Sydney College of the Arts handbook

Set a course for Handbooks online: www.usyd.edu.au/handbooks
Acknowledgements

The Arms of the University

Sidere mens eadem mutato
Though the constellation may change
the spirit remains the same

Copyright
This work is copyright. No material anywhere in this work may be
copied, reproduced or further disseminated – unless for private use
or study – without the express and written permission of the legal
holder of that copyright. The information in this handbook is not to be
used for commercial purposes.

Official course information
Faculty handbooks and their respective online updates, along with
the University of Sydney Calendar, form the official legal source of
information relating to study at the University of Sydney. Please refer
to the following websites:
www.usyd.edu.au/handbooks
www.usyd.edu.au/calendar

Amendments
All authorised amendments to this handbook can be found at
www.usyd.edu.au/handbooks/handbooks_admin/updates2010

Disability access
An accessible version of this handbook (in Microsoft Word) is available
at www.usyd.edu.au/handbooks/handbooks_disability

Resolutions
The Coursework Clause
Resolutions must be read in conjunction with the University of Sydney
(Coursework) Rule 2000 (as amended), which sets out the
requirements for all undergraduate courses, and the relevant
resolutions of the Senate.

The Research Clause
All postgraduate research courses must be read in conjunction with
the relevant rules and resolutions of the Senate and Academic Board,
including but not limited to:
1. The University of Sydney (Amendment Act) Rule 1999 (as amended).
2. The University of Sydney (Doctor of Philosophy (PhD)) Rule 2004.
3. The resolutions of the Academic Board relating to the
   Examination Procedure for the Degree of Doctor of Philosophy.
4. The relevant faculty resolutions.

Disclaimers
1. The material in this handbook may contain references to persons
   who are deceased.
2. The information in this handbook was as accurate as possible at
   the time of printing. The University reserves the right to make
   changes to the information in this handbook, including
   prerequisities for units of study, as appropriate. Students should
   check with faculties for current, detailed information regarding
   units of study.

Price
The price of this handbook can be found on the back cover and is in
Australian dollars. The price includes GST.

Handbook purchases
You can purchase handbooks at the Student Centre, or online at
www.usyd.edu.au/handbooks

Production
Digital and Print Media Office
Website: www.usyd.edu.au/dpm

Printing
Impress Colour

Handbook enquiries
For any enquiries relating to the handbook, please email the handbook
editors at info@publications.usyd.edu.au

Address
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 2222
Website: www.usyd.edu.au

CRICOS Provider Code 00026A
ISSN: 1834-9544
ISBN: 978-1-74210-128-6
University semester and vacation dates for 2010

<table>
<thead>
<tr>
<th>Summer/Winter School lectures</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer School – December program</td>
<td>Begins: Monday 7 December 2009</td>
</tr>
<tr>
<td>Summer School – main program</td>
<td>Begins: Monday 4 January 2010</td>
</tr>
<tr>
<td>Summer School – late January program</td>
<td>Begins: Monday 18 January</td>
</tr>
<tr>
<td>Winter School – main program</td>
<td>Monday 28 June to Friday 24 July</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester One</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>International student orientation (Semester One) – STABEX</td>
<td>Monday 15 February and Tuesday 16 February</td>
</tr>
<tr>
<td>International student orientation (Semester One) – full degree</td>
<td>Wednesday 18 February and Thursday 19 February</td>
</tr>
<tr>
<td>Lectures begin</td>
<td>Monday 1 March</td>
</tr>
<tr>
<td>AVCC Common Week/non-teaching Easter period</td>
<td>Friday 2 April to Friday 9 April</td>
</tr>
<tr>
<td>International application deadline (Semester Two) *</td>
<td>Thursday 30 April *</td>
</tr>
<tr>
<td>Last day of lectures</td>
<td>Friday 4 June</td>
</tr>
<tr>
<td>Study vacation</td>
<td>Monday 7 June to Friday 11 June</td>
</tr>
<tr>
<td>Examination period</td>
<td>Tuesday 15 June to Saturday 26 June</td>
</tr>
<tr>
<td>Semester ends</td>
<td>Saturday 26 June</td>
</tr>
<tr>
<td>AVCC Common Week/non-teaching period</td>
<td>Monday 5 July to Friday 9 July</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester Two</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>International student orientation (Semester Two) – STABEX</td>
<td>Monday 19 July and Tuesday 20 July</td>
</tr>
<tr>
<td>International student orientation (Semester Two) – full degree</td>
<td>Wednesday 22 July and Thursday 23 July</td>
</tr>
<tr>
<td>Lectures begin</td>
<td>Monday 26 July</td>
</tr>
<tr>
<td>AVCC Common Week/non-teaching period</td>
<td>Monday 27 September to Friday 1 October</td>
</tr>
<tr>
<td>Last day of lectures</td>
<td>Friday 29 October</td>
</tr>
<tr>
<td>International application deadline (for Semester One, 2011) *</td>
<td>Saturday 30 October *</td>
</tr>
<tr>
<td>Study vacation</td>
<td>Monday 1 November to Friday 5 November</td>
</tr>
<tr>
<td>Examination period</td>
<td>Monday 8 November to Saturday 20 November</td>
</tr>
<tr>
<td>Semester ends</td>
<td>Saturday 20 November</td>
</tr>
</tbody>
</table>

* Except for the faculties of Dentistry, Medicine and the Master of Pharmacy course. See www.acer.edu.au for details.

Last dates for withdrawal or discontinuation for 2010

<table>
<thead>
<tr>
<th>Semester One – units of study</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last day to add a unit</td>
<td>Friday 12 March</td>
</tr>
<tr>
<td>Last day for withdrawal</td>
<td>Wednesday 31 March</td>
</tr>
<tr>
<td>Last day to discontinue without failure (DNF)</td>
<td>Friday 23 April</td>
</tr>
<tr>
<td>Last to discontinue (Discontinued – Fail)</td>
<td>Friday 4 June</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester Two – units of study</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last day to add a unit</td>
<td>Friday 6 August</td>
</tr>
<tr>
<td>Last day for withdrawal</td>
<td>Tuesday 31 August</td>
</tr>
<tr>
<td>Last day to discontinue without failure (DNF)</td>
<td>Friday 10 September</td>
</tr>
<tr>
<td>Last day to discontinue (Discontinued – Fail)</td>
<td>Friday 29 October</td>
</tr>
<tr>
<td>Last day to withdraw from a non-standard unit of study</td>
<td>Census date of the unit, which cannot be earlier than 20 per cent of the way through the period of time during which the unit is undertaken.</td>
</tr>
</tbody>
</table>

Public holidays

<table>
<thead>
<tr>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia Day</td>
</tr>
<tr>
<td>Good Friday</td>
</tr>
<tr>
<td>Easter Monday</td>
</tr>
<tr>
<td>Anzac Day</td>
</tr>
<tr>
<td>Queen’s Birthday</td>
</tr>
<tr>
<td>Labour Day</td>
</tr>
</tbody>
</table>

To view the latest update, download, purchase or search a handbook visit Handbooks online: www.usyd.edu.au/handbooks
What is a handbook?
The handbook is an official publication and an essential guide for every student who studies at the University of Sydney. It is an important source of enrolment information. It can also help you with more than just planning your course of study.

As a student at the University of Sydney you need to be aware of course structures and content, who your lecturers are, as well as examination procedures.

You should also become familiar with University policies and faculty rules and regulations. This handbook supplies a lot of this information.

It will also point you to places and people around the University who can help with enquiries about library loans, child care, fees, casual employment, places to eat and stay, support groups and much more.

What new students need to know
• terminology used for courses and programs of study
• semester dates and examination periods
• important contact details
• how to plan your study program
• rules and policies on assessment, satisfactory progression, honours, etc
• what University services are available and where to find them
• how to get around campus.

At the beginning of many of these chapters there will be explanations to help you proceed further.

Where to find information
Course terminology
University terminology, such as ‘credit point’, ‘unit of study’, and ‘WAM’, can be found in the Abbreviations and Glossary chapters, at the back of this handbook.

Dates
The start and finish dates of semester can be found in the front section of the handbook. Summer School and Winter School dates are in the general information section at the back of the handbook.

Contents and index
The comprehensive Contents section at the back of the handbook explains the details you'll find within each chapter.

You'll find information like:
• how and where to contact faculty staff
• how to select your units of study and programs
• a list of degrees
• detailed information on all units of study, classified by unit identifiers (a four-alpha, four-digit code and a title)
• electives and streams
• scholarships and prizes
• information specific to faculties.

The Index lists units of study only. It allows you to check every reference which refers to your unit of study within the handbook. It is divided into two parts, and lists units of study alphabetically (by course name) and again by course code (alphanumeric).

Colour-coded sections
• Ivory – for undergraduate courses
• Blue – for postgraduate courses

Faculty rules and regulations
Faculty resolutions are the rules and regulations that relate to a specific faculty. They can generally be found in their own chapter, or next to the relevant units of study.

These should be read along with the University’s own Coursework Rule 2000 (as amended) which is described in the Essential information for students chapter near the end of this book. Together they outline the agreement between student and faculty, and student and University.

General University information
This is information about the University in general, rather than information specific to the faculty. This information is at the back of the book and includes, among other things:
• terminology and abbreviations used at the University
• campus maps to help you find your way around
• Summer School and Winter School information
• information for international students
• student services.

Course planner
You might like to plot the course of your degree as you read about your units of study. Use the planner at the back of this handbook.

Timetables
For information about personal timetables, centrally timetabled units of study, and venue bookings, see:

For the session calendar, see:
http://web.timetable.usyd.edu.au/calendar.jsp

Students with a disability
For accessible (word, pdf and html) versions of this document, see:
www.usyd.edu.au/handbooks/handbooks_disability

You can find information on Disability Services in the General University information section of the handbook. The service can provide information regarding assistance with enrolment and course requirement modifications where appropriate.

For details on registering with the service and online resources, see:
www.usyd.edu.au/disability

Handbook updates
The information in this handbook is current at the time of publication. Further information on University policies, such as plagiarism and special consideration, can be found on the University’s website, along with official handbook amendments.

www.usyd.edu.au/handbooks/handbooks_admin/updates2010

Feedback regarding this handbook is welcome.
info@publications.usyd.edu.au
Contents

Important dates
University semester and vacation dates for 2010
Last dates for withdrawal or discontinuation for 2010

How to use this handbook
What is a handbook?
What new students need to know
Where to find information
Timetables
Students with a disability
Handbook updates

Welcome from the Dean

Introduction to Sydney College of the Arts
History of the faculty
SCA's vision and mission
Student representation and the SCA Board

1. Staff of the faculty
Academic staff
General staff

2. Studio and theory disciplines and profiles of academic staff
Object Art and Design
Ceramics
Glass
Jewellery and Object
Media Arts
Film and Digital Art
Photomedia
Fine Arts
Painting
Printmedia
Sculpture, Performance and Installation (SPI)
Theory
Academic staff profiles

3. Graduate attributes
Research and enquiry
Information literacy
Personal and intellectual autonomy
Ethical, social and professional understanding
Communication

4. Undergraduate study – Bachelor of Visual Arts
How to apply
Undergraduate portfolio guidelines
The program

Study streams
Bachelor of Visual Arts (Fine Arts)
Bachelor of Visual Arts (Media Arts)
Bachelor of Visual Arts (Object Art and Design)
Studio units of study
Theory units of study
Technical Instruction
Time for completion
Requirements and procedures
Resolutions of the faculty
Bachelor of Visual Arts
Undergraduate units of study table
Undergraduate units of study descriptions
Bachelor of Visual Arts
First Year
Second Year
Third Year
Theoretical Enquiry Electives
Studio Electives

5. Undergraduate study – Bachelor of Visual Arts (Honours)
Admission to honours year
How to apply
The program
Requirements and procedures
Resolutions of the faculty
Honours units of study descriptions
Bachelor of Visual Arts (Honours)
Honours by Studio
Honours by Dissertation

6. Postgraduate studies – Research
SCA Graduate School
Postgraduate degrees by research
Sydney College of the Arts regulations regarding Postgraduate Research candidatures
Doctor of Philosophy (PhD)
Senate resolutions relating to the PhD
Master of Fine Arts (MFA)
Postgraduate portfolio guidelines
Resolutions of the faculty
Master of Fine Arts

7. Postgraduate Studies – Coursework
Postgraduate degrees by coursework
Master of Documentary Photography
Master of Film and Digital Image
Master of Interactive and Digital Media
Master of Studio Art
Postgraduate portfolio guidelines 73
Resolutions of the faculty 74
Resolutions for coursework master's degrees 74
Table A - Postgraduate core units of study 76
Postgraduate core units of study descriptions 77
Master of Documentary Photography (MDP) 77
Master of Film and Digital Image (MFDI) 78
Master of Interactive and Digital Media (MIDM) 78
Master of Studio Art (MSA) 79
Table B - Postgraduate elective units of study 81
Postgraduate elective units of study descriptions 83
Faculty of Arts electives 88
Faculty of Architecture, Design and Planning elective 89
Faculty of Engineering and Information Technologies electives 89

8. Requirements, Progression and Assessment 91
Requirements for all degrees 91
Assessment criteria for all degrees 91
Attendance 91
Essays and other written work 91
Studio assessment 92
Finalising of results 92
Grading 93
Plagiarism 94
Extensions and penalties for late submissions 94
Special Consideration 94
Satisfactory progress 94
Variation of enrolment 95

9. Exchange and Scholarships 97
Exchange programs 97
SCA exchange programs 97
Scholarships and grants 98

10. Student information 101
Enrolment 101
Campus services and facilities 101
Food and beverages 101
Campus access 101
Disabilities Liaison Officer 101
Disabled access 101
Cashier 101
Children on University premises 101
Computer laboratory 101
Exhibition and installation spaces 102
Emergency and First Aid 102
Harassment and sexual harassment 102
Internal mail 102
Lost property 102
Notice boards 102
Paying 102
Pets 102
Photocopying and printing 102
Postgraduate student common room 102
Public phones 102
Public transport 102
SCA Galleries 102
SCA Library 102
SCA Workshop 103
Policy on Smoking 103
Student services 103
Summer School 103
Research Residency Program 103
Fees and charges in 2010 103
Non-award study 103
Additional Costs 103
Occupational Health and Safety 103
Responsibility of the individual 104
Personal protective equipment (PPE) 104
Procedure for dealing with OHS issues 104
The Zone 12 OHS Committee 104

The Sydney Summer and Winter Schools 105
Advantages 105
How to apply 105
Census dates 105
Withdrawal and refund policy 105
Transferring between subjects 105
Summer and Winter School scholarships 105
For more information 105

General University information 107
Academic progression 107
Accommodation Service 107
Admissions Office 107
Applying for a course 108
Attendance 108
Bus service 108
Campuses 108
Careers Centre 108
Centre for Continuing Education (CCE) 108
Centre for English Teaching (CET) 109
Child Care Information Office 109
The Co-op Bookshop 109
Counselling Service 109
Disability Services 109
Employment opportunities for students 110
Enrolment 110
Environmental Policy 110
Equity Support Services 110
Examinations 110
Fees 110
Financial Assistance Office 110
Freedom of information 110
Graduations Office 111
Grievances and appeals 111
HECS and Domestic Fees Office 111
Information and Communications Technology (ICT) 111
International Office 111
<table>
<thead>
<tr>
<th>Contents</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>International Student Support Unit (ISSU)</td>
<td>111</td>
</tr>
<tr>
<td>Koori Centre and Yooroong Garang</td>
<td>112</td>
</tr>
<tr>
<td>Learning Centre</td>
<td>112</td>
</tr>
<tr>
<td>Library</td>
<td>112</td>
</tr>
<tr>
<td>Mathematics Learning Centre</td>
<td>112</td>
</tr>
<tr>
<td>Museums and galleries</td>
<td>113</td>
</tr>
<tr>
<td>MyUni Student Portal</td>
<td>113</td>
</tr>
<tr>
<td>Orientation and O-Week</td>
<td>113</td>
</tr>
<tr>
<td>Part-time, full-time attendance</td>
<td>114</td>
</tr>
<tr>
<td>Policy Online</td>
<td>114</td>
</tr>
<tr>
<td>Printing service</td>
<td>114</td>
</tr>
<tr>
<td>Privacy</td>
<td>114</td>
</tr>
<tr>
<td>Research Office</td>
<td>114</td>
</tr>
<tr>
<td>Revenue Services</td>
<td>114</td>
</tr>
<tr>
<td>Scholarships for undergraduates</td>
<td>115</td>
</tr>
<tr>
<td>Security Service</td>
<td>115</td>
</tr>
<tr>
<td>Service Management, Information and Communications Technology (ICT)</td>
<td>115</td>
</tr>
<tr>
<td>Special Consideration</td>
<td>115</td>
</tr>
<tr>
<td>Staff and Student Equal Opportunity Unit (SSEOU)</td>
<td>115</td>
</tr>
<tr>
<td>Student administration and support</td>
<td>116</td>
</tr>
<tr>
<td>Student Centre</td>
<td>116</td>
</tr>
<tr>
<td>Student course material (online stores)</td>
<td>116</td>
</tr>
<tr>
<td>Student identity cards</td>
<td>116</td>
</tr>
<tr>
<td>Sydney Summer School</td>
<td>116</td>
</tr>
<tr>
<td>Sydney Talent</td>
<td>116</td>
</tr>
<tr>
<td>Sydney Welcome Orientation and Transition Program (SWOT)</td>
<td>116</td>
</tr>
<tr>
<td>The University of Sydney Foundation Program (USFP)</td>
<td>116</td>
</tr>
<tr>
<td>Timetabling Unit</td>
<td>117</td>
</tr>
<tr>
<td>University Health Service (UHS)</td>
<td>117</td>
</tr>
<tr>
<td><strong>Student organisations</strong></td>
<td>119</td>
</tr>
<tr>
<td>Students' Representative Council (SRC)</td>
<td>119</td>
</tr>
<tr>
<td>Sydney University Postgraduate Representative Association (SUPRA)</td>
<td>119</td>
</tr>
<tr>
<td>University of Sydney Union (USU)</td>
<td>119</td>
</tr>
<tr>
<td>Sydney Uni Sport &amp; Fitness</td>
<td>120</td>
</tr>
<tr>
<td><strong>International students</strong></td>
<td>121</td>
</tr>
<tr>
<td>Completion within the expected duration</td>
<td>121</td>
</tr>
<tr>
<td>Satisfactory academic progress</td>
<td>121</td>
</tr>
<tr>
<td>Distance/web-based study</td>
<td>121</td>
</tr>
<tr>
<td>Work permits</td>
<td>121</td>
</tr>
<tr>
<td>Change of address</td>
<td>121</td>
</tr>
<tr>
<td>Sponsored students</td>
<td>121</td>
</tr>
<tr>
<td>Suspension/discontinuation</td>
<td>121</td>
</tr>
<tr>
<td>Health cover</td>
<td>121</td>
</tr>
<tr>
<td>ISSU (International Student Support Unit)</td>
<td>121</td>
</tr>
<tr>
<td>International Office</td>
<td>122</td>
</tr>
<tr>
<td><strong>Essential information for students</strong></td>
<td>123</td>
</tr>
<tr>
<td>Calendar</td>
<td>123</td>
</tr>
<tr>
<td>Coursework Rule</td>
<td>123</td>
</tr>
<tr>
<td>PhD Rule</td>
<td>123</td>
</tr>
<tr>
<td>Plagiarism</td>
<td>123</td>
</tr>
<tr>
<td><strong>Abbreviations</strong></td>
<td>125</td>
</tr>
<tr>
<td><strong>Glossary</strong></td>
<td>129</td>
</tr>
<tr>
<td><strong>Index by alpha code</strong></td>
<td>141</td>
</tr>
<tr>
<td><strong>Index by name</strong></td>
<td>145</td>
</tr>
</tbody>
</table>
Welcome to Sydney College of the Arts (SCA), the Visual Arts Faculty of the University of Sydney. SCA has a long and prestigious history of educating many of Australia’s most successful contemporary visual artists. For over thirty years we have been delivering learning and teaching of the highest quality across all our specialist areas. 2010 will mark twenty years since SCA became a faculty of the University of Sydney.

Since joining the University, SCA has continued to grow as a premier provider of visual arts education in Australia and internationally. Staff members are of the highest calibre and enjoy national and international research reputations as practitioners and writers. As part of one of the world’s foremost research-intensive universities, we are proud to be able to apply the benefits of our own practices directly into learning and teaching at all levels, from first year through to PhD.

SCA offers an exciting range of programs at undergraduate, master’s and doctoral levels that reflect its mission to provide a vibrant and conceptually coherent coverage of subjects relevant to international contemporary arts. Increasingly, students are making the most of what other parts of the University have to offer as they look further to enrich their experience as artists and take advantage of knowledge and equipment from other disciplines.

SCA’s excellent reputation derives from a track record of consistent achievement for its students and graduates – and we boast an impressive list of movers and shakers in the art world here and overseas as graduates and staff. We are not content to live on past successes, though. SCA continues to change and innovate in order to meet the demands of a rapidly moving world.

The SCA educational experience prepares students for future success, whether they follow a path directly in visual arts, or choose to apply the skills and knowledge they have gained in other professional areas. At SCA we believe in a student-centred environment in which the development of everybody’s full potential, and providing the means for all to realise their aspirations, are paramount.

Professor Colin Rhodes

Dean of Sydney College of Arts
Introduction to Sydney College of the Arts

History of the faculty
Since it welcomed its first students over 30 years ago, Sydney College of the Arts (SCA) has been a leader in high quality, research-led teaching and research training in contemporary art – something of which we can be justifiably proud.

Our reputation has been achieved through the excellent quality of the work produced by committed artist-academics, theorists, postgraduate research students and alumni. Together, they have made an outstanding contribution to the advancement of contemporary arts in Australia and overseas, through exhibitions, festivals and performances in major museums and galleries, and through national and international contemporary arts events.

SCA was originally founded in 1975 as an independent tertiary art school – the first of its kind in New South Wales – in the wake of the 1970 Gleeson Report, which drew attention to the need in Sydney for a 'corporate college of advanced education' devoted to the provision of 'tertiary education for persons preparing for professional careers in art and design'.

Originally constituted as a broad Art and Design provider, the first design students enrolled in 1976, with the first fine art cohort arriving a year later. Guided by major contemporary arts and crafts figures such as Jim Allen, Guy Warren, Helge Larsen and Imants Tillers, a decade of highly successful activity ensued. This saw the graduation of such luminaries as Designer Marc Newson (Jewellery and Sculpture 1984) and Jane Campion (Painting 1981).

State politics didn't just help SCA into existence, it was also responsible, in 1988, for the splitting in half of the original SCA. The School of Design moved into the University of Technology, Sydney, leaving the School of Visual Art retaining the name 'Sydney College of the Arts', as a semi-autonomous part of the short-lived New South Wales Institute of the Arts.

On 1 January 1990, SCA merged with the University of Sydney. Now one of the few remaining Australian visual arts schools with fully-fledged faculty status, it continues to celebrate its founding ideals and ambitions as it continues to develop and grow as a vital part of the nation's first University.

SCA demonstrates its strength across several key indicators. For example, the faculty tops the table for overall satisfaction with its courses in a comparison of Art and Design provision at Australia's top universities. It has the top Teaching Performance Indicator of all faculties in the University of Sydney and shares with Humanities and Education a ranking of 'excellent' and a place in the top band of the externally assessed Teaching Performance Fund for 2007.

Furthermore, SCA has the best completion rates for Research Higher Degrees in the University and shares with the Sydney Conservatorium of Music and a large part of the Faculty of Arts the accolade of being judged the fifth-best provider in its area of specialism in the world, and the best outright nationally and in the region, in the most recent higher education league tables published by the London Times.

SCA's vision and mission
Sydney College of the Arts aims to be the premier provider of contemporary art learning and research nationally and in the region and an acknowledged world leader.

As a faculty of Australia's first university, Sydney College of the Arts will contribute significantly to its cultural and academic life, as well as to society and the community at large.

It will achieve its vision by:

- attracting and retaining the highest quality students and staff
- delivering innovative and current learning and teaching in contemporary art, especially at postgraduate levels, which will be a key growth area
- producing international quality research outputs appropriate to artist academics in contemporary arts
- engaging with the professional and local communities at all levels
- attracting external funding for projects in all areas of its activities.

Through its commitment to flexible, adaptive learning in studio programs centred in contemporary practice, SCA will provide students with the capacity to be leading contemporary artists and fully engaged, cultural participants, in the knowledge that a contemporary art education can underpin professional practice in all disciplines.

Student representation and the SCA Board
The Faculty Board determines all academic matters concerning the degree programs at Sydney College of the Arts and meets at least three times each year. The chair is elected from the academic staff of the faculty every two years. SCA is committed to listening to the student voice and has provision for up to four student members on the Board.

In addition, there are two staff/student committees - Undergraduate and Graduate School - which meet at least four times each year to discuss and act upon a range of issues.
1. Staff of the faculty

**Academic staff**

**Office bearers**

*Dean*
Professor Colin Rhodes, BA(Hons) Lond MA PhD Essex GAICD

*Associate Dean (Research)*
Merilyn Fairskye, Grad Dip Ed SCAE MVA SCA

*Associate Dean (Learning and Teaching)*
Jane Gavan, Grad Dip Gallery Mgmt UNSW BA (Fine Arts) Sydney BVA SCA Grad Cert Ed Stud (Higher Education) Sydney

**Professors**

*Professor of Contemporary Visual Art and University Artist-in-Residence*
Richard Dunn, MArt RCA

*Professor of Contemporary Arts*
Ross Gibson, BA(Hons) Ol’dPG Dip Film Studies PCL AKC (Philosophy and Theology) PhD King’s College London FAHA

*Professor*
Colin Rhodes, BA(Hons) Lond MA PhD Essex GAICD

*Associate professor*
Brad Buckley, MFA RISD Grad Dip Ed SCAE

*Associate professor*
Merilyn Fairskye, Grad Dip Ed SCAE MVA SCA

**Senior lecturers**

Eril Baiły, PhD Sydney

John Conomos, MA (Research Thesis) UTS

Debra Dawes, DCA UOW Grad Dip Vis Art SCA Dip Vis Art Newcastle CAE

Ann Elias, MA(Hons) PhD Auck

Anne Ferran, MFA UNSW Grad Dip BVA SCA Dip Ed Mitchell CAE BA Sydney

Jane Gavan, Grad Dip Gallery Mgmt UNSW BA (Fine Arts) Sydney BVA SCA Grad Cert Ed Stud (Higher Education) Sydney

Matthys Gerber

Adam Geczy, BVA(Hons) PhD Sydney

Michael Goldberg, BFA(Hons) Capetown Grad Dip Higher Ed Jo’burg MFA(Hons) UNSW

David Haines B Arts (Visual Arts) Grad Dip Prof Art Studies SCAE

Lindy Lee, PhD UNSW BA Grad Dip Vis

Steven Lojewski, MVA SCA

Julie Rrap, BA UQ

Josephine Starrs, MVA UniSA

Justin Trendall, MVA SCA

Geoffrey Weary, MFA UNSW

**Lecturers**

Robyn Backen, BVA SCA MA UNSW

Rebecca Beardmore, BVA MFA Alta

Ryszard Dabek, BA(VA) MA MFA UNSW

Christina Davidson, BA(Hons) Melbourne

Mikala Dwyer, BVA SCA MVA UNSW

Karin Findeis, BFA Grad Dip Art Admin UNSW MVA Sydney DCA UWS

Jan Guy, Dip Arts QCA Grad Dip Vis Arts SCA MVA Sydney

Joyce Hinterding, Grad Dip Vis Arts SCA

Caleb Kelly, BA Otago MA (Hons) Auck PhD UC

Andrew Lavery, BA (Hons) MA (Vis Arts) Monash Grad Cert Ed Stud (Higher Education) Sydney

Danie Mellor, BA (Visual Arts)(Hons) MAFA BIAD PhD ANU

Tanya Peterson, BAT(Hons) UNSW

Margaret Seymour, BVA SCA MA UNSW MVA Grad Dip Des Sc Sydney Grad Dip Ed UWS

**Associate lecturers**

 Mahalya Middlemist, BA Communication UTS MA UNSW

Oliver Smith, BVA SCA BVA(Hons) MPhil ANU
1. Staff of the faculty

General staff

Executive Officer
Charlene Griffiths, BA Sydney

Senior Operations Manager
Isobel Horton

Associate Finance Director
Erin Sreejayan, ACMA CIMA

Facilities Manager
Grant Crompton, BEnvPlan UWS

Project Officer
Marlene Troha, BA UNSW

SCA Gallery Manager
Position vacant

Public Relations and Marketing Manager
Nerida Olson, BVA(Hons) MVA Sydney

Executive Assistant to the Dean
Jana Nash, BA Macquarie

Finance Manager
Philip Alterator B Bus (Accounting) MBA CPA AIMM

Finance Assistant
Wendy Ju, BSc (Chemistry) East China University of Chemical Technology PGDipAcc Macquarie

Purchasing Officer
Jenny Ng, BArtTheory UNSW

IT Staff
Morgan Jones, BEc MInfTech Sydney
Dave Anderson

Campus Services
Brett Bentley
Marie Fergusson

Student administration

Operations Manager (Postgraduate and Policy)
Gulnara Shayakhtemtova, BCST (Hons) FESTU

Undergraduate Manager
Kerry Stern

Administrative Assistant
Mikhaela Walls, BA Sydney

Studio supervisors

Studio Supervisors, Painting
Terry Burrows, GradDipVisCom SCA
Kate Wilkie

Studio Supervisor, Printmedia
Janet Parker Smith, BA(VisArts) UWS MA UNSW

Studio Supervisor, Sculpture, Performance and Installation
Colin Winter

Studio Supervisor, Film and Digital Art
Glenn Remington, BVA Sydney

Technical Supervisor, Master of Film and Digital Image
Virginia Hillyard, BSc (Arch) UNSW BVA MVA Sydney

Studio Supervisor, Photomedia
Vlad da Cunha, MDP Sydney

Studio Supervisor, Ceramics
Clive Cooper

Studio Supervisor, Glass
Marcus Dillon, BA (Hons) MFA Monash

Studio Supervisor, Jewellery and Object

Departmental Safety Officer
Valerie Odewahn, GD OHM UB, Grad. Cert. Fac. Mgt

Workshop Supervisor
Tony Mesiti, Cert (Boilermaking) STC

Computer Systems Officer
Cameron Fargo

Library

College Librarian
Jennifer Hayes, BA MLitt (Comm), AAlia ATSC

Information Services Librarian
Christine Van Eijk, BA(Hons) LibCert STC

Coordinator Loan Enquiries/Cataloguing
Jack Ardill

Inter-Library Loans/Document Delivery
Dominica Lowe, DipLib&Info STC

Journals
Lorraine Child, AAlia

Document Delivery/Collection Processing
Elizabeth Ray DipLib&Info STC
The Sydney College of the Arts academic programs are studio based to provide for both specialist and inter-disciplinary research, and are structured around four contemporary visual arts areas:

- **Object Art and Design** – Ceramics; Glass; and Jewellery and Object
- **Media Arts** – Photomedia; and Film and Digital Art
- **Fine Arts** – Painting; Printmedia; and Sculpture, Performance and Installation
- **Theory** – Theories and Histories of Art Practice including Studio Theory

The studio program focuses on the development of each student’s independent art or design practice. Quotas apply to studios as study options.

**Object Art and Design**

**Ceramics**

The Ceramics studio embraces a wide range of approaches that lead to various career opportunities for students who wish to work with clay as a medium.

Students interested in becoming exhibiting artists may wish to take a conceptual approach, developing sculptural and installation work, whereas students wanting to become designer/makers of one-off or production work, or work for architectural spaces, are encouraged to develop their design skills. This may include the use of CAD/CAM as well as more traditional production skills such as throwing, mould making and casting.

The studio seeks to develop individual expression within the medium (or across various media) and to challenge the student to explore and expand her/his understanding of contemporary cultural and historical issues.

The development of a comprehensive set of skills and knowledge base of the ceramics medium is seen as essential, as this becomes the basis for successful outcomes. This includes use of kilns, various construction techniques, and surface development technologies including the use of commercial materials and design of glazes.

Studies in Ceramics are largely hands-on, giving students the opportunity to develop a personal visual vocabulary through explorations of concept and form. Tuition covers a wide range of techniques including hand-building, throwing, slip casting, mould making, surface technologies and firing.

