvl</th>
<th>CatA</th>
<th>CatB</th>
<th>Prerequisite</th>
<th>Corequisite</th>
<th>Incompatibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRIM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Take core units at Level 1:

- **F32018** VISA1000 Great Moments in Art
  - Type: Core
  - Lvl: 1
  - Prerequisite: Nil.
  - Corequisite: Nil.
  - Incompatibilities: Nil.

- **F32044** VISA1001 Art, Technology & Society
  - Type: Core
  - Lvl: 1
  - Prerequisite: Nil.
  - Corequisite: Nil.
  - Incompatibilities: Nil.

### Take 1 option at Level 2 from this group (A):

- **F32068** VISA2207 Art of the Counter-Reformation
  - Type: Option (A)
  - Lvl: 2
  - Prerequisite: VISA1000 Great Moments in Art
  - Corequisite: Nil.
  - Incompatibilities: VISA2206 Art of the Counter-Reformation

- **F32066** VISA2211 The Big Picture: Recurring Themes in Western Art and Architecture
  - Type: Option (A)
  - Lvl: 2
  - Prerequisite: VISA1000 Great Moments in Art
  - Corequisite: Nil.
  - Incompatibilities: Nil.

- **F32036** VISA2222 Contemporary Art
  - Type: Option (A)
  - Lvl: 2
  - Prerequisite: VISA1000 Great Moments in Art
  - Corequisite: Nil.
  - Incompatibilities: Nil.

- **F32038** VISA2223 Modernism and the Visual Arts
  - Type: Option (A)
  - Lvl: 2
  - Prerequisite: VISA1000 Great Moments in Art
  - Corequisite: Nil.
  - Incompatibilities: Nil.

### Take 1 option at Level 2 from this group (B):

- **F32363** VISA2234 Film Noir to the New Wave
  - Type: Option (B)
  - Lvl: 2
  - Prerequisite: VISA1000 Great Moments in Art
  - Corequisite: Nil.
  - Incompatibilities: Nil.

- **F32361** VISA2243 Imagist Avant-Garde Film
  - Type: Option (B)
  - Lvl: 2
  - Prerequisite: VISA1000 Great Moments in Art
  - Corequisite: Nil.
  - Incompatibilities: Nil.

- **F32029** VISA2250 The Body in Art
  - Type: Option (B)
  - Lvl: 2
  - Prerequisite: VISA1000 Great Moments in Art
  - Corequisite: Nil.
  - Incompatibilities: Nil.

- **F32043** VISA2266 Aboriginal Contemporary Art
  - Type: Option (B)
  - Lvl: 2
  - Prerequisite: VISA1000 Great Moments in Art
  - Corequisite: Nil.
  - Incompatibilities: Nil.

### Take 1 option at Level 3 from this group (C):

- **F32031** VISA3330 Art Theory
  - Type: Option (C)
  - Lvl: 3
  - Prerequisite: Any level 2 History of Art core unit
  - Corequisite: Nil.
  - Incompatibilities: VISA2218 Painting into Film: The Reversed Canvas from Velazquez to Antonioni

- **F32094** VISA3360 Painting into Film: the Reversed Canvas from Velazquez to Antonioni
  - Type: Option (C)
  - Lvl: 3
  - Prerequisite: MEMS2001 Classical Traditions and Transformations in Medieval and Early Modern Europe OR any level 2 History of Art core unit
  - Corequisite: Nil.
  - Incompatibilities: VISA2218 Painting into Film: The Reversed Canvas from Velazquez to Antonioni

### Take 3 options at Level 3 from this group (D):

- **F32046** VISA3300 Australian Art
  - Type: Option (D)
  - Lvl: 3
  - Prerequisite: Any level 2 History of Art core unit
  - Corequisite: Nil.
  - Incompatibilities: Nil.

- **F32061** VISA3310 Art and Games: From Dada to Data
  - Type: Option (D)
  - Lvl: 3
  - Prerequisite: Any level 2 History of Art core unit; for pre-2012 courses: Nil.
  - Corequisite: Nil.
  - Incompatibilities: VISA2210 Art and Games: From Dada to Data

- **F32104** VISA3320 Art of the Reformation
  - Type: Option (D)
  - Lvl: 3
  - Prerequisite: MEMS2001 Classical Traditions and Transformations in Medieval and Early Modern Europe OR any level 2 History of Art core unit
  - Corequisite: Nil.
  - Incompatibilities: VISA2208 Art of the Reformation

- **F32362** VISA3340 Materialist Avant-Garde Film
  - Type: Option (D)
  - Lvl: 3
  - Prerequisite: Any level 2 History of Art core unit
  - Corequisite: Nil.
  - Incompatibilities: Nil.

