Course Number and Title: CAS AH 374 Australian Art and Architecture

Instructor/s Name/s: Peter Barnes

Course Dates: Spring Semester, Fall Semester

Office Location: BU Sydney Programs, Australia, a division of BU Study Abroad

Course Time: Two sessions per week in accordance with class schedule:
one session of 4 + hours and one session of 2 hours in a 7-8 week teaching half of a semester.

Location: Classrooms, BU Sydney Academic Centre, Sydney, Australia, and multiple out-of-classroom field trips as scheduled, one of which is a 12 hour day long field trip outside the city to Canberra, Australia’s national capital and home to National Art Galleries, and Museums.

Course Credits: 4 BU credits plus 2 BU Hub units

Contact Information: pbarnes@bu.edu

Office Hours: 15 minutes prior to and following course delivery or by appointment.

TA/TF/Learning Assistant information, if relevant: 0

Principal Lecturers: Peter Barnes

Guest Lecturers: Vary in accordance with available artists. One example is: Tom Carment, a working artist

Question-driven Course Description:

*How have European art traditions influenced the art practice of Australia’s indigenous peoples and how in turn has Aboriginal culture impacting the art of non-indigenous Australians?

*The 18th century voyages to the southern ocean placed artists in a prominent role as practitioners of the new science of observation and experimentation promoted by the Royal Society. How does this differ from the idealist aesthetics of the Royal academy and what impact did this have on art in Australia during the colonial period?

*What relationship did the emergence of the Heidelberg school of painters in the 1890s have on debates about Australian national identity and the move for independence from Great Britain? Is this new form of nationalism embodied in the art itself or this the result of extrinsic discursive projection?

*Why did female artists dominate the early modern period in Australian art? Was this the outcome of changed social conditions (the impact of the first world war) or were other forces (the suffragette movement, the breakdown of traditional institutions) at play?

*Long influenced by art of other nations, in the second half of the twentieth century, it is said, that Australian art fell under the influence of the art of the United States and particular, the New York School. What were the broader socio/political circumstances that are said to have influenced this and how did this play out for the generation of artists associated firstly with the Antipodean manifesto and later those associated with the Field exhibition? How did the postmodern artists of the Popism movement re-interpret and respond to this notion of American cultural hegemony?
The paintings produced by the elders of the Aboriginal community in Pupany in the early 1970s instigated one of the last great art movements of the twentieth century, Contemporary Aboriginal Painting. The movement had a profound impact on the artists and peoples of Australia’s remote townships. Yet for urban Aboriginal Australians who had been displaced, or forcibly removed, from their homelands, the emergence of this movement, with its deep connection to ‘country’, posed a challenge. How were they to tell their urban dreamtime stories, that appear so brief and conflicted in comparison with their remote kinfolk? How does the emergence of the Urban Aboriginal Art movement address these issues?

Contemporary art appears to be defined by an infinite variety of forms, mediums and messages. The distinctions between art and commercial forms that defined modernist practice appear to have long ago collapsed and we live in a world of fast art where the dominant form of artistic capital is attention. How have contemporary artists sought to resist or rework these forces? How have they addressed specific social and cultural questions through the production of forms of experience that question the dominant ideologies of contemporary culture?

Students will answer the above questions through attending a series of lectures, participating in and contributing to discussions in small group tutorials, taking part in field trips in Sydney and Canberra, undertaking a series of presentations and producing short and long form essays incorporating academic research, field research, interpretation and analysis. Students also complete a final examination, which tests their knowledge of the topic/s and their ability to apply the interpretive and conceptual skills taught during AH374.

Learning Outcomes

This course aims to provide a thorough introduction to Australia Art and Architecture thereby enabling a student to progress along a continuum of knowledge and experiences so that they can:

1. form an understanding and a familiarity with Australian art history;
2. form the ability to evaluate works of art and architecture in an historical context;
3. proceed to a deeper level of informed comparative analysis of the differences and similarities between Australian culture and their own culture;

Hub Learning Outcomes

Capacity: Philosophical, Aesthetic, and Historical Interpretation.

Area: Aesthetic Exploration – one unit

Learning Outcomes:

1. Students will demonstrate knowledge and appreciation of notable works of art, including the cultural contexts in which those works were created, and be able to identify their ongoing significance and relevance.

AH374 students have many opportunities to experience works of art in person during course field trips to major Australian galleries and museums. This provides the opportunity to develop primary research skills specific to the analysis of works of art.