**Studio-specific facilities**

Study in Ceramics is supported by a throwing studio, slip casting studio, plaster mould making workshop, glaze and surface development area and kiln rooms.

**Glass**

The first university to offer Glass studies in Australia, the Sydney College of the Arts Glass Studio is internationally recognised for its progressive approach to the education of artists/designers who work with glass and other media. For 25 years the Glass Studio has maintained a reputation for developing and producing innovative conceptual artists and designers who establish successful studios or work as arts industry professionals.

The Glass Studio seeks to generate self-motivated and critically informed artists, craftspeople and designers who utilise glass as a medium through which to express their ideas. The Glass Studio program is structured to expose students to a diversity of approaches in utilising glass and its unique qualities.

The aims of the glass program are to ground students in the historical aspects of the material, encourage the development of the necessary skills for working the material in a wide range of applications, cultivate a contemporary dialogue of issues informing practice, promote individual exploration within and between media, and to assist and equip students with the necessary skills for working as professional artists.

This is achieved using a learning matrix designed to guide students toward a sustainable practice, which has a material focus on glass. Processes are explored including glass blowing and hot-sculpting, glass fusing and slumping, coldworking, flameworking, architectural glass and installation, glass design and production for artists and lighting design.

Students can expect to focus on the following key areas during their Bachelor Visual Arts:

- **Year One**: Looking towards the past – using the wealth of craft knowledge.
- **Year Two**: Knowing now – parameters of contemporary practice.
- **Year Three**: Future Practice today – a self-contextualisation project.

Professional academic staff encourage students to cultivate a self-directed contemporary visual art practice that is underpinned by research and experimentation. Students are guided to resolve their ideas by using the most appropriate materials and processes available.

Students acquire specialised skills and contextual knowledge through critiques, personalised tutorials, and workshops run by staff, visiting lecturers and visiting artists from a variety of disciplinary areas including design and computer-aided design. A successful professional placement program and regular gallery and studio visits allow students to establish important industry links.

The Glass Studio promotes a culture collaboration where the students operate as a professional group. The community aspect of the studio is augmented by regular meetings designed to introduce students to the arts industry by providing a forum where information is shared, enabling the development of networks in relevant industries. The studio boasts a strong research culture, with a number of well-known artists who are either MFA or PhD candidates.

Graduates of the Glass Studio have professional profiles in various contexts ranging from contemporary art, studio glass, design, jewellery, architectural glass, lighting and large-scale public installations, set design and as arts industry professionals.

No prior experience with glass is required to be eligible to study in the Glass Studio.

**Studio-specific facilities**

The studio is equipped with twenty kilns designed for various applications. Four of the large casting kilns are equipped with digital multipoint annealing computers. The studio has a designed wax and mould making room, excellent coldworking facilities including,
lathes, three diamond saws, two linishers, suhners, core drill, engraving station and two flat bed grinders (one with diamond pads).

The studio is equipped with two sandblasters, a spray booth, full lampworking lab, a hot glass facility with three glory holes (largest opening 560mm), a new garage, 200kg furnace, two large annealers, knock off bench with hand torches, LP torches and numerous spiral arts punties and blowpipes.

The facilities are well maintained, with a carefully managed maintenance schedule.

Students have access to CAD (computer-aided design) and CNC (computer numerical control) labs within the studio. The computer lab is equipped with Rhino software. This enables students to computer model complex forms and designs and to create tool paths for CNC machines.

**Jewellery and Object**

Students in the Jewellery and Object Studio explore concepts and techniques fundamental to the making of human-scale works. Building on formal metalsmithing skills and an understanding of the possible contexts for the medium, broad experimentation is encouraged, with the aim of developing a rich and individual visual language. Along with learning the processes of making, students are also asked to be able to effectively discuss and present their work. In developing this ability, knowledge is acquired through analysis and self-reflection. The work itself may take the form of exhibition pieces, small runs of production work, design for manufacture, or commissioned art works.

During the first and second years, students engage in conceptual and practical investigations through projects designed to develop ideas and expression while acquiring technical and material knowledge. An introduction to a diverse range of materials and processes encourages work of both a utilitarian and conceptual nature. This lays the foundations for students to develop self-initiated projects in their third year and more substantial projects in the optional Honours year.

The studio program is integrated with philosophical and cultural understandings, which embed it firmly in the field of contemporary art.

Students are supported throughout their course by a team of lecturers who, through their own art practices, bring diverse knowledge and experience to the program.

**Studio-specific facilities**

Study in Jewellery and Object is supported by fully equipped workshops and studios, which include hydraulic presses, enamelling kilns, casting and smithing facilities and 3D visualisation equipment.

**Media Arts**

**Film and Digital Art**

The Film and Digital Art (FDA) program provides students with a comprehensive grounding in the media of digital film, digital sound, animation and interactive media in the context of contemporary art and digital cinema.

The studio program encourages students to develop individual projects that have distinctive conceptual, aesthetic and technical outcomes. Students are also encouraged to explore and experiment with the full range of media and technology available in the studio. Outcomes can include the production of digital films, video or sound installations, interactive works and animation projects.

Intensive workshop programs are provided with the aim of giving students comprehensive instruction in the use of film and video cameras and related production equipment, location and studio sound recording and production techniques, location and studio lighting, digital video editing and working with motion graphics. From second year, students have the option of completing all studio projects in high definition digital video.

A studio theory program offered from first to third year provides students with a theoretical context that informs the development of their studio projects.

The first and second years of the undergraduate program are structured around studio projects aimed at encouraging flexibility in problem solving, openness to intellectual inquiry and working in ways that may be challenging or unfamiliar.

By third year students have the opportunity to develop two self-directed projects in any media and/or combination of media that reflect a high level of conceptual and technical expertise.

Graduates from the Film and Digital Art studio are well placed to continue their professional development in the film and television industry or as practicing digital and new media artists or independent filmmakers. Graduates also have the option to consolidate their studies by applying for entry into a fourth Honours year. Completion of the Honours year provides a pathway into the higher research degrees of MFA and PhD.

The FDA Studio has two postgraduate coursework degrees offered fulltime over year or part time over two years. These are the Master of Interactive and Digital Media and the Master of Film and Digital Image.

**Studio-specific facilities**

Studio facilities include a blue screen production studio; a Pro-Tools based sound recording and post production studio, a traditional film studio, an access computer lab and two specialist labs for the production of new media and animation projects and post production for high definition digital film and video projects.

The studio also provides an extensive range of production equipment that is available for students to borrow for use in either studio or on location environments.

**Photomedia**

Photomedia students learn creative skills relevant to all aspects of the dynamic and expanding area, with particular emphasis on contemporary visual arts practice. Individual and group projects encourage intellectual and aesthetic development, and foster the acquisition of relevant technical knowledge.

Study options cover a cross-section of conceptual and practical investigations – experimental and contemporary practice using analogue and digital technologies, photomedia-installation including still and moving image, and documentary photography – each with its own specialised theoretical concerns and techniques. While students initially work in response to assignments, an increasing degree of specialisation and self-direction is expected of senior students.

**Studio-specific facilities**

Facilities include comprehensive colour and black-and-white darkrooms and film-processing areas, mural and copy rooms, digital image laboratory, digital printery and a well-equipped photographic studio.

**Fine Arts**

**Painting**

Painting is addressed in its historical continuum and as a category of contemporary art. It is broadly defined as an extended practice with a broad range of representational and non-objective, material, spatial and intellectual possibilities.

The object, colour and surface, installation and arrangement, the readymade, the role of typography, photography and digital processes
may each profoundly impact on painting as a contemporary practice. In the course these are explored through focused and self-initiated projects.

As their studies progress, students are encouraged to develop their own approaches and set out their own parameters to create a valid studio practice.

**Studio-specific facilities**

Paint and stretcher preparation areas and an epidiascope and projection room are adjacent to the studios.

**Printmedia**

Printmedia explores the use of digital and traditional print processes within a contemporary visual art context. Drawing, photography and digital graphics are signature mediums for the studio, and the open structure of the course allows students to engage with these in a wide variety of ways. Work produced in the studio ranges from fine art prints and illustration to zines and installation.

Students studying in the Printmedia Studio are expected to work in an independent and exploratory way, developing their own ideas through a process of experimentation, research and creative intuition. A series of exhibition projects and a program of individual and group tutorials support this process. The studio based approach to the training of contemporary artists and designers is supported by a range of integrated theory courses, group and individual tutorials and technical workshops.

The technical skills covered in first year include introductions to digital print, screen print, etching and photography. Advanced workshops in these and other mediums, including drawing, lithography and animation, are offered in second year. From second year onwards, however, students may choose to do only those workshops relevant to their creative practice.

The teaching program has a well developed digital component that extends across the first three years of the course and graduating students have a sound knowledge of key contemporary design programs: Photoshop, Illustrator, InDesign and Flash.

**Studio-specific facilities**

The studio has excellent workshop facilities supporting digital design, digital printing, screen printing and etching.

**Sculpture, Performance and Installation (SPI)**

Sculpture historically forms the cornerstone of a number of contemporary art practices, including Performance and Installation. The SPI studio therefore addresses not only the language of three-dimensional space through the exploration of materials, objects and processes, but also the relationship between the body and its spatial surrounds.

Students in Sculpture, Performance and Installation are tutored in a range of approaches to the making of art. These include site-specific, institutional critique, and ephemeral work. Technical processes central to the history of sculpture such as casting, carving, welding, and assemblage are also taught. A qualified Studio Supervisor guides students in these techniques, emphasizing the importance of occupational health and safety.

The Studio can accommodate large indoor works, and also features dedicated spaces where students can explore installation on an appropriate scale.

Other SPI facilities include a workshop equipped with a range of tools, a forge, and a vacuum-form machine. There is a well-appointed plaster room suitable for most casting processes.

The heritage of conceptual art is a fundamental consideration of the Studio, acknowledging language as a significant component in the making of art. In this regard, students are encouraged to develop an informed and articulate approach to the critique of artwork, thus preparing them for confident self-evaluation and the ability to communicate their intentions effectively. Guided group tutorials encourage the free flow of ideas and opinions creating a constructive, inspiring and supportive environment.

Digital technologies are extensively used in the Studio, catered for in a dedicated computer laboratory equipped with video-editing and audio software. Students are encouraged to include video in their spatial explorations as they see fit, either as a medium in its own right, or as a tool for documenting Sculpture, Installation and Performance work. To this end the Studio is equipped with appropriate hardware such as cameras, TV monitors and data projectors, and provides workshops in the essentials of video production, editing, and DVD production.

The academic staff-members of Sculpture, Performance and Installation have active national and international practices, with extensive inter-disciplinary experience that includes not only sculpture, but also site-specific installation, video, curatorial and public art, new media, performance, and Internet work.

**Studio-specific facilities**

Facilities include a clay and plaster working area, stone and wood carving workshops, a metal forge, a specialised computer laboratory and installation spaces.

**Theory**

The theory program provides an introduction to the theories and histories of contemporary and modern fine art, media art, and craft and object design. The theory program is designed to support students’ studio practice and develop students’ written, verbal and critical skills through essays, class discussions and other projects.

The program includes core and studio components that extend over the full term of the undergraduate course. Each strand is individually assessed.

**Core theory** addresses the theories and histories of art and design practice, as well as critical theory as a practice in itself. Core theory units address the development of ideas and philosophies central to the theoretical and historical framework of visual arts study. Students are shown how contemporary visual arts practice is connected with the past, so they can place themselves in a historical context. In 2010 the faculty will introduce electives for Core theory in Years 2 and 3.

**Studio theory** addresses contemporary concerns particular to studio practice in Fine Arts, Media Arts and Object Art and Design. The focus of studio theory is on the art work and the actions of artists. Studio Theory has a practical and actual aspect that provides a bridge between studio practice and the theories of contemporary visual arts practice.
Academic staff profiles

Robyn Backen, Lecturer, Media Arts; MSA Coordinator

Robyn Backen is an interdisciplinary artist whose work makes connections between art, science and philosophy. Her installations actively engage with the spaces in which they inhabit – whether gallery, landscape or building; the site provides the structural and associative framework for both formal and conceptual elements. Backen has a poetic approach which includes topics such as randomness and pattern, body and language, boarders and connections, distance and proximity. Backen investigates patterns of language and rhythms of nature to build works which engage with physical space.


Backen recently complete two commissions Delicate Balance at Ballast Point Park for the Sydney Harbour Foreshore Authority and Walls that Whisper a permanent installation for The Museum of Australian Democracy at Old Parliament House, Canberra. She is also working on a touring exhibition funded by the Australia Council. She is represented by Roslyn Oxley9 Gallery, Sydney.

Dr Eril Baily, Senior Lecturer, Theoretical Enquiry

Eril Baily combines a pre-academic career in advertising with an academic career in philosophy. Her doctorate investigated the impact of linguistic, psychoanalytic and contemporary Continental philosophy on the construction of the Subject. Baily’s primary fields of interest and research are analysing the effects of symbolic constructs on contemporary visual practice, and the impact of technology on concepts of subjects and culture. In her spare time, Baily writes baroque fictions.

Brad Buckley, Associate Professor, Director of the SCA Graduate School

Throughout the 1970s, Brad Buckley travelled widely throughout North America and Europe. He attended St Martin’s School of Art in London and, between 1980 and 1982, the Rhode Island School of Design in Providence, USA, where he graduated with a Master of Fine Arts.

Buckley’s work has been exhibited widely in Australia, Europe and North America, recently at the Kunsthalle Basel, Berlin; Franklin Furnace, New York and La Chambre Blanche, Canada. His most recent installation was shown in October 2008 at the Institute of Contemporary Art Newtown (I.C.A.N.) in Sydney. Buckley with Dr Blair French, Executive Director of Artspace, curated Reading and Writing Rooms, a major survey of the Canadian based artist, Bruce Barber at Artspace Visual Arts Centre, Sydney in November 2008.

In 2001, Pluto Press published an anthology The Republics of Ideas and in 2009 NASCAD University Press published Rethinking the Contemporary Art School: the Artist, the PhD, and the Academy both books were edited by Buckley and John Conomos. Buckley has also developed and chaired with Conomos a number of conference sessions for the College Art Association in the US, including America: the Divine Empire (Atlanta 2005) and The Contemporary Collaborator in an Interdisciplinary World (Dallas 2008). Buckley with Associate Professor Su Baker, the Head of the School of Art, Victorian College of the Arts, the University of Melbourne, received in 2008 - 2009 a $100,000 Australian Learning and Teaching Council (ALTC) grant to undertake research into the PhD in creative arts in Australian universities.

He is the recipient of various grants and scholarships, and in 1990 was awarded the PS 1/MoMA Institute for Contemporary Art Fellowship from the Australia Council for the Arts. He has been a Visiting Professor at the National College of Art and Design in Dublin, the Royal Danish Academy of Fine Arts, the Nova Scotia College of Art and Design University, Canada and a Visiting Scholar at The New School in New York.

John Conomos, Senior Lecturer, Film and Digital Art

John Conomos is a media artist, critic, and theorist who exhibits extensively both locally and internationally. His art practice cuts across a variety of art forms – video, new media, installation, performance and radiophonic art – and deals with autobiography, identity, memory, post-colonialism, and the ‘in-between’ links between cinema, literature, and the visual arts.

Conomos is a prolific contributor to local and overseas art, film and media journals and a frequent participant in conferences, forums and seminars. In 2000 Conomos was awarded a New Media Fellowship from the Australia Council for the Arts. He also co-edited (with Brad Buckley) the recent anthology The Republics of Ideas (Pluto Press) in 2001. In 2007 Conomos published a new book Mutant Media. He is currently co-editing a new anthology with Brad Buckley, Rethinking the Contemporary Art School ( NASCAD University Press) that will be released in October 2009.

In August to November 2008 Conomos was one of the key artists represented in Video Logic exhibition at the Museum of Contemporary Art, Sydney. In August of the same year, his commissioned radiophonic essay on Luis Bunuel, The Bells of Toledo, for the Australian Broadcasting Corporation’s National Radio, was also broadcast.

Conomos’ most recent video Lake George ( After Mark Rothko) was exhibited at the Tate Modern, London, last February where he also spoke about his video practice. More recently he also spoke at the Double Helix (Art and Cinema) symposium at the Adelaide Film Festival in March of this year. His videos are in major Australian, English, American, Greek and German collections. In 1998 Conomos was given an award of distinction for his autobiographical video Autumn Song at the Transmediale Festival, Berlin. With Brad Buckley, Conomos has developed and co-chaired the following two conferences: America: The Divine Empire, CAA, Atlanta, 2005 and The Contemporary Collaborator in an Interdisciplinary World, CAA, Dallas, 2008.

He is represented by Roslyn Oxley9 Gallery, Sydney.

Ryszard Dabek, Lecturer, Film and Digital Art; Coordinator, Master of Interactive and Digital Media

Ryszard Dabek is an artist and academic whose work has been exhibited both nationally and internationally. His artistic practice encompasses a number of forms and mediums including photography, video, sound, and interactive media. These imaging and dissemination technologies are used to posit a fluid, expanded field of inquiry where the photographic image is often used as a departure point.

Much of Dabek’s current work coalesces around ideas engaged with the recent past and in particular the idea of a present haunted by the spectral vestiges of Modernity. Recent gallery video/sound installations Between (2007) , Fader (2008), dissimilitude (2009) have all used the expanded temporality of sound and moving image to tease out the often hidden echoes of time that inhabit a variety of forms. Across these works Dabek has engaged a diverse spectrum of materials ranging from custom pressed vinyl records to specially constructed video projection devices. In 2009 he curated the project Species of
Spaces at West Space in Melbourne a group exhibition project that explored the possibilities inherent in the act of describing space.

In addition to his own artistic practice, Dawek has been actively involved in a number of key artist-run organisations. In this capacity he was a member of and the co-director of First Draft and more recently a member of the Loose projects artist collective. Dawek maintains a strong interest in the relationship between writing and the visual arts and has had his writing published in a number of journals. In 2001 Dawek was the recipient of an Australian National Grant.

Christina Davidson, Lecturer, Theoretical Enquiry

Christina Davidson has published widely in the field of contemporary Australian art and is currently researching contemporary German art. Davidson’s special interests include: Postcolonial and Transcultural Theory; regional cultural exchange; and relations between theory, criticism and practice in contemporary art.

Dr Debra Dawes, Senior Lecturer, Painting

Debra Dawes combines simplicity of form with the complex of seeing, feeling and thinking. Her geometric systems embody the legacy of formalist and conceptual practices, enabling an invigorated perceptual response based on the philosophy of inclusion. Dawes’ approach to painting assumes and consumes the social, the political and the subjective forces underpinning our contemporary reality.

Debra Dawes holds a Doctorate of Creative Arts from the University of Wollongong and a Graduate Diploma in Visual Arts from Sydney College of the Arts, where she studied painting in the mid 1980s and was at the same time co-director of Union Street Gallery in Sydney. In 1982 she was awarded a Diploma in Visual Art from the Newcastle College of Advanced Education.

Dawes’ work has been included in major exhibitions at the Art Gallery of New South Wales, Museum of Contemporary Art, National Gallery of Victoria, Art Gallery of South Australia, University Art Museum, University of Queensland, Heide Museum of Modern Art, Institute of Modern Art, Brisbane and Monash University Gallery, Melbourne.

Dawes’ work is represented in major collections including the National Gallery of Australia, Art Gallery of New South Wales, National Gallery of Victoria, Queensland Art Gallery and Art Gallery of Western Australia.

Dawes has been a recipient of numerous Australia Council grants.

Richard Dunn, Professor of Contemporary Visual Art, University Artist-in-Residence

As University Artist-in-Residence, Richard Dunn’s role is to promote art practice as research. He supervises postgraduate students working as fine artists whose discipline focus could potentially be in any of the College’s studios, interdisciplinary across the visual arts or fine arts, or in relation to other disciplines such as architecture, landscape architecture or music. His postgraduate class broadly addresses art, space and landscape, conceived as the visible features of place, landform, flora and fauna, the built environment and the abstract effects of light and weather. Richard Dunn’s background has prepared him to work with students whose focus is firmly on international contemporary art, irrespective of medium or approach.

Dunn studied architecture at the University of New South Wales, sculpture at National Art School and painting at the Royal College of Art, London. He was PS 1 Fellow, NY, in 1984/5 and director of Sydney College of the Arts from 1987–2001; visiting professor at Royal Fine Art Academy, Oslo, in 2000 and guest professor at Künstakademie Düsseldorf, winter semester 2003/4. He is the External Examiner at Edinburgh College of Art for Art Space & Nature, Landscape Architecture.

His work responds to the opportunities presented by historic pop and minimalism, through the filter of conceptualism, exhibiting paintings, installations, photographs and videos without the limiting boundaries of style or medium. Further research interests include the relationship between visual art, public space and architecture; the human experience of urban space; the interaction between space, music/sound, video/film in the context for visual art. He exhibits regularly in Australia and internationally, particularly in Germany.

Mikala Dwyer, Lecturer, Painting

Mikala Dwyer completed her BVA at Sydney College of Art in 1983 and then moved to London where she studied at Middlesex Polytechnic. She moved back to Australia in 1986 and co-directed First Draft Gallery and later she directed Black Gallery.

She has shown in many national and international exhibitions including the 1995 Istanbul Bienale, Bonheurs des Antipodes, Musee de Picardie, Amiens, France, solo survey show at the Museum of Contemporary Art, solo show at Chapter Arts Centre, Cardiff, Wales. Her more recent exhibitions were Hamburger Bahnhof National Galerie, Germany; Zacheta National Museum, Poland; solo show Anna Schwartz gallery Melbourne.

Dwyer was the recipient of a Samstag Scholarship in 2005, which allowed to her study with Stan Douglas at the UDK Berlin. Dwyer’s work utilises and experiments with a fluid array of ideas, materials and applications. These often present themselves in large-scale installations and sometimes they become paintings.

Dwyer is represented by Roslyn Oxley9, the Hamish McKay Gallery (New Zealand), Anna Schwartz Gallery (Melbourne), and Hamish Morrison (Berlin, Germany).

Dr Ann Elias, Senior Lecturer, Theoretical Enquiry

Ann Elias teaches in the undergraduate program and supervises research candidates. Research fields include the language of flowers, war and aesthetics, biological/military/social camouflage, and still-life.

Her journal publications can be found in Leonardo; War, Literature and the Arts; Journal of Australian Studies; Art and Australia; Eyeline; the Journal of the Australian War Memorial; and Photofile.

Merilyn Fairskye, Associate Professor, Photomedia

Merilyn Fairskye works in a variety of gallery and public contexts using photo media, video and installation. She has a longstanding interest in the relationship between the still and the moving image. Her recent works have engaged with the mapping of bodies, identities and terrains in globally networked environments such as Pine Gap Defence facility and the international airport, and most recently, in bodies of water. Fairskye’s current series, Fieldwork (2009-) draws on associations between diverse locations through a framework of time governed by myths and legends, losses and absences. As with her recent works, Stati d’Animo (2005-07) and Aqua (2007-), time and duration come into play in different ways in Fieldwork I (Echo Point, Giza, Pripyat) (2009) and Fieldwork II (Chernobyl) (2009). These locations resonate with some of the central challenges of contemporary life, such as the workable coexistence between people, technology and the environment.

Fairskye’s work is exhibited in art galleries, public places, electronic arts and film festivals within Australia and internationally and is represented in Australian and international public collections. She has undertaken artist residencies in the USA, Italy, France and Australia and has been the recipient of many Australia Council and Australian Film Commission grants, and a Rockefeller Foundation Fellowship.

She is represented by Still Gallery, Sydney.

Anne Ferran, Senior Lecturer, Photomedia

Anne Ferran came to prominence in Australian contemporary art in the 1980s. Her early work, influenced by theories of femininity and representation, has been widely exhibited, collected and reproduced.

In 1995 she began working on aspects of Australia’s colonial past, probing it for gaps and silences, especially around the lives of anonymous women and children. Her interest in highly charged and poignant fragments of people’s lives has led her to work with museum
collections, photographic archives and historic sites in Australia and New Zealand, including major projects with the Historic Houses Trust of New South Wales and the National Museum of Australia where she was inaugural Artist-in-Residence in 2002. In 1999 she was awarded a NSW Women and Arts Fellowship to work on a little-known archive of patient photographs from the 1940s. The resulting photographs and artist books were exhibited in 2003 as INSULA and 1-38.

In 2001 she began a long-term visual investigation of two former female convict prison sites in Tasmania. This work, which comprises photographs, videos and textiles, was featured in The ground, the air, a major solo exhibition held at the Tasmanian Museum and Art Gallery in 2008-2009. It was also the subject of a paper she presented at the 2008 Association of Arts Historians conference in London. Ferran’s curatorial project involves constructing a multi-channel video installation of a landscape of the verge of destruction, the 2012 Olympic site in east London.

Dr Karin Findeis, Lecturer, Jewellery and Object

Karin Findeis has been exhibiting since 1987, both in Australia and internationally. She has recently completed her Doctorate of Creative Arts under the title Locating Author Jewellery: a taxonomy of contemporary objects. Findeis has held the position of Chair of the Jewellers and Metalsmiths Group of Australia, NSW since 2006 and curated the 12th International Biennial JMGA Conference 2006 held at Sydney College of the Arts. She is currently co-curating By Example, an exhibition of Australian contemporary jewellery to be presented at the Museum of Arts and Crafts, Itami, Japan in March 2010.

The foundations of Findeis’ work are based in the jewellery tradition; however, the real focus lies in the role that objects play in our lives. The portability and intimacy of jewellery provide a special context. Through the use of materials such as wax, wool (felt), lead, hair and wood alongside precious metals, the conventional becomes personal. In making her jewellery she draws on broad interests and curiosities, such as belief systems, history, science and photography. The underlying ideas behind her work consider jewellery as fragments and remnants: as visual narratives that have evolved from the origins of history, culture, and curious fascinations. The result is ‘bijoux’, jewellery that plays in the spaces between our experiences of the body and the object.

Findeis’ current research interrogates and investigates contemporary jewellery practice and the possibilities that objects may hold as communicators of culture. More specifically, a focus is placed on the impacts that collecting, classification and museology have had on the relationship between objects and memory in both private and public domains. Recent work explores these ideas through the themes of visibility and invisibility, and the consequent relationships of jewellery and ‘intimate objects’ to these concepts. Findeis is interested in the philosophical presence of objects through addressing the notions of transience, perception, memory and collecting; that is, the place these objects take in people’s lives.

Jane Gavan, Senior Lecturer, Glass

Through her studio practice and commitment to student learning, as Associate Dean, Learning and Teaching, and lecturer in the Glass Studio, Jane Gavan is interested in exploring and challenging the parameters of contemporary object design and making in glass.

Her national and international experience in glass making and exhibiting informs a broad and interdisciplinary understanding of the role of glass as a material in contemporary object art and design. Her interests in light, space, colour and visual communication combine and recombine in each project where an emphasis on formal or conceptual concerns is mediated through appropriate processes and materials.

Major projects include a collaborative, woven beadwork with blown glass in Venice and an interdisciplinary test case; developing a material science and material culture history of the colourant fluorescent pink.

Her current project is to develop a process of casting glass in the form of the magnified surface of a butterfly wing to examine the optical and structural colour effects that can be achieved with thin glass, ceramic lustres and metallic foils. The resulting work will be a screen of textured glass suitable for an interior wall. These projects revolve around the joy of discovering and developing new techniques for making and examining the role of materials and objects and phenomena in society.

Gavan has been the recipient of two Australia Council new work grants, and a University of Sydney research and development grant, an SCA research development grant and an SCA residency grant.

Dr Adam Geczy, Senior Lecturer, Sculpture, Performance and Installation

Adam Geczy is an artist and writer with an extensive exhibition record across Australia and internationally. Practising principally in the areas of multi-media installation, video and performance-based work, he also has experience in photorealistic painting and printmaking. Signal concerns of his work are the question of authenticity, politics within art, as well as the long relationship of musical synaesthesia as it related to multidisciplinary and multimodal practices.

In addition to his solo work, which is exhibited regularly throughout Europe, especially Berlin, he has a distinguished record of major works in collaboration with one of Australia’s leading artists, Mike Parr, the composer Peter Sculthorpe (a national treasure), and the Berlin-based sound artist Thomas Gerwin (formerly of ZKM). He was recently included in an exhibition on significant contributors to Australian video art at the MCA (2008).

Geczy’s PhD thesis (under Prof Virginia Spate) was on the cross relationship between the writings of Marcel Proust and the visual, and he has subsequently produced four books, the most recent being Art: Histories, Theories and Exceptions (Oxford and New York: Berg). The current book project is a on Orientalism and Fashion (Oxford and New York: Berg). He has received numerous grants and Fellowships, and has undertaken residencies in various countries, including France, Germany, Portugal and Finland. Geczy has translated French and German texts and has authored some 200 critical essays on art and literature. An occasional writer for The Australian newspaper, he is on the editorial board of Broadsheet and is on the board of directors for Artspace, Contemporary Arts Centre, Sydney.

Matthys Gerber, Senior Lecturer, Painting

Born in the Netherlands and living in Australia since 1971, Matthys Gerber is an artist who works primarily with painting but also sculpture and photography. His work tends to hover uncomfortably between abstraction and representation, seeking out the failings of images and superimpositions of contradictory painting techniques. Any technique can be used, from photorealism to geometric abstraction. Rather than dealing with these tropes distinctly, Gerber is more interested in investigating the possible relationships between them.

Lying parallel to this is his research into regional painting, from Australian contemporary indigenous painting to the work of Theo Schoon based on Maori art. Gerber’s recent psychedelic paintings are attempts at reformulating relationships between these styles of working. He regularly exhibits in Australia and overseas and works are held by most museum collections in Australia.

Ross Gibson, Professor of Contemporary Arts

Ross Gibson is a writer and researcher who also makes films and multi-media environments for galleries, museums and public spaces. His main interests are contemporary arts and literature, aesthetic renditions of complexity, and the history of space, place and environmental consciousness in colonial cultures, particularly in Australia and the Pacific.

His books include The Diminishing Paradise (1984); South of the West (1992); The Bond Store Tales (1996); Exchanges (1996, editor); Seven Versions of an Australian Badland (2002); Remembrance + The Moving Image (2003, editor); and The Summer Exercises: a novel (2009).
David Haines is known for his work in 3D modelling and digital video that fabricate at the forefront of digital image production since the early nineties and internationally and nationally since 1988. Haines has been working media from Video Art, Photomedia, Sound Art and molecular.

David Haines is a Contemporary Artist practicing across a range of media from trading shares in international media icon, News Corporation.

Michael Goldberg, Senior Lecturer, Sculpture, Performance and Installation

Michael Goldberg’s earlier research (1995-2000) explored Australia’s colonial past. These works incorporated critiques of neglected socio-political issues. The subject of global financial markets has featured strongly. NCM open/high/low/close (2001) tracked the fluctuating price of gold and the fortunes of the Newcrest Mining Company.

The subject of world markets was explored again in the installation catchingafallingknife.com (2002) where Goldberg attempted to profit from trading shares in international media icon, News Corporation.

Curatorial projects are of major interest to Goldberg. Artists in the House! (1997) and Swelter (1999/2000) were produced for the Historic Houses Trust of NSW and the Royal Botanic Gardens and Domain Trust respectively. The Butterfly Effect (2005) interacted with the displays of the Australian Museum, the country’s oldest museum of natural history.

Community and public art projects also feature in Goldberg’s research. In 2006 he curated the City of Sydney’s Glebe Point Road Public Art Project and ‘Many Voices/Merging Visions’ for the City’s ‘Art and About’ community event.

Recent installations such as STRONG LANGUAGE, SOME VIOLENCE, ADULT THEMES (2008) dealt with Memory and experiential images emerging from the ‘war on terror’.

In 2009 the 10th Havana Biennial included Goldberg’s performance/installation dealing with the opposing forces of Desire and Necessity.

Jan Guy, Lecturer, Ceramics

Jan Guy is an artist and writer who graduated from the Queensland College of Art and gained an MVA at the University of Sydney. She maintains a broad practice and interest in ceramics with a specific focus on sculptural and installed works.

While her personal research is presently concerned with relationships between the haptic senses and virtual spaces, she has an ongoing interest in feminist art practices and craft theory. She has been an advocate for the growth and continuation of Australian ceramic arts through extensive writing for national journals and major exhibitions in the field, including Cerebration, the catalogue essay for the 2000 Australian Ceramics Association exhibition and the 2006 SOFA catalogue.

