

ARHT1001 **Art and Experience**

6 Credit Points

Assoc. Prof. M Roberts

Offered: Semester 2 & Summer Late **Classes:** One 2-hour lecture and one 1 hour tutorial per week

Assessment: Essay and tutorial paper (total of 4,000 words)

ARHT1001 and ARHT1002 offer an introduction to the study of art history and theory as it is taught at the Senior and Honours levels in the Department. The subject matter covers a wide range of art practices and media, film, design and costume, and includes the examination of art from different cultures. In each semester unit, historical analysis will be combined with discussions of the different methodologies and approaches to the interpretation and study of these visual materials.

Art and Experience: the European Tradition will focus on the history of art and architecture in Western Europe from classical antiquity to the early modern period. A key focus will be on recognising the importance of the social, cultural, political and religious purpose an object or building was designed to serve, and the range of meanings the work was intended to embody - and how these change across time.

Practical: The Art Workshop.

Students undertaking the Art History and Theory First Year Program are encouraged to enrol in a practical unit of study offered at the Art Workshop in the Faculty of Architecture. Only one introductory level workshop (worth 6 junior level credit points) is permitted. For more details please consult the Art Workshop on 9351 3115.

Textbooks

ARHT1001 Course Reader

ARHT1002 **Modern Times: Art and Film**

6 Credit Points

Dr C Moore

Offered: Semester 1 **Classes:** One 2 hour lecture and one 1 hour tutorial per week **Assessment:** One 2,500 word essay and one short answer exam

This unit of study will focus upon the art and visual culture of the nineteenth and twentieth centuries, examining this historical period in relation to the thematic of the modern. Visual material studied will include painting, film, architecture and costume. As with ARHT1001, historical analysis will be combined with discussions of the different methodologies and approaches to the interpretation and study of these visual materials.

Textbooks

Recommended Reading:

Paul Wood (ed.), *The Challenge of the Avant-Garde*. Yale University Press, New Haven and London, 1999.

ARHT2616 **High Renaissance Art**

6 Credit Points

Dr L Marshall

Prerequisite: ARHT1001 and ARHT1002 **Prohibition:** ARHT2016 **Offered:** Semester 2 **Classes:** 2hr lecture and 1hr tutorial a week **Assessment:** One essay and one visual test to a total of 4000-4500 words

The Unit of Study will explore a range of alternative approaches to some of the most famous works of art in the Western tradition, including works by Leonardo, Raphael, Michelangelo and Titian. Topics to be investigated include: problems of definition in High Renaissance and Mannerist art; Rome under Julius II and the creation of an imperial capital; Venetian visual poesis; art and dynastic display in Medicean Florence; civic ritual and public space; eroticism and mythology at princely courts; portraiture and gender.

Textbooks

Recommended Readings:

J.Paoletti and G.Radke, 'Art in Renaissance Italy', 2nd ed., Abrams, 2002.

ARHT2618 French Art, Salon to Post-Impressionism

6 Credit Points

Prof R Benjamin

Prerequisite: ARHT1001 and ARHT1002 **Prohibition:** ARHT2018 **Offered:** Semester 1 **Classes:** One 2 hour lecture and one 1 hour tutorial per week **Assessment:** One essay and one 2 hour slide test or written exercise totalling 4000-4500 words

This course treats a familiar area of French Art in terms of the cultural structures that allowed academic art, Realism, Impressionism, and Post-Impressionism to emerge. Mainstream art will be studied alongside emerging avant-garde spaces. The language of art criticism will provide a key to the politics of the painted surface and ethics of the female nude. Other topics for study will include nationalism, exoticism, and peripheral as opposed to metropolitan modernism.

ARHT2621 Modernism

6 Credit Points

Dr K Broadfoot

Prerequisite: ARHT1001 and ARHT1002 **Prohibition:** ARHT2021 **Offered:** Semester 2 **Classes:** One 2 hour lecture and one 1 hour tutorial per week **Assessment:** Essay and paper to a total of 4000-4500 words

This unit of study will examine the origins of Modernism in the nineteenth century and its evolution in the twentieth, focusing on Modernism between the World Wars. It will consider Dada and Surrealism's radical threat to the 'call to order' - their invocation of the absurd, of the anarchic, of irreason, madness and desire. It will also consider the relationship between the arts and contemporary philosophical and theoretical investigation and will take into account Postmodernism's disruption of the concept of Modernism. The focus of the course will be on European modernism. Australian and American modernism are examined in other advanced options.

NB: This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.

ARHT2631 Australian Painting, Colony to Nation

6 Credit Points

Dr A Callaway

Prerequisite: ARHT1001 and ARHT1002 **Prohibition:** ARHT2031, ARHT2664 **Offered:** Semester 2 **Classes:** One 2 hour lecture and one 1 hour tutorial per week **Assessment:** One 3000 word essay, one short-answer visual exam

The unit investigates recurring themes in representation including identity and race, sexuality and gender, landscape, the city and urban society. The program moves between nineteenth century images and approaches adopted by artists to portray similar twentieth century concerns. We will follow some of art's central debates and use key concepts to pursue relevant issues in Australian art history and theory.