- **F32039** VISA3370 Art and Pop
  - Type: Option (D)
  - Lvl: 3
  - Prerequisite: Any level 2 History of Art core unit
  - Corequisite: Nil.
  - Incompatibilities: Nil.

- **F32064** VISA3375 Twenty First Century Art
  - Type: Option (D)
  - Lvl: 3
  - Prerequisite: Any level 2 History of Art core unit
  - Corequisite: Nil.
  - Incompatibilities: VISA2265 Twenty First Century Art

- **F32089** VISA3385 Cubism and its Diasporas
  - Type: Option (D)
  - Lvl: 3
  - Prerequisite: Any level 2 History of Art core unit
  - Corequisite: Nil.
  - Incompatibilities: VISA2202 Cubism and its Diasporas

---

Current as at Monday, 30 April 2012

Attachment E5
<table>
<thead>
<tr>
<th>TRIM</th>
<th>Code</th>
<th>Title</th>
<th>Type</th>
<th>Lvl</th>
<th>CatA</th>
<th>CatB</th>
<th>Prerequisite</th>
<th>Corequisite</th>
<th>Incompatibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>F32091</td>
<td>VISA3390</td>
<td>The Grand Tour: Visual and Verbal Contrasts from the Age of Enlightenment to the Era of Mass Tourism</td>
<td>Option (D)</td>
<td>3</td>
<td>☐</td>
<td>☐</td>
<td>MEMS2001 Classical Traditions and Transformations in Medieval and Early Modern Europe OR any level 2 History of Art core unit</td>
<td>Nil.</td>
<td>VISA2247 The Grand Tour: Visual and Verbal Contrasts from the Age of Enlightenment to the Era of Mass Tourism</td>
</tr>
</tbody>
</table>