2. Students will demonstrate the reasoning skills and vocabulary necessary to interpret works of art.
In AH374 each student assessment event meets these criteria and in-class work and collaborative exercises hone these skills and develop the critical vocabulary.

We explore and utilize art and architectural terms and discuss the appropriate use for terms such as surface, texture, picture plane, abstraction, ‘en plein air’, arbitrary, motivated, aesthetic, sublime, everyday, autonomy, orientation, sitting, environmental concerns and such. Interpretation is both descriptive and analytical.

Class sessions will demonstrate the use of these analytical skills and of language and medium-specific terms in ways that students can employ in their own written work and their presentations.

3. Students will produce evaluative, analytical … works that demonstrate an understanding of the characteristics – such as genres, modes, styles, and cultural history – of at least one … artistic medium.

To fulfil the requirements of the course students conduct a ‘close reading’ of a specific work of art using a range of formal approaches and technical terms specific to the medium (painting, photography, etching etc) and genre (still-life, landscape, portrait). Students demonstrate mastery of a range of terms and concepts that provide the foundation for encounters with a wide range of aesthetic constructs.

_Students in this course will meet the following learning outcomes – and thus earn 1 Hub unit – for the area of Global Citizenship and Intercultural Literacy_

**Hub Learning Outcome:**

_Students will demonstrate detailed understanding of at least two cultural contexts through … culture study abroad. This will involve reflections on the challenges and pleasures students discover in orienting themselves in new and unfamiliar cultures._

At the completion of this course, a student will learn how dominant cultural concepts such as ‘European vision’ and the ‘noble savage’ impacted on aesthetic production and reception during the Australian colonial period and shaped relations between Indigenous and settler communities. AH 374 early classes guide the students to an understanding of the highly differentiated art cultures of the Indigenous peoples and the Europeans.

The early modern period in Australian coincides with the rise of a Nationalist discourse and we examine the role of artists in shaping the character of the nascent Australian culture. Students will witness the processes through which artists of the Heidelberg School (1888 to 1895) and the Symbolist movement (1895 – 1905) utilized developments in European art practice to produce novel solutions to local cultural developments. In particular, the prominent role of female artists in Australia is contrasted with the position of female artists in European and North American art cultures during this period.

As we move to the art of the postwar period, students examine the relationship between Australia and the US, in the context of historical and contemporary events. Students use their detailed understanding from these classes and field trips to interrogate their knowledge of their own culture and reflect on differences in national cultures and sensibilities. At the completion of this course, a student will have achieved a sense of orientation into the wider Australian art and architecture culture, and the social, economic and political context in which they are situated.
Other Outcomes:

Study Abroad Sydney Program Outcome:

The student will “demonstrate knowledge of Australian culture and society with respect to a combination of the following areas: Australian politics, industry, science and technology, economics, social policy, environmental policy, literature and the arts, film, marketing, advertising, and mass media”.

These objectives satisfy various of the larger Study Abroad Program and specific Sydney Internship Program outcomes under which this course operates; please see below the outcomes for this programs. The course is approved by the Department of History of Art and Architecture, College of Arts and Sciences at BU. **AH 374 satisfies** both requirements of Majors and Minors in this department.

Instructional Format: Lecture, Seminar, Field Trips and Guest Speaker

Course Pedagogy

AH 374 has a minimum of **40 hours of classroom lectures and seminars** and one out of classroom (in course time) field trip.

There is an **additional 12-hour long day field trip** out of Sydney to Canberra where students are challenged in their encounters with Walter Burley Griffin’s dramatic urban design for the city of Canberra. Visits to National Gallery of Australia, National Portrait Gallery and Australian War Memorial are primary experiences of this field trip.

Extensive field trips to museums, galleries, and studios in Sydney as well as a full day Architecture field trip become a large part of the instructional format for primary research of specific works of art and architecture.

In the classroom, classes run in either 4-hour or 2-hour time slots according to the schedule.

The course is delivered through lectures from the professor; in-class interactive discussions with students; seminar presentations by individual students, guest lectures by specialist architects and, as stated, multiple field trips.

Books and Other Course Materials

Books and other course materials are provided to students through the BU Sydney library and blackboard learn (www.learn.bu.edu) to which students have been given registered access.

BU Learn also provides relevant listings of critical articles which students should be familiar with in order to achieve successful completion of the course. BU learn also provides links to online sources and maintains a message board. The BU Sydney library holds a variety of books, audiovisual material, and other secondary sources, some on closed reserve, which can only be used within the confines of the library but to which all students have access.