She has been the recipient of a National Craft Acquisition Award and her work is in the collection of the Museum and Art Gallery of the Northern Territory. She was a member of the organising committee for the Australian Ceramics Triennale in Sydney in 2009.

David Haines, Senior Lecturer, Photomedia

David Haines is a Contemporary Artist practicing across a range of media from Video Art, Photomedia, Sound Art and molecular compositions with Aroma Chemistry. He has exhibited widely, both internationally and nationally since 1988. Haines has been working at the forefront of digital image production since the early nineties and is known for his work in 3D modelling and digital video that fabricate elaborate fictional worlds.

His work in experimental sound has garnered international attention with two extensive European performance tours and his work is released by the influential USA based avant garde label, Sigma Editions where it has been widely reviewed within the field. Although Haines has an extensive individual practice, he often collaborates with Joyce Hinterding to create large scale works that explore the tensions between the fictive and the phenomenal. These works incorporate Hinterding’s investigations into energetic forces and Haines’ concern with the intersection of hallucination and landscape. These works open up questions and experiences of landscape and architecture as sites of psychic disturbance. More recently Haines has begun to develop an unusual medium for contemporary art, based on olfactory experiences, through the use of highly specialised aroma chemistry to create molecular smell compositions.

Highlights of Haines’ individual practice have included exhibiting in, Who’s afraid of the Big Bad wolf, Te Tui Centre for the Arts, New Zealand (2007), Contemporary Projects VI, Contemporary Art Centre South Australia (2005), Adelaide Biennial of Australian Art (2004), Biennale of Sydney, (the world may be) fantastic, Museum of Contemporary Art, Sydney (2002); Atomic, Blue Oyster, New Zealand. (2000)


Haines is represented by BreenSpace, Sydney.

Joyce Hinterding, Lecturer, Jewellery and Object

Joyce Hinterding’s practice and research opens up the world of objects and materials through physical and virtual dynamics. Her interest in energy and resonance has been a platform for investigating and extending notions of form and function and digital translations.

Working specifically with custom built field recording and monitoring technologies her explorations into acoustic and electromagnetic phenomena have produced, large sculptural antenna works, video and sound-producing installations and experimental audio works for performance. She often collaborates with artist David Haines to produce large scale immersive video and sound works that explore the tension between the fictive and the phenomenal.

Joyce’s audio work is released by Antipod and Sigmaeditions and her recent exhibitions include Telepathy, Performance Space Sydney (2008), the AV festival, Newcastle England (2008), Waves: The Art of the Electromagnetic Society, HMVK, Dortmund, Germany (2008), Superlight: The 2nd Biennial 01SJ Art on the edge, San Jose, Museum Art, California, USA (2008), The Seoul 5th International Media Art Biennale, Seoul Museum of Art Korea (2008), (invisible sounds, Montevideo, Netherlands (2007); V2 Zone, Act interact, MoCA Taipei, Taiwan (2007); and ReSearch, the Sendai MediaTech, Japan (2006)

Dr Caleb Kelly, First Year Coordinator

Caleb Kelly’s research is based in the sound arts, specifically as it relates to art and music. His first book, Cracked Media: The Sound of Malfunction, published by MIT Press, focuses on the use of cracked played back devices (turntables and CD players) to produce new work and sounds for art and music practices in the last century. He has written for numerous art publications and is currently editing an

Kelly has produced numerous experimental music festivals and sound events with national festival What is Music? and his own impermanent.audio nights, the latter running for six years. In addition he has curated exhibitions at Artspace, Performance Space, Pelt (a gallery project he directed) and most recently ICAN.

Andrew Lavery, Lecturer, Glass Studio
Andrew Lavery’s national and international exhibition profile spans 13 years. He was a finalist in the 2007 City of Hobart Art Prize, at the Tasmanian Museum and Art Gallery as well as featuring in the curated group exhibition at New York’s, Chappell Gallery.

Recent work aimed to significantly alter or extend the perception of a range of everyday urban objects and/or scenes. This was achieved through abstracting existing/readymade glass forms or surfaces or by presenting an object normally constructed from another material in glass, thus changing its meaning. Underlying concepts surrounding visual systems, mass media and popular culture in contemporary urban life were illustrated poignantly yet humorously.

In 2002 Lavery was awarded a scholarship by Pilchuck Glass School, Washington, USA to participate in Advanced Venetian Techniques, a workshop with Andrea Zilio, Italy. In 2003 Lavery was the recipient of an Australia Council for the Arts, Skills and Development Grant, which took him to the Venetian Island, Murano, Italy to study solid working techniques. In 2007 Lavery was the recipient of a New Work Grant from the Australian Council for the Arts travel to the Corning Museum of Glass, New York to research and develop new work for a forthcoming solo exhibition in 2009.

Local and international research has enabled Lavery to develop a broad knowledge of traditional, contemporary approaches to object art, informing a teaching practice that encourages individual and multi-disciplinary approaches to contemporary art and design practice and the early development research skills to support conceptual concerns.

Dr Lindy Lee, Senior Lecturer, Painting
Lindy Lee’s work explores notions of authenticity and the fluidity of identity. Being a first generation Chinese Australian, Lee says that, living between two cultures, she never felt she quite fitted into any of the established social frameworks. According to Lee, “living in between” is the formative experience for many Australians and is the drive behind what is vitally creative in this country. Her work plays with the relationship between originals and copies, self-hood and the integration of both Eastern and Western experiences in a single perspective.

Lee has exhibited widely nationally and internationally, and her work is included in most major public Australian collections. Some significant exhibitions include Perspecta ’85 AGNSW; Biennale of Sydney (1986); Edge to Edge: Contemporary Australian Art to Japan, touring Museums of Contemporary Art in Japan (1988/89); Australia Beyond the Mundane: Australian Art to China (1988); Paraculture, ArtistSpace New York; Strangers in Paradise: Contemporary Australian Art of Korea (1992); Prospect ’93 Kunstverein, Frankfurt, Germany; Photography is Dead, MCA, Sydney (1996); Spirit and Place, MCA, Sydney (1997); and Bright and Shining, Australian Embassy, Tokyo 1999.

Steven Lojewski, Senior Lecturer, Photomedia
Steven Lojewski’s photographic practice focuses on an exploration of cultural and geographic environments, attempting, through photography, to make sense of his surroundings. He deals with cultural aspects of society, often depicting the mundane and ordinary in an approach that brings together an anthropological interest and an exploration of visual language.

Lojewski’s photographic practice is not fixed on fine art expression, but equally sees its role as archiving and recording issues of historical and cultural significance. His most recent colour work explores issues of narrative combining traditional photography and pigment printing. He was a recent recipient of the Leica Documentary Award.

Dr Danie Mellor, Lecturer, Theoretical Enquiry
Danie Mellor’s work engages with Indigenous and Western perspectives of culture and history, and examines the way in which they interact. His work utilises a broad range of media including drawing, printmaking, ceramics, sculpture and installation, and is represented in national, state, regional and private collections, including the National Gallery of Australia, National Gallery of Victoria, Queensland Art Gallery, Art Gallery of South Australia, Museum and Gallery of the Northern Territory, Canberra Museum and Gallery, Artbank, New Parliament House Collection, the Kerry Stokes Collection, the Holmes a Court Collection and the Packer Collection.

Mahalaya Middlemist, Associate Lecturer, Film & Digital Art
Mahalaya Middlemist is a Sydney-based film/video/multimedia artist. Her work is primarily realised through the production of experimental 16mm dance films and short video works. She has also worked collaboratively on a number of performance-based projects, combining live dance and sound performance with projected film, video, and still images.

Tanya Peterson, Lecturer, Photomedia and Theoretical Enquiry
Tanya Peterson’s practice encompasses art making, writing, and curating. She has a strong interest in Conceptual Art and more generally in the production of failure. In loose connection to these themes she is currently researching the interrelationship between photography, sculpture and the readymade gesture.

In conjunction with an exhibition profile spanning ten years, she has contributed to journals such as Photofile, Eyeline, Art & Australia, runway, Broadsheet, and Column 1. She is a former co-director of First Draft Gallery and has written numerous critical essays on contemporary art for local and international galleries.

Colin Rhodes, Professor of Art History and Theory, Dean
Rhodes’ research is primarily in the areas twentieth century and contemporary art history and theory. He has written and lectured widely on Modernism, especially Expressionism in its many forms, and Outsider Art. His books include the influential Outsider Art: spontaneous alternatives (2000), which has also been published in Spanish, French and Finnish editions, and Primitivism and Modern Art (1994), which has also been translated into French.

He has a particular interest in the ways in which western art and culture has interacted with that of its perceived others, and in those cultures of production that exist in the margins of the dominant artworld. He is a regular contributor to Raw Vision, Création Franche and The Burlington Magazine. He has a keen commitment to drawing and exhibits his own work occasionally.

Rhodes is Director of STOARC (Self-Taught and Outsider Art Research Collection), which is based at SCA. It consists of a growing study collection of self-taught and outsider art, an international journal and a gallery - The Callan Park Gallery, which has a rich program of shows featuring international and local artists.

Margaret Seymour, Lecturer, Sculpture, Performance and Installation
Margaret Seymour’s work explores our changing technological environment and the impact these changes are having on ideas of space, time and the body – concepts that underpin both traditional and contemporary sculptural practice. She often combines digital media together with sculptural installation to address both what is continuous and what is new about digital environments. For example, while it is often argued that today electronic space is replacing or annihilating real space, Margaret’s real time video work Disappear explores the overlap between electronic and real space and promotes
discussion about the temporal characteristics of each mode of experience.

Seymour has exhibited site-specific installations in galleries and public spaces both in Australia and overseas. In 2005 Seymour was the recipient of the Australia Council’s New Media Art Board International Residency: Banff, Canada. In her teaching and research, she emphasises a critical engagement with new media and making links between existing and emerging art forms.

**Oliver Smith, Associate Lecturer, Jewellery and Object**

Oliver Smith's craft and design practice is founded on the production of flatware and hollowware using materials and techniques traditional to silversmithing. Launching from this platform are the many and varied areas of his work: unique hand crafted objects, designs for industrial production, commission work, experimental exhibition pieces, and collaborative projects.

The multiple levels and layers that Smith’s practice operates on in the creation of objects demonstrates the dynamic role of the contemporary craftsman and designer.

Smith began his tertiary studies in the Jewellery and Object Studio at SCA and completed his Bachelor of Visual Arts degree in 1995. This was followed by a period of work experience – modelled on the traditional journeymanship – that saw him work for significant silversmiths and metalworkers in Australia, New Zealand, Mexico, Germany and England.

Returning to formal study in the Gold and Silversmithing Workshop at the Australian National University School of Art, he gained First Class Honours in 2000, and a Master of Philosophy in 2003. The recipient of numerous awards, and with a growing international profile, he now combines a vigorous craft and design practice with lecturing at SCA.

**Josephine Starrs, Senior Lecturer, Film and Digital Art**

Josephine Starrs is an artist whose video and new media works have been shown extensively in Australia and overseas. Most recently she was invited to make a new work for the 2008 Guangzhou Triennial and in 2007 she received an Award of Distinction at Ars Electronica, Austria for her installation, Seeker.

Other works include Bio-Tek Kitchen, a game mod included in the House of Tomorrow exhibition, presented by Experimenta, Melbourne in September 2003, and Floating Territories, a mixed media installation shown at ISEA2004.

In 2003 Starrs organised a major international symposium focusing on current and future trends in the field of digital games, featuring key Australian and international game designers theorists and artists, held at the University of Sydney. In 2004 she was the recipient of an ARC Discovery Project grant to explore the culture of digital games.

**Justin Trendall, Senior Lecturer, Printmedia**

Justin Trendall is a contemporary artist who works primarily within the medium of screen printing, using it as a way of transforming his drawings and digital text works into prints, textile collages and large scale installations. Ultra violet light and Lego also play an important role in his work; both being used in the construction of the bas-reliefs and illuminated monuments he creates. His practice also makes extensive use of digital photography.

Visually, his work looks to a diverse range of sources for inspiration. Hard edge abstraction, architectural history, calligraphy, information graphics, textile designs and industrial buildings are some of the most important of these.

His work explores the themes of cultural transformation and return through the construction of imaginary monuments that collapse the present into the past. Central to his research interests is the utopian imagination and it place in the modern world.

The cultural histories featured in his monuments (modern art, music subcultures, visionary architecture and politics) all speak to the idea of a world transformed. In his work these histories are made to connect in unlikely ways with the coastlines and suburbs of Australia, creating a series of psychogeographical maps that fuse histories of place with visions of a better life. His work’s collapsing of present into past, place into vision, local into global raises questions about the relevance of the utopian aspirations embedded in these histories to our situation today.

His key research topics are the relationship between culture and place in the modern world (focusing on the relationship between modern art and the urban environment); Utopian tendencies in architecture and urban planning; and the aesthetics of text and information graphics.

**Geoffrey Weary, Senior Lecturer, Film and Digital Art; Coordinator, Master of Film and Digital Image**

Geoffrey Weary completed a Master of Fine Art research degree at the University of New South Wales in 1991. While the basis of his practice is drawn from the traditional medium of film his body of creative work also includes video, photography and mixed media installation. He has an ongoing research interest in the expressive potential of visual and sonic ideas that explore notions of the visible and the intangible. These investigations have recently included the production of a series of digital films that shift in focus to incorporate documentary, fictional and biographical elements. These works also make extensive use of personal and public archives as a means of tracing the evidence of lived existence and the patterns of private desire.

A selection of Geoffrey Weary’s works have been chosen for inclusion in the Australian VideoArt Archive, an initiative of Monash University, Melbourne. www.videoarchive.org.au/gweary/index.html

One of his recent films has also been selected for inclusion in the National Film and Sound Archive website: australianscreen Online. This is a web-based resource that provides worldwide public access to information about the Australian Film and Television Industry.
3. Graduate attributes

Sydney College of the Arts identifies the following areas as an appropriate set of graduate attribute aims.

Research and enquiry

SCA graduates should be able to create new knowledge and understanding through the process of research and enquiry through engagement in the following activities.

- SCA graduates should develop a coherent understanding of contemporary art practice and be able to identify and articulate their own processes of creativity as visual artists.
- SCA graduates should be able to use their critical judgement and independent thinking in the areas of visual art critical analysis, histories and theories of art practice.
- SCA graduates should be able to identify appropriate technologies and be able to apply appropriate materials and processes in the development and resolution of their artwork.
- SCA graduates should be able to make decisions about the appropriate methods and context necessary for the professional presentation of their research and artwork.
- Each SCA graduate should develop a specialised area of knowledge within their discipline area(s), as well as some knowledge of how other disciplines of contemporary visual art may relate or contribute to their working outcomes.
- SCA graduates should have an understanding of the process and benefits of critical, practical and intellectual problem-solving skills in relation to their practice.
- SCA graduates should have an awareness of the context of their artwork in relation to current and historical contemporary art practice.
- SCA graduates should have technical skills appropriate to their studio and pertinent to their exploration of scholarly/research activity with the ability to measure outcomes using various methods of reporting such as journals and photo documentation and writing of critical/theoretical texts.
- SCA graduates should be able to identify, select and use appropriate digital technologies to further their art practice in critical conceptual and creative ways.

Information literacy

SCA graduates should develop understandings of information literacy as they receive comprehensive instruction in the use of information technology for professional and personal development.

- SCA graduates should be able to effectively source information and images within the framework of their research plan timeframe.
- SCA graduates should be able to critically evaluate the quality and relevance of information and images that may support their creative work.
- SCA graduates should have some understanding of the social and cultural issues relevant in the use of information and images for their research.
- SCA graduates should be able to use, where appropriate, the latest contemporary media and technology so that information and images can be sourced, applied and documented appropriately for each project/art work.

Personal and intellectual autonomy

SCA graduates should be able to work independently and sustainably, in a way that’s informed by openness, curiosity and a desire to meet new challenges.

- SCA graduates should have highly developed creative and imaginative abilities that in turn are able to elicit more sophisticated problem-solving skills within their research.
- SCA graduates should be open to the ideas, materials and process choices of others and their possible impact on each graduate’s own research and art work.
- SCA graduates should have an understanding of how to respond effectively to unfamiliar problems in unfamiliar contexts.
- SCA graduates should have developed skills in the evaluation of their own artwork and be able to research and develop appropriate strategies for improvement or development of their practice.
- SCA graduates should be able to navigate a wide range of historical and theoretical concerns and be able to relate them to contemporary visual art practice.

Ethical, social and professional understanding

SCA graduates should hold personal values and beliefs consistent with their role as responsible members of local, national and international communities.

- SCA graduates should be prepared to act appropriately as professional, practising contemporary visual artists.
- SCA graduates should be able to stage effective and professional exhibitions/installations and performances of their works and be able to produce supporting documentation such as an exhibition catalogue.
- SCA graduates should be capable of being imaginative and creative and have the ability to share a lifelong commitment to learning and experimentation.
- SCA graduates should have a developed capacity for appreciating diversity, and for tolerance and understanding of differing cultural perspectives.
- SCA graduates should be professional in their outlook and sensitive to the needs of individuals and the communities.

Communication

SCA graduates should recognise and value communication as a tool for negotiating and creating a new understanding, interacting with others and furthering their own learning.

- SCA graduates should be familiar with the current processes of communication of ideas and be able to use appropriate technologies of communication to support their practice.
- SCA graduates should have appreciation of visual arts scholarship and research, and the ability to apply theory to practice in familiar and unfamiliar situations, through the use of written, oral and visual means.
- SCA graduates should have developed ways of articulating their opinions about their artwork and that of others through verbal, visual or written critiques.
3. Graduate attributes
Admission: Advanced Standing, Credit and Exemption policy on credit points. For more information please refer to the University’s equivalent SCA units, to a maximum of 50 per cent of the course (72 points).

Applicants may be eligible for advanced standing on the basis of Admission with advanced standing to be useful to this course. Two or three unit Visual Art and HSC English and History are seen as

• portfolio
• communication and literacy skills
• intellectual/critical skills
• cultural awareness
• commitment/vocational interest

The BVA is a three-year course with a merit-based entry into a fourth-year honours program. Throughout the course, students undertake study in three core areas of enquiry: Studio, Studio Theory, and Core Theory, augmented by an elective program.

How to apply

Academic requirements
The basic academic requirement is the NSW Higher School Certificate or its interstate or overseas equivalent. The Australian Tertiary Admission Rank (ATAR) is used as an indicator of ability to undertake studies at post secondary level (in particular the theory element of the degree). Mature age applicants (aged 21 or more by 1 March in the year of admission) who have not satisfied the normal academic requirements are eligible for admission to the Bachelor of Visual Arts program under provisions for mature age application.

Additional criteria
Applicants fulfilling the requirements above will be selected on merit, based on the return of a BVA questionnaire, the presentation of a portfolio, and, for domestic students, an interview. The portfolio/interview is a single process and a score is given based on assessment of five criteria. An overall score out of 100 is used to rank applicants.

Further criteria include:

- commitment/vocational interest
- cultural awareness
- intellectual/critical skills
- communication and literacy skills
- portfolio

Two or three unit Visual Art and HSC English and History are seen to be useful to this course.

Admission with advanced standing
Applicants may be eligible for advanced standing on the basis of relevant tertiary study previously completed and exemption from equivalent SCA units, to a maximum of 50 per cent of the course (72 credit points). For more information please refer to the University’s Admission: Advanced Standing, Credit and Exemption policy on www.usyd.edu.au/policy and the faculty resolutions at the end of this chapter.

Application procedures for domestic students
If an applicant is a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered a domestic applicant. Students currently completing the New South Wales Higher School Certificate or its equivalent and all other domestic applicants must apply to the Universities Admissions Centre (UAC). Please refer to the current UAC guide for application details.

International applicants currently completing the New South Wales Higher School Certificate or its equivalent must also apply through UAC. All other international applicants must submit an application to the International Office of the University of Sydney. (See ‘Application procedures for international students’ below.)

There are three steps in the local application process for undergraduate study, as follows:

Step 1 – UAC application
All domestic applicants must lodge an application with the Universities Admissions Centre (UAC) by the last working day in September. See the current UAC Guide or UAC website: www.uac.edu.au.

Step 2 – BVA questionnaire
All domestic applicants for the Bachelor of Visual Arts are also required to complete and submit a BVA questionnaire, listing one or more studio preferences, to SCA by the last working day in September. Applicants who do not submit a questionnaire (including ‘Applicant Statement’) may not be considered for admission. The questionnaire can be downloaded from SCA website: www.usyd.edu.au/sca.

Step 3 – Portfolio presentation and interview
An interview and portfolio presentation will be arranged for all domestic applicants on the basis of the questionnaire. This is a requirement for all domestic applicants. Applicants will be advised in late October/early November of the date and time of their interview. Note that, owing to the large numbers of applicants, it may not be possible to change these appointments. These interviews will take place in late November/early December. If you are from interstate or a country area, or there are other special circumstances that make attendance impossible, you may send your portfolio with a brief commentary on your work. If you are a mature age applicant, you will also need to provide information about professional or other relevant experience pursued since leaving school.

For more information please refer to the ‘Undergraduate portfolio guidelines’ further in this chapter.

Application procedures for international students
If an applicant is NOT a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered as an international student, and can be accepted into the University only on a full-fee basis. An international student application form must be completed and submitted to the International Office by the last working day in October, along with an international BVA questionnaire and portfolio. The questionnaire and application form are available from the University of Sydney International Office.

International Office
Level 4, Jane Foss Russell Building, G02
The University of Sydney NSW 2006
Tel: +61 2 8627 8300
Applications currently completing the New South Wales Higher School Certificate or its equivalent must apply through the Universities Admissions Centre (UAC).

There are three steps in the international application process for undergraduate study, as follows:

**Step 1 – International Office application**
All international applicants must lodge an application with the International Office of the University of Sydney by the last working day in October. Application forms are available from the International Office and its website.

**Step 2 – International BVA questionnaire**
All international applicants for the Bachelor of Visual Arts are also required to complete and submit an international BVA questionnaire to the International Office by the last working day in October. Applicants who do not submit a questionnaire may not be considered for admission. The questionnaire can be downloaded from the SCA website: www.usyd.edu.au/sca.

**Step 3 – Portfolio**
International applicants are required to submit a portfolio documenting a maximum of 10 examples of their recent artwork. Portfolios must be submitted as slides, a VHS video, photographs, CD or DVD, to the International office along with the completed application form and SCA international questionnaire. Please do not send original artworks. Include a postage-paid, self-addressed envelope if you wish to have your portfolio returned. (For more information about the portfolio, please refer to the Undergraduate portfolio guidelines.)

Instruction at the University of Sydney is in English. If English is not an applicant’s first language, they must demonstrate a proficiency in English before admission can be confirmed. The following are the acceptable language qualifications for the University of Sydney at the time of publication of this handbook.

### Undergraduate English proficiency requirements
Applicants must provide evidence of English language proficiency through one of the following methods:

1. Minimum proficiency test results as outlined below.
   - IELTS (International English Language Testing Scheme) – score of 6.5 with no band below 6.0; or
   - TOEFL (Test of English as a Foreign Language) – score of 577 with a TWE (Test of Written English) score of 4.5; or
   - CBT (computer-based TOEFL) – score of 233 with an Essay Rating of 4.5; or
   - IBT (Internet-based TOEFL) – score of 90 with a writing section minimum of 23, all other sections - 22.

   English language test scores must be less than 2 years old at the date you apply to the University of Sydney. The IELTS requirement refers to the Academic IELTS test. The General IELTS test will not be accepted.

2. You have completed the International Baccalaureate provided you have met one of the following criteria:
   - completion of English A1 at Higher or Standard Level;
   - completion of English A2 at Higher or Standard Level;
   - completion of English B at Higher Level with a Grade of 4 or more;
   - completion of English B at Standard Level with a Grade of 5 or more.

3. You have completed at least one year of full time university study in an English speaking country or in a tertiary institution where the language of instruction (i.e. teaching, assessment and examination) was in English.

4. You have completed a qualification accepted by the University as proof of your proficiency in English as specified in the table below.

<table>
<thead>
<tr>
<th>Country/Qualification</th>
<th>Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Samoa</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
<tr>
<td>Australia</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
<tr>
<td>Canada</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
<tr>
<td>Denmark</td>
<td>Studentereksamen – A grade of 10 or better for English B, level B</td>
</tr>
<tr>
<td>Fiji</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
<tr>
<td>Finland</td>
<td>Upper Secondary Certificate – A grade of 8 or better in English or English A language</td>
</tr>
<tr>
<td>GCE A Level (Malaysia or Singapore)</td>
<td>A to C pass in the subject English or other humanities subject</td>
</tr>
<tr>
<td>Germany</td>
<td>Abitur – A grade of 3 or better in Advanced Level English (LF)</td>
</tr>
<tr>
<td>Hong Kong</td>
<td>A Levels – B pass in Use of English</td>
</tr>
<tr>
<td>Ireland</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
<tr>
<td>Malaysia</td>
<td>STPM – D pass in 920 English or B pass in 914 English</td>
</tr>
<tr>
<td>Netherlands</td>
<td>VWO – A grade of 8 or better for level 6 High School English</td>
</tr>
<tr>
<td>New Zealand</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
<tr>
<td>Norway</td>
<td>Vitnemal – A grade of 4 or better for upper secondary school English</td>
</tr>
<tr>
<td>Papua New Guinea</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
<tr>
<td>Singapore</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
<tr>
<td>Solomon Islands</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
<tr>
<td>South Africa</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
<tr>
<td>Sweden</td>
<td>Avgangsbetyg/Slutbetyg – A grade of VG or better in Upper Secondary School English</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
<tr>
<td>United States of America</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
<tr>
<td>Zambia</td>
<td>Completion of senior secondary/tertiary studies in English</td>
</tr>
</tbody>
</table>

See the International Office website for any changes to these requirements.

If you do not meet the English requirements for your chosen course and you need to improve your standard of English before you commence your degree, English courses are available at the Centre for English Teaching (CET) at the University of Sydney.

Applicants who achieve the required grades in “English for Academic Purposes” at the Centre for English Teaching at the University of Sydney are not required to provide further evidence of English proficiency. The course must have been completed no more than 2 years prior to the date of application.

### Special admission for educational disadvantage

The University’s Special Admission Scheme provides a means of entry for people who have not satisfied the University’s normal requirements, due to disadvantage. Applicants in this category will be required to provide evidence of a capacity to succeed at coursework at University level and satisfy additional selection criteria outlined below.

Eligible domestic students are selected on the basis of the interview and portfolio presentation process. This is a single process and a score is given based on assessment of five criteria. It is the overall score out of 100 that is used to rank applicants. The interview panels evaluate the applicants based on the following criteria:
• commitment/vocational interest
• cultural awareness
• intellectual/critical skills
• communication and literacy skills
• portfolio.

More information about special entry schemes is available on the University website. Persons applying under the Educational Disadvantage entry provisions should contact:

Special Admissions Officer - The University of Sydney
Phone: +61 2 8627 8207
Fax: +61 2 8627 8278
Email: spad@records.usyd.edu.au

Undergraduate portfolio guidelines

SCA requires 10 examples of your work in the portfolio. Actual examples of your work are preferred, but slides, photographs, videos or digital images * are also acceptable, particularly for works larger than 56cm x 76cm (A1 size). The assessment of the portfolio is based on the following criteria:

• evident potential for development of skills
• evidence of hand-eye skills
• originality
• articulation of a sustained idea or concept
• demonstration of a high level of lateral or creative thinking.

Include a variety of work and, where possible, experiment with different media. If you are a recent school leaver you should also bring your visual arts diary. You may also wish to include a written reference from someone who is familiar with your artwork, for example your art teacher.

Preparing a portfolio

Consider your portfolio a transcript of your artistic skills and experience. Preparing a portfolio requires careful consideration of which pieces are going to effectively demonstrate your ideas and skills. The portfolio weighs heavily in determining whether you are accepted into the course.

Assess your current work

If you do not have work yet, or feel that your work is not strong enough, there is still time. Ask for advice from a high school art teacher, or other art professional.

Get an opinion early

Art teachers or other art professionals can review your finished work and works in progress as well as your sketchbooks and visual arts diary. They can give you tips on the kinds of work to include, as well as how to make your work look stronger.

Select only your best work

Take out your older works if they look weaker than your more recent work. Make sure you include work created from observation. SCA understands that some applicants have had greater opportunities to produce a body of relevant work for the portfolio. Try to include items which you see as relevant and representative of your visual arts interests. Your portfolio does not have to contain work relevant to the studio you hope to enter. For example, you may wish to study in the SCA Glass Studio but we would not necessarily expect your portfolio to contain examples of glass artwork.

Things to avoid:

• copying work like cartoons, magazine photographs, other artists’ work
• dark or out-of-focus slides
• torn or badly cared for work.

* Note: SCA uses a Macintosh platform, so it is important that any digital images or media that you bring as part of your portfolio are Mac compatible. Limit your digital images to under 2MB each. This will help ensure your presentation runs smoothly.

International applicants, and applicants submitting their portfolio by post, are required to submit a portfolio of slides, a VHS video, photographs, a CD or DVD (must be Mac compatible), documenting a maximum of 10 examples of their recent artwork. Portfolios from international applicants must be submitted to the International office along with the completed application form and SCA international questionnaire. Please DO NOT send original artworks. Include a postage-paid, self-addressed package for the return of the portfolio when assessment is completed.

Portfolios not accompanied by a postage-paid, self-addressed package will be disposed of. The faculty is not responsible for any damage to, or loss of, the portfolio.

Portfolio Development Day at SCA

Sydney College of the Arts held an extremely successful Portfolio Development Day in November 2009. All UAC applicants who had expressed a preference for admission to the BVA degree course at SCA were invited to attend. It is anticipated that a similar event will be held in 2010.

The program

First year

First year at SCA is a vibrant mixture of interdisciplinary and studio-specific subjects. This program includes a variety of subjects that help to develop your ideas and concepts to develop your work and a theoretical and critical awareness of contemporary art practice.

In this program you will learn about appropriate materials and methods for your work and be able to develop the technical skills required to make and document it successfully. The interdisciplinary subjects are the main focus of the program and include Foundation Concepts and Artists Research Workshops (Research A and B), a Drawing program (Computer, Experimental and Life/Observational) and Theories of Art Practice. Studio discipline-specific subjects from semester one onwards include time each week in your chosen Studio major and a Studio theory class.

Second and third year

Expands the understanding of visual arts through studio-based practice and studio and core theory subjects. Students undertake specialist study in a single studio and develop their art practice through structured group and self-directed projects. Students may also choose a broader interdisciplinary study within the faculty or other parts of the University. The Theoretical Enquiry program provides a theoretical and historical understanding of contemporary art practice and encourages students to place their own studio practice in context.

Because of the nature of the academic program, units of study and options are subject to quotas at each level of study. While SCA will attempt to meet individual preferences, it may not be possible to accommodate all choices of study in Years 2 and 3.

Fourth year (honours)

Offered to select students, honours extends visual arts practice through the development of individual studio work and a research paper.

BVA students who have a credit grade average may apply to do a fourth year of study, the honours year. Applicants are selected on the basis of their undergraduate grades and project proposal. Application may be made for interdisciplinary studio study, in which case an application may be considered by more than one studio. Interviews, if required, will take place in mid November. Admission is competitive and not all eligible applicants may be offered candidature. Honours can be undertaken primarily by studio practice with a research paper or by dissertation with a studio component. (Refer to Chapter 5 for more details.)
Study streams

The Bachelor of Visual Arts (BVA) program is offered in three major study streams:

Bachelor of Visual Arts (Fine Arts)
- Painting, Printmedia and Sculpture, Performance and Installation (SPI)

Bachelor of Visual Arts (Media Arts)
- Photomedia, and Film and Digital Art

Bachelor of Visual Arts (Object Art and Design)
- Ceramics, Glass, and Jewellery and Object

The study streams provide specialised education relevant to the three major areas of studio practice. The streams help students to focus on their chosen career ambitions. The BVA program is studio-based. Students can choose to focus their practice in one studio area or combine their major practice with study in any other of the eight studio areas. With permission, it is also possible to combine study with other units of study available through certain departments of the University of Sydney from the second year of the degree.

Bachelor of Visual Arts (Fine Arts)

Painting, Printmedia and Sculpture, Performance and Installation (SPI)

This study stream provides an opportunity for the specialist or interdisciplinary study of contemporary fine arts for those predominantly interested in becoming practicing, exhibiting, visual artists. Although a number of outcomes are possible through a fine arts education, for most who wish to establish careers as artists, resourcefulness and motivation are essential as it may take some period of dedicated studio work and exhibiting after graduation, and of exercising business skills, to establish a profile sufficient to live from the sale of art works alone.