Current as at Monday, 30 April 2012
**Proposed new sequence for History of Art**

<table>
<thead>
<tr>
<th>Major sequence:</th>
<th>TRIM</th>
<th>Code</th>
<th>Title</th>
<th>Type</th>
<th>Lvl</th>
<th>CatA</th>
<th>CatB</th>
<th>Prerequisite</th>
<th>Corequisite</th>
<th>Incompatibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Take core units at Level 1:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>F32018</td>
<td>VISA1000</td>
<td>Great Moments in Art</td>
<td>Core</td>
<td>1</td>
<td>☑</td>
<td>☑</td>
<td>Nil.</td>
<td>Nil.</td>
<td>Nil.</td>
</tr>
<tr>
<td>Take 1 option at Level 2 from this group (A):</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>F32068</td>
<td>VISA2207</td>
<td>Art of the Counter-Reformation</td>
<td>Option (A)</td>
<td>2</td>
<td>☑</td>
<td>☑</td>
<td>Proposed new value: VISA1000 Great Moments in Art OR VISA1001 Art, Technology and Society</td>
<td>Nil.</td>
<td>VISA2206 Art of the Counter-Reformation</td>
</tr>
<tr>
<td></td>
<td>F32066</td>
<td>VISA2211</td>
<td>The Big Picture: Recurring Themes in Western Art and Architecture</td>
<td>Option (A)</td>
<td>2</td>
<td>☑</td>
<td>☑</td>
<td>Proposed new value: VISA1000 Great Moments in Art OR VISA1001 Art, Technology and Society</td>
<td>Nil.</td>
<td>Nil.</td>
</tr>
<tr>
<td></td>
<td>F32036</td>
<td>VISA2222</td>
<td>Contemporary Art</td>
<td>Option (A)</td>
<td>2</td>
<td>☑</td>
<td>☑</td>
<td>Proposed new value: VISA1000 Great Moments in Art OR VISA1001 Art, Technology and Society</td>
<td>Nil.</td>
<td>Nil.</td>
</tr>
<tr>
<td></td>
<td>F32038</td>
<td>VISA2223</td>
<td>Modernism and the Visual Arts</td>
<td>Option (A)</td>
<td>2</td>
<td>☑</td>
<td>☑</td>
<td>Proposed new value: VISA1000 Great Moments in Art OR VISA1001 Art, Technology and Society</td>
<td>Nil.</td>
<td>Nil.</td>
</tr>
<tr>
<td>Take 1 option at Level 2 from this group (B):</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>F32363</td>
<td>VISA2234</td>
<td>Film Noir to the New Wave</td>
<td>Option (B)</td>
<td>2</td>
<td>☑</td>
<td>☑</td>
<td>Proposed new value: VISA1000 Great Moments in Art OR VISA1001 Art, Technology and Society OR COM1002 Cultures, New Media and Communications or ENGL1401 Meaning and Medium</td>
<td>Nil.</td>
<td>Nil.</td>
</tr>
<tr>
<td></td>
<td>F32361</td>
<td>VISA2243</td>
<td>Imagist Avant-Garde Film</td>
<td>Option (B)</td>
<td>2</td>
<td>☑</td>
<td>☑</td>
<td>VISA1000 Great Moments in Art</td>
<td>Nil.</td>
<td>Nil.</td>
</tr>
<tr>
<td></td>
<td>F32029</td>
<td>VISA2250</td>
<td>The Body in Art</td>
<td>Option (B)</td>
<td>2</td>
<td>☑</td>
<td>☑</td>
<td>Proposed new value: VISA1000 Great Moments in Art OR VISA1001 Art, Technology and Society OR COM1002 Cultures, New Media and Communications or ENGL1401 Meaning and Medium</td>
<td>Nil.</td>
<td>Nil.</td>
</tr>
<tr>
<td></td>
<td>F32043</td>
<td>VISA2266</td>
<td>Aboriginal Contemporary Art</td>
<td>Option (B)</td>
<td>2</td>
<td>☑</td>
<td>☑</td>
<td>Proposed new value: VISA1001 Art, Technology and Society OR ANTH1001 Being Human: Culture, Identity and Society OR ANTH1002 Global Change, Local Responses OR COM1002 Cultures, New Media and Communications or ENGL1401 Meaning and Medium</td>
<td>Nil.</td>
<td>Nil.</td>
</tr>
<tr>
<td></td>
<td>F42102</td>
<td>VISA2XXX</td>
<td>Masterpieces</td>
<td>Option (B)</td>
<td>2</td>
<td>☑</td>
<td>☑</td>
<td>Any one of the following units: VISA1000 Great Moments in Art; VISA1001 Art, Science, and Technology; ENGL1401 Meaning and Medium ; COMM1002 Cultures, New Media and Communications; CLAN1001 Myths of the Greeks and Romans: Story, History and Reinvention.</td>
<td>Nil.</td>
<td>Nil.</td>
</tr>
<tr>
<td>TRIM</td>
<td>Code</td>
<td>Title</td>
<td>Type</td>
<td>Lvl</td>
<td>CatA</td>
<td>CatB</td>
<td>Prerequisite</td>
<td>Corequisite</td>
<td>Incompatibilities</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>--------</td>
<td>--------------------------------------------</td>
<td>-------</td>
<td>-----</td>
<td>------</td>
<td>------</td>
<td>--------------------------------------------------------------------------------</td>
<td>-------------</td>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td>F42100</td>
<td>VISA2XX</td>
<td>Seeing multiples: the cultural history of printmaking</td>
<td>Option (B)</td>
<td>2</td>
<td>☑</td>
<td>☐</td>
<td>Any one of the following units: VISA 1000 Great Moments in Art or VISA1001 Art, Technology and Society, or any level 1 unit in History, English, Communication Studies, Anthropology or Philosophy.</td>
<td></td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>F42099</td>
<td>VISA2XX</td>
<td>Italian Renaissance Art</td>
<td>Option (B)</td>
<td>2</td>
<td>☑</td>
<td>☐</td>
<td>VISA1000 Great Moments in Art OR VISA1001 Art, Science, and Technology OR ANTH1001 Being Human: Culture, Identity and Society OR ENGL1001 Journeys: Texts Across Place and Time OR HIST1001 Old Worlds and New Empires OR EURO1101 Europe Now: Cultures and Identities OR CLAN1002 Glory and Grandeur; CLAN1001 Myths of the Greeks and Romans: Story, History and Reinvention</td>
<td></td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>F42098</td>
<td>VISA2XX</td>
<td>Curatorial and Museum Studies</td>
<td>Option (B)</td>
<td>2</td>
<td>☑</td>
<td>☐</td>
<td>One of either VISA 1000 Great Moments in Art or VISA1001 Art, Technology and Society, or COMM1002 Cultures, New Media and Communications, ENGL1001 Journeys: Texts Across Place and Time, PHIL1002 Introduction to Critical Thinking, CLAN1002 Glory and Grandeur, ANTH1001 Being Human: Culture, Identity and Society</td>
<td></td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>F32064</td>
<td>VISA2XX</td>
<td>21st Century Art</td>
<td>Option (B)</td>
<td>2</td>
<td>☑</td>
<td>☐</td>
<td>One of the following units: VISA1000: Great Moments in Art, VISA1001:Art, Technology and Society, COMM1002: Cultures, New Media and Communication, ENGL1401: Meaning and Medium, ANTH1002: Global Change, Local Responses</td>
<td></td>
<td>VISA2265</td>
<td></td>
</tr>
</tbody>
</table>