The required readings for each class are all on BBL and appear below.

Jeanette Hoorn, 'Joseph Lycett: Exposing the Lie of Terra Nullius', Art & Australia, Vol. 31, No. 1, 1993, pp. 36-44.


Terry Smith, 'What was Australian Modernism?' in Transformations in Australian Art: The Twentieth Century – Modernism and Aboriginality(Craftsman House, Sydney), 2002, pp. 54-77.


Craig Allchin, Fine Grain Review – Recommendations For A Lively And Engaging City Centre, (City of Sydney, Sydney) 2012, pp. 1-59.


Courseware

www.bu.edu/learn/AH374

This is an active online link to all materials including course outline, criteria sheets, due dates of assignments, secondary sources, online links, and announcements.

Assignments and Grading

ASSESSMENT

To complete the 'Assessment' component of the requirements for this course, it is necessary to perform the following tasks:

Due Date: Wed Week 3
**Short Essay – 1000 words (20%)**

**Topic**
Select an Australian artist from your visit to the Art Gallery of New South Wales (Not the artist you discuss in your presentation). Discuss the their journey to becoming an artist, their early exposure to art (if any), their training and professional success.

**Due Date:** Seminar Presentation dates are listed in the class schedule in accordance with topics covered in each class.

**Topic**
Each group member is to select and discuss a work of art viewed during our visit to the Art Gallery of New South Wales. Discuss the works attributes (scale, colour, shape, texture, focus, orientation, composition, framing, sound etc) and place it in a historical context. Identify a concept that could be used to speculate on the works possible meaning or significance.

**Major Essay – 2200 words**

**Definitions**

Colonial Art 1770 to 1880
Modern Art 1880 to 1980
Contemporary Art 1980 to today

**Topics**

A. Compare an artwork by a female artist of the modern period with that of a contemporary female artist. Describe each work and reflect on the socio/cultural conditions in which the colonial example was formed and analyse the forces and desires that give shape to the contemporary example you have selected.

B. Sydney, Canberra and Melbourne exemplify radically different urban planning outcomes. Describe the major features of each city’s urban context, the ideas that informed them and the issues that face them at the start of the 21st century.

C. Select a photograph from the modern period and compare it with a photograph by a contemporary artist. Describe each work and reflect on the social/technological conditions in which the modern example was formed and analyse the forces and desires that give shape to the contemporary example you have selected. When selecting your works, ensure there is some form of shared theme, subject matter or aesthetic concern.

D. Is there such a thing as an Australian style of architecture? Describe this with reference to the work of a colonial or modern architect and compare this with the work of a contemporary
Australian architect. (It is ok to discuss works not personally encountered, but you must first discuss your examples with the course coordinator)

E. During the modern period, progressive Australian painters split into two groups, the Antipodeans (who championed a figurative approach to modernism) and the abstractionists (who argued that non-figurative art was the only true form of realism). Select a key work from each movement and discuss the arguments used to support it. What role did Sydney / Melbourne rivalry have in this positioning.

F. Contrast the work of a contemporary urban aboriginal artist with the work of an aboriginal artist working in a rural community setting. Describe each work and reflect on the socio/cultural conditions in which the rural example was formed and analyse the forces and desires that give shape to the urban example you have selected.

G. The eminent art historian Bernard Smith described the colonial generation of Australian artists approach to their subject as overly influenced or filtered by their “European vision.” What did Smith mean by this term? How does this situation compare to the Nationalist discourse surrounding the work of the Heidelberg painters. Discuss with reference to four works you have viewed at the AGNSW or the NGA.

Due Date: Term Paper is due Monday Week 7 through the library and via email by 8pm

5) A two hour examination (20% of overall grade)

Part one of this examination will take the form of an objective knowledge test of True and False responses, part two is a crossword puzzle which is designed to test each student’s knowledge of the course materials, part three takes the form of a short essay based on multiple choice topics (1 of 5).

Details of this examination are published separately at the time of the assessment in Week 8.

Grading

A 94-100
A- 90-93
B+ 87-89
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Resources/Support/How to Succeed in This Course:

There is the opportunity of students meeting professors face-to-face either ahead of or following class times; students can also make contact for longer meeting times via email or submit questions via email.