Film and Digital Art, and Photomedia

This stream provides access to skills and knowledge applicable to a number of outcomes are possible through a fine arts education, for most who wish to establish careers as artists, resourcefulness and motivation are essential as it may take some period of dedicated studio work and exhibiting after graduation, and of exercising business skills, to establish a profile sufficient to live from the sale of art works alone.

Bachelor of Visual Arts (Object Art and Design)

Ceramics, Glass, and Jewellery and Object

This stream provides an opportunity for the specialist or integrated study of Ceramics, Glass, and Jewellery and Object in the context of contemporary art, craft and design practice. Object Art and Design provides professional skills and knowledge for those who wish to become practicing object designers, studio artists, makers of hand-made functional objects or objects designed for manufacture.

Studio units of study

Studio Major – 12 credit points

Students undertake study in a 12 credit-point studio-based major from second year on. The Studio Major provides a focused study in one of the eight studios. Please note that quotas apply to all course components and that the outcome of the previous level of study may affect access to your choice of studio. From the second year of the course onwards the curriculum is increasingly directed towards independent study augmented by group tutorials specifically oriented towards student-identified course outcomes in Fine Arts, Media Arts or Object Art and Design.

Electives – 3 credit points

From the second year of the BVA, major study in one of the studios may be combined with elective studies offered by other studios. These options enable students to further tailor their study to their desired outcomes. Please refer to the list of electives provided at the end of this chapter. Please note: introductory electives cannot be taken in the same studio as the student’s major study.

The 3 credit-point electives may also be undertaken by students from other faculties of the University of Sydney, subject to availability.

Studio Extension – 3 credit points

Students wishing to extend their Studio Major rather than combining their Major with electives from other studios, may undertake the 3 credit-point Studio Extension. This option enables students to maximise study in their chosen area.

Cross-faculty study

Students who wish to undertake study in another faculty are required to seek permission from the Associate Dean, Teaching and Learning, at SCA, outlining their study objectives.

Theory units of study

The theory program provides an introduction to the theories and histories of contemporary and modern fine art, media art, and craft and object design. The program is designed to support students' studio practice and develop students' written, verbal and critical skills through essays, class discussions and other projects. The program includes core and studio components that extend over the full term of the undergraduate course.

Core theory

Core theory addresses the theories and histories of art and design practice and critical theory. Core theory units also cover the development of ideas and philosophies central to the theoretical and historical framework of visual arts study.

Studio theory

Studio theory addresses contemporary concerns particular to studio practice in Fine Arts, Media Arts and Object Art and Design. The focus of Studio Theory is on the art work and the actions of artists. Studio Theory has a practical and actual aspect that provides a bridge between studio practice and the theories of contemporary visual arts practice. Each strand is individually assessed.

Technical Instruction

Technical instruction is an essential component of the undergraduate program at SCA. Technical demonstrations in specific core skills and processes, and related occupational health and safety, are held in studio-based units of study. Foundation Studio includes demonstrations of skills and techniques relevant to projects and facilities. Please refer to the Student Information section for details on Safety Equipment.

Time for completion

The minimum time within which a student may become eligible for the Bachelor of Visual Arts degree is six semesters (unless this is reduced on the basis of advanced standing granted for previous studies).

The maximum number of semesters that a student may take to complete the requirements for the BVA degree is ten semesters (excluding periods of leave). Requirements for a pass degree must be completed within eight calendar years of initial enrolment, including periods of leave.

Requirements and procedures

Any enquiries about procedures or requirements should be directed to SCA Student Administration. Please do not hesitate to ask questions if any information contained in this handbook is unclear or does not cover your particular situation.
Requirements for the award

Candidates for the BVA degree must complete at least 144 credit points as follows:

First year
48 credit points as prescribed (24 credit points per semester)

2000 level (second year)
48 credit points as prescribed (24 credit points per semester), comprising:
- 24 credit points in Studio Major
- 12 credit points in Theoretical Enquiry Electives
- 6 credit points in Studio Theory, and
- 6 credit points in Studio Extension or Studio Electives.

3000 level (third year)
48 credit points as prescribed (24 credit points per semester), comprising:
- 24 credit points in Studio Major
- 12 credit points in Theoretical Enquiry Electives
- 6 credit points in Studio Theory, and
- 6 credit points in Studio Extension or Studio Electives.

Prerequisites and corequisites

You need to ensure you are enrolled correctly and that you take into account any prerequisites and corequisites specified, as this will affect your progression through the course. All prerequisites and corequisites are indicated in the units of study section, further on in this handbook.

Attendance requirements

You are required to attend ninety per cent of classes. If you have been absent without approved leave or explanation (such as a medical certificate), from more than ten per cent of the classes in any one semester in a particular unit of study, or have a continuing record of poor punctuality in attendance at lectures, tutorials, seminars or studio-related activities prescribed for a unit, you may be considered to have failed to complete the requirements and consequently to have failed the unit of study. For more information please refer to Chapter 8.

Academic adviser

Each student will have an academic adviser (mentor) who will be responsible for monitoring a student's progress in the course (assessment/evaluation) and supervising a student's academic work (assistance/advice). The dual role of an academic adviser in supervising and evaluating is important to be made clear between a student and his/her academic adviser.

Academic advisers are required to post times and days when they are available for consultation as well as set up regular patterns of one-to-one tutorials (in studios).

Each academic adviser is expected to meet regularly with all students supervised in a group tutorial, normally held each week. General attendance and study problems are normally monitored through this tutorial.

It is a responsibility of academic advisers and other academic staff involved with evaluation to acquaint students with the requirements of the course, their expectations in relation to the subsequent evaluative process leading to assessment, and the criteria applied.

Consultations with students will identify work to be carried out including expectations regarding its quantity, scale, quality and appropriate timetable for completion or submissions. It is expected that students will communicate their intentions and develop self-critical analysis in this process.

In the Week 7, Feedback Review, the academic adviser will discuss a student's progress to date. The academic adviser will also monitor problems for that student may experience in any units outside the studio.

Theory Units of Study

For theory units of study the requirements and procedures for assessment will be different from that for studio work, and assessment notes or records will reflect this difference.

There are three distinct components of assessment. Not all may be applicable. Nevertheless, as a minimum, two of these components will apply to all theory study:

- Participation, including attendance. Attendance at and participation in lectures, tutorials and other events organised as components of the unit of study.
- Tutorial/seminar paper or its prescribed equivalent. The satisfactory conduct of a tutorial on a student's work or other topic, or delivery of a seminar paper during a semester. This requirement may vary in its specific format from semester to semester or between theory unit components. However, it is expected that there be such a requirement or its workload equivalent.
- Essay/semester paper or its prescribed equivalent. An essay or semester paper is usually due at the end of each semester. This requirement may vary in format, such that two papers may be required, or the specified length or nature of the paper may vary between theory unit components. However, it is expected that there be an essay or its workload equivalent at the completion of each semester.

The value given to each of the above components for assessment may vary from unit of study to unit of study. However, in general, an essay is given more weight than a seminar paper.

Attendance is in itself not awarded marks towards assessment. Lecturers delivering theory units are expected to make themselves available to students, and encourage students to approach them outside of formal class time.

- A record will be maintained for attendance and active participation in Theory units.
- Assessment of the tutorial/seminar paper will be recorded as each student completes his/her presentation. Students are entitled to have access to comments made on a record regarding this presentation.
- Essay assessment will be recorded at the end of semester. The grade recommended following the summation review of the semester's work will be recorded after all other components have been assessed.

Information to be provided to students

Students will be given the following information at the commencement of each semester as appropriate to their level of study:

- name of academic adviser, days and times of availability for consultation;
- frequency of one-to-one tutorials with academic adviser (approximately every two to three weeks);
- a unit of study outline;
- a copy of the assessment criteria and definition of grades;
- attendance requirements in each unit of study;
- reading list if appropriate; and
- deadlines for submissions of work if specified.

They will also receive requirements of units of study such as:

- the minimum amount of work expected and guides for it, such as number of words, scale, complexity and sufficiency of number of works to judge development throughout the semester (e.g. although the number of works required will depend upon the scale and complexity of each, one large work for a semester would not be considered adequate);
- expectations for participation in tutorials/seminars or collaborative work;
- expectations regarding method of submission or presentation of work;
- expectations for development of competence and innovation;
- expectations for quality or standard of work in terms of critical awareness and development; and
- expectations regarding self-motivation in a unit of study.
Keeping records of work
Students are required to maintain a workbook and to keep a visual record of work, both of which must be made available at assessment.

Assessment
Please refer to Chapter 8 of this Handbook.

Variation of enrolment

Part-time study
The Bachelor of Visual Arts is offered in full-time mode only. Students undertake all units of study to the value of 24 credit points per semester as prescribed for the course.

Permission to study part-time may be granted at the discretion of the Dean and only in exceptional circumstances, which include major personal hardship; major health reasons; maternity leave and major study progression issues.

Variation of major study
You may vary your major study provided that:

• you have successfully completed first semester of the first year studies and have credit average in all units of study;
• there are space and facilities available in the discipline you wish to study; and
• the discipline to which you wish to change is satisfied that you have appropriate skills for study in the particular discipline. This may be determined at an interview to discuss your work.

Please note limited approval granted for variation of major study in the final year of the degree.

You will need to submit to Student Administration a request to change your major study that must be approved prior to the commencement of the semester for which the variation is to be effective.

Further information about requirements and procedures
For further information about the requirements and procedures, including application for variation of enrolment (cross-credit study, leave of absence, withdrawal and discontinuation); requests for extensions and special consideration; finalising of results and appeals; satisfactory progress, show cause and exclusion, please refer to Chapter 8 of this Handbook.
Resolutions of the faculty

Bachelor of Visual Arts

Requirements for the pass degree

1. To qualify for the award of the pass degree, candidates must:
   1.1 successfully complete units of study prescribed by the Faculty giving credit for a total of 144 credit points; and
   1.2 satisfy the requirements of all other relevant Rules and Resolutions of the University.

Streams

2.1 The degree of Bachelor of Visual Arts shall be awarded in the following streams:
   2.1.1 Fine Arts;
   2.1.2 Media Arts; and
   2.1.3 Object Art and Design.

Requirements for the honours degree

3.1 To qualify for the award of the honours degree candidates must complete the honours requirements published in the Faculty resolutions relating to the course.

[Section 1]

Course Rules

4. Units of study

4.1 The units of study which may be taken for the degree are set out in the associated table.

4.2 A unit of study shall consist of lectures, and/or such studio instruction, seminars and tutorials, practical work, exercises and essays as may be prescribed by Sydney College of the Arts Board (hereafter referred to as SCA Board).

4.3 A candidate for the Bachelor of Visual Arts shall complete the units of study prescribed by the Faculty, satisfying all requirements with regard to all required units of study and streams.

4.4 The words 'to complete a unit' and derivative expressions mean:
   4.4.1 to attend the lectures, seminars tutorials and other prescribed meetings or instruction; and
   4.4.2 to attend studio for self-directed work; and
   4.4.3 to obtain a passing grade for that unit in accordance with the assessment criteria prescribed by SCA Board.

5. Requirements for the pass degree

5.1 To be eligible for the award of the degree of Bachelor of Visual Arts a candidate must complete successfully units of study giving credit for a total of 144 credit points from units of study set out in the associated table.

Specially designated streams

6.1 The degree of Bachelor of Visual Arts shall be awarded in the following streams:
   6.1.1 Fine Arts;
   6.1.2 Media Arts; and
   6.1.3 Object Art and Design.

6.2 The testamur for the degree of Bachelor of Visual Arts shall specify the stream for which it is awarded.

6.3 A candidate for the BVA degree in any stream may apply to the Dean for permission to transfer candidature to any other stream.

Requirements for the honours degree

7.1 The Dean may permit a candidate who has qualified for the award of the pass degree of Bachelor of Visual Arts at the University of Sydney or an equivalent degree at another recognised institution to take the fourth year Honours course.

7.2 A candidate who has qualified for the award of the pass degree with a weighted average grade of Credit, and who satisfies discipline entry requirements, shall qualify for the award of the degree with honours by completing a fourth year Honours course at an appropriate standard.

7.3 Except with the permission of the Dean, a candidate who is otherwise eligible to enter a fourth year Honours course shall not do so:
   7.3.1 more than three years after having satisfied the entry requirement for that course; or
   7.3.2 if the candidate is in breach of any time limit imposed under section 8.

7.4 A candidate who is otherwise eligible to enter a fourth year Honours course shall not be precluded from doing so on the ground that the pass degree has been awarded.

7.5 The pass degree shall not be awarded whilst a candidate is enrolled in a fourth year Honours course.

8. Award of the degree

8.1 The pass degree of Bachelor of Visual Arts shall be awarded to a student who has completed the requirements specified in resolution 5.

8.2 The Honours degree of Bachelor of Visual Arts shall be awarded to eligible students with the following grades:
   8.2.1 Honours Class I (with a mark of at least 80); or
   8.2.2 Honours Class II, Division 1 (with a mark of at least 75); or
   8.2.3 Honours Class II, Division 2 (with a mark of at least 70); or
   8.2.4 Honours Class III, (with a mark of at least 65).

8.3 Honours students with an outstanding academic record throughout the degree and who have achieved Honours Class I may be eligible for the award of a University Medal, in accordance with Academic Board policy and on nomination by the Dean.

8.4 A student for the Honours program who does not meet the requirements for award of Honours shall be awarded the Bachelor of Visual Arts Pass degree in their designated stream.

8.5 The testamur for the degree of Bachelor of Visual Arts shall specify the stream completed in order to qualify for the award, as well as the class of honours achieved and the Medal, if awarded.

9. Agency

9.1 Where in these resolutions a power is given to the Dean, subject to any express indication to the contrary or resolution passed by SCA Board, the Dean may, in his or her discretion, in any particular case:
   9.1.1 exercise the power;
   9.1.2 exercise the power conditionally; or
   9.1.3 decline to exercise the power.

10. Repeating a unit of study

10.1 A candidate permitted to re-enrol in a unit which has previously not been satisfactorily completed shall again complete all the work of the unit or satisfactorily complete such work as prescribed by the Dean.

11. Re-enrolment after an absence

11.1 A candidate readmitted to candidature for the degree after an absence of more than one year shall complete the degree requirements under such conditions as the Dean shall determine.

11.2 Except with the permission of the Dean, a candidate shall not enrol in a unit unless entry requirements prescribed for that unit have been satisfied and any required concurrent enrolments are met.

11.3 Except with the permission of the Dean, a candidate shall normally enrol in 24 credit points in each semester and may not enrol in more than 32.

11.4 Except with the permission of the Dean, a candidate may not enrol in any units at 2000 or 3000 level unless all Foundation Year units are successfully completed.

11.5 Except with the permission of the Dean, a candidate may not progress to 2000 level unless at least 12 credit points of study from the immediately preceding semester have been satisfactorily completed.

12. Credit transfer policy

12.1 A candidate may be granted credit towards the degree on the basis of studies, regarded by the Dean as equivalent in workload and academic standard, successfully completed at another university or other tertiary institution, provided that the maximum credit granted shall not exceed 72 credit points.

12.2 A candidate may be permitted by the Dean to enrol in another unit of study that the Dean deems to be equivalent, in another faculty of the University or in another institution, in place of a unit specified in the associated table, or may enrol in another unit in addition to the units specified, subject to 11.3, with the permission of SCA Board.

13. Time limit

13.1 Except with the permission of the Dean, a candidate must complete all the requirements for the pass degree within 10 semesters of enrolment and within eight calendar years of admission to candidature. 13.1

14. Satisfactory progress

14.1 The Faculty requires students to demonstrate satisfactory progress with their studies.
14.2 A student may be deemed not to have made satisfactory progress if, in any semester, the student:

14.2.1 fails to complete at least half the credit points in which he/she is enrolled; or
14.2.2 fails a unit of study that he/she has failed previously; or
14.2.3 has an unsatisfactory attendance record.

14.3 A student who fails to demonstrate satisfactory progress in any semester of enrolment may be considered to fall into the “Students at Risk” category and will be subject to the Academic Board policy on Identifying and Supporting Students at Risk.

14.4 A student who has been identified as being at risk on three consecutive occasions will normally be called upon to show good cause why he or she should be allowed to re-enrol in the BVA degree course.

14.5 Where a student fails to show good cause why he or she should be allowed to re-enrol, the Dean may exclude the student from re-enrolment in the BVA degree course.

14.6 Any student who has been excluded from the BVA course for lack of satisfactory progress may apply for re-admission after at least two academic years. If the Dean permits the student to re-enrol, the Dean may specify the conditions for the student's re-enrolment.
# Undergraduate units of study table

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Visual Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Course code:</strong> VH000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## First Year

### Semester One

<table>
<thead>
<tr>
<th>Research A</th>
<th>2</th>
<th>C MSTD1111, MSTD1121, MDRW1013, THAP1201 and THAP1211</th>
</tr>
</thead>
<tbody>
<tr>
<td>Note: Department permission required for enrolment in the following sessions: Semester 2 Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD1101</td>
<td>2</td>
<td>C MSTD1111, MSTD1121, FRES1001, THAP1201 and THAP1211</td>
</tr>
<tr>
<td>Note: Department permission required for enrolment in the following sessions: Semester 2 Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foundation Studio A</td>
<td>6</td>
<td>C MSTD1121, FRES1001, MDRW1011 or MDRW1013, THAP1201 and THAP1211</td>
</tr>
<tr>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRES1001</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Research A</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: Department permission required for enrolment in the following sessions: Semester 2

### Semester Two

<table>
<thead>
<tr>
<th>Research A</th>
<th>2</th>
<th>C MSTD1112, MSTD1123, MDRW1014, THAP1202 and THAP1212</th>
</tr>
</thead>
<tbody>
<tr>
<td>Note: Department permission required for enrolment in the following sessions: Semester 1 Semester 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD1112</td>
<td>8</td>
<td>C MSTD1123, FRES1002, MDRW1012 or MDRW1014, THAP1202 and THAP1212</td>
</tr>
<tr>
<td>Foundation Studio B</td>
<td>4</td>
<td>C MSTD1112, FRES1002, MDRW1012 or MDRW1014, THAP1202 and THAP1212</td>
</tr>
<tr>
<td>Semester 2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: Department permission required for enrolment in the following sessions: Semester 1

## Second Year

Candidates are required to enrol in and complete the following units of study:

(i) at least 12 credit points from Theoretical Enquiry Electives;
(ii) Studio Theory Fine Arts C and D, or Studio Theory Media Arts C and D, or Studio Theory Object Art and Design C and D;
(iii) at least 24 credit points from the studio major subject areas of Ceramics, Glass, Jewellery and Object design, Painting, Printmedia, Sculpture, Photomedia, Film and Digital Art; and
(iv) 6 credit points from Studio Electives, or 6 credit points from Studio Extension.

### Semester One

<table>
<thead>
<tr>
<th>Studio Theory Media Arts C</th>
<th>3</th>
<th>P THAP1211 and THAP1212</th>
</tr>
</thead>
<tbody>
<tr>
<td>N THAP2421</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THAP2531 Studio Theory Fine Arts C</td>
<td>3</td>
<td>P THAP1211 and THAP1212</td>
</tr>
<tr>
<td>N THAP2431</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THAP2541 Studio Theory Object Art and Design C</td>
<td>3</td>
<td>P THAP1211 and THAP1212</td>
</tr>
<tr>
<td>N THAP2441</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD2511 Ceramics C</td>
<td>12</td>
<td>P MSTD1111 and MSTD1112</td>
</tr>
<tr>
<td>C one of: THAP2621 or THAP2631 or THAP2641</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N MSTD2191</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD2521 Glass C</td>
<td>12</td>
<td>P MSTD1111 and MSTD1112</td>
</tr>
<tr>
<td>C one of: THAP2621 or THAP2631 or THAP2641</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N MSTD2191</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD2531 Jewellery and Object C</td>
<td>12</td>
<td>P MSTD1111 and MSTD1112</td>
</tr>
<tr>
<td>C one of: THAP2621 or THAP2631 or THAP2641</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N MSTD2191</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD2541 Painting C</td>
<td>12</td>
<td>P MSTD1111 and MSTD1112</td>
</tr>
<tr>
<td>C one of: THAP2621 or THAP2631 or THAP2641</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N MSTD2191</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD2551 Printmedia C</td>
<td>12</td>
<td>P MSTD1111 and MSTD1112</td>
</tr>
<tr>
<td>C one of: THAP2621 or THAP2631 or THAP2641</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N MSTD2191</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD2561 Sculpture C</td>
<td>12</td>
<td>P MSTD1111 and MSTD1112</td>
</tr>
<tr>
<td>C one of: THAP2621 or THAP2631 or THAP2641</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N MSTD2191</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD2571 Photomedia C</td>
<td>12</td>
<td>P MSTD1111 and MSTD1112</td>
</tr>
<tr>
<td>C one of: THAP2621 or THAP2631 or THAP2641</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N MSTD2191</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD2581 Film and Digital Art C</td>
<td>12</td>
<td>P MSTD1111 and MSTD1112</td>
</tr>
<tr>
<td>C one of: THAP2621 or THAP2631 or THAP2641</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N MSTD2191</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Unit of study

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>P: Prerequisites C: Corequisites N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAEX2001 Ceramics C Studio Extension</td>
<td>3</td>
<td>C MSTD2511</td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEX2002 Glass C Studio Extension</td>
<td>3</td>
<td>C MSTD2521</td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEX2003 Jewellery and Object C Studio Extension</td>
<td>3</td>
<td>C MSTD2531</td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEX2004 Painting C Studio Extension</td>
<td>3</td>
<td>C MSTD2541</td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEX2005 Printmedia C Studio Extension</td>
<td>3</td>
<td>C MSTD2551</td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEX2006 Sculpture C Studio Extension</td>
<td>3</td>
<td>C MSTD2561</td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEX2007 Photomedia C Studio Extension</td>
<td>3</td>
<td>C MSTD2571</td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEX2008 Film and Digital Art C Studio Extension</td>
<td>3</td>
<td>C MSTD2581</td>
<td>Semester 1</td>
</tr>
<tr>
<td>Semester Two</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THAP2622 Studio Theory Media Arts D</td>
<td>3</td>
<td>P THAP2621 N THAP2422</td>
<td>Semester 2</td>
</tr>
<tr>
<td>THAP2632 Studio Theory Fine Arts D</td>
<td>3</td>
<td>P THAP2631 N THAP2432</td>
<td>Semester 2</td>
</tr>
<tr>
<td>THAP2642 Studio Theory Object Art and Design D</td>
<td>3</td>
<td>P THAP2641 N THAP2442</td>
<td>Semester 2</td>
</tr>
<tr>
<td>MSTD2512 Ceramics D</td>
<td>12</td>
<td>P MSTD2514 C one of: THAP2622 or THAP2632 or THAP2642</td>
<td>Semester 2</td>
</tr>
<tr>
<td>MSTD2522 Glass D</td>
<td>12</td>
<td>P MSTD2521 C one of: THAP2622 or THAP2632 or THAP2642</td>
<td>Semester 2</td>
</tr>
<tr>
<td>MSTD2532 Jewellery and Object D</td>
<td>12</td>
<td>P MSTD2531 C one of: THAP2622 or THAP2632 or THAP2642</td>
<td>Semester 2</td>
</tr>
<tr>
<td>MSTD2542 Painting D</td>
<td>12</td>
<td>P MSTD2541 C one of: THAP2622 or THAP2632 or THAP2642</td>
<td>Semester 2</td>
</tr>
<tr>
<td>MSTD2552 Printmedia D</td>
<td>12</td>
<td>P MSTD2551 C one of: THAP2622 or THAP2632 or THAP2642</td>
<td>Semester 2</td>
</tr>
<tr>
<td>MSTD2562 Sculpture D</td>
<td>12</td>
<td>P MSTD2561 C one of: THAP2622 or THAP2632 or THAP2642</td>
<td>Semester 2</td>
</tr>
<tr>
<td>MSTD2572 Photomedia D</td>
<td>12</td>
<td>P MSTD2571 C one of: THAP2622 or THAP2632 or THAP2642</td>
<td>Semester 2</td>
</tr>
<tr>
<td>MSTD2582 Film and Digital Art D</td>
<td>12</td>
<td>P MSTD2581 C one of: THAP2622 or THAP2632 or THAP2642</td>
<td>Semester 2</td>
</tr>
<tr>
<td>CAEX2009 Ceramics D Studio Extension</td>
<td>3</td>
<td>C MSTD2512</td>
<td>Semester 2</td>
</tr>
<tr>
<td>CAEX2010 Glass D Studio Extension</td>
<td>3</td>
<td>C MSTD2522</td>
<td>Semester 2</td>
</tr>
<tr>
<td>CAEX2011 Jewellery and Object D Studio Extension</td>
<td>3</td>
<td>C MSTD2532</td>
<td>Semester 2</td>
</tr>
<tr>
<td>CAEX2012 Painting D Studio Extension</td>
<td>3</td>
<td>C MSTD2542</td>
<td>Semester 2</td>
</tr>
<tr>
<td>CAEX2013 Printmedia D Studio Extension</td>
<td>3</td>
<td>C MSTD2552</td>
<td>Semester 2</td>
</tr>
<tr>
<td>CAEX2014 Sculpture D Studio Extension</td>
<td>3</td>
<td>C MSTD2562</td>
<td>Semester 2</td>
</tr>
<tr>
<td>CAEX2015 Photomedia D Studio Extension</td>
<td>3</td>
<td>C MSTD2572</td>
<td>Semester 2</td>
</tr>
<tr>
<td>CAEX2016 Film and Digital Art D Studio Extension</td>
<td>3</td>
<td>C MSTD2582</td>
<td>Semester 2</td>
</tr>
<tr>
<td>Third Year</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Candidates are required to enrol in and complete the following units of study:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(i) at least 12 credit points from Theoretical Enquiry Electives;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(ii) Studio Theory Fine Arts E and F; or Studio Theory Media Arts E and F; or Studio Theory Object Art and Design E and F;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(iii) at least 24 credit points from the studio major subject areas of Ceramics, Glass, Jewellery and Object design, Painting, Printmedia, Sculpture, Photomedia, Film and Digital Art; and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(iv) 6 credit points from Studio Electives, or 6 credit points from Studio Extension.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Semester One

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>P: Prerequisites C: Corequisites N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>THAP3421 Studio Theory Media Arts E</td>
<td>3</td>
<td>P THAP2422 or THAP2622 N THAP3321</td>
<td>Semester 1</td>
</tr>
<tr>
<td>THAP3431 Studio Theory Fine Arts E</td>
<td>3</td>
<td>P THAP2632 or THAP2432 N THAP3331</td>
<td>Semester 1</td>
</tr>
<tr>
<td>Unit of study</td>
<td>Credit points</td>
<td>P: Prerequisites</td>
<td>C: Corequisites</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>---------------</td>
<td>-----------------------------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td>THAP3441</td>
<td>3</td>
<td>P THAP2642 or THAP2442</td>
<td></td>
</tr>
<tr>
<td>Studio Theory Object Art and Design E</td>
<td></td>
<td>N THAP3341</td>
<td></td>
</tr>
<tr>
<td>MSTD3511</td>
<td>12</td>
<td>P either MSTD2511 or MSTD2211; and either MSTD2512 or MSTD2212</td>
<td></td>
</tr>
<tr>
<td>Ceramics E</td>
<td></td>
<td>C THAP3441</td>
<td></td>
</tr>
<tr>
<td>MSTD3521</td>
<td>12</td>
<td>P MSTD2521 or MSTD2221; and MSTD2522 or MSTD2222</td>
<td></td>
</tr>
<tr>
<td>Glass E</td>
<td></td>
<td>C THAP3441</td>
<td></td>
</tr>
<tr>
<td>MSTD3531</td>
<td>12</td>
<td>P MSTD2531 or MSTD2231; and MSTD2532 or MSTD2232</td>
<td></td>
</tr>
<tr>
<td>Jewellery and Object E</td>
<td></td>
<td>C THAP3441</td>
<td></td>
</tr>
<tr>
<td>MSTD3541</td>
<td>12</td>
<td>P (MSTD2541 or MSTD2241) and (MSTD2542 or MSTD2242)</td>
<td></td>
</tr>
<tr>
<td>Painting E</td>
<td></td>
<td>C THAP3431</td>
<td></td>
</tr>
<tr>
<td>MSTD3551</td>
<td>12</td>
<td>P MSTD2551 or MSTD2251; and MSTD2552 or MSTD2252</td>
<td></td>
</tr>
<tr>
<td>Printmedia E</td>
<td></td>
<td>C THAP3431</td>
<td></td>
</tr>
<tr>
<td>MSTD3561</td>
<td>12</td>
<td>P MSTD2561 or MSTD2261; and MSTD2562 or MSTD2262</td>
<td></td>
</tr>
<tr>
<td>Sculpture E</td>
<td></td>
<td>C THAP3431</td>
<td></td>
</tr>
<tr>
<td>MSTD3571</td>
<td>12</td>
<td>P MSTD2571 or MSTD2271; and MSTD2572 or MSTD2272</td>
<td></td>
</tr>
<tr>
<td>Jewellery and Object E</td>
<td></td>
<td>C THAP3421</td>
<td></td>
</tr>
<tr>
<td>MSTD3581</td>
<td>12</td>
<td>P MSTD2581 or MSTD2281; and MSTD2582 or MSTD2282</td>
<td></td>
</tr>
<tr>
<td>Film and Digital Art E</td>
<td></td>
<td>C THAP3421</td>
<td></td>
</tr>
<tr>
<td>CAEX3001</td>
<td>3</td>
<td>C MSTD3511</td>
<td></td>
</tr>
<tr>
<td>Ceramics E Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEX3002</td>
<td>3</td>
<td>C MSTD3521</td>
<td></td>
</tr>
<tr>
<td>Glass E Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEX3003</td>
<td>3</td>
<td>C MSTD3531</td>
<td></td>
</tr>
<tr>
<td>Jewellery and Object E Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEX3004</td>
<td>3</td>
<td>C MSTD3541</td>
<td></td>
</tr>
<tr>
<td>Painting E Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEX3005</td>
<td>3</td>
<td>C MSTD3551</td>
<td></td>
</tr>
<tr>
<td>Printmedia E Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEX3006</td>
<td>3</td>
<td>C MSTD3561</td>
<td></td>
</tr>
<tr>
<td>Sculpture E Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEX3007</td>
<td>3</td>
<td>C MSTD3571</td>
<td></td>
</tr>
<tr>
<td>Photomedia E Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEX3008</td>
<td>3</td>
<td>C MSTD3581</td>
<td></td>
</tr>
<tr>
<td>Film and Digital Art E Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Semester Two</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THAP3422</td>
<td>3</td>
<td>P THAP3421</td>
<td></td>
</tr>
<tr>
<td>Studio Theory Media Arts F</td>
<td></td>
<td>N THAP3322</td>
<td></td>
</tr>
<tr>
<td>THAP3432</td>
<td>3</td>
<td>P THAP3431</td>
<td></td>
</tr>
<tr>
<td>Studio Theory Fine Arts F</td>
<td></td>
<td>N THAP3322</td>
<td></td>
</tr>
<tr>
<td>THAP3442</td>
<td>3</td>
<td>P THAP3441</td>
<td></td>
</tr>
<tr>
<td>Studio Theory Object Art and Design F</td>
<td></td>
<td>N THAP3342</td>
<td></td>
</tr>
<tr>
<td>MSTD3512</td>
<td>12</td>
<td>P MSTD3511</td>
<td></td>
</tr>
<tr>
<td>Ceramics F</td>
<td></td>
<td>C THAP3442</td>
<td></td>
</tr>
<tr>
<td>MSTD3522</td>
<td>12</td>
<td>P MSTD3521</td>
<td></td>
</tr>
<tr>
<td>Glass F</td>
<td></td>
<td>C THAP3442</td>
<td></td>
</tr>
<tr>
<td>MSTD3532</td>
<td>12</td>
<td>P MSTD3531</td>
<td></td>
</tr>
<tr>
<td>Jewellery and Object F</td>
<td></td>
<td>C THAP3442</td>
<td></td>
</tr>
<tr>
<td>MSTD3542</td>
<td>12</td>
<td>P MSTD3541</td>
<td></td>
</tr>
<tr>
<td>Painting F</td>
<td></td>
<td>C THAP3432</td>
<td></td>
</tr>
<tr>
<td>MSTD3552</td>
<td>12</td>
<td>P MSTD3551</td>
<td></td>
</tr>
<tr>
<td>Printmedia F</td>
<td></td>
<td>C THAP3432</td>
<td></td>
</tr>
<tr>
<td>MSTD3562</td>
<td>12</td>
<td>P MSTD3561</td>
<td></td>
</tr>
<tr>
<td>Sculpture F</td>
<td></td>
<td>C THAP3432</td>
<td></td>
</tr>
<tr>
<td>MSTD3572</td>
<td>12</td>
<td>P MSTD3571</td>
<td></td>
</tr>
<tr>
<td>Photomedia F</td>
<td></td>
<td>C THAP3422</td>
<td></td>
</tr>
<tr>
<td>MSTD3582</td>
<td>12</td>
<td>P MSTD3481 or MSTD3581</td>
<td></td>
</tr>
<tr>
<td>Film and Digital Art F</td>
<td></td>
<td>C THAP3422</td>
<td></td>
</tr>
<tr>
<td>CAEX3009</td>
<td>3</td>
<td>C MSTD3512</td>
<td></td>
</tr>
<tr>
<td>Ceramics F Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEX3010</td>
<td>3</td>
<td>C MSTD3522</td>
<td></td>
</tr>
<tr>
<td>Glass F Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEX3011</td>
<td>3</td>
<td>C MSTD3532</td>
<td></td>
</tr>
<tr>
<td>Jewellery and Object F Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEX3012</td>
<td>3</td>
<td>C MSTD3542</td>
<td></td>
</tr>
<tr>
<td>Painting F Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEX3013</td>
<td>3</td>
<td>C MSTD3552</td>
<td></td>
</tr>
<tr>
<td>Photomedia F Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEX3014</td>
<td>3</td>
<td>C MSTD3562</td>
<td></td>
</tr>
<tr>
<td>Sculpture F Studio Extension</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### 4. Undergraduate study – Bachelor of Visual Arts

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAEX3015 Photomedia F Studio Extension</td>
<td>3</td>
<td></td>
<td>MSTD3572</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>CAEX3016 Film and Digital Art F Studio Extension</td>
<td>3</td>
<td></td>
<td>MSTD3582</td>
<td></td>
<td>Semester 2</td>
</tr>
</tbody>
</table>

### Theoretical Enquiry Electives

#### Semester 1

- **CATE2001** Bodies in Theory and Practice 6 P THAP1201 and THAP1202 Note: Department permission required for enrolment Semester 1
- **CATE2003** Surrealism and Contemporary Art 6 P THAP1201 and THAP1202 Note: Department permission required for enrolment Semester 1
- **CATE2005** Contemporary Australian Indigenous Art 6 P THAP1201 and THAP1202 Semester 1
- **CATE2007** The Art of Memory 6 P THAP1201 and THAP1202 Note: Department permission required for enrolment Semester 1
- **CATE2009** Philosophies of Life and Practice 6 P THAP1201 and THAP1202 Note: Department permission required for enrolment Semester 1

#### Semester 2

- **CATE2002** Politics, Propaganda and Counter-Culture 6 P THAP1201 and THAP1202 Note: Department permission required for enrolment Semester 2
- **CATE2004** Life, Art and the Everyday 6 P THAP1201 and THAP1202 Note: Department permission required for enrolment Semester 2
- **CATE2006** Theories of the Object for Artists 6 P THAP1201 and THAP1202 Semester 2
- **CATE2008** Social Relations and Critical Spaces 6 P THAP1201 and THAP1202 Semester 2
- **CATE2010** Art and Cross-Cultural Perspectives 6 P THAP1201 and THAP1202 Semester 2

### Studio Electives

SCA elective units of study are offered subject to sufficient demand and staff availability and may be cancelled.