Take 1 option at Level 3 from this group (C):

| F32031| VISA3330| Art Theory                                 | Option (C) | 3   | ☑    | ☐   | Any level 2 History of Art core unit                                            |             | Nil.               |
| F32094| VISA3360| Painting into Film: the Reversed Canvas from Velazquez to Antonioni | Option (C) | 3   | ☑    | ☐   | MEMS2001 Classical Traditions and Transformations in Medieval and Early Modern Europe OR any level 2 History of Art core unit |             | VISA2218 Painting into Film: The Reversed Canvas from Velazquez to Antonioni |

Take 3 options at Level 3 from this group (D):

| F32046| VISA3300| Australian Art                              | Option (D) | 3   | ☑    | ☐   | Any level 2 History of Art core unit                                            |             | Nil.               |
| F32061| VISA3310| Art and Games: From Dada to Data            | Option (D) | 3   | ☑    | ☐   | Any level 2 History of Art core unit; for pre-2012 courses: Nil.                |             | VISA2210 Art and Games: From Dada to Data |
| F32104| VISA3320| Art of the Reformation                      | Option (D) | 3   | ☑    | ☐   | MEMS2001 Classical Traditions and Transformations in Medieval and Early Modern Europe OR any level 2 History of Art core unit |             | VISA2208 Art of the Reformation |
| F32362| VISA3340| Materialist Avant-Garde Film                | Option (D) | 3   | ☑    | ☐   | Any level 2 History of Art core unit                                            |             | Nil.               |
| F32039| VISA3370| Art and Pop                                 | Option (D) | 3   | ☑    | ☐   | Any level 2 History of Art core unit                                            |             | Nil.               |
Proposed New Unit:
VISA2XXX Curatorial and Museum Studies

Please note that this unit is not yet approved.

Unit Information

<table>
<thead>
<tr>
<th>Title:</th>
<th>Curatorial and Museum Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level:</td>
<td>2</td>
</tr>
<tr>
<td>Type:</td>
<td>Undergraduate in major(s);</td>
</tr>
<tr>
<td>Faculty:</td>
<td>Architecture, Landscape and Visual Arts</td>
</tr>
<tr>
<td>Contact:</td>
<td>Susanne Meurer (<a href="mailto:susanne.meurer@uwa.edu.au">susanne.meurer@uwa.edu.au</a>)</td>
</tr>
<tr>
<td>Proposed:</td>
<td>14/12/2011</td>
</tr>
<tr>
<td>Code alpha prefix:</td>
<td>VISA</td>
</tr>
<tr>
<td>First year of offer:</td>
<td>2013</td>
</tr>
<tr>
<td>Credit points:</td>
<td>6</td>
</tr>
<tr>
<td>Workload hours per 6 points:</td>
<td>150</td>
</tr>
<tr>
<td>Broadening categories:</td>
<td>😃 Broadening Category A</td>
</tr>
<tr>
<td></td>
<td>☐ LOTE</td>
</tr>
<tr>
<td></td>
<td>☐ Study Abroad</td>
</tr>
<tr>
<td></td>
<td>☃ Broadening Category B</td>
</tr>
<tr>
<td></td>
<td>☃ Elective</td>
</tr>
</tbody>
</table>

Academic information

Unit Content:
This unit offers an introduction to the world of collecting and curating art from historical, theoretical and practice-based perspectives. The evolution of the modern-day museums and art galleries is traced to the early modern “chamber of wonders” and the establishment of large national institutions, starting with the British Museum in the mid-eighteenth century. How do gallery displays reinforce the public’s perception of canons of art or shape the boundaries between fine art and ethnography? What particular issues do Australian collections face today?

In addition to such wider questions, this unit will also provide an introduction to aspects of collection management, from acquisition policies or exhibition design to museum education programmes. Site-visits to University Museums (including the Lawrence Wilson Art Gallery or the Berndt Museum of Anthropology) and other local collections will constitute a major element of this unit, affording students a ‘look behind the scenes’ and the possibility to acquire basic object handling skills.