The most effective way to succeed in this course is to keep reading along the time line of required readings. Being prepared for each scheduled class will mean students gain more from lectures and interactive class discussions and the multiple field trips where they experiences art works and architecture in person. Time management is crucial to such success, as is an open and enquiring mind.

There is also ample material on the BU learn site for students to expand their contextual knowledge of set works and the BU Sydney library has books and visual material for research.

Professors are notified of students with documented disabilities or special needs ahead of first classes and offer assistance to these students in line with BU policy, which is also BU Sydney policy.

Community of Learning: Class and University Policies

1. **Course members’ responsibility** for ensuring a positive learning environment (e.g., participation/discussion guidelines).

   It is the responsibility of both the professor and all student members of the class to ensure a positive learning environment. It is thus understood that any member of the class who demonstrates behavior which undermines this positive learning environment will: firstly, be questioned and counseled regarding this behavior, seeking a satisfactory outcome; secondly, upon further recurrence, be brought into the delivery of the class material in an effort to involve them more; lastly, in light of the behavior continuing, the student will be expelled from the learning space for the rest of that day’s class, and a grade deduction will be implemented as for “missing class without verifiable extraordinary reasons”. (There is no precedent for this behavioral model thus far on our programs.)

2. **Attendance & Absences.** Clearly state your attendance policy, limit on absences, etc., including any implications of class attendance on grading. List all unusual required meetings (e.g., field trips, guest speakers).

   **Attendance** at all designated sessions including those with Guest Speakers and the multiple Field Trips is expected. This includes the 12-hour long day trip to Canberra. There are no optional absences from class sessions.

   Any student **missing class** without verifiable extraordinary reasons will be penalized through **grade deduction** in fairness to those who do attend. This includes any guest speaker sessions, and field trips. The grade deduction is equal to 5% of the contribution grade per transgression. **In the case of missing field trips,** an extra paper of 1000 words is expected based on a topic devised by the professor and pertinent to the missed field trip.

3. **Assignment Completion and Late Work**

   **Completion of all reading/viewing/writing tasks** is expected.

   Completion of all writing tasks is expected. All written work must be submitted in hard copy through the BU Sydney Library by the time set down in the course outline. For some assignments, an additional soft copy emailed to professors may be required, as indicated. Our policy on late submission of work mirrors that of
absenteeism in that, unless there is a verifiable extraordinary reason, there is a grade deduction imposed which amounts to 5% of the assignment grade per day.

All written work must be submitted in hard copy through the BU Sydney Library by the time set down in the course outline. For some assignments, an additional soft copy emailed to professors may be required.

• All students are required to sit examinations (without exception) but special times and spaces are made available to those students with documented disabilities, and special needs such as Religious Observance, and any other verifiable extraordinary reasons.

BU Sydney Policy adheres to the general BU campus policy of Religious Observance, which would fall under “verifiable extraordinary reasons” as mentioned in various places above.

4) Academic Conduct Statement:

All students attending courses under the auspices of BU Sydney must have read BU’s policy on academic honesty and understand the consequences of cheating or plagiarism. Within this course, all submitted written work is expected to be that of the individual and only class exercises are collaborative efforts, as indicated. Please see BU’s Academic Conduct Statement:

https://www.bu.edu/academics/policies/academic-conduct-code/

Students on a BU Program are advised that the penalty for cheating on examinations or for plagiarism may be "...expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the Dean”.

Detail of Class Meetings: Date, Topic, Readings Due, Assignments Due.

CLASS SCHEDULE

Although the following schedule is intended to be final, it may, from time to time, be necessary to alter it. Should changes be needed, students will be given adequate time to accommodate them. In all such cases, students will be notified individually and a message will be posted on blackboard learn.

Any student missing class without verifiable extraordinary reasons will be penalized through grade deduction in fairness to those who do attend. This includes any guest speaker sessions, and field trips. There are also grade penalties for late submission of written work or missing a final examination.

Late work attracts a penalty grade deduction of 5% per day of the assessment grade weighting; missing an examination is generally considered as an omission of that grade weighting from the student’s overall mark. In both these cases, however, should the student show just cause (illness, extraordinary circumstance) for their late submission or missing of an exam, the Sydney Program Academic Director will give due consideration to their case.