#### Semesters One and Two

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>MSTD7111 Ceramics Elective Introductory</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MSTD7121 Ceramics Elective Intermediate</td>
<td>3</td>
<td>P MSTD7111</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MSTD8111 Ceramics Elective Advanced</td>
<td>3</td>
<td>P MSTD7121</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEL2003 Warm Glass Elective Introductory</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEL2004 Warm Glass Elective Intermediate</td>
<td>3</td>
<td>P CAEL2003</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEL3002 Warm Glass Elective Advanced</td>
<td>3</td>
<td>P CAEL2004</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEL2005 Glass Flame Working Elective Intro</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEL2006 Glass Flame Working Elective Intermediate</td>
<td>3</td>
<td>P CAEL2005</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEL3003 Glass Flame Working Elective Advanced</td>
<td>3</td>
<td>P CAEL2006</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEL2007 Glass Casting Elective Introductory</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEL2008 Glass Casting Elective Intermediate</td>
<td>3</td>
<td>P CAEL2007</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEL3004 Glass Casting Elective Advanced</td>
<td>3</td>
<td>P CAEL2008</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEL2009 Hot Glass Elective Introductory</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEL2010 Hot Glass Elective Intermediate</td>
<td>3</td>
<td>P CAEL2009</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>CAEL3005 Hot Glass Elective Advanced</td>
<td>3</td>
<td>P CAEL2010</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MSTD7311 Jewellery &amp; Object Elective Introductory</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MSTD7321 Jewellery &amp; Object Elective Intermediate</td>
<td>3</td>
<td>P MSTD7311</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Unit of study</td>
<td>Credit points</td>
<td>P: Prerequisites C: Corequisites N: Prohibition</td>
<td>Session</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------------------------------</td>
<td>---------------</td>
<td>---------------------------------------------------------------------------------------------------------------</td>
<td>-----------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD8131 Jewellery &amp; Object Elective Advanced</td>
<td>3</td>
<td>P MSTD7321 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD7411 Painting Elective Introductory</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD7421 Painting Elective Intermediate</td>
<td>3</td>
<td>P MSTD7411 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD8141 Painting Elective Advanced</td>
<td>3</td>
<td>P MSTD7421 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD7511 Printmedia Elective Introductory</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD8151 Printmedia Elective Introductory</td>
<td>3</td>
<td>P MSTD7521 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD7611 Sculpture Elective Introductory</td>
<td>3</td>
<td>P MSTD7611 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD8161 Sculpture Elective Advanced</td>
<td>3</td>
<td>P MSTD7621 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD7711 Photomedia Elective Introductory</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD7721 Photomedia Elective Intermediate</td>
<td>3</td>
<td>P MSTD7711 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD8171 Photomedia Elective Advanced</td>
<td>3</td>
<td>P MSTD7721 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD8181 Film &amp; Digital Art Elective</td>
<td>3</td>
<td>P MSTD7811 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD8191 Digital Visualisation Introductory</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD8192 Digital Visualisation Intermediate</td>
<td>3</td>
<td>P MSTD7911 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD8193 Digital Visualisation Advanced</td>
<td>3</td>
<td>P MSTD7921 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THAP7101 Contemporary Art</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THAP7201 A History of Australian Art</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEL2022 Electronic &amp; New Media Art</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD7911 Digital Visualisation Introductory</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD8121 Digital Visualisation Intermediate</td>
<td>3</td>
<td>P MSTD7911 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MSTD8122 Digital Visualisation Advanced</td>
<td>3</td>
<td>P MSTD7921 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THAP7101 Contemporary Art</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THAP7201 A History of Australian Art</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEL2022 Electronic &amp; New Media Art</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEL2028 Artist in Residence 1</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEL2031 Artist in Residence 2</td>
<td>3</td>
<td>P CAEL2028 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEL2011 Visual Art Spaces &amp; Curatorial Practice</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEL2012 Fundamentals in 2D Animation</td>
<td>3</td>
<td>Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEL2013 Managing and Developing Digital Imagery</td>
<td>3</td>
<td>One of MSTD2571, MSTD2572, MSTD3571, MSTD3572 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEL2014 Digital Photo Editing</td>
<td>3</td>
<td>P CAEL2013 C One of MSTD2571, MSTD2572, MSTD3571, MSTD3572 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAEL2015 Digital Narrative</td>
<td>3</td>
<td>P CAEL2014 C One of MSTD2571, MSTD2572, MSTD3571, MSTD3572 Note: Department permission required for enrolment</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAPP2001 Professional Placement for Artists 1</td>
<td>3</td>
<td>Note: Department permission required for enrolment Special permission to enrol is required. See Academic Advisor</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAPP2001 Professional Placement for Artists 2</td>
<td>3</td>
<td>Note: Department permission required for enrolment Special permission to enrol is required. See Academic Advisor</td>
<td>Semester 1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Undergraduate units of study descriptions

Bachelor of Visual Arts

Course code: VH000
First Year
Semester One

FRES1001
Research A
Credit points: 2
Teacher/Coordinator: Dr Caleb Kelly, First Year Coordinator
Session: Semester 1, Semester 2
Classes: Library sessions plus self-directed study; total of 40 hours of student effort.
Corequisites: MSTD1111, MSTD1121, MDRW1013, THAP1201 and THAP1211
Assessment: Students are eligible for this program if attendance is 90% or over and students have submitted their work folders by the due date. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment in the following sessions: Semester 2.

The Foundation research program consists of group library sessions to develop your understanding and skills necessary for visual art research. A written project is undertaken during the semester after the basic library orientation during the first weeks of semester is complete. The independent assessment task will investigate your understanding of the web-based, on-line library catalogue, making accurate citations and your ability to conduct searches inside the Library and on-line.

MDRW1013
Drawing A
Credit points: 2
Teacher/Coordinator: Dr Caleb Kelly, First Year Coordinator
Session: Semester 1, Semester 2
Classes: Lecturer contact, plus self-directed study; total of 40 hours of student effort. Classes will mostly be structured as self-directed learning exercises, and it is envisaged that students will engage with their peers and develop some useful links with other key members of SCA and the wider visual arts community.
Corequisites: MSTD1111, MSTD1121, FRES1001, THAP1201 and THAP1211
Assessment: There will be a qualitative assessment grade given at the end of the semester, based on the presentation of the student's drawing in the 2 x 6-week blocks they have completed. The grades for these blocks are averaged to form the student's final assessment grade in Drawing. Students are eligible to be assessed for this program if attendance is 5 classes per block or over and students have submitted their work folders by the due date. The Drawing folio must include evidence of research and/or competency (demonstrated skills) across all areas of Drawing.
Note: Department permission required for enrolment in the following sessions: Semester 2.

The Drawing program consists of 3 subjects: Computer Drawing, Experimental Drawing and Observational and Life Drawing. Students rotate through the year in 3 x 6-week blocks. Students may elect their preferred program to be repeated in the last 6-week block of Semester 2.

Skills developed during Foundation will form the basis of drawing skills that are expected of Second Year BVA students.

Textbooks
Refer to Studio Reading List.

MSTD1111
Foundation Studio A
Credit points: 6
Teacher/Coordinator: Dr Caleb Kelly, First Year Coordinator
Session: Semester 1
Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours.
Corequisites: MSTD1121, FRES1001, MDRW1010 or MDRW1013, THAP1201 and THAP1211
Assessment: A qualitative assessment grade will be allocated at the end of the semester. Students are expected to successfully complete specified stages/projects within the semester, and the combination of these will reflect the final assessment grade. For further information refer to SCA Assessment Criteria. Academic staff will be responsible for end-of-semester assessments and a mid-semester review in Week 7. Where appropriate, guided peer assessment may be employed for some projects. Students are eligible to be assessed if attendance is no less than 90%, and students have submitted all project work.

The studio program is a project-based, studio-specific program. The studio program is structured to expose students to a diversity of approaches in utilising their chosen studio and its unique qualities.

The aims of the studio program are: to cultivate a contemporary dialogue of issues informing practice; to promote individual exploration within and between media; and to assist and equip students with the necessary skills for working as professional artists. Students will gain basic understanding of their chosen studio, its staffing, organisation and possible learning paths and directions for their practice and an understanding of how researching ideas can inform their own developing practice.

Students will be required to purchase some materials to complete projects.

Appropriate footwear and clothing will be required at all times.

Textbooks
Refer to Studio Reading List.

THAP1201
Theories of Art Practice A
Credit points: 4
Teacher/Coordinator: Dr Ann Elias
Session: Semester 1
Classes: 2 hours contact and minimum 2 hours for research and study.
Corequisites: MSTD1111, MSTD1121, FRES1001, MDRW1010 or MDRW1013, and THAP1211
Assessment: Assessment: 500 word essay (30%); 1,500 word essay (70%)

Contemporary Art: Themes and Theories

This unit of study is designed to enthuse students about contemporary art. We want to show you the exciting work that artists and theorists produce and the breadth and scope of contemporary art on an international scale. While the term ‘contemporary’ can be interpreted in a variety of ways, this unit encompasses art and idea most pertinent to the last thirty years. This unit addresses ideas and practices that we consider fundamental knowledge for visual arts practitioners: the concept of the ‘everyday’, the relevance of disciplines such as philosophy to art criticism, the importance of identity in the practices of artists, the central place of the Body and theories of perception to the work that artists produce, and the many theoretical ideas that emanate from a close study of objects.

Textbooks
The focus in this studio will be to provide an overview of key events, movements and innovation in contemporary ceramics praxis after 1945 and identify leading artists, designers and theorists within the field. Differing views of what constitutes a ceramic object will be investigated.

Jewellery and Object
The focus in this studio will be to introduce the area of Jewellery and Object making through a broad overview of current practice. Students will explore and examine terms in which work from this discipline area are encountered and can be evaluated, critiqued and how such terminology informs and is informed by the object.

Textbooks
Refer to Studio for Reading List.

Semester Two

FRES1002
Research B
Credit points: 2
Teacher/Coordinator: Dr Caleb Kelly, First Year Coordinator, and Library staff
Session: Semester 1, Semester 2 Classes: Library sessions, plus self-directed study; total of 40 hours of student effort. Corequisites: MSTD1112, MSTD1123, MDRW1014, THAP1202 and THAP1212. Assessment: Students are eligible to be assessed for this program if attendance is 90% or over and students have submitted their work folders by the due date. For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment in the following sessions: Semester 1.

Continuation of Research A. In this semester your experience and use of the Library is further deepened with an assessment project that looks at using the on-line databases. You will remain in groups to workshop the use of the research tools in the Library in order to complete the assessment task independently.

MDRW1014
Drawing B
Credit points: 2
Teacher/Coordinator: Dr Caleb Kelly, First Year Coordinator
Session: Semester 1, Semester 2 Classes: Lecturer contact, plus self-directed study; total of 40 hours of student effort. Classes will mostly be structured as self-directed learning exercises, and it is envisaged that students will engage with their peers and develop some useful links with other key members of SCA and the wider visual arts community. Corequisites: MSTD1112, MSTD1123, FRES1002, THAP1202 and THAP1212. Assessment: There will be a qualitative assessment grade given at the end of the semester, based on the presentation of the student's drawing in the 2 x 6-week blocks they have completed. The grades for these blocks are averaged to form the student's final assessment grade in Drawing. Students are eligible to be assessed for this program if attendance is 5 classes per block or over and students have submitted their work folders by the due date. The Drawing folio must include evidence of research and/or competency (demonstrated skills) across all areas of Drawing. For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment in the following sessions: Semester 1.

The Drawing program consists of 3 subjects: Computer Drawing, Experimental Drawing and Observational and Life Drawing. Students rotate through during the year in 3 x 6-week blocks. Each student may elect their preferred program to repeat in the last 6-week block of Semester 2.

Skills developed during Foundation will form the basis of drawing skills that are expected of Second Year RVA students.

Textbooks
Refer to Studio Reading List.

MSTD1112
Foundation Studio B
Credit points: 8
Teacher/Coordinator: Dr Caleb Kelly, First Year Coordinator
Session: Semester 2 Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 160 hours. Corequisites: MSTD1123, FRES1002, MDRW1012 or MDRW1014, THAP1202 and THAP1212. Assessment: A qualitative assessment grade will be allocated at the end of the semester. Students are expected to successfully complete specified stages within the semester, and the combination of these grades will reflect the final assessment grade. For further information refer to SCA Assessment Criteria. Academic staff will be responsible for end-of-semester assessments and a mid-semester review in Week 7. Where appropriate, guided peer assessment may be employed for some projects. Students are eligible to be assessed if attendance is no less than 90%, and students have submitted all project work.
Foundation Studio B continues to develop skills gained in Studio A; by the end of the year students will have developed some understanding of studio-based art practice by working in their chosen studio each week. Studio classes will mostly be structured as seminars and practitioner exercises where students will engage with their peers and develop useful links with other key members of SCA and the wider visual arts community. Students will be given a list of mandatory health and safety equipment that will be required for access to specific studio areas and workshops. Students will also be required to purchase some materials to complete projects. Appropriate footwear and clothing will be required at all times.

Textbooks
Refer to Studio Reading List.

MSTD1123
Foundation Studio Concepts B

Credit points: 4
Teacher/Coordinator: Dr Caleb Kelly, First Year Coordinator
Session: Semester 2
Classes: Lecturer and directed contact over 6 weeks, plus self-directed study, total student effort of 80 hours. In Second Semester, students progress through one final block for 6 weeks before they move back into their studio programs for an increased 3 hours each week.
Corequisites: MSTD1112, FRES1002, MDRW1012 or MDRW1014, THAP1202 and THAP1212
Assessment: Students are eligible to be assessed for this program if attendance is 5 classes per block or over and students have submitted their work folder by the due date. For further information refer to SCA Assessment Criteria.

This program is an idea-centered, project-based non-studio-specific program consisting of six classes around a theme. Students are encouraged to identify and develop an interdisciplinary practice. The timetable structure enables students to explore a range of approaches between disciplines, facilities and staff, thus providing a more inclusive educational experience.

By the end of the year students will have developed some generic technical skills and will be able to clearly identify the facilities and equipment, and their purposes, as well as the health and safety requirements that are essential to SCA and current art practice.

Textbooks
Refer to Studio Reading List.

THAP1202
Theories of Art Practice B

Credit points: 4
Teacher/Coordinator: Dr Ann Elias
Session: Semester 2
Classes: 2 hours contact and minimum 2 hours for research and study.
Corequisites: MSTD1112, MSTD1123, FRES1002, MDRW1014 or MDRW1012, and THAP1212
Assessment: Assessment: 500 word essay (30%); 1,500 word essay (70%)

Looking Back: Nineteenth century origins of Contemporary Art

This unit of study is designed to inform students about the nineteenth century origins of contemporary art. We consider the cultural period known as Modernity and the art movement known as Modernism.

This unit addresses ideas and practices that we consider fundamental knowledge for visual arts practitioners: the concept of modern art and the modern artist; the modern world and the impact on art of the city, travel, and colonization; the influence of the Romantic Movement; the impact of modern technologies on art; the politics of vision in relation to landscape and the female body; the gendering of aesthetics and divisions in the social roles and practices of men and women.

Textbooks

THAP1212
Studio Theory B

Credit points: 4
Teacher/Coordinator: Dr Caleb Kelly, First Year Coordinator
Session: Semester 2
Classes: 2 hours contact and minimum 2 hours for research and study.
Corequisites: MSTD1112, MSTD1123, FRES1002, MDRW1012 or MDRW1014, and THAP1202
Assessment: Students are eligible to be assessed for this unit of study if attendance and submission of work requirements are met. For further information refer to Studio and SCA assessment criteria.

This Unit of Study investigates the development of contemporary practice in specific art/craft, aiming to explore historical contexts, the meaning of artworks and contradictory attitudes of artists. Issues inherent to art/craft practices will be explored, from the Industrial Revolution to the present day. Students will be encouraged to investigate historical context and models of practice relating to specific practitioners. Group tutorials/lectures are designed to provide a context for considering particular artists and their work, in order that students can situate their own work in relation to others. Group activities and learning experiences vary from gallery visits to writing and talking projects and presentations to fellow students in your studio area. Involves lectures, seminars and essays from a list of topics. This unit is currently studio based.

Painting
The focus in this studio is to analyse painting as object and includes a critique of its exhibition and display particularly within the context of contemporary art. The work of arts in both the international and local contexts will be examined to provide an understanding of the ‘extended’ field of painting.

Sculpture
Expands on themes from the previous semester while interrogating such themes as the role of the object within instutionalised space; different forms and theories of performance practice; the relationship between object, culture and context; the cross-relationship between the object, the subject and the institution.

Printmedia
The focus in this studio is on a major Sydney art exhibition (such as the Sydney Biennale) to consider current directions in photomedia practice in light of contemporary art debates. Drawing on and expanding the themes of semester one, we continue our enquiry into dialogues between past and present manifestations of the medium.

Film and Digital Art
The Study of Narratology provides the vocabulary and conceptual structures through which to analyse continuing experimentation and evolution in narrative across multiple fields in digital arts. Beginning with Propp and his analysis of plot-functions, core shifts in narrative practice in the twentieth century with emphasis on intermedia borrowings and practices will be signposted. Hypertext, soft video and database works are traced back to their antecedents in the cultural and social upheavals of the 1960s, in happenings and the cut-ups of modernist prose; metafiction is revisited in 1950s animated cartoons, and again in contemporary machinemas; emergent narratives of new science are mediated through digital technologies; the function-pairs Propp analysed in Russian folk tales come to shape computer-gaming narratives of MMORPGs; rhizomatic structure provides a platform for cyberfeminist narratives; Deleuze and Guattari’s paradigm of becoming-molecular establishes a framework for microsound and works of digital dust.

Glass
The use of glass in art, design, craft and architecture will be explored from the industrial revolution into the twentieth century and the inception of the studio glass movement. The focus will be on the impact of technological, cultural and political change during the early part of the twentieth century. Knowledge will be gained and applied in class discussions, seminars, relevant museum/gallery/studio visits and via assessment tasks.

Ceramics
The focus in this studio will be to provide the student with the historical precedents to the development of the Studio Ceramics Movement and contemporary Design. This will be achieved through comparative analysis of nineteenth century objects and contemporary ceramic practice. This study will include topics such as the impact of the
industrial revolution on the traditional artisan; the resurrection of guilds and the rise of the Arts and Crafts Movement; the relationship of hand and machine; colonization, trade and the impact of Asia-Pacific indigenous craft traditions on Western ceramics.

Jewellery and Object

In this studio we will link with core theory by concentrating on understanding historical precedents of the 19th century and how they impact on the critical development of contemporary practice in jewellery and object. Philosophical issues, as well as technological, cultural and social/political contexts impacting on the development of the arts and crafts movement in particular will be explored.

Second Year

Candidates are required to enrol in and complete the following units of study: (i) at least 12 credit points from Theoretical Enquiry Electives; (ii) Studio Theory Fine Arts C and D, or Studio Theory Media Arts C and D, or Studio Theory Object Art and Design C and D; (iii) at least 24 credit points from the studio major subject areas of Ceramics, Glass, Jewellery and Object design, Painting, Printmedia, Sculpture, Photomedia, Film and Digital Art; and (iv) 6 credit points from Studio Electives, or 6 credit points from Studio Extension.

Semester One

THAP2621

Studio Theory Media Arts C

Credit points: 3

Teacher/Coordinator: Photomedia: Ms Anne Ferran Film and Digital Art: Ms Josephine Starrs Session: Semester 1

Classes: 2 hours contact and minimum 2 hours for research and study Prerequisites: THAP1211 and THAP1212

Prohibitions: THAP2421

Assessment: Assessment is based on the successful completion of coursework, written and/or seminar assignments as are given throughout the unit, and participation and engagement.

This Unit of Study is split into two areas: Photomedia; Film and Digital Art.

Photomedia

The focus in this Studio is the exploration of ways of critically interpreting photographs and of understanding a range of photographic practices. Topics such as memory, time, evidence, and the everyday, are selected to provide windows into both photographic history and keys aspects of photo-criticism.

Film and Digital Art

The Electronic Image: Unpredictable Encounters

Across a wide range of electronic imaging platforms and issues students will study the interplay between technological possibilities, chance and manifestation of the idea (social, philosophical, cultural, aesthetic). As such students will come to a deeper understanding of the artistic process; also the history of the unpredictable encounters of the electronic image in its mediation of personal and public concerns.

Textbooks

Photomedia


Film and Digital Art


THAP2631

Studio Theory Fine Arts C

Credit points: 3

Teacher/Coordinator: Painting: Associate Professor Brad Buckley Sculpture: Ms Margaret Seymour Printmedia: Mr Justin Trendall

Session: Semester 1

Classes: Learning commitment comprises lectures and seminars over 12 weeks, plus self-directed study; total student effort 60 hrs per semester.

Prerequisites: THAP1211 and THAP1212

Prohibitions: THAP2431

Assessment: Assessment is based on the successful completion of coursework, written and/or seminar assignments and participation and engagement. For further information refer to Studio and SCA assessment criteria.

This Unit of Study is split into three areas: Painting; Sculpture; Printmedia

Painting

The focus in this studio is to address some of the critical moments of change in the visual arts from the early to later part of the 20th Century, by considering the key Modernist movements in the broader political, social, and gender, and racial context from the early Russian Avant Garde, De Stijl, Dada, Fluxus, Conceptualism, Minimalism, High Pop and on into the 80s

Sculpture

The focus in this studio is to identify and critically evaluate a number of the issues, methodologies and artists that have been instrumental in defining the key moments of Modernism within contemporary sculptural practice. The study format combines formal presentations, reading group discussions and student seminar presentations.

Printmedia

Contemporary Art: Focusing on the art of the last past ten years, in the the first semester the idea of contemporary art in its broadest sense is explored, developing an appreciation of its breadth and diversity as well as establishing a clearer understanding of its connections to modernist art. Connections between art, technology and cultural change are a key theme.

Textbooks

Painting

This is a studio - driven program focusing on the practices of artists as primary research and supported with the relevant theoretical frameworks. Consequently these references are subject to change and will be advised in the UoS outline at the beginning of semester.

Sculpture


Printmedia


THAP2641

Studio Theory Object Art and Design C

Credit points: 3

Teacher/Coordinator: Glass: Mr Andrew Lavery Ceramics: Ms Jan Guy Jewellery and Object: Ms Karin Findeis

Session: Semester 1

Classes: 2 hours contact and minimum 2 hours for research and study

Prerequisites: THAP1211 and THAP1212

Prohibitions: THAP2441

Assessment: Assessment is based on the successful completion of coursework, written and/or seminar assignments and participation and engagement. For further information refer to Studio and SCA assessment criteria.

Modernism and its Discontents: Old Stories, New Tales

This Unit of Study is split into three areas: Ceramics; Glass; Jewellery and Object

Various specifics are dealt with for students within each studio area. The unit of study investigates the development of contemporary Object Art and Design within the context of historical precedents and developments in the last hundred years. The focus is on developing an understanding of the link between craft/design practices and movements in the visual arts as a whole.

(Please note due to changes in class sizes course content may be modified)

Glass

In this studio we will work our way forward, focusing on the effect of the Historical Avant-garde and the emergence of design cultures and the studio glass movement. The course provides a broad exploration and interrogation of discipline specific glass in these movements/genres and cultures through to contemporary practice.

Ceramics

35
The focus in this studio will be to examine ceramics praxis and craft and design theories in relation to mainstream Modernism with a specific focus on the parallels and dichotomies found between craft and the Historical Avantgarde. The influence of early twentieth century practitioners and the theories and philosophies pertaining to their work on contemporary ceramics practice will be established. A range of issues will be discussed including: what is non-art? what is non-craft? - modernist definitions and paradoxes; definitions of craft - materiality, process and aesthetics; craft as foundation of modernism; craft as subversion in contemporary art practice.

Jewellery and Object
In this studio we will look at the complex relationship between the various art practices, and will investigate and expand on existing understandings of historical developments, connections and precedents of contemporary practice. A link will also be provided to core art theory, which this semester investigates avant-garde art and culture.

Textbooks
Glass
Ceramics
Jewellery and Object
John Thackara. Design after modernism : beyond the object. New Y ork, N.Y:

MSTD2511
Ceramics C
Credit points: 12
Teacher/Coordinator: Jan Guy
Session: Semester 1
Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice.
Prerequisites: MSTD1111 and MSTD1112
Corequisites: one of THAP2621 or THAP2631 or THAP2641
Prohibitions: MSTD2191
Assessment: Students will be required to present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends their understanding of their practice. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

This unit is an introduction to ceramics that may be combined with other approved units of study. The unit introduces students to the concepts and practices, skills and basic technology that comprise contemporary ceramics. Students learn and develop various hand-building skills, identify areas of interest, and develop a basic understanding of ceramic technology. Through a series of open-ended studio projects, students engage with and explore personal concepts and interests. Individual and group sessions help them identify and develop conceptual and critical skills. Through a series of regular classes, students become familiar with various properties of clays, learn to set and fire electric kilns, and become familiar with the structure of glazes and glaze testing procedures.

Students maintain a drawing/ studio journal, that documents the development of concepts and ideas, as well as a ceramic technology journal.

Textbooks

MSTD2521
Glass C
Credit points: 12
Teacher/Coordinator: Jane Gavan, Andrew Laver
Session: Semester 1
Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice.
Prerequisites: MSTD1111 and MSTD1112
Corequisites: one of: THAP2621 or THAP2631 or THAP2641
Prohibitions: MSTD2191
Assessment: Students will be required to present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends their understanding of their practice. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

The unit provides a studio-based approach to glass-working. Throughout this semester students will follow a project-based curriculum that encourages the development of critical and practical skills. Technical introductions are supported with thematic approaches encouraging exploration within studio glass, object making and design. A variety of glass-working activities are available for students to develop their skills, including: glass-blowing, cold-working, polishing and cutting, lathe-working, engraving, kiln-working, casting and mould-making, flame-working and glass-painting and sand-blasting.

Textbooks

MSTD2531
Jewellery and Object C
Credit points: 12
Teacher/Coordinator: Karin Findeis, Joyce Hinterding, Oliver Smith
Session: Semester 1
Classes: 6 hours of contact and 6 hours of independent, studio-based practice.
Prerequisites: MSTD1111 and MSTD1112
Corequisites: one of: THAP2621 or THAP2631 or THAP2641
Prohibitions: MSTD2191
Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

A studio-based, learning experience of jewellery and object-design practice. Students are encouraged to explore a range of approaches to the discipline. Conceptual and practical investigations challenge orthodox attitudes toward art, craft and design. Set projects, technical workshops and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Textbooks
Refer to Jewellery and Object Reading List.

MSTD2541
Painting C
Credit points: 12
Teacher/Coordinator: Dr Lindy Lee, Coordinator Session: Semester 1
Classes: Learning commitment comprises lectures, group tutorials, individual tutorials and directed contact over 12 weeks, plus self-directed study, total student effort 240 hrs per semester. Prerequisites: MSTD1111 and MSTD1112
Corequisites: one of: THAP2621 or THAP2631 or THAP2641
Prohibitions: MSTD2191
Assessment: For information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

The aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined Second- and Third-Year students. This grouping fulfills the educational function of peer support and learning, allowing the increasing maturity of the students to be a demonstrable outcome. The academic advisor is responsible for the progress of those students. To provide access to different intellectual points of view these groups are remixed and rotated over four semesters. The other important aspect of the unit is the one-to-one studio tutorial, where the particular concerns and needs of the student are discussed, tailoring both technical information and theoretical knowledge in relation to the student's evolving work.

Textbooks
As prescribed by the academic advisor.

MSTD2551
Printmedia C
Credit points: 12
Teacher/Coordinator: Justin Trendall, Rebecca Beadmore
Session: Semester 1
Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice.
Prerequisites: MSTD1111 and MSTD1112
Corequisites: one of: THAP2621 or THAP2631 or THAP2641
Prohibitions: MSTD2191
Assessment: Attendance at programmed sessions is a requirement for assessment. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.
Over the course of the semester students are introduced to a range of techniques, materials and ideas. A series of studio projects will provide students with the basic technical skills that are needed to begin working independently with the core print processes of etching and relief printing, digital print and screen-printing. A program of group and individual tutorials helps students to begin locating their ideas and creative thinking within a contemporary art and design context.

Textbooks
Refer to Studio Reading List.

MSTD2561
Sculpture C
Credit points: 12 Teacher/Coordinator: Margaret Seymour, Michael Goldberg, Dr Adam Geczy Session: Semester 1 Classes: Weekly tutorial meetings, technical workshops and supervised studio work, 6 hours of contact and a minimum 6 hours of independent, studio-based practice. Prerequisites: MSTD1111 and MSTD1112 Corequisites: one of: THAP2621 or THAP2631 or THAP2641 Prohibitions: MSTD2191 Assessment: Assessment is based on; the fulfillment of studio requirements; the level of an individual's participation; engagement within the studio program; and the quality of works presented for critical review. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Study in Sculpture Performance and Installation is a unified, studio-based activity addressing the concepts, methodologies and technologies integral to contemporary sculpture. This includes traditional sculptural processes as well as incorporating new media and digital technologies that are currently reshaping contemporary practice. Each student, in consultation with academic staff, develops an outline of their proposed study program at the commencement of the semester and maintains a studio diary. Students present work regularly for review and are encouraged to further develop and refine their individual studio practice. This process is supported by small-group projects, lectures, group and individual tutorials and critiques.