Outcomes:
Upon successful completion of this unit, students should have:
- A critical understanding of the issues involved in contemporary curating
- The ability to critically analyse museum and exhibition displays
- An understanding of the history of collecting and its impacts on the history of art

Assessment items:
Exhibition review, mid-semester, contributing 30% to the overall mark. A 1500 word essay on an exhibition the students have attended, assessing the concept, display, catalogue, and marketing of the show. Oral presentation and short (500-word) summary of the in-class presentation on relevant reading material, mid-semester, contributing 10% of the overall mark. Contributions to tutorial discussion (10% of the overall mark), throughout semester. Final essay, end of semester, contributing 50%.

Assessments tied to outcomes:
Students will be assessed on a shorter written piece in which they will be asked to review a current exhibition they have attended with respect to concept, display, and marketing to encourage critical understanding of both visual and marketing strategies. Presentations and participation in group discussions will enhance students’ verbal and reasoning skills, while the longer essay is intended to encourage students to critically consider larger historical and cultural contexts of the history of collecting.

Teaching and Learning Practices:
Weekly 2-hour lecture and 1-hour tutorial.

Technologies: NA

Curriculum from existing units

Unit codes NA
Details NA

Assessment and grading

Supplementary: Yes, proposed exemption to normal supplementary assessment rule (available to students with a mark...
Assessment Exemption requested: of 45 to 49 inclusive in the unit where it is the only remaining unit to pass to complete course. Justification provided: Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their course.

Supplementary Assessment at L1: Yes, supplementary assessment proposed for this level 1 unit.

Shared units

Offerings

Quota: No quota proposed.

Unit rules

Prerequisites: One of either VISA 1000 Great Moments in Art or VISA1001 Art, Technology and Society, or COMM1002 Cultures, New Media and Communications, ENGL1001 Journeys: Texts Across Place and Time, PHIL1002 Introduction to Critical Thinking, CLAN1002 Glory and Grandeur, ANTH1001 Being Human: Culture, Identity and Society

Corequisites: NA

Incompatibilities: NA

Teaching Responsibilities

<table>
<thead>
<tr>
<th>% Teaching Org</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>100% ALVA Office</td>
<td>Proposing faculty.</td>
</tr>
</tbody>
</table>

Accommodation requirements

Summary: Lecture theatre and tutorial room.

Types: Spaces currently controlled by the Faculty/School;

Further details: NA

Funding

Source: Faculty/School funds

Details: NA

Units to be rescinded to provide resources for this one: NA

Additional information

NA

Consultations

Library: Library Form Approved

Committee endorsements and approvals

<table>
<thead>
<tr>
<th>Review committee</th>
<th>Status</th>
<th>Resolution</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty Board</td>
<td>Endorsed</td>
<td>R6/03</td>
<td>30/03/2012</td>
<td>Imported from the excel New Unit Proposal form.</td>
</tr>
<tr>
<td>Board of Studies - BArts</td>
<td>Not yet endorsed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board of Coursework Studies</td>
<td>Not yet endorsed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Academic Council</td>
<td>Not yet approved</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Unit Information**

- **Title:** Masterpieces
- **Level:** 2
- **Type:** Undergraduate in major(s);
- **Faculty:** Architecture, Landscape and Visual Arts
- **Resp. Org. Entity:** ALVA Office (00250)
- **Contact:** Susanne Meurer (susanne.meurer@uwa.edu.au)
- **Proposed:** 14/12/2011
- **Code alpha prefix:** VISA
- **First year of offer:** 2013
- **Credit points:** 6
- **Workload hours per 6 points:** 150
- **Broadening categories:** Broadening Category B
  - Elective
- **Outcomes:** Upon successful completion of this unit students should have a critical understanding - of the role of historiography, reproductions, exhibitions, the art market, tourism, news reports, and even film or TV productions play in transforming a skilled work by a talented artist into universally recognised icons. Looking at a range of paintings and sculptures from classical antiquity to the 21st century, and placing them within larger contexts of the histories of taste and collecting, we will chart the rise and fall of some of the most famous artworks ever produced.