It is the responsibility of both the professor and all student members of the class to ensure a positive learning environment. It is thus understood that any member of the class who demonstrates behavior which undermines this positive learning environment will: firstly, be questioned and counseled regarding this behavior seeking a satisfactory outcome; secondly, upon further recurrence, be brought into the delivery of the class material in an effort to involve them more; lastly, in light of the behavior continuing, the student will be expelled from the learning space for the rest of the class, and their grade reduced by 5% of the contribution grade.
Order of Classes

**Time-table**

**Week 1**

**Session 1**

**Introduction to Course**

**Introduction to Topic**


b. **Readings** – both readers are important short texts. It is compulsory to read them. They will be discussed in class and you will need to be prepared to contribute your thoughts and opinions.


**Gallery Visit: Art Gallery of NSW – General Collection**

**Session 2**

**Colonial Art and Architecture**


b. **Themes** – vision and representation, science, idealism, realism, romanticism, imperialism, landscape, noble savage

c. **Reading**

Framing Art

Consideration of context for the production and reception of art in the pre-colonial, colonial, modern and contemporary periods.

Week 2

Session 1

Heidelberg School and Early Modernism

a. **Artists** – Tom Roberts, Arthur Streeton, Fredrick McCubbin, Charles Condor
b. **Themes** – nationalism – naturalism, realism, impressionism, influence, imperialism
c. **Reading**

Descriptive Attributes and Theoretical Concepts

Session 2

Aboriginal Art

a. **Artists** – Unknown rock artists, Najombolmi (Barramundi Charlie), Djawida, Les Mirrikkuriya, Albert Namatjira, Clifford Possum, Tim Leura Tjapaltjarri, Rover Thomas, Robert Campbell junior, Michael Riley, Richard Bell, Danie Mellor, Emily Kame Kngwarreye, Trevor "Turbo" Brown, Dorothy Napangardi, Tracey Moffat, Jonathan Jones
b. **Themes** – land, community, dispossession, power, dreamtime, landscape, spirituality, humor, sexuality, assimilation, land rights, art market

Assignments
- Presentation – Options, Approaches, Expectations
- Short Essay – Topic – Expectations – Grading
- Major Essay – Topics – Expectations - Grading
Week 3

Session 1

Modernism


b. Themes – abstraction, modernity, realism, truth, humanism, romanticism, sexuality, spirituality, freedom, autonomy, commitment, feminism

c. Reading

i) Terry Smith, ‘What was Australian Modernism?’ in Transformations in Australian Art: The Twentieth Century – Modernism and Aboriginality (Craftsman House, Sydney), 2002

Gallery Visit: AGNSW for presentation research.

Session 2

Urbanism in Sydney / Canberra / Melbourne

a. Planners – Arthur Phillip, Lachlan Macquarie, John Bradfield, Walter Burley Griffin, James Hoddle, Craig Alchin,

b. Themes – the planned city, the grid, fine grain, topography, pragmatism.

c. Reading

i) Peter John Cantrill, ‘Forming Sydney”, in Public Sydney (Historic Houses Trust of NSW, Sydney) 2013


iv) Craig Allchin, Fine Grain Review – Recommendations For A Lively And Engaging City Centre, (City of Sydney, Sydney) 2012
Week 4

Session 1

Canberra Field Trip

- Bus departs BU Sydney Central at 7:30am. *

- Be on bus no later than 7:15am.

- Bus returns to Sydney at 8:00pm.

Session 2

Student Presentations
Week 5

Session 1

Australian Architecture

a. Architects – Francis Greenway, John Verge, Edmund Blacket, James Barnet, Glenn Murcutt, Harry Seidler, Robin Boyd, Peter Stutchbury, Ashton Raggatt McDougall,

b. Themes – identity, context, environment, landscape, place, shock, modernity, tradition, materiality, sustainability.


Architecture Field Trip

Session 2

Art and War

a. Artists – George Lambert, Sidney Nolan, George Gittoes, Wendy Sharpe, Ben Quilty

b. Themes – objectivity, subjectivity, truth, globalism

c. Reading


Final discussion of Essay Topics
Week 6

Session 1

Photography and Video

a. Artists – Max Dupain, Harold Cazneaux, Olive Cotton, David Moore, Tracey Moffat, Michael Riley, Darren Sylvester, Anne Zahalka, Bill Henson, Carol Jerrems

b. Themes – Representation, documentary, subjectivity, objectivity, sexuality, otherness,

c. Reading

i) Bernice Murphy, ‘Australian Video Art since the 1980s’, Video Logic (Museum of Contemporary Art, Sydney), 2008

Gallery Visit: The Museum of Sydney -

Session 2

Guest Lecture: Interview with an artist

Week 7

Session

Art in the 60s, 70s and 80’s

b. **Themes** – appropriation, bricolage, influence, translation, transmission, commercialism, fetish, commodity purity, abstraction, autonomy, hegemony, style, fashion, internationalism, centre, periphery popular culture, sexuality, the body, return of painting, rise of photography and other mediums.