Textbooks
Refer to Studio Reading List

MSTD2571
Photomedia C
Credit points: 12 Teacher/Coordinator: Merilyn Fairskye, Steven Lojewski and others Session: Semester 1 Classes: One workshop class per week, 4 hours of contact and a minimum 4 hours of independent, studio-based practice. Prerequisites: MSTD1111 and MSTD1112 Corequisites: one of: THAP2621 or THAP2631 or THAP2641 Prohibitions: MSTD2191 Assessment: Assessment is progressive as well as based on the work shown at the end of the semester.

This unit provides unified, studio-based activity where students investigate and develop their ideas through a variety of approaches and technologies. Experimentation is encouraged. In consultation with their academic advisor, students are expected to select two study options that reflect their individual concerns. Options that will be available are Snap to Grid, Cultural Research, Blow Up and Directorial, which variously explore digital imaging, extending photography, photo installation, and/or studio-based photography.

Textbooks
Refer to Studio Reading List.

MSTD2581
Film and Digital Art C
Credit points: 12 Teacher/Coordinator: Geoff Weary, Ryszard Dabek, Josephine Stans, John Conomos, Mahalya Middlemist Session: Semester 1 Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice. Prerequisites: MSTD1111 and MSTD1112 Corequisites: one of: THAP2621 or THAP2631 or THAP2641 Prohibitions: MSTD2191 Assessment: Progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Major study is a unified, studio-based activity where student investigate their creative ideas through a variety of approaches to digital film, video, sound and multimedia. In consultation with their academic advisor, students are expected to select study options that reflect their individual concerns.

Textbooks
Refer to Studio Reading List.

CAEX2001
Ceramics C Studio Extension
Credit points: 3 Teacher/Coordinator: Jan Guy Session: Semester 1 Classes: 3 hrs per week plus 3-6 hours outside of class including research and field-work Corequisites: MSTD2511 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Ceramics Studio Major unit. It will be presented for assessment at the end of the semster, at the same time as work for the Ceramics Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Ceramics studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX2002
Glass C Studio Extension
Credit points: 3 Teacher/Coordinator: Andrew Lavery Session: Semester 1 Classes: 3 hrs per week and 3-6 hours outside of class, including research and field-work Corequisites: MSTD2531 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Glass Studio Major unit. It will be presented for assessment at the end of the semster, at the same time as work for the Glass Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Glass studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX2003
Jewellery and Object C Studio Extension
Credit points: 3 Teacher/Coordinator: Karin Findteil, Coordinator Session: Semester 1 Classes: 3 hrs per week and 3-6 hours outside of class, including research and field-work Corequisites: MSTD2531 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Jewellery and Object Studio Major unit. It will be presented for assessment at the end of the semster, at the same time as work for the Jewellery and Object Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Jewellery and Object studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX2004
Painting C Studio Extension
Credit points: 3 Teacher/Coordinator: Dr Lindy Lee Session: Semester 1 Classes: Learning commitment comprises lectures, group tutorials and directed studio contact over 12 weeks, plus self-directed study: total student effort 60 hrs per semester. Corequisites: MSTD2541 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Painting Studio Major unit. It will be presented for assessment at the end of the semster, at the same time as work for the Painting Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Painting studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX2005
Printmedia C Studio Extension
Credit points: 3 Teacher/Coordinator: Justin Trendall Session: Semester 1 Classes: 3 hrs per week and 3-6 hours outside of class, including research and field-work Corequisites: MSTD2551 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Printmedia Studio Major unit. It will be presented for assessment at the end of the semster, at the same time as work for the Printmedia Studio Major.
This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Printmedia studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX2006

Sculpture C Studio Extension
Credit points: 3 Teacher/Coordinator: Dr Adam Geczy Session: Semester 1 Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work. Corequisites: MSTD2561 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Sculpture Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Sculpture Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Sculpture studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX2007

Photomedia C Studio Extension
Credit points: 3 Teacher/Coordinator: Steven Lojewski Session: Semester 1 Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work Corequisites: MSTD2571 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Photomedia Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Photomedia Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Photomedia studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX2008

Film and Digital Art C Studio Extension
Credit points: 3 Teacher/Coordinator: Josephine Starrs Session: Semester 1 Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work Corequisites: MSTD2581 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Film & Digital Art Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Film & Digital Art Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Film & Digital Art studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

Semester Two

THAP2622

Studio Theory Media Arts D
Credit points: 3 Teacher/Coordinator: Photomedia: Anne Ferran Film and Digital Art: Josephine Starrs Session: Semester 2 Classes: 2 hours contact and minimum 2 hours for research and study. Prerequisites: THAP2621 Prohibitions: THAP2422 Assessment: Assessment is based on the successful completion of coursework, written and/or seminar assignments as are given throughout the unit, and participation and engagement. For further information refer to Studio and SCA assessment criteria.

This Unit of Study is split into two areas: Photomedia; Film and Digital Art.

Photomedia

The focus in this studio will be to approach photography via the work of selected contemporary and historical practitioners, in order to understand photography’s key place in contemporary art practice. We will consider photography’s role in relationship to themes such as: documentary practices, identity politics, and performance.

Film and Digital Art

This module is designed in two parts: the study of documentary and non fiction forms, and television as an everyday phenomena, including its expansions into the internet and mobile media forms. The first part traces the complex history of documentary as it evolved from the late nineteenth and twentieth century, including its critical reception and theoretical, cultural and technical considerations. The second part examines the "box" as a regulatory and programmable force through psychological, philosophical and cultural theorizations, including television’s hyped liveness, its manipulation of desire and subjectivity, and postmodern schizophrenia as a manifestation of its induced crisis in temporality.

Textbooks

Photomedia

Films and Digital Art


THAP2632

Studio Theory Fine Arts D
Credit points: 3 Teacher/Coordinator: Painting: Dr Debra Dawes Sculpture: Dr Adam Geczy Printmedia: Mr Justin Trendall Session: Semester 2 Classes: Learning commitment comprises lectures and seminars over 12 weeks, plus self-directed study; total student effort 60 hrs per semester. Prerequisites: THAP2631 Prohibitions: THAP2432 Assessment: Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, and participation and engagement. For further information refer to Studio and SCA assessment criteria.

This Unit of Study is split into three areas: Painting; Sculpture; Printmedia

Painting

Significant issues in art and related critical writing that have refashioned avant-garde practices since the 60s will be examined, with the primary focus on artists working within a discursive field. The aim is to provide students with an understanding of the connection between the object, that is the creative work, and the theoretical premise in related texts.

Sculpture

An investigation into multi-media and trans-media practices. A primary concern will be a sound understanding of conceptual art since the 1960s and its redefinition of the object as a vector of an idea as opposed to an artifact. Another will be the ways in which technology has moulded our expectations of the art object/experience, particularly in relation to ideas such as interactivity and immersion.

Printmedia

Here and Now: Using the broad understanding of contemporary art established in semester one, we move on to look at the way in which a range of print and drawing based artists have developed their own practices in both local and international contexts. The way in which local art practices are connected to international cultural movements is explored; and we look at how individual artists and designers have responded to the emergence of global culture.

Textbooks

Painting

This is a studio - driven progam focusing on the practices of artists as primary research and supported with the relevant theoretical frameworks. Consequently these references are subject to change and will be advised on the UoS outline at the beginning of semester.

Sculpture


Printmedia

THAP2642

Studio Theory Object Art and Design D

Credit points: 3 Teacher/Coordinator: Ms Joyce Hinttering Session: Semester 2 Classes: 2 hours contact and minimum 2 hours for research and study Prerequisites: THAP2641 Prohibitions: THAP2442 Assessment: Assessment is based on the successful completion of coursework, written and/or seminar assignments and participation and engagement. For further information refer to Studio and SCA assessment criteria.

The Virtual and Handmade

This Unit of Study combines three areas: Ceramics; Glass; Jewellery and Object

The unit of study aims to introduce practitioners to philosophies and praxis surrounding the relationship between traditional craft and design models and our engagement with virtual technologies and recent innovations in materials and methods. This will be achieved by specifically focusing investigations upon new technologies, materials and process, the representation and dissemination of objects through various media, the work of contemporary practitioners and a variety of theoretical material that explores some aspect of the virtual.

Students will be encouraged to investigate how issues of virtuality engage with and enable contemporary practice.

(please note due to changes in class sizes course content may be modified)

Textbooks

MSTD2512

Ceramics D

Credit points: 12 Teacher/Coordinator: Jan Guy Session: Semester 2 Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice Prerequisites: MSTD2511 Corequisites: one of THAP2622 or THAP2623 or THAP2642 Assessment: Assessment is based on: quality of performance in the studio throughout the semester; development and application of appropriate skills; and participation in practical and critical class activities and discussions. Assessment will reflect students’ conceptual and practical progress, made throughout the semester, as well as demonstrated commitment. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

This unit may be combined with other approved units of study. The unit continues to expand and develop ceramic studio skills, through studio-based projects, as well as to provide the opportunity for students to identify an area of interest and develop that as a major project. This unit further develops skills in hand-building and wheel-throwing, that were introduced in Semester One, as well as providing an introduction to casting. Students develop design skills through the planning of their projects. Students continue to develop their understanding of technology (clay and glazes), learn to make their own casting slips, learn about high temperature glazes and learn to fire gas kilns. They identify an individual glaze project and develop it over the period of the semester. Through individual and group discussions, students explore and learn to articulate individual concepts and interests. Drawing is seen as integral to studio practice, and it is expected that students maintain a drawing/ studio journal.

Textbooks
Dormer P. The New Ceramics: Trends and Traditions
Rawson P. Ceramics: a Philosophical Approach.
Rhodes D. Clay and Glazes for the Potter.
Hamer F. The Potter’s Dictionary of Materials and Techniques. Journals
Ceramics: Art and Perception.
Pottery in Australia.
Studio Potter.
Object.

MSTD2522

Glass D

Credit points: 12 Teacher/Coordinator: Jane Gavan, Andrew Lavery Session: Semester 2 Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice. Prerequisites: MSTD2521 Corequisites: one of: THAP2622 or THAP2632 or THAP2642 Assessment: Students will be required to present projects at nominated dates during the semester. Assessment is in terms of how students’ work fulfils the criteria and extends their understanding of their practice and its context. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Students will begin to elect areas of study from approaches and skills acquired in Semester 1. This self-directed approach is combined with ongoing set projects that further develop critical and technical skills. In consultation with academic staff, students will begin to direct a path of exploration relevant to their interest and appropriate level of practical skill. Students may decide to work exclusively within the medium of glass or in conjunction with other media and processes as required. A variety of glass-working activities are available for students to develop their skills, including: glass-blowing, cold-working, polishing and cutting, lathe-working, engraving, kiln-working, casting and mould-making, flame-working and glass-painting and sand-blasting.

Textbooks

MSTD2532

Jewellery and Object D

Credit points: 12 Teacher/Coordinator: Karin Findeis, Joyce Hinterring, Oliver Smith Session: Semester 2 Classes: 6 hours of contact and 6 hours of independent, studio-based practice. Prerequisites: MSTD2531 Corequisites: one of: THAP2622 or THAP2623 or THAP2642 Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

Students are offered a studio-based experience in the practice of jewellery and object design. Students are encouraged to explore a range of approaches to the discipline. Conceptual and practical investigations challenge orthodox attitudes toward art, craft and design. Set projects, technical workshops and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Textbooks
Refer to Jewellery and Object Reading List.

MSTD2542

Painting D

Credit points: 12 Teacher/Coordinator: Dr Lindy Lee, Coordinator Session: Semester 2 Classes: Learning commitment comprises lectures, group tutorials, individual tutorials and directed contact over 12 weeks, plus self-directed study; total student effort 240 hrs per semester. Prerequisites: MSTD2541 Corequisites: one of: THAP2622 or THAP2632 or THAP2642 Assessment: For information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

The aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined Second- and Third-Year students. This grouping fulfills the educational function of peer support and learning, allowing the increasing maturity of the students to be a demonstrable outcome. The academic advisor is responsible for the progress of those students. To provide access to different intellectual points of view these groups are remixed and rotated over four semesters. The other important aspect of the unit is the one-to-one studio tutorial, where the particular concerns and needs of the student are discussed, tailoring both technical information and theoretical knowledge in relation to the student’s evolving work.

Textbooks
As prescribed by the academic advisor

MSTD2552

Printmedia D

Credit points: 12 Teacher/Coordinator: Justin Trendall, Rebecca Beadmore Session: Semester 2 Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice. Prerequisites: MSTD2551 Corequisites: one of: THAP2622 or THAP2632 or THAP2642 Assessment: Attendance at programmed sessions is a requirement for assessment. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.
Building on their first semester’s work, and as part of the process of defining their own art practice or design practice, students begin to focus on specific areas of interest; identifying for themselves the print mediums they will be continuing to work with and the set of ideas that will form the basis of their conceptual explorations. An ongoing program of technical instruction and tutorial sessions will provide the framework for these developments.

Textbooks
Refer to Studio Reading List.

MSTD2562

Sculpture D

Credit points: 12
Teacher/Coordinator: Margaret Seymour, Michael Goldberg, Dr Adam Geczy
Session: Semester 2
Classes: Weekly tutorial meetings, technical workshops and supervised studio work, 6 hours of contact and a minimum 6 hours of independent, studio-based practice.
Prerequisites: MSTD2561
Corequisites: one of: THAP2622 or THAP2632 or THAP2642
Assessment: Assessment is based on: the fulfilment of studio requirements; the level of an individual’s participation; engagement within the studio program; and the quality of works presented for critical review. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Study in Sculpture Performance and Installation is a unified, studio-based activity addressing the concepts, methodologies and technologies integral to contemporary sculpture. It includes traditional sculptural processes as well as incorporating new media and digital technologies that are currently reshaping contemporary practice. Each student, in consultation with academic staff, develops an outline of their proposed study program at the commencement of the semester and maintains a studio diary. Students present work regularly for review and are encouraged to further develop and refine their individual studio practice. This process is supported by small-group projects, lectures, group and individual tutorials and critiques.

Textbooks
Refer to Studio Reading List.

MSTD2572

Photomedia D

Credit points: 12
Teacher/Coordinator: Merilyn Fairskye, Steven Loejewski and others
Session: Semester 2
Classes: Three workshop classes per week. 4 hours of contact and a minimum 4 hours of independent, studio-based practice.
Prerequisites: MSTD2571
Corequisites: one of: THAP2622 or THAP2632 or THAP2642
Assessment: Progressive throughout the semester; includes class participation, attendance and the presentation of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

This unit provides a unified, studio-based activity where students investigate and develop their ideas through a variety of approaches and technologies. Experimentation is encouraged. In consultation with their academic advisor, students are expected to select two study options that reflect their individual concerns. Options that will be available are Snap to Grid, Cultural Research, Blow Up and Directorial, which variously explore digital imaging, extending photography, photo installation, and/or studio-based photography.

Textbooks
Refer to Studio reading list.

MSTD2582

Film and Digital Art D

Credit points: 12
Teacher/Coordinator: Geoff Weary, Ryszard Dabek, Josephine Starrs, John Conomos, Mahalya Middlemist
Session: Semester 2
Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice.
Prerequisites: MSTD2581
Corequisites: one of: THAP2622 or THAP2632 or THAP2642
Assessment: Progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Major study is a unified, studio-based activity where students investigate their creative ideas through a variety of approaches to digital film, video, sound and multimedia. In consultation with their academic advisor, students are expected to select study options that reflect their individual concerns.

Textbooks
Refer to Studio Reading List.

CAEX2009

Ceramics D Studio Extension

Credit points: 3
Teacher/Coordinator: Jan Guy
Session: Semester 2
Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work.
Corequisites: MSTD2512
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Ceramics Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Ceramics Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Ceramics studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX2010

Glass D Studio Extension

Credit points: 3
Teacher/Coordinator: Andrew Lavery
Session: Semester 2
Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work.
Corequisites: MSTD2532
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Glass Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Glass Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Glass studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX2011

Jewellery and Object D Studio Extension

Credit points: 3
Teacher/Coordinator: Karin Findels
Session: Semester 2
Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work.
Corequisites: MSTD2532
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Jewellery and Object studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX2012

Painting D Studio Extension

Credit points: 3
Teacher/Coordinator: Dr Lindy Lee
Session: Semester 2
Classes: Learning commitment comprises lectures, group tutorials and directed studio contact over 12 weeks, plus self-directed study; total student effort 60 hrs per semester.
Corequisites: MSTD2542
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Painting Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Painting Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Painting studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX2013

Printmedia D Studio Extension

Credit points: 3
Teacher/Coordinator: Justin Trendall
Session: Semester 2
Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work.
Corequisites: MSTD2552
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Printmedia Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Printmedia Studio Major.
This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Photomedia studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

**CAEX2015**
Photomedia D Studio Extension

Credit points: 3 Teacher/Coordinator: Steven Lojewski Session: Semester 2 Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work. Corequisites: MSTD2552 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Photomedia Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Photomedia Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Photomedia studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

**CAEX2016**
Film and Digital Art D Studio Extension

Credit points: 3 Teacher/Coordinator: Josephine Starrs Session: Semester 2 Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work. Corequisites: MSTD2552 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Film and Digital Art Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Film and Digital Art Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Film and Digital Art studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

**Third Year**

Candidates are required to enrol in and complete the following units of study:
(i) at least 12 credit points from Theoretical Enquiry Electives; (ii) Studio Theory Fine Arts E and F, or Studio Theory Media Arts E and F, or Studio Theory Object Art and Design E and F; (iii) at least 24 credit points from the studio major subject areas of Ceramics, Glass, Jewellery and Object design, Painting, Printmedia, Sculpture, Photomedia, Film and Digital Art; and (iv) 6 credit points from Studio Electives, or 6 credit points from Studio Extension.

**Semester One**

**THAP3421**
Studio Theory Media Arts E

Credit points: 3 Teacher/Coordinator: Photomedia: Tanya Peterson Film and Digital Art: John Conomos Session: Semester 1 Classes: 2 hours contact and minimum 2 hours for research and study Prerequisites: THAP2422 or THAP2632 Prohibitions: THAP3421 Assessment: Assessment is based on the successful completion of coursework, written and/or seminar assignments and participation and engagement. For further information refer to Studio and SCA assessment criteria.

This Unit of Study is split into two areas: Photomedia; Film and Digital Art.

Photomedia:

In this studio we will primarily focus on key aspects of photomedia in relation to contemporary art theories and practices. Emphasis will be placed on exploring photography’s “discursive spaces”, and developing a more complex understanding of the role between theory and praxis. In particular, we will examine how individual practices contribute and respond to issues of globalisation, cultural memory and identity, and new technologies.

Film and Digital Art

The Virtual Subject in Postmodern Culture Part 1: In this studio we will examine the historical, cultural and theoretical frameworks of the virtual in late-capitalist digital media culture. The student will be introduced to contemporary debates concerning the evolution of the virtual in today’s audiovisual culture from modernism to recent times. Students will be encouraged to examine the shifting complexities of the virtual in cultural and media theory and their implications for their own art practice.

**Textbooks**

Photomedia

Film and Digital Art

This Unit of Study is split into three areas: Painting; Sculpture; Printmedia

Painting

The focus in this studio is to investigate the key moments that shaped Australian Contemporary Painting beginning with The Field, the first exhibition of Abstract Painting in Australia in 1968 to the present. We will be using a range of theoretical texts and visual material to examine and understand the ways in which these moments have shaped contemporary Australian painting.

Imaginary, Natural and Institutionalised Spaces: the overarching concern of this semester will be to get students to co-ordinate their imaginative ambitions relating to the object with regard to culture, place, space and architecture. What objects or performances work best where? A reflection on modes of display and the rhetoric of reception particularly in relation to museums, public spaces, and the technologies of television, film and the internet will be encouraged.

Printmedia

The Gallery: the focus in this studio will be to look at role of print and drawing within the development of modern art. We will survey a number of key nineteenth and twentieth century artists and explore links between these historical precedents and the practices of a range of contemporary artists. A series of formal lectures and an extensive program of gallery visits will be included.

**Textbooks**

Painting

This is a studio - driven program focusing on the practices of artists as primary research and supported with the relevant theoretical frameworks. Consequently these references are subject to change and will be advised on the UoA outline at the beginning of semester.
4. Undergraduate study – Bachelor of Visual Arts

Sculture
Printmedia

THAP3441
Studio Theory Object Art and Design E
Credit points: 3
Teacher/Coordinator: Glass: Mr Andrew Lavery Ceramics: Ms Jan Guy Jewellery and Object: Ms Joyce Hinterding
Session: Semester 1
Classes: 2 hours contact and minimum 2 hours for research and study
Prerequisites: THAP2642 or THAP2442
Prohibitions: THAP3341
Assessment: Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.
Locating practice
This Unit of Study is split into three areas: Ceramics; Glass; Jewellery and Object.
Various specifics are dealt with for students within each studio area.
The unit of study explores the notion of 'inter-disciplinary' practice, what it might mean and entail through various readings on contemporary art and craft practice. Students will be asked to explore that many and varied fields of interest a practitioner may be engaging with. Throughout the unit students will be expected to critically analysing what their own area of continuing research within their own practice may be.
(please note due to changes in class size content may be modified)
Glass
Contemporary studio glass engages with a wide variety of materials and processes. We will expand the dialogue in respect of the interdisciplinary nature inherent in this activity. Through discussion on appropriate genres, styles, syntax and classification, methodologies for articulating and critiquing practice will be explored.
Ceramics
The focus in this studio will be to consolidate the learning outcomes of previous TEO units undertaken in first and second year and to provide a framework for the student studying ceramics to situate their practice within an expanded field of contemporary art practice. This will be achieved through critical examination and analysis of the processes and strategies used by the contemporary ceramicist and the theoretical dialogue that informs and surrounds their work.
A range of issues relevant to contemporary practice will be addressed including: the affects of new technologies on the production of the physical object; globalisation and the survival of the studio ceramics movement; cross cultural production and the status of craft today; where am I? - an investigation of the ways contemporary ceramicists engage in interdisciplinary and hybrid praxis across traditional visual art disciplines, the humanities and sciences.
Jewellery and Object
In this studio we will expand the dialogue in respect to the interdisciplinary nature inherent in the Jewellery and Object studio. Through investigation of genres, styles, syntax and classification, methodologies for articulating and critiquing practice will be explored.

Textbooks
Glass

Ceramics
Jewellery and Object

MSTD3S11
Ceramics E
Credit points: 12
Teacher/Coordinator: Jan Guy Session: Semester 1
Classes: 6 hours of contact and a minimum 6 hours of independent studio-based practice.
Prerequisites: either MSTD2511 or MSTD2211; and either MSTD2512 or MSTD2212
Corequisites: THAP3441
Assessment: Assessment is based on the success of the evaluation of the student's work throughout the semester; development and application of appropriate skills; participation in practical and critical class activities and discussions.
Assessment will reflect the student's conceptual and practical understanding, made throughout the semester, as well as demonstrated commitment. For further information refer to SCA Assessment Criteria.
Assessment will be commensurate with the credit point value of the unit.
In this unit the focus is on student-initiated studio work in consultation with staff. Students develop projects and select methods and technologies suitable for their individual programs and extend and develop new skills. Emphasis is placed on the development of a personal language, and conceptual and critical skill development. Students will engage with the research, development and fine-tuning of ideas, design and use of appropriate technologies. Students may choose to combine ceramics with other media through individual initiative or minor studies.
Textbooks
It is expected that students read national and international periodicals, research ideas related to the student's area of interest, as well as accessing appropriate technical information.
Journals
American Ceramics.
Ceramics: Art and Perception.
Pottery in Australia.
Studio Potter.
Object.

MSTD3S21
Glass E
Credit points: 12
Teacher/Coordinator: Jane Gavan, Andrew Lavery
Session: Semester 1
Classes: 6 hours of contact and minimum 6 hours of independent, studio-based practice.
Prerequisites: MSTD2521 or MSTD2221; and MSTD2522 or MSTD2222
Corequisites: THAP3441
Assessment: Students will be required to present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends their understanding of their practice. Further information refers to SCA Assessment Criteria.
Assessment will be commensurate with the credit point value of the unit.

Students will, in conjunction with staff, develop individual proposals that extend areas of exploration relevant to their interest and appropriate level of practical skill. Emphasis is placed on developing theoretical and relevant skill towards realising set goals. Students are expected to present a body of work that is the realisation of this proposal. Students are introduced to business skills related to sustaining a visual arts/crafts practice. A variety of glass-working activities are available for students to develop their skills, including: glass blowing, cold-working, polishing and cutting, lathe-working, engraving, kiln-working, casting and mould-making, flame-working and glass-painting and sand-blasting.

Textbooks

MSTD3S31
Jewellery and Object E
Credit points: 12
Teacher/Coordinator: Karin Findeis, Joyce Hinterding
Session: Semester 1
Classes: 6 hours of contact and 6 hours of independent, studio-based practice.
Prerequisites: MSTD2531 or MSTD2231; and MSTD2532 or MSTD2232
Corequisites: THAP3441
Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

Studio-based, learning experience of jewellery and object-design practice. Students work independently to explore individually identified approaches to the disciplines and to develop personally expressive material language, engaging with contemporary art, craft and design. Individual and group tutorials and critical discussion assist students to identify, develop, research and resolve concepts as they relate to
the design and making of jewellery and objects, concluding in a resolved body of work.

Textbooks
Refer to Jewellery and Object Reading List.

MSTD3541
Painting E
Credit points: 12 Teacher/Coordinator: Dr Lindy Lee, Coordinator Session: Semester 1 Classes: Learning commitment comprises lectures, group tutorials, individual tutorials and directed contact over 12 weeks, plus self-directed study; total student effort 240 hrs per semester. Prerequisites: MSTD2541 or MSTD2241 and (MSTD2542 or MSTD2242) Corequisites: THAP3431 Assessment: For information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

The aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined Second- and Third-Year students. This grouping fulfills the educational function of peer support and learning, allowing the increasing maturity of the students to be a demonstrable outcome. The academic advisor is responsible for the progress of those students. To provide access to different intellectual points of view these groups are remixed and rotated over four semesters. The other important aspect of the unit is the one-to-one studio tutorial, where the particular concerns and needs of the student are discussed, tailoring both technical information and theoretical knowledge in relation to the student’s evolving work.

Textbooks
As prescribed by the academic advisor.

MSTD3551
Printmedia E
Credit points: 12 Teacher/Coordinator: Justin Trendall, Rebecca Beadmore Session: Semester 1 Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice. Prerequisites: MSTD2551 or MSTD2251; and MSTD2552 or MSTD2252 Corequisites: THAP3431 Assessment: Attendance at programmed sessions is a requirement for assessment. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

The primary focus of the third year unit is the consolidation of each student’s own art or design practice. Students are expected to work in an independent and self-directed way, further developing their own studio projects and conceptual explorations. A program of individual and group tutorials, together with a written work proposal and a group exhibition project will provide the framework for this consolidation process.

Textbooks
Refer to Studio Reading List.

MSTD3561
Sculpture E
Credit points: 12 Teacher/Coordinator: Margaret Seymour, Michael Goldberg, Dr Adam Geczy Session: Semester 1 Classes: Weekly tutorial meetings, technical workshops and supervised studio work, 6 hours of contact and a minimum 6 hours of independent, studio-based practice. Prerequisites: MSTD2561 or MSTD2261, and MSTD2562 or MSTD2262 Corequisites: THAP3431 Assessment: Assessment is based on: the fulfilment of studio requirements; the level of an individual’s participation; engagement within the studio program; and the quality of works presented for critical review. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Study in Sculpture Performance and Installation is a unified, studio-based activity addressing the concepts, methodologies and technologies integral to contemporary sculpture. This includes traditional sculptural processes as well as incorporating new media and digital technologies that are currently reshaping contemporary practice. Each student, in consultation with academic staff, develops an outline of their proposed study program at the commencement of the semester and maintains a studio diary. Students present work regularly for review and are encouraged to further develop and refine their individual studio practice. This process is supported by small-group projects, lectures, group and individual tutorials and critiques.

Textbooks
Refer to Studio Reading List.

MSTD3571
Photomedia E
Credit points: 12 Teacher/Coordinator: Anne Ferran, Steven Lojewski, Merilyn Fairskye Session: Semester 1 Classes: At least one of the optional strands, the Year 3 Studio Seminar Program, and regular academic contact. 6 hours of contact and a minimum 6 hours of independent, studio-based practice. Prerequisites: MSTD2571 or MSTD2271; and MSTD2572 or MSTD2272 Corequisites: THAP3421 Assessment: Progressive throughout the semester; includes class participation. Assessment will include the production of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Students will be expected to: confidently explore working processes and directions that are personally relevant; refine the skills; and demonstrate facility with analog/digital technical processes appropriate to this enterprise. A coherent body of work, evidence of an independent practice or to serve as a foundation for further study, is the desired outcome at this stage. Two optional studio strands are offered. Students are expected to participate in one or both throughout the semester and in the studio seminar program, and to engage in the relevant academic requirements.

MSTD3581
Film and Digital Art E
Credit points: 12 Teacher/Coordinator: Geoff Weary, Ryszard Dabek, Josephine Starrs, John Comonis, Mahalya Middlemist Session: Semester 1 Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice. Prerequisites: MSTD2581 or MSTD2281; and MSTD2582 or MSTD2282 Corequisites: THAP3421 Assessment: Based on: quality of performance in the studio throughout the semester; development and application of appropriate skills; and participation in practical and critical class activities including discussions. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Production of studio-based, class and individual projects; development of studio portfolio/journal. Students will be expected to confidently explore working processes and directions that are personally relevant, to refine skills and to demonstrate facility with the technical processes appropriate to this enterprise. Students will produce a coherent body of work that reflects evidence of an independent practice that may serve as a foundation for further study.

Textbooks
Refer to Studio Reading List.

CAEX3001
Ceramics E Studio Extension
Credit points: 3 Teacher/Coordinator: Jan Guy Session: Semester 1 Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work. Corequisites: MSTD3511 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Ceramics Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Ceramics Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Ceramics studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX3002
Glass E Studio Extension
Credit points: 3 Teacher/Coordinator: Andrew Lavery Session: Semester 1 Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work. Corequisites: MSTD3521 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Glass Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Glass Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Glass studio discipline. The work will be in the form of either a body of work
additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX3003
Jewellery and Object E Studio Extension
Credit points: 3 Teacher/Coordinator: Karin Findelis, Coordinator Session: Semester 1 Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work. Corequisites: MSTD3531 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Jewellery and Object Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Jewellery and Object Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Jewellery and Object Studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX3004
Painting E Studio Extension
Credit points: 3 Teacher/Coordinator: Dr Lindy Lee, Coordinator Session: Semester 1 Classes: Learning commitment comprises lectures, group tutorials and directed studio contact over 12 weeks, plus self-directed study; total student effort 60 hrs per semester. Corequisites: MSTD3541 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Painting Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Painting Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Painting Studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX3005
Printmedia E Studio Extension
Credit points: 3 Teacher/Coordinator: Justin Trendall Session: Semester 1 Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work. Corequisites: MSTD3551 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Printmedia Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Printmedia Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Printmedia studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX3006
Sculpture E Studio Extension
Credit points: 3 Teacher/Coordinator: Dr Adam Geczy Session: Semester 1 Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work. Corequisites: MSTD3561 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Sculpture Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Sculpture Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Sculpture studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX3007
Photomedia E Studio Extension
Credit points: 3 Teacher/Coordinator: Steven Lojewski Session: Semester 1 Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work. Corequisites: MSTD3571 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Photomedia Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Photomedia Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Photomedia studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX3008
Film and Digital Art E Studio Extension
Credit points: 3 Teacher/Coordinator: Josephine Starrs Session: Semester 1 Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work. Corequisites: MSTD3581 Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Film and Digital Art Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Film and Digital Art Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Film and Digital Art studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

Semester Two
THAP3422
Studio Theory Media Arts F
Credit points: 3 Teacher/Coordinator: Photomedia: Tanya Peterson Film and Digital Art: John Conomos Session: Semester 2 Classes: 2 hours contact and minimum 2 hours for research and study. Prerequisites: THAP3421 Prohibitions: THAP3322 Assessment: Assessment is based on the successful completion of coursework, written and/or seminar assignments as are given throughout the unit, and participation and engagement. For further information refer to Studio and SCA assessment criteria.