**Academic information**

**Unit Content:** What makes a masterpiece? Why and how have some artworks, like Leonardo’s Mona Lisa or van Gogh’s Sunflowers, reached such legendary status? Is it a quality inherent from their inception, or an attribute conferred on them at some later stage? Has their critical reception been a steady one, or have their fortunes changed through times? What role do art historiography, reproductions, exhibitions, the art market, tourism, news reports, and even film or TV productions play in transforming a skilled work by a talented artist into universally recognised icons? Looking at a range of paintings and sculptures from classical antiquity to the 21st century, and placing them within larger contexts of the histories of taste and collecting, we will chart the rise and fall of some of the most famous artworks ever produced.

**Outcomes:** Upon successful completion of this unit students should have a critical understanding - of the role of historiography, reproductions, exhibitions, the art market, tourism, and the media on the public’s perception of art works - of the broader tenants of reception theory and the history of taste - how to read and analyse primary sources

**Assessment items:** Tutorial presentation: throughout semester, 10%, Participation in tutorial discussion, throughout semester, 10%, Short essay, mid-semester, 30%, Final essay, end of semester, 50%

**Assessments tied to outcomes:** For their long essay, students will be asked to submit a critical case study complementary to the examples dealt with in class. The short essay will consist of an analysis of either a recent newspaper article or a tv production highlighting a “masterpiece”. The tutorial presentation will focus on the critical analysis of a pre-20th century primary source.

**Teaching and Learning Practices:** 2 hours of lectures every week, plus one-hour weekly tutorials.

**Technologies:** N/A

**Curriculum from existing units**

**Unit codes** NA

**Details** NA

**Assessment and grading**

**Supplementary Assessment Exemption requested:** Yes, proposed exemption to normal supplementary assessment rule (available to students with a mark of 45 to 49 inclusive in the unit where it is the only remaining unit to pass to complete course).

Justification provided:

Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their
Prerequisites: Any one of the following units: VISA1000 Great Moments in Art; VISA1001 Art, Science, and Technology; ENGL1401 Meaning and Medium; COMM1002 Cultures, New Media and Communications; CLAN1001 Myths of the Greeks and Romans: Story, History and Reinvention.

Corequisites: N/A

Incompatibilities: N/A

Unit rules

Teaching Responsibilities

<table>
<thead>
<tr>
<th>% Teaching Org</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>100% ALVA Office</td>
<td>Proposing faculty.</td>
</tr>
</tbody>
</table>

Accommodation requirements

Summary: Lecture theatre and tutorial room

Types: Spaces currently controlled by the Faculty/School;

Further details: NA

Funding

Source: Faculty/School funds

Details: N/A

Units to be rescinded to provide resources for this one: N/A

Additional information

This unit focuses on the reception of artworks and their place in institutional and popular visual history. It is crucially an interdisciplinary unit as it relies on reception theory, visual studies and other modes of examining the transformation of an artefact into an icon. In this, it will develop methods studied by students in COMM1002, which also focuses on the relations of power at work within mass media culture; ENGL1401, whose focus is on the reading strategies available for decoding a range of texts in different mediums; and CLAN1001, whose analysis of myth and its resonance into modernity is pertinent to this study of myth making and the survival of tropes and forms through European civilisation.

Consultations

Library: ☑ Library Form Approved

Committee endorsements and approvals

<table>
<thead>
<tr>
<th>Review committee</th>
<th>Status</th>
<th>Resolution</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty Board</td>
<td>Endorsed</td>
<td>R11/03</td>
<td>30/03/2012</td>
<td>Imported from the excel New Unit Proposal form.</td>
</tr>
<tr>
<td>Board of Studies - BA Arts</td>
<td>Not yet endorsed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board of Coursework Studies</td>
<td>Not yet endorsed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Academic Council</td>
<td>Not yet approved</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# Academic information

## Unit Content:
This course is intended as a selective survey of Italian painting, sculpture, architecture, and drawing of the fifteenth and sixteenth centuries. It draws on important episodes, art historical literature, major monuments and personalities like Michelangelo, Raphael or Titian, to examine the concept of the Renaissance as a rebirth both within a contemporary context and in light of our modern presumptions of the period. Rather than considering the Renaissance as a uniform period, working its way to its inevitable highpoint – as suggested in its oldest and most famous account, Giorgio Vasari’s Vite of 1568, we will stress the conflicts, competition, tension and crises during this era. Artists and works of art will be presented within their cultural, social, political, religious and/or economic contexts.