Textbooks

Daniel Thomas & Ron Radford (eds), *Creating Australia: 200 Years of Australian Art*, AGSA, 1988
Bernard Smith, *European Vision and the South Pacific*, 1985 edition *The Dictionary of Australian Artists Online*, www.daa0.org.au

ARHT2645 China: Art and Empire

6 Credit Points

Dr T Berghuis

Prerequisite: ARHT1001 and ARHT1002 or ASNS1001 and ASNS1002 or ASNS1001 and ASNS1101 **Offered:** Semester 2 **Classes:** 3 hrs per week **Assessment:** 1 x 1hr visual test, Presentation - 1,000 words, Final essay - 2,500 - 3,000 words

This unit aims to offer students a profound understanding of major developments in art and material culture of pre-modern China during the entire period between the Shang Dynasty and the height of the Qing Dynasty in the 18th Century. Building on a basic knowledge of disciplinary skills in Art History, Asian studies, Archaeology and Anthropological, such as contextual analyses of visual culture, material culture

and cultural development, the unit of study offers opportunities for students to develop skills in contextual and stylistic analysis of visual art and culture in China. This unit will offer specific skills in focused interpretations of individual artworks, profound research skills in thematic issues, as well as into the social, historical and literary context surrounding art and material culture during the time of the Chinese Empire. The unit of study provides a contextual chronological framework that connects historical perspectives with theoretical methods and links the development of art and material culture in pre-modern China to specific contexts of communal use and social conditions. This unit develops analytical research skills for students who are interested in art and material culture of pre-modern China, as well as to students who are interested in exploring the art historical background to the unique development of Chinese civilisation.

ARHT2652 **From Silent to Sound Cinema**

6 Credit Points

Dr L Jayamanne

Prerequisite: ARHT1001 and ARHT1002 (For Art History Major) ARHT1002 or ENGL1025 (For Film Major) **Prohibition:** ARHT2052 **Offered:** Semester 1 **Classes:** One 2 hour lecture, one 1 hour tutorial and one 2 hour film screening per week **Assessment:** One essay, one film analysis and one tutorial presentation totalling 4000-4500 words

This course examines film/cinema as a manifestation of modernity i.e. as commodity, industry, institution and mass production of the senses (aesthetics). These concepts integral to modernity will be explored through a study of Early American cinema and the Weimar cinema of Germany in the 1920s. Detailed work will be done on the following genres, Slapstick & Melodrama (in Hollywood), and Horror/Fantasy (in Weimar cinema). While the focus will be on the aesthetics of these films, the historical and industrial context of each national cinema will form an essential background.

The course will introduce a selection of major classical and contemporary film theories such as those of Sergei Eisenstein and Gilles Deleuze as well as the recent scholarship on silent film aesthetics and spectatorship within the wider intellectual tradition of theorising modernity and vernacular modernisms. An emphasis will be placed on the idea of filmic performance (film as an art of movement and time) which includes camera rhetoric, editing, acting, mise-en-scene. The course will study the phenomenon of stardom through one of cinema's very first global icons, Charlie Chaplin whose work will enable us to cross the technological divide between silent and sound cinema in the last segment of the course.

Textbooks

Recommended Readings:

'The Silent Cinema Reader', Eds. Lee Grieveson and Peter Kramer (Routledge, London and New York, 2004)

NB: Film Studies Core Unit. This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.

ARHT2653 **Memory of the World: Key Films**

6 Credit Points

Dr L Jayamanne

Prerequisite: ARHT1001 and ARHT1002 (For Art History Major) ARHT1002 or ENGL1025 (for Film Majors) **Prohibition:** ARHT2053 **Offered:** Semester 2 **Classes:** one 2hr lecture, one 2hr film screening, one 1hr tutorial **Assessment:** one essay, one film analysis, one tutorial presentation totalling 4000-4500 words

This course has three primary foci:

1. A historical study of independent cinema, or New Wave movements in post-World War II Europe, including Italian Neo-Realism, the French New Wave and New German Cinema among others.
2. The study of Gilles Deleuze's thesis about these cinematic movements and the cinematic concepts that they gave rise to as elaborated in his books, *Cinema 1, Movement Image* and *Cinema II, The Time Image*.
3. A study of the idea of Epic cinema as distinct from Dramatic cinema through a selection of films cross-culturally.

In addition there will also be a selection of films of auteurs who help formulate cinematic ideas and concepts, such as for example the gothic, in innovative ways.

Despite the historical component of the course it is not structured chronologically but rather, conceptually. And the main concept is that of non-chronological time. This approach will enable an exploration of cinematic invention of new images of time itself. As such it is primarily concerned with cinematic aesthetics across different film cultures and the cultural politics essential to such invention will form an essential background to the course.