This unit of study is split into two areas: Photomedia; Film and Digital Art.

Photomedia
In this studio the focus will be to extend our inquiry into contemporary art and photomedia. We will further explore the question “What is photography?” in light of the medium’s slippage across the realms of art and popular culture. Drawing on key contemporary philosophers, theorists, and practitioners, we will continue to consider how you might locate and interpret your own emerging research in relation to contemporary art practices.

Film and Digital Art
The Virtual Subject in Postmodern Culture Part 2: recent theories of the new digital sublime in postcinema and the new image technologies will be explored and certain critical, literary and experimental audiovisual traditions from modernism to present times will be traced. Part 2 is structured in two connecting modules. The student will be examining fundamental issues of contemporary literary and media aesthetics and related genres of postmodern techno-creativity.

Textbooks
Photomedia
Film and Digital Art

THAP3432
Studio Theory Fine Arts F
Credit points: 3 Teacher/Coordinator: Photomedia: Assoc Professor Brad Buckley Sculpture: Dr Adam Geczy Printmedia: Mr Justin Trendall Session: Semester 2 Classes: Learning commitment comprises lectures and seminars over 12 weeks, plus self-directed study; total student effort 60 hrs per semester. Prerequisites: THAP3431 Prohibitions: THAP3332 Assessment: Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, and participation and engagement. For further information refer to Studio and SCA assessment criteria.
This Unit of Study is split into three areas: Painting; Sculpture; Printmedia

Painting
The aim in this studio is to consolidate the student’s understanding of the critical debates surrounding painting at the beginning of the twentieth first century and to assist in developing a clearer understanding of the place of their own work in this history.

Sculpture
The last module concentrates on personal presentation, promotion and professional practice with special emphasis on sculpture, performance and installation; appropriate avenues of exhibition, good grant writing, effective artist talks, publication facilitation (journals and catalogues), websites and attendance at festivals and other events. The module is geared at maximizing the potential of the artist as a professional in the public sphere.

Printmedia
Professional Practice: using a combination of formal lectures, student seminars and gallery visits, the aim is to help students to develop a clearer understanding of the relationship between their own art practice and the professional and public domains in which they intend to work. The roles of galleries, public funding, the internet and other vocational contexts are surveyed.

Textbooks

Painting
This is a studio - driven program focusing on the practices of artists as primary research and supported with the relevant theoretical frameworks. Consequently these references are subject to change and will be advised in the UoS outline at the beginning of semester.

Sculpture
www.ozco.gov.au
www.artspace.org.au
www.visualarts.net.au
Printmedia
NAVA: www.visualarts.net.au
Australia Council: www.australiacouncil.gov.au

THAP3442

Studio Theory Object Art and Design F
Credit points: 12 Teacher/Coordinator: Jan Guy and/or part-time staff. Session: Semester 2 Classes: 6 hours of contact and a minimum 6 hours of independent study. Prerequisites: THAP3442 Co-requisites: THAP3442 Assessment: Based on quality of performance in the studio throughout the semester, development and application of appropriate skills; an individual research project and participation in practical and critical class activities and discussions. Assessment will reflect the progress a student has made throughout the semester both on a practical and conceptual level.

This unit focuses on the development and refinement of self-directed, studio-based projects. Students meet and discuss their work regularly with staff and are expected to finish work to a professional level, exhibiting it at the end-of-year exhibition. Students are expected to develop a personal language within their ceramic practice. In addition they are asked to develop a professional portfolio of their work.

Textbooks
It is expected that students read national and international periodicals, research ideas related to the student’s area of interest, as well as accessing appropriate technical information.

MSTD3522

Glass F
Credit points: 12 Teacher/Coordinator: Jane Gavan, Andrew Lavery Session: Semester 2 Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice. Prerequisites: MSTD3521 Corequisites: THAP3442 Assessment: Students will be required to present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends their understanding of their practice and its context. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

The unit provides a studio-based approach to glass-working. Students will, in conjunction with staff, develop individual proposals that continue to expand areas of exploration relevant to their interest and appropriate level of practical skill. Emphasis is placed on developing theoretical and relevant skills towards realising set goals. Students are expected to present a body of work that realises these goals. The body of work is expected to be cohesive and demonstrate competence in critical and technical terms. A variety of glass-working activities are available for students to develop their skills, including; glass-blowing, cold-working, polishing and cutting, lathe-working, engraving, kiln-working, casting and mould-making, flame-working and glass-painting and sand-blasting. This semester culminates in the professional presentation and documentation of this work in the end-of-year exhibition; therefore, skills are developed this semester that extend on the professional presentation and finishing of objects in glass and other materials.

Textbooks

MSTD3532

Jewellery and Object F
Credit points: 12 Teacher/Coordinator: Karin Findeis, Joyce Hinterding, Oliver Smith Session: Semester 2 Classes: 6 hours of contact and 6 hours of independent, studio-based practice. Prerequisites: MSTD3531 Corequisites: THAP3442 Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

Studio-based, learning experience of jewellery and object-design practice. Students work independently to explore individually identified approaches to the disciplines and to develop personally expressive material language, engaging with contemporary art, craft and design. Individual and group tutorials and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects, concluding in a resolved body of work.

Textbooks
Refer to Jewellery and Object Reading List.
4. Undergraduate study – Bachelor of Visual Arts

MSTD3542
Painting F
Credit points: 12
Teacher/Coordinator: Dr Linda Lee, Coordinator
Session: Semester 2
Classes: Learning commitment comprises lectures, group tutorials, individual tutorials and directed contact over 12 weeks, plus self-directed study; total student effort 240 hrs per semester.
Prerequisites: MSTD3541
Corequisites: THAP3432
Assessment: For information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

The aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined Second- and Third-Year students. This grouping fulfills the educational function of peer support and learning, allowing the increasing maturity of the students to be a demonstrable outcome. The academic advisor is responsible for the progress of those students. To provide access to different intellectual points of view these groups are remixed and rotated over four semesters. The other important aspect of the unit is the one-to-one studio tutorial, where the particular concerns and needs of the student are discussed, tailoring both technical information and theoretical knowledge in relation to the student's evolving work.

Textbooks
As prescribed by the academic advisor.

MSTD3552
Printmedia F
Credit points: 12
Teacher/Coordinator: Justin Trendall, Rebecca Beardmore
Session: Semester 2
Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice.
Prerequisites: MSTD3551
Corequisites: THAP3432
Assessment: Attendance at programmed sessions is a requirement for assessment. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Students will be working independently in the studio, with the focus being on the completion of a fully resolved body of work for their final presentation. A program of individual and group tutorials will continue provide the framework for these developments.

Textbooks
Refer to Studio Reading List.

MSTD3562
Sculpture F
Credit points: 12
Teacher/Coordinator: Margaret Seymour, Michael Goldberg
Dr Adam Geocy
Session: Semester 2
Classes: Weekly tutorial meetings, technical workshops and supervised studio work. 6 hours of contact and a minimum 6 hours of independent, studio-based practice.
Prerequisites: MSTD3561
Corequisites: THAP3432
Assessment: Assessment is based on: the fulfillment of studio requirements; the level of an individual's participation; engagement within the studio program; and the quality of works presented for critical review. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Study in Sculpture Performance and Installation is a unified, studio-based activity addressing the concepts, methodologies and technologies integral to contemporary sculpture. This includes traditional sculptural processes as well as incorporating new media and digital technologies that are currently reshaping contemporary practice. Each student, in consultation with academic staff, develops an outline of their proposed study program at the commencement of the semester and maintains a studio diary. Students present work regularly for review and are encouraged to further develop and refine their individual studio practice. This process is supported by small-group projects, lectures, group and individual tutorials and critiques.

Textbooks
Refer to Studio Reading List.

MSTD3572
Photomedia F
Credit points: 12
Teacher/Coordinator: Anne Ferran, Steven Lojewski, Merilyn Fairskye
Session: Semester 2
Classes: At least one of the optional strands, the Year 3 Studio Seminar Program, and regular academic contact. 6 hours of contact and a minimum 6 hours of independent, studio-based practice.
Prerequisites: MSTD3571
Corequisites: THAP3432
Assessment: Progressive throughout the semester; includes class participation, attendance and the presentation of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Students will be expected to: confidently explore working processes and directions that are personally relevant; refine the skills; and demonstrate facility with analog/digital technical processes appropriate to this enterprise. A coherent body of work, evidence of an independent practice or to serve as a foundation for further study, is the desired outcome at this stage. Two optional studio strands are offered. Students are expected to participate in one or both throughout the semester and in the studio seminar program, and to engage in the relevant academic requirements.

MSTD3582
Film and Digital Art F
Credit points: 12
Teacher/Coordinator: Geoff Weary, Ryszard Dabek, Josephine Starrs, John Conomos, Malvaya Middledish
Session: Semester 2
Classes: 6 hours of contact and a minimum 6 hours of independent, studio-based practice.
Prerequisites: MSTD3581 or MSTD3582
Corequisites: THAP3422
Assessment: Progressive throughout the semester; includes class participation, attendance and the presentation of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Students will be expected to confidently explore working processes and directions that are personally relevant, to refine skills and to demonstrate facility with the technical processes appropriate to this enterprise. Students will produce a coherent body of work that reflects evidence of an independent practice that may serve as a foundation for further study.

Textbooks
Refer to Studio Reading List.

CAEX3009
Ceramics F Studio Extension
Credit points: 3
Teacher/Coordinator: Jan Guy
Session: Semester 2
Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work.
Corequisites: MSTD3512
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Ceramics Studio Major. It will be presented for assessment at the end of the semester, at the same time as work for the Ceramics Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Ceramics studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX3010
Glass F Studio Extension
Credit points: 3
Teacher/Coordinator: Andrew Lavery
Session: Semester 2
Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work.
Corequisites: MSTD3522
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Glass Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Glass Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Glass studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

CAEX3011
Jewellery and Object F Studio Extension
Credit points: 3
Teacher/Coordinator: Karin Findeis, Coordinator
Session: Semester 2
Classes: 3 hours per week and 3-6 hours outside of class, including research and field-work.
Corequisites: MSTD3532
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Jewellery and Object Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Jewellery and Object Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Jewellery and Object studio discipline. The work will be in the form of either a body
of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

**CAEX3012**  
Painting F Studio Extension  
Credit points: 3  
Teacher/Coordinator: Dr Lindy Lee, Coordinator  
Session: Semester 2  
**Corequisites:** MSTD3552  
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Painting Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Painting Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Painting studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

**CAEX3013**  
Printmedia F Studio Extension  
Credit points: 3  
Teacher/Coordinator: Justin Trendall  
Session: Semester 2  
**Corequisites:** MSTD3552  
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Printmedia Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Printmedia Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Printmedia studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

**CAEX3014**  
Sculpture F Studio Extension  
Credit points: 3  
Teacher/Coordinator: Dr Adam Geczy  
Session: Semester 2  
**Corequisites:** MSTD3552  
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Sculpture Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Sculpture Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Sculpture studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

**CAEX3015**  
Photomedia F Studio Extension  
Credit points: 3  
Teacher/Coordinator: Steven Lojewski  
Session: Semester 2  
**Corequisites:** MSTD3572  
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Photomedia Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Photomedia Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Photomedia studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.

**CAEX3016**  
Film and Digital Art F Studio Extension  
Credit points: 3  
Teacher/Coordinator: Josephine Starrs  
Session: Semester 2  
**Corequisites:** MSTD3582  
Assessment: Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Film and Digital Art Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Film and Digital Art Studio Major.

This Studio Extension unit is an additional academic component directly linked to the Studio Major unit offered in the Film and Digital Art studio discipline. The work will be in the form of either a body of work additional to that required for the Studio Major unit or an extension of the work required for the Studio Major unit.
CATE2007
The Art of Memory
Credit points: 6
Teacher/Coordinator: Tanya Peterson
Session: Semester 1
Classes: 2 hours contact and up to 9 hours non-contact time and self-directed study: this includes required preparation for tutorials, as well as preparation for assignments
Prerequisites: THAP1201 and THAP1202
Assessment: Assessment is on the basis of the timely completion of written work, any requirements for class-presentations and satisfactory attendance, as stipulated in unit of study outline.
Note: Department permission required for enrolment.

This elective examines the discourse of memory through the practice of contemporary art and theory. From this perspective, it considers the relationship between memory, the politics of identity, and history through a critical exploration of different forms of remembrance, such as: storytelling and autobiography; collective memory; forgetting and the erasure of time; and trauma and embodiment.

Textbooks:

CATE2009
Philosophies of Life and Practice
Credit points: 6
Session: Semester 1
Classes: 2 hours contact and up to 9 hours non-contact time and self-directed study: this includes required preparation for tutorials, as well as preparation for assignments
Prerequisites: THAP1201 and THAP1202
Assessment: Assessment is on the basis of the timely completion of written work, any requirements for class-presentations and satisfactory attendance, as stipulated in unit of study outline.
Note: Department permission required for enrolment.

This course consists of a series of in-depth studies of individual artists. By examining the relationship between an artist's practice and their life insight is gained into the development of their personal philosophies. Biography reveals the role of social history, cultural institutions and education in creating the context in which an artist works and the key forces that influence their creative evolution. A focus on inter-disciplinary practice will make this offering relevant to all studio areas.

Textbooks:

Semester 2

CATE2002
Politics, Propaganda and Counter-Culture
Credit points: 6
Teacher/Coordinator: Dr Eril Daly
Session: Semester 2
Classes: 2 hours contact and up to 9 hours non-contact time and self-directed study: this includes required preparation for tutorials, as well as preparation for assignments
Prerequisites: THAP1201 and THAP1202
Assessment: Assessment is on the basis of the timely completion of written work, any requirements for class-presentations and satisfactory attendance, as stipulated in unit of study outline.
Note: Department permission required for enrolment.

Asks the question: Is all Art Political? Looks at how visual practices are supported and co-opted by regimens of power. Investigates the difference between status-quo cultural practices and those who have and do espouse revolution and cultural critique. Sample topics: Dada, Fluxus, interventionists, propaganda art and sub-cultures such as film, graffiti, the web, zines.

Textbooks:

CATE2004
Life, Art and the Everyday
Credit points: 6
Teacher/Coordinator: Dr Ann Elias
Session: Semester 2
Classes: 2 hours contact and up to 9 hours non-contact time and self-directed study: this includes required preparation for tutorials, as well as preparation for assignments
Prerequisites: THAP1201 and THAP1202
Assessment: Assessment is on the basis of the timely completion of written work, any requirements for class-presentations and satisfactory attendance, as stipulated in unit of study outline.
Note: Department permission required for enrolment.

How do artists engage with the ebb and flow of daily life and the material conditions of the street, the city, and the home? This elective focuses on artists who heighten our awareness of everyday by using ready-mades and found objects, by exploring the exotic in the banal, and by creating domestic worlds and the urban-scapes of gritty realism and great imagination.

Textbooks:
- Elizabeth Shove (et. al), The Design of Everyday Life, New York, Berg, 2007

CATE2006
Theories of the Object for Artists
Credit points: 6
Teacher/Coordinator: Dr Danie Mellor
Session: Semester 2
Classes: 2 hours contact and up to 9 hours non-contact time and self-directed study: this includes required preparation for tutorials, as well as preparation for assignments
Prerequisites: THAP1201 and THAP1202
Assessment: Assessment is on the basis of the timely completion of written work, any requirements for class-presentations and satisfactory attendance, as stipulated in unit of study outline.
Note: Department permission required for enrolment.

This elective interrogates the complex ways in which objects of visual culture are produced and the impact of social and political contexts on their reception and interpretation. We will address objects of: ritual, utilitarian use, contemplation, kitsch, and transgression

Textbooks:

CATE2008
Social Relations and Critical Spaces
Credit points: 6
Teacher/Coordinator: Tanya Peterson
Session: Semester 2
Classes: 2 hours contact and up to 9 hours non-contact time and self-directed study: this includes required preparation for tutorials, as well as preparation for assignments
Prerequisites: THAP1201 and THAP1202
Assessment: Assessment is on the basis of the timely completion of written work, any requirements for class-presentations and satisfactory attendance, as stipulated in unit of study outline.

In 1971, Conceptual artist Gordon Matta-Clark opened Food, a restaurant run by artists, where cooking and dining become a means of artistic expression and debate. Twenty years later, Rirkrit Tiravanija's work Untitled (Free) took the form of a Thai meal cooked by the artist in the gallery for its patrons. Taking its cue from works such as these, this elective explores expanded models of contemporary art practice and new forms of institutional and social critique. Drawing on the legacies of Situationism and Conceptual Art, it addresses the current dynamics of authorship (such as collaboration and artist collectives), spectatorship, and the politics of space.

Textbooks:

CATE2010
Art and Cross-Cultural Perspectives
Credit points: 6
Session: Semester 2
Classes: 2 hours contact and up to 9 hours non-contact time and self-directed study: this includes required preparation for tutorials, as well as preparation for assignments
Prerequisites: THAP1201 and THAP1202
Assessment: Assessment is on the basis of the timely completion of written work, any requirements for class-presentations and satisfactory attendance, as stipulated in unit of study outline.
Identity is one of the most significant subjects of contemporary art, and in particular identity as it is formed through the migration of people and ideas across the globe. As western and non-western cultures are brought closer together through physical migration as well as global technologies, the impact on contemporary art is a hybrid of styles, concepts, and materials. This unit investigates cross-cultural perspectives and theories, such as Postcolonialism and Globalisation, on international art.

Textbooks
Sam Durant and Catherine Lord (Eds), Essays in Migratory Aesthetics: Cultural practices between migration and art making, Amsterdam, New York, Rodopi, 2007.

Journals
Hamer F. The Potter’s Dictionary of Materials and Techniques.

Semesters One and Two

MSTD7111 Ceramics Elective Introductory
Credit points: 3 Teacher/Coordinator: Jan Guy Session: Semester 1, Semester 2 Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60 hours. Prerequisites: MSTD7111 Assessment: Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria. Note: Department permission required for enrolment.

The Introductory unit in Ceramics provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum, addressing concepts, methodologies and technologies integral to ceramic practice.

In this unit students will:
- learn the basics of ceramics construction, surface-finishing and firing techniques; engage with experimental approaches to problem solving;
- develop an awareness of possibilities available to practitioners;
- develop a capacity to express personal aesthetic solutions; and
- understand and apply Occupational Health and Safety procedures to studio practice.

Textbooks

MSTD7121 Ceramics Elective Intermediate
Credit points: 3 Teacher/Coordinator: Jan Guy Session: Semester 1, Semester 2 Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60 hours. Prerequisites: MSTD7111 Assessment: Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria. Note: Department permission required for enrolment.

The Intermediate unit in Ceramics builds on and enhances information and skills provided in the Introductory unit. The unit provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum, addressing concepts, methodologies and technologies integral to ceramic practice.

In this unit students will:
- enhance ceramics construction skills, surface-finishing and firing techniques;
- engage with experimental approaches to problem solving;
- build an awareness of contemporary practices in ceramics;
- develop their capacity for personal aesthetic solutions; and
- understand and apply Occupational Health and Safety procedures to studio practice.

Textbooks
Rhodes D. Clay and Glazes for the Potter.
Hamer F. The Potter’s Dictionary of Materials and Techniques.

CAEL2003 Warm Glass Elective Introductory
Credit points: 3 Teacher/Coordinator: Andrew Lavery Session: Semester 1, Semester 2 Classes: 2 hours contact and a minimum of 2 hours of independent study Assessment: Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review. Note: Department permission required for enrolment.

The introductory Elective unit in Warm Glass provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum addressing concepts, methodologies and technologies integral to kiln fusing and slumping (Warm Glass).

CAEL2004 Warm Glass Elective Intermediate
Credit points: 3 Teacher/Coordinator: Andrew Lavery Session: Semester 1, Semester 2 Classes: 2 hours contact and a minimum of 2 hours of independent study Assessment: Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review. Note: Department permission required for enrolment.

This elective is designed to continue glass research at an intermediate level with a view to becoming self-directed.

The intermediate Elective unit in Warm Glass provides a studio-based approach to the production of creative work. Throughout the semester...
students will, in consultation with an academic staff member, follow a project-based curriculum addressing concepts, methodologies and technologies integral to kiln fusing and slumping (Warm Glass).

CAEL3002
Warm Glass Elective Advanced
Credit points: 3
Teacher/Coordinator: Andrew Lavery
Session: Semester 1, Semester 2
Classes: 2 hours contact and a minimum of 2 hours of independent study
Prerequisites: CAEL2004
Assessment: Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.
Note: Department permission required for enrolment.

This unit is designed for students to undertake self-directed work. It is expected that students will develop proposal related projects specific to the sub discipline area of the elective they have chosen.
The Advanced Elective follows a self-directed curriculum addressing concepts, methodologies and technologies integral to kiln fusing and slumping (Warm Glass).

CAEL2005
Glass Flame Working Elective Intro
Credit points: 3
Teacher/Coordinator: Andrew Lavery
Session: Semester 1, Semester 2
Classes: 2 hours contact and a minimum of 2 hours of independent study
Assessment: Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.
Note: Department permission required for enrolment.
The introductory Elective unit in Glass Flame-work provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum addressing concepts, methodologies and technologies integral to contemporary Glass Flame-work.

CAEL2006
Glass Flame Working Elective Inter
Credit points: 3
Teacher/Coordinator: Andrew Lavery
Session: Semester 1, Semester 2
Classes: 2 hours contact and a minimum of 2 hours of independent study
Prerequisites: CAEL2005
Assessment: Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.
Note: Department permission required for enrolment.
This elective is designed to continue glass research at an intermediate level with a view to becoming self-directed.
The intermediate Elective unit in Glass Flame-work provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum addressing concepts, methodologies and technologies integral to contemporary Glass Flame-work.

CAEL3003
Glass Flame Working Elective Advanced
Credit points: 3
Teacher/Coordinator: Andrew Lavery
Session: Semester 1, Semester 2
Classes: 2 hours contact and a minimum of 2 hours of independent study
Prerequisites: CAEL2006
Assessment: Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.
Note: Department permission required for enrolment.
This unit is designed for students to undertake self-directed work. It is expected that students will develop proposal related projects specific to the sub discipline area of the elective they have chosen.
The Advanced Elective follows a self-directed curriculum addressing concepts, methodologies and technologies integral to contemporary Glass Flame-work.

CAEL2007
Glass Casting Elective Introductory
Credit points: 3
Teacher/Coordinator: Andrew Lavery
Session: Semester 1, Semester 2
Classes: 2 hours contact and a minimum of 2 hours of independent study
Assessment: Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.
Note: Department permission required for enrolment.
The introductory unit in casting glass provides a studio-based approach to the production of creative work. It will give students a basic understanding of open-face glass casting through practical experience with clay modelling, simple mould-making (investing), firing and basic cold working.
The intermediate unit in casting glass provides a studio-based approach to the production of creative work. It will give students a basic understanding of open-face glass casting through practical experience with clay modelling, simple mould-making (investing), firing and basic cold working.
The advanced elective follows a self-directed curriculum that addresses concepts, methodologies and technologies integral to contemporary Glass.

CAEL2008
Glass Casting Elective Intermediate
Credit points: 3
Teacher/Coordinator: Andrew Lavery
Session: Semester 1, Semester 2
Classes: 2 hours contact and a minimum of 2 hours of independent study
Prerequisites: CAEL2007
Assessment: Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.
Note: Department permission required for enrolment.
This elective is designed to continue glass research at an intermediate level with a view to becoming self-directed.
The intermediate Elective unit in casting glass provides a studio-based approach to the production of creative work. It will give students a basic understanding of open-face glass casting through practical experience with clay modelling, simple mould-making (investing), firing and basic cold working.
Throughout the semester students will, in consultation with a tutor, follow a project-based curriculum that addresses concepts, methodologies and technologies integral to contemporary casting in Glass.

CAEL3004
Glass Casting Elective Advanced
Credit points: 3
Teacher/Coordinator: Andrew Lavery
Session: Semester 1, Semester 2
Classes: 2 hours contact and a minimum of 2 hours of independent study
Prerequisites: CAEL2008
Assessment: Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.
Note: Department permission required for enrolment.
This unit is designed for students to undertake self-directed work. It is expected that students will develop proposal related projects specific to the sub discipline area of the elective they have chosen.
The Advanced unit in casting glass provides a studio-based approach to the production of creative work. It will give students a basic understanding of open-face glass casting through practical experience with clay modelling, simple mould-making (investing), firing and basic cold working.
Throughout the semester students will, in consultation with a tutor, follow a self-directed curriculum that addresses concepts, methodologies and technologies integral to contemporary casting in Glass.

CAEL2009
Hot Glass Elective Introductory
Credit points: 3
Teacher/Coordinator: Andrew Lavery
Session: Semester 1, Semester 2
Classes: 2 hours contact and a minimum of 2 hours of independent study
Assessment: Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.
Note: Department permission required for enrolment.
The introductory Elective unit in Hot Glass provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum addressing concepts, methodologies and technologies integral to contemporary hot glass.

CAEL2010
Hot Glass Elective Intermediate
Credit points: 3
Teacher/Coordinator: Andrew Lavery
Session: Semester 1, Semester 2
Classes: 2 hours contact and a minimum of 2 hours of independent study
Prerequisites: CAEL2009
Assessment: Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.
Note: Department permission required for enrolment.
This elective is designed to continue glass research at an intermediate level with a view to becoming self-directed.

The Intermediate Elective unit in Hot Glass provides a studio-based approach to the production of creative work. Throughout the semester students will in consultation with an academic staff member, follow a project-based curriculum addressing concepts, methodologies and technologies integral to contemporary hot glass.

**CAEL3005**
Hot Glass Elective Advanced

**Credit points:** 3
**Teacher/Coordinator:** Andrew Lavery
**Session:** Semester 1, Semester 2
**Classes:** 2 hours contact and a minimum of 2 hours of independent study

Prerequisites: CAEL2010
Assessment: Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

This unit is designed for students to undertake self-directed work. It is expected that students will develop proposal related projects specific to the sub discipline area of the elective they have chosen.

The Advanced Elective unit in Hot Glass provides a studio-based approach to the production of creative work. Throughout the semester students will in consultation with an academic staff member, follow a self-directed curriculum addressing concepts, methodologies and technologies integral to contemporary hot glass.

**MSTD7311**
Jewellery & Object Elective Introductory

**Credit points:** 3
**Teacher/Coordinator:** Karin Findelis
**Session:** Semester 1, Semester 2
**Classes:** 2 hours contact and a minimum 2 hours of independent study

Assessment: Assessment is continuous and culminates with an end of semester assessment where works are presented for critical review.

For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment.

The Introductory elective provides a studio-based approach to the production of creative work. Throughout the semester students will follow a project-based curriculum, addressing concepts, methodologies and technologies integral to contemporary jewellery and object of human scale.

Thematic approaches will be supported by technical introductions to encourage exploration with jewellery and design methodologies. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects.

Textbooks
Refer to Studio Reading List.

**MSTD7421**
Painting Elective Intermediate

**Credit points:** 3
**Teacher/Coordinator:** Dr Lindy Lee
**Session:** Semester 1, Semester 2
**Classes:** Learning commitment comprises lectures, group tutorials and directed studio contact over 12 weeks, plus self-directed study; total student effort 60 hrs per semester.

Assessment: Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review.

Note: Department permission required for enrolment.

The Introductory Elective provides a studio-based approach to the production of creative work. Throughout the semester students will follow a project-based curriculum, addressing concepts, methodologies and technologies integral to contemporary painting. Thematic approaches will be supported by technical introductions to encourage exploration with painting methodologies. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects.

Textbooks
Refer to Studio Reading List.

**MSTD8141**
Painting Elective Advanced

**Credit points:** 3
**Teacher/Coordinator:** Dr Lindy Lee
**Session:** Semester 1, Semester 2
**Classes:** Learning commitment comprises lectures, group tutorials and directed studio contact over 12 weeks, plus self-directed study; total student effort 60 hrs per semester.

Assessment: Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review.

For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment.

The Advanced elective unit in Jewellery and Object provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a self-directed curriculum, addressing concepts, methodologies and technologies integral to a student's personal concerns. Students' thematic approaches will be supported by technical methodologies appropriate to the self-directed projects. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques. Students are expected to produce a body of work for review at regular intervals during the semester. Work from the semester is to be presented for assessment in Week 15.

Textbooks
Refer to Studio Reading List.
The Advanced Elective unit in Drawing provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a self-directed curriculum, addressing concepts, methodologies and technologies integral to a student's personal concerns. Thematic approaches will be supported by technical methodologies appropriate to the self-directed projects. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques. Students are expected to produce a body of work for review at regular intervals during the semester. Work from the semester is to be presented for assessment in Week 15.

Textbooks
Refer to Studio Reading List.

MSTD7511
Printmedia Elective Introductory
Credit points: 3 Teacher/Coordinator: Justin Trendall, Coordinator Session: Semester 1, Semester 2 Credit points: 3 Teacher/Coordinator: Justin Trendall, Coordinator Session: Semester 1, Semester 2 Credit points: 3 Teacher/Coordinator: Justin Trendall, Coordinator Session: Semester 1, Semester 2 Credit points: 3 Teacher/Coordinator: Justin Trendall, Coordinator Session: Semester 1, Semester 2
Prerequisites:
Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from projects emanating from the assignment program. For further information refer to SCA Assessment Criteria. Note: Department permission required for enrolment.

The aim of this unit is to introduce students to critical, conceptual and technical skills in printmedia. Thematic approaches will be supported by technical introductions to encourage exploration with Printmedia methodologies. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects.

Areas of Investigation: digital prints; etching; and screen prints.

Textbooks
Refer to Studio Reading List.

MSTD7611
Sculpture Elective Introductory
Credit points: 3 Teacher/Coordinator: Michael Goldberg, Coordinator Session: Semester 1, Semester 2 Credit points: 3 Teacher/Coordinator: Michael Goldberg, Coordinator Session: Semester 1, Semester 2 Credit points: 3 Teacher/Coordinator: Michael Goldberg, Coordinator Session: Semester 1, Semester 2 Credit points: 3 Teacher/Coordinator: Michael Goldberg, Coordinator Session: Semester 1, Semester 2
Prerequisites:
Assessment: Assessment is continuous and culminates with an end-of-semester assessment when all works are presented for review. For further information refer to SCA Assessment Criteria. Note: Department permission required for enrolment.

The Introductory Elective unit in Sculpture provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum, addressing concepts, methodologies and technologies integral to contemporary Sculpture. Individual and/or collaborative, studio-based projects will be supported by technical demonstrations and workshops. These assist students to develop competence with a range of sculptural methodologies. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques.

Textbooks
Refer to Studio Reading List.

MSTD7621
Sculpture Elective Intermediate
Credit points: 3 Teacher/Coordinator: Michael Goldberg, Coordinator Session: Semester 1, Semester 2 Credit points: 3 Teacher/Coordinator: Michael Goldberg, Coordinator Session: Semester 1, Semester 2 Credit points: 3 Teacher/Coordinator: Michael Goldberg, Coordinator Session: Semester 1, Semester 2 Credit points: 3 Teacher/Coordinator: Michael Goldberg, Coordinator Session: Semester 1, Semester 2
Prerequisites:
Assessment: Assessment is continuous and culminates with an end-of-semester assessment when all works are presented for review. For further information refer to SCA Assessment Criteria. Note: Department permission required for enrolment.

The Intermediate Elective unit in Sculpture provides a studio-based approach to the production of creative work. At the beginning of the semester each student develops an individual work proposal in consultation with an academic staff member. This proposal forms the basis of a self-directed curriculum addressing the concepts, methodologies and technologies integral to the individual student's developing art practice. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual and creative aspects of a student's studio work. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques.

Textbooks
Refer to Studio Reading List.

MSTD8161
Sculpture Elective Advanced
Credit points: 3 Teacher/Coordinator: Michael Goldberg, Coordinator Session: Semester 1, Semester 2 Credit points: 3 Teacher/Coordinator: Michael Goldberg, Coordinator Session: Semester 1, Semester 2 Credit points: 3 Teacher/Coordinator: Michael Goldberg, Coordinator Session: Semester 1, Semester 2 Credit points: 3 Teacher/Coordinator: Michael Goldberg, Coordinator Session: Semester 1, Semester 2
Prerequisites:
Assessment: Assessment is continuous and culminates with an end-of-semester assessment when all works are presented for review. For further information refer to SCA Assessment Criteria. Note: Department permission required for enrolment.