## Outcomes:
Upon successful completion of this unit, students should have acquired knowledge of the major monuments and most important personalities of the Italian Renaissance and should be able to:
- Critically analyse an art work (its formal and technical qualities, its composition) and set it within a broader knowledge of style and culture
- Read and process texts critically and to discuss them in a larger group of people
- Lead a discussion and provoke debate
- Have an awareness of how historiography has shaped our image of the Renaissance
- Understand the larger (artistic, historical, social, religious and economic) processes at work in the Italian Renaissance
- Build up an argument in a written paper

## Assessment items:
Oral tutorial presentation (5 minutes) and chairing the discussion on the tutorial readings, throughout semester, contributing 10% of the overall mark. Contributions to tutorial discussion (10% of the overall mark), throughout semester. A 1500 word essay, mid semester, contributing 30% to the overall mark. Final essay (2500 words), end of semester, contributing 50%.

## Assessments tied to outcomes:
A short tutorial presentation in which the visual analysis of an art work is connected to the tutorial-readings trains visual, analytical and critical skills. The subsequent chairing of the discussion as well as the general participation in group discussions will enhance students’ verbal and reasoning skills. Students will be assessed on a short analytical paper in which the description and analysis of one art work will naturally lead to the work’s interpretation. This paper will train the students’ visual and analytical as well as their writing skills, while the longer essay on one art work is intended to encourage students to critically analyse scholarship by comparing two art-historical interpretations and to show their understanding of how the historical context shapes the appearance of an art work.
**Prerequisites:**
Any one of the following units: VISA1000 Great Moments in Art; VISA1001 Art, Science, and Technology; ANTH1001 Being Human: Culture, Identity and Society; ENGL1001 Journeys: Texts Across Place and Time; HIST1001 Old Worlds and New Empires; EURO1101 Europe Now: Cultures and Identities; CLAN1002 Glory and Grandeur; CLAN1001 Myths of the Greeks and Romans: Story, History and Reinvention

**Corequisites:**
N/A

**Incompatibilities:**
N/A

---

**Unit codes**
VISA 2269: Studies in the Renaissance: Italian Art History and Theory of the Fifteenth and Sixteenth Centuries

**Details**
Run as legacy unit in 2012. Once approved, the unit will run under the New Course unit code.

---

### Assessment and grading

**Supplementary Assessment Exemption requested:**
Yes, proposed exemption to normal supplementary assessment rule (available to students with a mark of 45 to 49 inclusive in the unit where it is the only remaining unit to pass to complete course).

**Justification provided:**
Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their course.

**Supplementary Assessment at L1:**
Yes, supplementary assessment proposed for this level 1 unit.

---

### Offerings

**Quota:**
No quota proposed.

<table>
<thead>
<tr>
<th>Teaching Period</th>
<th>Location</th>
<th>Mode</th>
<th>Estimated enrolment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 1 (2013)</td>
<td>Crawley</td>
<td>FACE2FACE</td>
<td>100: Based on potential enrolments in Art History units</td>
</tr>
</tbody>
</table>

---

### Unit rules

**Prerequisites:**
Any one of the following units: VISA1000 Great Moments in Art; VISA1001 Art, Science, and Technology; ANTH1001 Being Human: Culture, Identity and Society; ENGL1001 Journeys: Texts Across Place and Time; HIST1001 Old Worlds and New Empires; EURO1101 Europe Now: Cultures and Identities; CLAN1002 Glory and Grandeur; CLAN1001 Myths of the Greeks and Romans: Story, History and Reinvention

**Corequisites:**
N/A

**Incompatibilities:**
N/A

---

### Teaching Responsibilities

<table>
<thead>
<tr>
<th>% Teaching Org</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>100% ALVA Office</td>
<td>Proposing faculty.</td>
</tr>
</tbody>
</table>

---

### Accommodation requirements

**Summary:**
Lecture theatre and seminar room.

**Types:**
Spaces currently controlled by the Faculty/School;

**Further details:**
N/A

---

### Funding

**Source:**
Faculty/School funds

**Details:**
N/A

**Units to be rescinded to provide resources for this one:**
N/A

---

### Additional information

N/A

---

### Consultations

**Library:**
☑️ Library Form Approved

---

### Committee endorsements and approvals

<table>
<thead>
<tr>
<th>Review committee</th>
<th>Status</th>
<th>Resolution</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty Board</td>
<td>Endorsed</td>
<td>R7/03</td>
<td>30/03/2012</td>
<td>Imported from the excel New Unit Proposal form.</td>
</tr>
<tr>
<td>Board of Studies - BArts</td>
<td>Not yet endorsed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board of Coursework Studies</td>
<td>Not yet endorsed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Academic Council</td>
<td>Not yet approved</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Academic information