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**Art Today**

a. **Artists** – Brooke Andrew, Patricia Piccinini, Callum Morton, Dale Frank, Daniel Crooks, Shaun Gladwell, Hany Armanious, Jenny Watson, Fiona Hall, Adam Cullen, James Angus

b. **Themes** – globalism, regionalism, identity, transnationalism, post-medium, tradition, post-art, death

c. **Reading**


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**Gallery Visit: MCA**

**Session 2**

**Australian Art and the Asia Pacific Region**

a. **Artists** – Ai Weiwei, Michael Stevenson, Colin McCahon, Sangeeta Sandrasegar, Lindy Lee, Qin Ga, John Young, Guan Wei, Shigeyuki Kihara

b. **Themes** – regionalism, globalism, post-colonialism, activism, gender, sexuality, immigration, transnationalism

c. **Reading**

ReCap

Week 8

Session 1

Examination

Field Trips

Art Gallery of NSW Collection

View key works from the permanent collection of the Art Gallery of New South Wales.

Art Gallery of NSW Collection

Presentation research.

National Gallery of Australia - Canberra

View key works from the permanent collection of the NGA, including inaugural exhibition in the new NGA Contemporary that features a selection of significant works from the National Gallery of Australia's collection of 21st century Australian art.

National Portrait Gallery of Australia – Canberra

View works from the permanent collection.

Australian War Memorial – Canberra

View key works of Australian War Memorial collection and official war artist program.

Architecture Field Trip – Sydney CBD
Museum of Sydney Collections

Museum of Contemporary Art – Sydney CBD

View and discuss the latest developments in contemporary art, the annual Primavera selection of hot young artists.

Grading/Assessment
Successfully completing the course involves the fulfillment of four tasks:

i. Presentation, 15 minutes — 15%
ii. Short papers, 1000 words — 20%
iii. Longer Essay, 2200 words — 40%
iv. Exam (open notes) — 25%

Attendance
Note that attendance without an acceptable excuse (including confirmation, such as a medical certificate) is a basic expectation of the course. Unsatisfactory attendance will be met with a severe penalty.

Punctuality
Punctuality is also an expectation – late students are disruptive, especially when the first five to fifteen minutes consists of a preview of content and expectations for that session. Tardiness of more than twenty minutes will be regarded as an absence and dealt with accordingly.

Participation
The course aims to create an open dialogue on the themes and concerns of the unit. Art is a fascinating human pursuit that opens a world of possibilities. So don’t be shy, ask questions, share your experience and perspective, we will all be the richer for it.

There are numerous field trips to this unit, which involve walking as a group. It is essential that you keep up with the group and your instructor. If you lag behind you may miss vital information relevant to the examination and this won’t be repeated. It may also mean you have to find your own way back to the building as the group will not wait for late comers. This could mean you will be recorded as missing class and suffer grade penalties.
Plagiarism

All students are responsible for having read the Boston University statement on plagiarism which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on examinations or for plagiarism may be “expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the Dean.

Late Work

In general no extensions will be granted. The exceptions are where there are clear and acceptable reasons for late submission. In this case a written statement outlining any serious illness or misadventure together with supporting documentation (e.g. medical certificates) must be provided or a strict penalty of five per cent (5%) per day will apply. You must consult the Academic Director, Mark Connellan on such matters (and not your module coordinator).

Research Materials and Resources

- See the AH374 Blackboard page for a full list of recommend texts
- Visit BUSC Library collection of art and architecture titles
- See BUSC Library for access to significant electronic data base collection
- Visit the specialist fine art library at the University of Sydney [http://sydney.edu.au/arts/arts/power/research_library/index.shtml](http://sydney.edu.au/arts/arts/power/research_library/index.shtml)
- Visit Art Gallery of New South Wales and AGNSW Library
- Visit Museum of Contemporary Art
- Visit State Library of NSW (colonial art collection)
- Visit Powerhouse Museum (decorative art, fashion, design collection)
- Visit Museum of Sydney (colonial art and first contact exhibitions)
- Visit Sydney’s vibrant contemporary art gallery scene