Textbooks

Recommended Readings:

'Towards Cinema and Its Double Cross-Cultural Mimesis', Laleen Jayamanne (Indiana University Press, Indiana, 2001)

ARHT2657 Contemporary Hollywood

6 Credit Points

Dr R Smith

Prerequisite: ARHT1001 and ARHT1002 (For Art History Major) ARHT1002 or ENGL1025 (for Film Majors) **Prohibition:** ARHT2057 **Offered:** Semester 1 & Summer Late **Classes:** One 2 hour lecture, one 1 hour tutorial and one 2-3 hour film-screening per week **Assessment:** Research essay and review essay to a total of 4000-4500 words

This unit of study will investigate the last two decades of the cinema of the USA, including Hollywood. Students will be introduced to the work of a number of established and emerging American filmmakers, to the work of a number of important film critics, and to issues concerning the theory and practice of film criticism. Critical and analytical focus will centre on the changing relation of subjectivity and time in independent cinema. Films that explore questions of subjectivity and that experiment with narrative structure will be featured.

Textbooks

No set texts. Subject reader will be available for purchase at the University Copy Centre

ARHT2664 Special Studies

6 Credit Points

Assoc Prof J Milam

Taught by Dr M Carter

Prerequisite: Credit and above in 12 Junior Credit points from any two ARHT units OR consent of Chair of Department **Prohibition:** ARHT2064 **Offered:** Semester 1 **Classes:** one 2hr lecture and one 1hr tutorial **Assessment:** 1hr 1000 word tutorial paper based on a tutorial topic.

One 3000 word essay selected from list provided by lecturer.

Special Studies: Clothing, Costume and Fashion.

This unit focuses EITHER on the specialist field of a visiting lecturer OR on the problematic of a special exhibition.

Above keeping us dry, cool and warm, what is it that clothes do? In 2010 the unit examines various aspects of human appearance as well as introduces students to some of the current ways of thinking about clothing and fashion.

Note: Only one Special Studies course may be taken once at senior level.

Textbooks

Course reader available for purchase from University Copy Centre

NB: Note: Only one Special Studies course may be taken at senior level.

ARHT4011 Art History and Theory Honours

12 Credit Points

Dr K Broadfoot

Prerequisite: Results of a credit average or better in 48 credit points in Art History and Film Studies senior units. If you do not have this prerequisite please contact the Honours coordinator to determine possible waiving of the prerequisite. Students may commence their study either at the beginning of the year

or mid-year. **Offered:** Semester 1 & Semester 2 **Classes:** 2-hour weekly seminars; a series of half-day workshops **Assessment:** A thesis of 18,000-20,000 words; a weekly 2-hour seminar for one semester with 6000-8000 words of written works; a series of half-day workshops that meet four times with 6000-8000 words of written work.

The Honours program in Art History and Theory consists of:

a thesis written under the supervision of one or more members of academic staff

1 seminar (either Art is the Issue or Film is the Issue) that meets weekly for two hours for one semester.

1 workshop (Analysing the Visual) that meets four times during one semester

The thesis should be of 18,000-20,000 words in length. Each seminar and the workshop requires 6000-8000 words of written work or its equivalent.

The thesis is worth 60% of the final Honours mark and each of the seminars and workshop is worth 20%.

The following seminars are on offer in 2010:

Art is the Issue (Assoc Prof Jennifer Milam)

Film is the Issue (Dr Keith Broadfoot)

The following workshop is on offer in 2010:

Analysing the Visual (Assoc Prof Jennifer Milam)

For more information, contact Dr Keith Broadfoot, Honours coordinator

FILM4101 **Film Studies Honours**

12 Credit Points

Dr K Broadfoot

Prerequisite: Results of a credit average or better in 48 credit points in Film Studies senior units. If you do not have this prerequisite please contact the Honours coordinator to determine possible waiving of the prerequisite. Students may commence their study either at the beginning of the year or mid-year. **Offered:** Semester 1 & Semester 2 **Classes:** 2-hour weekly seminars; a series of half-day workshops **Assessment:** A thesis of 18,000-20,000 words; a weekly 2-hour seminar for one semester with 6000-8000 words of written works; a series of half-day workshops that meet four times with 6000-8000 words of written work.

The Honours program in Film Studies consists of:

a thesis written under the supervision of one or more members of academic staff

1 seminar (Film is the Issue) that meets weekly for two hours for one semester.

1 workshop (Analysing the Visual) that meets four times during one semester

The thesis should be of 18,000-20,000 words in length. Each seminar and the workshop requires 6000-8000 words of written work or its equivalent.

The thesis is worth 60% of the final Honours mark and each of the seminars and workshop is worth 20%.

The following seminars are on offer in 2010:

Film is the Issue (Dr Keith Broadfoot)

The following workshop is on offer in 2010:

Analysing the Visual (Assoc Prof Jennifer Milam)

For more information, contact Dr Keith Broadfoot, Honours coordinator