Unit Content: Printmaking is a transnational phenomenon. First practiced in China around 200 AD, the technique travelled via the Islamic World to the West, where its application to printing on paper and its combination with Gutenberg’s invention of movable type culminated in the fifteenth century in a media revolution comparable only to our own recent transition into the digital age. As relatively cheap and easily movable objects, prints could travel great distances, communicating religious or artistic ideas through reproducible images across cultural and geographic divides, and from perceived “centres” to “peripheries” – Christian saints were being printed in Mexico or China, while visual records of costumes or customs of these foreign places were streaming back to Europe. At the same time, localised print cultures continued and still continue to flourish: from the distinct Japanese printmaking tradition that brought forth Hokusai’s Great Wave, to contemporary Australian Indigenous prints. This unit examines the production and reception of prints both as exclusive, high art and as popular, low art. Particular focus is paid to the implications of their status as multiples, their roles in private and public life, and their global impact as agents of cultural exchange.

Outcomes: Upon successful completion of this unit, students should be able to
- Distinguish between a variety of printmaking processes and their origins, as well as the culturally diverse ways in which these techniques continue to be used around the globe.
- Be able to draw comparisons between the media revolutions of printmaking and the dawn of the digital age.
- Have an awareness of the profound impact of prints as multiples on visual culture
- Locate individual works within broader historical and cultural frameworks, such as the beginnings of colonialism, the origins of empirical scientific investigation, or the rise in visual propaganda.

Assessment items: Comparative art work essay (1500 words), mid semester. Tutorial presentation (5 minute presentation + 500 word summary), throughout semester. Final essay (2500 words), end of semester.

Assessments tied to outcomes: A short tutorial presentation will focus on either the technical examination of a print or the critical analysis of a secondary source from the essential reading list and will serve to enhance students” abilities to summarise and present arguments in a structured and critical fashion. The comparison between two diverse art works trains visual and analytical skills. In the long essay, students will need to articulate analytical and critical interpretations of the transformative role of prints as multiples in visual culture.

Teaching and Learning Practices: 2 hour lecture and 1 hour tutorial per week.

Technologies: NA
Curriculum from existing units

Unit codes
- Unit running under the following code in 2012: VISA 2213: Art Special Studies

Details
- Proposed unit was approved to run under the VISA2213 code for semester 1, 2012. Once approved the current VISA2213 content will be continued under its own unit code.

Assessment and grading

Supplementary Assessment Exemption requested:
- Yes, proposed exemption to normal supplementary assessment rule (available to students with a mark of 45 to 49 inclusive in the unit where it is the only remaining unit to pass to complete course).
- Justification provided:
  - Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their course.

Supplementary Assessment at L1:
- Yes, supplementary assessment proposed for this level 1 unit.

Offerings

Quota:
- No quota proposed.

<table>
<thead>
<tr>
<th>Teaching Period</th>
<th>Location</th>
<th>Mode</th>
<th>Estimated enrolment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2 (2013)</td>
<td>Crawley</td>
<td>FACE2FACE</td>
<td>100: Based on potential enrolments in Fine Art history units</td>
</tr>
</tbody>
</table>

Unit rules

Prerequisites:
- Any one of the following units: VISA 1000 Great Moments in Art or VISA1001 Art, Technology and Society, or any level 1 unit in History, English, Communication Studies, Anthropology or Philosophy.

Corequisites:
- No co-requisites

Incompatibilities:
- NA

Teaching Responsibilities

<table>
<thead>
<tr>
<th>% Teaching Org</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>100% ALVA Office</td>
<td>Proposing faculty.</td>
</tr>
</tbody>
</table>

Accommodation requirements

Summary:
- Lecture theatre and tutorial room.

Types:
- Spaces currently controlled by the Faculty/School;

Further details:

Funding

Source:
- Faculty/School funds

Details:
- No details provided.

Additional information

NA

Consultations

Library:
- ✔️ Library Form Approved

Committee endorsements and approvals

<table>
<thead>
<tr>
<th>Review committee</th>
<th>Status</th>
<th>Resolution</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty Board</td>
<td>Endorsed</td>
<td>R8/03</td>
<td>30/03/2012</td>
<td>Imported from the excel New Unit Proposal form.</td>
</tr>
<tr>
<td>Board of Studies - BArts</td>
<td>Not yet endorsed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board of Coursework Studies</td>
<td>Not yet endorsed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Academic Council</td>
<td>Not yet approved</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

26/04/2012 8:44:11 AM