The Advanced Elective unit in Sculpture provides a studio-based approach to the production of creative work. At the beginning of the semester each student develops an individual work proposal in consultation with an academic staff member. This proposal forms the basis of a self-directed curriculum addressing the concepts,
methodologies and technologies integral to the individual student’s developing art practice. Each student’s creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual and creative aspects of a student’s studio work. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques.

Textbooks
Refer to Studio Reading List.

MSTD7711
Photomedia Elective Introductory
Credit points: 3
Teacher/Coordinator: Steven Lojewski, Coordinator
Session: Semester 1, Semester 2
Classes: 2 hours of contact and a minimum 2 hours of independent study.
Assessment: Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

The Introductory Elective provides a studio-based approach to the production of creative work. Throughout the semester students will follow a project-based curriculum, addressing concepts, methodologies and technologies integral to contemporary Photomedia. Thematic approaches will be supported by technical introductions to encourage exploration with Photomedia methodologies. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects.

Textbooks
Refer to Studio Reading List.

MSTD7821
Film & Digital Art Elective Intermediate
Credit points: 3
Teacher/Coordinator: Josephine Starrs, Coordinator
Session: Semester 1, Semester 2
Classes: 2 hours of contact and a minimum 2 hours of independent study.
Assessment: Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

The Intermediate Elective unit in Film and Digital Art provides a studio-based approach to the production of creative work. Throughout the semester students will follow a self-directed curriculum addressing concepts, methodologies and technologies integral to contemporary Film and Digital Art. Students’ thematic approaches will be supported by technical methodologies appropriate to the self-directed projects. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques. Students are expected to produce a body of work for review at regular intervals during the semester. Work from the semester is to be presented for assessment in Week 15.

Textbooks
Refer to Studio Reading List.

MSTD7811
Film & Digital Art Elective Introductory
Credit points: 3
Teacher/Coordinator: Josephine Starrs, Coordinator
Session: Semester 1, Semester 2
Classes: 2 hours of contact and a minimum 2 hours of independent study.
Assessment: Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

The Introductory Elective provides a studio-based approach to the production of creative work. Throughout the semester students will follow a project-based curriculum, addressing concepts, methodologies and technologies integral to contemporary Photomedia. Thematic approaches will be supported by technical introductions to encourage exploration with Film and Digital Art methodologies. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects.

Textbooks
Refer to Studio Reading List.

MSTD8181
Film & Digital Art Elective Advanced
Credit points: 3
Teacher/Coordinator: Josephine Starrs, Coordinator
Session: Semester 1, Semester 2
Classes: 2 hours of contact and a minimum 2 hours of independent study.
Assessment: Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

The Advanced Elective unit in Film and Digital Art provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a self-directed curriculum addressing concepts, methodologies and technologies integral to a student’s personal concerns. Students’ thematic approaches will be supported by technical methodologies appropriate to the self-directed projects. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques. Students are expected to produce a body of work for review at regular intervals during the semester. Work from the semester is to be presented for assessment in Week 15.

Textbooks
Refer to Studio Reading List.

MSTD7911
Digital Visualisation Introductory
Credit points: 3
Session: Semester 1, Semester 2
Classes: 2 hours of contact and a minimum 2 hours of independent study.
Assessment: Assessment is
The Introductory Elective unit in Digital Visualisation equips students with the skills and knowledge to create and develop concepts, ideas and projects, both technologically and theoretically informed. Computers and other digital technologies will be used to develop these ideas and virtual objects, with the intention that they be taken into the studio for further development, eventually to become realised as art objects. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum, addressing concepts, methodologies and technologies integral to digital visualisation. The elective provides for: the development and enhancement of critical skills through group and individual tutorials and critiques; and acquisition of technical skills appropriate to the assigned projects. Students are expected to produce a body of work for review at regular intervals during the semester. Work from all assigned projects is to be presented for assessment in Week 14.

Textbooks
Refer to Studio Reading List.

MSTD7921
Digital Visualisation Intermediate
Credit points: 3 Session: Semester 1, Semester 2 Classes: 2 hours of contact and a minimum 2 hours of independent study. Prerequisites: MSTD7911
Assessment: Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

The Intermediate Elective unit in Digital Visualisation provides a digital visualisation approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum, addressing concepts, methodologies and technologies integral to digital visualisation. Thematic approaches will be supported by technical introductions to encourage exploration with visualisation methodologies. The elective provides for: the development and enhancement of critical skills through group and individual tutorials and critiques; and acquisition of technical skills appropriate to the assigned projects. Students are expected to produce a body of work for review at regular intervals during the semester. Work from all assigned projects is to be presented for assessment in Week 14.

Textbooks
Refer to Studio Reading List.

MSTD8191
Digital Visualisation Advanced
Credit points: 3 Session: Semester 1, Semester 2 Classes: 2 hours of contact and a minimum 2 hours of independent study. Prerequisites: MSTD7921
Assessment: Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

The Advanced Elective unit in Digital Visualisation provides a digital visualisation approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum, addressing concepts, methodologies and technologies integral to digital visualisation. Thematic approaches will be supported by technical introductions to encourage exploration with visualisation methodologies. The elective provides for: the development and enhancement of critical skills through group and individual tutorials and critiques; and acquisition of technical skills appropriate to the assigned projects. Students are expected to produce a body of work for review at regular intervals during the semester. Work from all assigned projects is to be presented for assessment in Week 14.

Textbooks
Refer to Studio Reading List.

THAP7101
Contemporary Art
Credit points: 3 Session: Semester 1, Semester 2 Classes: 2 hours of contact and a minimum 2 hours of independent study. Prerequisites: MSTD7921
Assessment: Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

The elective unit in Theories of Art Practice, 'Contemporary Art', is designed for students who are interested in an extended analysis and discussion of current visual arts practices. The unit develops material introduced in Year 1 and Year 3 units of study. Areas of enquiry include: the position of art in a global society; the impact of new media on art practices; and the changing roles of the artist and their influence on our culture. Students are encouraged to develop independent thinking and research their particular areas of interest.

Textbooks
Refer to THAP Reading List.

THAP7201
A History of Australian Art
Credit points: 3 Session: Semester 1, Semester 2 Classes: 2 hours of contact and a minimum 2 hours of independent study. Prerequisites: MSTD7921
Assessment: Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

'The History of Australian Art' recognises the artistic production of Indigenous and non-Indigenous artists of the past and their impact on contemporary art in Australia. It considers how Indigenous and non-Indigenous Australian artists influence each other and addresses concepts such as hybridity and purity. It addresses the discourse of nationalism and its impact on the production and reception of art. It also considers Australian art in relation to other areas of the world, including the Asia-Pacific region, Europe, Britain and the United States.

Textbooks
Refer to THAP Reading List.

CAEL2022
Electronic & New Media Art Elective Intr
Credit points: 3 Teacher/Coordinator: Steven Lojewski Session: Semester 1, Semester 2 Classes: 2 hours per week and a minimum 2 hours of independent study outside of class. Prerequisites: CAEL2028
Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set.

This unit provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum addressing concepts, methodologies and technologies integral to electronic and new media art. Thematic approaches will be supported by technical introductions to encourage exploration with electronic and new media art methodologies. The unit provides for the development and enhancement of critical skills through group and individual tutorials and critiques through the acquisition of technical skills appropriate to the assigned projects.

CAEL2028
Artist in Residence 1
Credit points: 3 Teacher/Coordinator: Jane Gavan Session: Semester 1, Semester 2 Classes: 2 hours per week and a minimum 2 hours of independent study outside of class. Prerequisites: CAEL2022
Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set.

This unit draws on the SCA artists-in-residence program to develop analyses, and a practical understanding, of how new work is developed. Visiting artists will propose and run programs that are primarily research-led learning experiences for students.
The program is offered according to visiting artists’ availability and scheduled activities in semester one or two. The learning activities for this unit may be intensive over a short period, and timetables will be available through the chair of each subject area.

**CAEL3013**  
*Artist in Residence 2*  
**Credit points:** 3  
**Teacher/Coordinator:** Jane Gavan  
**Session:** Semester 1, Semester 2  
**Classes:** Depends on visiting artist  
**Prerequisites:** CAEL2028, CAEL3013  
**Assessment:** This unit has a pass/fail grading result. Method of assessment to be advised by Chair of individual subject areas.  
**Note:** Department permission required for enrolment.

This unit draws on the SCA artists-in-residence program to develop analyses, and a practical understanding, of how new work is developed. Visiting artists will propose and run programs that are primarily research-led learning experiences for students. The program is offered according to visiting artists’ availability and scheduled activities in semester one or two. The learning activities for this unit may be intensive over a short period, and timetables will be available through the chair of each subject area.

**CAEL2011**  
*Visual Art Spaces & Curatorial Practice*  
**Credit points:** 3  
**Teacher/Coordinator:** Dr Libby Bedford  
**Session:** Semester 1, Semester 2  
**Classes:** This Elective is taught over 12 weeks for a total of 24 hours and is inclusive of lectures and a field trip.  
**Assessment:** Assessment is continuous and culminates with an end-of-semester project where students will be required to submit a proposal, designing and curating an exhibition for their own work including practical experience in planning, funding/budgeting and operational schedule. For further information refer to SCA Assessment Criteria.  
**Note:** Department permission required for enrolment.

This Elective provides students with training in visual arts management with a focus on a project/event basis. The elective will cover the following areas:  
- Curating your work  
- Exhibition Design and Operational Management  
- Visual Art Space and Curatorial Practice  
- Curatorial Interpretation in Practice  
- Research Project  

Students are expected to undertake independent study and be able to develop their own management and curatorial practice to satisfy the Elective requirements. A field trip and curatorial talk will be included in the programme to support such development.

The students will be introduced to historical and contemporary aspects of curating. This unit has a pass/fail grading result. Method of assessment to be advised by Chair of individual subject areas. The elective will cover the following areas:  
- Curating your work  
- Exhibition Design and Operational Management  
- Visual Art Space and Curatorial Practice  
- Curatorial Interpretation in Practice  
- Research Project  

Students are expected to undertake independent study and be able to develop their own management and curatorial practice to satisfy the Elective requirements. A field trip and curatorial talk will be included in the programme to support such development.

The students will be introduced to historical and contemporary aspects of curating. This unit has a pass/fail grading result. Method of assessment to be advised by Chair of individual subject areas. The elective will cover the following areas:  
- Curating your work  
- Exhibition Design and Operational Management  
- Visual Art Space and Curatorial Practice  
- Curatorial Interpretation in Practice  
- Research Project  

Students are expected to undertake independent study and be able to develop their own management and curatorial practice to satisfy the Elective requirements. A field trip and curatorial talk will be included in the programme to support such development.

The elective is designed to introduce students to the fundamental concepts that underlay animation production. Through a series of hands-on exercises students will explore the processes and concepts required to successfully produce an simple limited animation video.

The hands on exercises will allow the students to gain a historical context of animation and highlight the skills required to produce an animated video. Thematic approaches will be supported by technical introductions to encourage exploration with Animation techniques.

The elective provides for the development and enhancement of production skills through group and individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects. The subject will explore frame-by-frame animation, stop motion animation and limited animation techniques giving students a base to develop more complex animation productions.

**Textbooks**  
Please refer to the unit of study outline

**CAEL2013**  
*Managing and Developing Digital Imagery*  
**Credit points:** 3  
**Teacher/Coordinator:** Steven Lojewski  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hours contact and 4 hours of independent study  
**Prerequisites:** One of MSTD2571, MSTD2572, MSTD3571, MSTD3572  
**Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed projects emanating from the program. Please refer to the SCA Assessment Criteria in the SCA Visual Arts Handbook.  
**Note:** Department permission required for enrolment.

The Managing and Developing Digital Imagery (Working With Lightroom, Camera Raw And Bridge) unit in Photomedia provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow two self-directed projects addressing concepts, methodologies and technologies integral to a student’s personal concerns.

Students’ thematic approaches will be supported by digital technical methodologies appropriate to the self-directed projects. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques.

Students are expected to produce a body of work for review at regular intervals during the semester. Work from the semester is to be presented for assessment in week fifteen.

**Textbooks**  
Refer to the unit of study outline

**CAEL2014**  
*Digital Photo Editing*  
**Credit points:** 3  
**Teacher/Coordinator:** Steven Lojewski  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hours of contact and 4 hours of independent study  
**Prerequisites:** CAEL2013  
**Corequisites:** One of MSTD2571, MSTD2572, MSTD3571, MSTD3572  
**Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed projects emanating from the program. Please refer to the SCA Assessment Criteria in the SCA Visual Arts Handbook.  
**Note:** Department permission required for enrolment.

The Digital Photo Editing (Working With Photoshop) unit in Photomedia provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow two self-directed projects addressing concepts, methodologies and technologies integral to a student’s personal concerns.

Students’ thematic approaches will be supported by digital technical methodologies appropriate to the self-directed projects. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques.

Students are expected to produce a body of work for review at regular intervals during the semester. Work from the semester is to be presented for assessment in week fifteen.

**Textbooks**  
Refer to the unit of study outline

**CAEL2015**  
*Digital Narrative*  
**Credit points:** 3  
**Teacher/Coordinator:** Steven Lojewski  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hours of contact and 4 hours of independent study  
**Prerequisites:** CAEL2014  
**Corequisites:** One of MSTD2571, MSTD2572, MSTD3571, MSTD3572  
**Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed projects emanating from the program. Please refer to the SCA Assessment Criteria in the SCA Visual Arts Handbook.  
**Note:** Department permission required for enrolment.
The Digital Narrative (Working With InDesign) unit in Photomedia provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a self-directed extended project addressing concepts, methodologies and technologies integral to a student's personal concerns. Students' thematic approaches will be supported by digital methodologies appropriate to the self-directed projects. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques. Students are expected to produce a body of work for review at regular intervals during the semester. Work from the semester is to be presented for assessment in week fifteen.

Textbooks
Refer to the unit of study outline

CAPP2001
Professional Placement for Artists 1
Credit points: 3 Teacher/Coordinator: Jane Gavan Session: Semester 1, Semester 2 Assessment: This elective has a pass/fail grading result and will be based on attendance and completion of placement. Note: Department permission required for enrolment. See Academic Advisor

This unit aims to give students an experience of a successful practice in contemporary art, craft or design. Through professional placement with practising artists and designers, students will develop skills that enable them to work towards their own sustainable practice and to make valuable community contacts in their chosen discipline. Students interested in enrolling in the unit should consult their academic advisor to ascertain if the programme is running in their subject area in any particular semester, and also to make arrangements for the placement.

CAPP3001
Professional Placement for Artists 2
Credit points: 3 Teacher/Coordinator: Jane Gavan Session: Semester 1, Semester 2 Assessment: This elective has a pass/fail grading result and will be based on attendance and completion of placement. Note: Department permission required for enrolment. See Academic Advisor

This unit aims to give students an experience of a successful practice in contemporary art, craft or design. Through professional placement with practising artists and designers, students will develop skills that enable them to work towards their own sustainable practice and to make valuable community contacts in their chosen discipline. Students interested in enrolling in the unit should consult their academic advisor to ascertain if the programme is running in their subject area in any particular semester, and also to make arrangements for the placement.
5. Undergraduate study – Bachelor of Visual Arts (Honours)

The objective of the additional honours year is to provide students who have qualified for, or been awarded, an undergraduate pass degree in visual arts the opportunity to extend their potential in studio-based and written research. Students may continue to work in the area of their undergraduate study or undertake research in a different area.

Studio areas available include Ceramics, Film and Digital Art, Glass, Jewellery and Object, Painting, Photomedia, Printmedia, and Sculpture, Performance and Installation (SPI). The honours program focuses on establishing the individual’s research practice, further equipping students for entry into professional practice or entry into the Master of Fine Arts and Doctor of Philosophy programs.

Candidates nominate study by either:

1. Studio project and research paper (predominantly through studio-based work, supported by a research paper of 5000–7000 words).
2. Dissertation and minor studio project (predominantly by dissertation of 15,000 words). In this case the program will provide an opportunity to develop a deeper understanding of the theoretical and critical issues that affect art making to prepare students for higher degree study in art history, theory or criticism.

Students are expected to have developed a focus and direction in their work and be prepared for working in a tutorial environment with a supervisor. Candidates are assigned a supervisor from SCA’s academic staff members. They also participate in seminars and attend lectures as required. Students are examined at the end of the course at the Degree Show.

Admission to honours year

Applicants will need to have qualified for a pass degree in Visual Arts or have an equivalent qualification. Entry to the honours program is based on a minimum academic requirement (please refer below) and a proposal. Applicants are selected on the basis of their undergraduate grades and studio- and paper-project proposal.

Applicants who are not current SCA students must submit a portfolio of work and may be interviewed as part of the admission process. Admission is competitive and not all eligible applicants can be offered candidature.

To be eligible for admission, applicants would normally have a minimum average weighted grade of credit over the second and third years of undergraduate study. The formula used can be obtained from the SCA Student Administration office.

How to apply

Graduates can apply for honours up to three years after the completion of the BVA pass degree or equivalent. Application may be made for study in an interdisciplinary mode, in which case an application may be considered by more than one visual arts discipline. Interviews, if required, will take place in mid-November. For applicants offered a place, candidature cannot be deferred.

Application procedures for domestic students

If an applicant is a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered domestic applicant and should apply direct to Sydney College of the Arts.

Internal applicants

Internal applicants (current SCA students) must return the following documents to SCA Student Administration by the last working day in October:

- an SCA honours application form, and
- a research proposal.

External applicants

External applicants must return the following documents to SCA Student Administration by the last working day in October:

- an undergraduate application form
- an SCA honours application form with attachments and research proposal, and
- a portfolio of recent work (please refer to the undergraduate portfolio guidelines in chapter 4).

Application forms and questionnaires are available from Student Administration and SCA’s website: www.usyd.edu.au/sca/future_students/honours.

Application procedures for international students

If an applicant is NOT a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered as an international applicant and must apply through the International Office. Full fees apply.

Internal applicants

Internal applicants (current SCA students) must return the following documents to SCA Student Administration by the last working day in October:

- an SCA honours application form, and
- a research proposal.

External applicants

External international applicants must return the following documents to the International Office by the last working day in October:

- an undergraduate application form
- an SCA honours application form with attachments and research proposal, and
- a portfolio of recent work (please refer to the undergraduate portfolio guidelines in chapter 4).

International application forms are available from the University of Sydney International Office:

International Office
Level 4, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006, Australia
Tel: +61 2 8627 8300
Fax: +61 2 8627 8387
Email: info@io.usyd.edu.au
Website: www.usyd.edu.au/internationaloffice

Undergraduate English proficiency requirements

Instruction at the University of Sydney is in English. If English is not an applicant’s first language, the applicant must demonstrate a proficiency in English before admission can be confirmed. Please refer to undergraduate English proficiency requirements in Chapter 4. See the International Office website for any changes to this policy.
The program

Honours supervisors
Each student is assigned a supervisor for the general supervision of studio and written work, seminar preparation and other requirements of the course studies. The student has the responsibility for maintaining regular contact with the appointed course supervisor, maintaining ongoing studies consultation and keeping to a schedule of dates for the presentation of research paper or dissertation drafts. Meetings are expected to be at least fortnightly.

The supervisor will maintain a record of progress, and at the end of first semester a summary of progress will be provided to the candidate.

Honours examination
The final examination of candidature for BVA (Honours) will take place at the Degree Show at the end of the course.

A panel of two (one not being a member of SCA staff), will examine the studio work and research paper or dissertation. A supporting visual record of work completed during the candidature and documenting its development during the course forms part of the submission.

SCA will arrange preliminary meetings for the candidate with each of their examiners, to familiarise the examiner with work to be submitted.

Levels of honours
The following levels of honours apply
First Class and possible University Medal : 90–100%*
First Class: 80–100%
Second Class, Division 1: 75–79%
Second Class, Division 2: 70–74%
Third Class: 65–69%
Honours not to be awarded: less than 65%

Percentages are calculated as a weighted average mark (WAM). The WAM is calculated as described below.

* A student who achieves a weighted average mark of 90 or more may qualify for the award of First Class Honours with the University Medal.

Recipients of medals will have not only outstanding performances in the honours year, but also meritorious undergraduate performances (particularly in their major subjects), especially after first year. The final decision regarding award of the medal will be made by the Honours Board of Examiners.

BVA honours weighted average mark (WAM) calculation
Honours by Studio
The BVA Honours by Studio WAM is calculated by summing the products of the marks awarded and the credit point (CP) values for all units taken in the degree (except for the mark awarded to Honours Studio A which is not included in the calculations, as the credit point loading for Honours Studio B is given an adjusted weight of 32 CPs) and then dividing by the sum of the credit point values.

**Semester One**
MSTD 4111 Honours Studio Project A
mark x 4 CP =
THAP 4251 Honours Theories of Art Practice
mark x 4 CP =
**Semester Two**
THAP 4242 Research Paper B
mark x 8 CP =

Sum of the above results / 48 CP = WAM

Honours by Dissertation
The BVA Honours by Dissertation WAM is calculated by summing the products of the marks awarded and the credit point (CP) values for all units taken in the degree (except for the mark awarded to Honours Dissertation A which is not included in the calculations as the credit point loading for Honours Dissertation B is weighted at 32 CPs) and then dividing by the sum of the credit point values.

**Semester One**
MSTD 4111 Honours Studio Project A
mark x 4 CP =
THAP 4251 Honours Theories of Art Practice
mark x 4 CP =
**Semester Two**
THAP 4222 Honours Dissertation B
mark x 32 CP =
MSTD 4112 Honours Studio Project B
mark x 8 CP =

Sum of the above results / 48 CP = WAM

Requirements and procedures
Any enquiries about procedures or requirements should be directed to SCA Student Administration. Please do not hesitate to ask questions if any information contained in this handbook is unclear or does not cover your particular situation.

Seminar attendance
Students must satisfy the requirements for both participation and attendance and be present at the whole of each seminar and contribute actively to its discussion.

Information to be provided to students
The BVA Honours Course Guide, which is made available to all students at the time of enrolment into the Honours program, is a comprehensive guide to the course requirements and includes advice on approaches to the Research Paper and Seminar Presentation.

Assessment
Please refer to Chapter 8 of this Handbook.

Further information about requirements and procedures
For further information about the requirements and procedures, including application for variation of enrolment (leave of absence, withdrawal and discontinuation); requests for extensions and special consideration; finalising of results and appeals; satisfactory progress, show cause and exclusion, please refer to Chapter 8 of this Handbook.

Resolutions of the faculty
Please refer to Chapter 4.
Honours units of study descriptions

Bachelor of Visual Arts (Honours)

Course Code: VH040

Honours by Studio

Candidates are required to enrol in and complete the following units of study: (i) at least 32 credit points from Honours Studio; (ii) Honours Theories of Art Practice; (iii) Studio Seminar/Research Paper A; and (iv) Research Paper B

Semester One

MSTD4221
Honours Studio A Media Arts

Credit points: 16 Session: Semester 1 Corequisites: THAP4241 and THAP4251 Assessment: Refer to SCA Assessment Criteria Campus: Camperdown/Darlington

Students research and develop a coherent body of studio work that is individually conceived. In addition, they research and prepare the first draft of the research paper. Both are monitored through regular meetings with their supervisor who provides advice and feedback.

MSTD4231
Honours Studio A Fine Arts

Credit points: 16 Session: Semester 1 Corequisites: THAP4241 and THAP4251 Assessment: Refer to SCA Assessment Criteria Campus: Camperdown/Darlington

Students research and develop a coherent body of studio work that is individually conceived. In addition, they research and prepare the first draft of the research paper. Both are monitored through regular meetings with their supervisor who provides advice and feedback.

MSTD4241
Honours Studio A Object Art and Design

Credit points: 16 Session: Semester 1 Corequisites: THAP4241 and THAP4251 Assessment: Refer to SCA Assessment Criteria Campus: Camperdown/Darlington

Students research and develop a coherent body of studio work that is individually conceived. In addition, they research and prepare the first draft of the research paper. Both are monitored through regular meetings with their supervisor who provides advice and feedback.

THAP4251
Honours Theories of Art Practice

Credit points: 4 Session: Semester 1 Classes: 2 hours of contact and a minimum 2 hours of research and study. Corequisites: THAP4241 or THAP4241; and one of: MSTD4111 or MSTD4221 or MSTD4231 or MSTD4241 Assessment: Refer to the unit outline and SCA Assessment Criteria. Campus: Camperdown/Darlington

Students investigate, at an advanced level, the philosophies and histories that have shaped contemporary visual arts. Students are expected to further develop their critical and analytical skills in discussion papers and essay writing.

Textbooks
Refer to THAP Reading List.

THAP4241
Studio Seminar/Research Paper A

Credit points: 4 Session: Semester 1 Corequisites: MSTD4221 or MSTD4231 or MSTD4241; and THAP4251 Assessment: Refer to SCA Assessment Criteria Campus: Camperdown/Darlington

Supervised and independent study including research for and the first draft of the research paper. Students present an individual seminar on their developing research.

Semester Two

MSTD4222
Honours Studio B Media Arts

Credit points: 16 Session: Semester 2 Prerequisites: MSTD4221 Corequisites: THAP4242 Assessment: Refer to SCA Assessment Criteria Campus: Camperdown/Darlington

This unit is a continuation of MSTD4221 and entails research and development of a coherent body of studio work leading to exhibition and final assessment. Regular meetings with the student's supervisor provide advice and feedback.

MSTD4232
Honours Studio B Fine Arts

Credit points: 16 Session: Semester 2 Prerequisites: MSTD4231 Corequisites: THAP4242 Assessment: Refer to SCA Assessment Criteria Campus: Camperdown/Darlington

This unit is a continuation of MSTD4231 and entails research and development of a coherent body of studio work leading to exhibition and final assessment. Regular meetings with the student's supervisor provide advice and feedback.

MSTD4242
Honours Studio B Object Art and Design

Credit points: 16 Session: Semester 2 Prerequisites: MSTD4241 Corequisites: THAP4242 Assessment: Refer to SCA Assessment Criteria Campus: Camperdown/Darlington

This unit is a continuation of MSTD4241 and entails research and development of a coherent body of studio work leading to exhibition and final assessment. Regular meetings with the student's supervisor provide advice and feedback.

THAP4242
Research Paper B

Credit points: 8 Session: Semester 2 Corequisites: MSTD4222 or MSTD4232 or MSTD4242 Assessment: Refer to SCA Assessment Criteria Campus: Camperdown/Darlington

Students research and prepare the second and final drafts of the research paper. Regular meetings with their supervisor provide advice and feedback.

Honours by Dissertation

Candidates are required to enrol in and complete the following units of study: (i) at least 32 credit points from Honours Dissertation; (ii) Honours Theories of Art Practice; and (iii) Honours Studio Project A and B

Semester One

MSTD4111
Honours Studio Project A

Credit points: 4 Session: Semester 1 Corequisites: THAP4231 and THAP4251 Assessment: Refer to SCA Assessment Criteria Campus: Camperdown/Darlington

In this unit students develop a body of studio-based work in support of the dissertation. Students meet regularly with their supervisor for discussion and feedback.

THAP4231
Honours Dissertation A

Credit points: 16 Session: Semester 1 Corequisites: THAP4251 and MSTD4111 Assessment: Refer to SCA Assessment Criteria Campus: Camperdown/Darlington

Supervised and independent studio work on a nominated project leading to final assessment in November. Regular meetings with the student's supervisor provide advice and feedback.
THAP4251
Honours Theories of Art Practice
Credit points: 4  Session: Semester 1  Classes: 2 hours of contact and a minimum 2 hours of research and study.  Corequisites: THAP4231 or THAP4241; and one of: MSTD4111 or MSTD4221 or MSTD4231 or MSTD4241  Assessment: Refer to the unit outline and SCA Assessment Criteria.  Campus: Camperdown/Darlington

Students investigate, at an advanced level, the philosophies and histories that have shaped contemporary visual arts. Students are expected to further develop their critical and analytical skills in discussion papers and essay writing.

Textbooks  Refer to THAP Reading List.

Semester Two

MSTD4112
Honours Studio Project B
Credit points: 8  Session: Semester 2  Corequisites: THAP4222  Assessment: Refer to SCA Assessment Criteria  Campus: Camperdown/Darlington

This unit is a continuation of studio-based project work done in support of the dissertation. Students meet regularly with their supervisor for discussion and feedback.

THAP4222
Honours Dissertation B
Credit points: 16  Session: Semester 2  Corequisites: MSTD4112  Assessment: Refer to SCA Assessment Criteria  Campus: Camperdown/Darlington

Supervised and independent studio work on a nominated project leading to final assessment in November. Regular meetings with the student's supervisor provide advice and feedback.
6. Postgraduate studies – Research

SCA Graduate School
Sydney College of the Arts Graduate School was established in 2007 to provide a coherent identity for the postgraduate community, clearer administrative and pedagogical structures, and to strengthen the profile of SCA’s postgraduate coursework and research programs.

The SCA Graduate School aims to position SCA at the forefront of contemporary art practice and research in Australia and internationally by providing high quality studios, a range of graduate level seminars and a visiting artists and scholars program to enrich the experience of the research student cohort.

Applicants applying to undertake postgraduate degrees at SCA apply to the SCA Graduate School.

Postgraduate degrees by research

Doctor of Philosophy

Master of Fine Arts

Postgraduate research degrees may be undertaken in any of the disciplines offered by Sydney College of the Arts:

- Ceramics
- Film and Digital Art
- Glass
- Jewellery and Object
- Painting
- Photomedia
- Printmedia
- Sculpture, Performance and Installation (SPI)
- Theoretical Enquiry

Sydney College of the Arts regulations regarding Postgraduate Research candidates

Candidature Variations

- Candidates for the Doctor of Philosophy (PhD) and the Master of Fine Arts (MFA) are required to complete their first year as full-time students, unless there are exceptional circumstances.*
- Final year candidates are expected to exhibit in the end-of-year exhibition unless the candidate can show cause to the Director of the SCA Graduate School.
- Candidates are required to submit an application for special consideration whenever extension of the examination date is required.
- Candidates are expected to provide supporting documentation and make a good case for a change to their enrolment.
- Changes to enrolment and extensions of examination will be considered, and approved if appropriate, by the Director of the SCA Graduate School.
- Conversion from the MFA to the PhD degree requires a revised application (appropriate to the PhD degree) to be submitted at the end of the first year of the MFA, and applications will be considered with the whole pool of applicants.

* Exceptional circumstances include major personal hardship; major health reasons; maternity leave; circumstances that demonstrably support the candidate's research and require the candidate to participate in an activity somewhere else.

Supervision

Research candidates will have a supervisor who supervises both creative work and written research. The supervisor takes primary responsibility for the conduct and progress of the candidature. Every candidate also has an associate supervisor for additional advice and interim supervision when the supervisor is on leave.

The associate supervisor:
- meets with the candidate and supervisor at least once per semester to discuss the project
- meets with the candidate at the request of the candidate if time permits, and
- acts as interim supervisor when the supervisor is on leave.

The nature and amount of supervision will be discussed with the candidate. Candidates should refer to the full list of academic staff available, as set out in chapter one of this handbook and on SCA website (www.usyd.edu.au/sca) when considering the selection of a supervisor. Please note that members of academic staff may be unavailable to supervise candidates if they already have a full supervisory load.

Annual Review

There will be a review of candidates' progress at the end of each academic year. Provided progress in the degree is satisfactory, candidates will be permitted to proceed. The maximum composition of a review panel will normally be two members of academic staff.

If a candidate's work is considered unsatisfactory, the panel may recommend that the candidate be set a specific program of work to be submitted for assessment not later than 1 March of the following year. If this work is not satisfactory, enrolment may be terminated.

Postgraduate Exhibition

Postgraduate research students in the final semester of their degree are expected to participate in the annual postgraduate exhibition, which may be separate to their examination exhibition.

Doctor of Philosophy (PhD)

The Doctor of Philosophy (PhD) degree is designed to engage visual artists in independent research that constitutes an original contribution to the understanding of contemporary visual arts. The PhD program provides candidates with a critical and intellectual focus to explore a single, proposed research topic full-time over three to four years.

Candidates' research may reflect a critical exploration of the history, theory and practice of visual art; the development of new materials or technologies; the relationship between visual art and society; or the relationship between visual art and other disciplines.

Candidates may complete the PhD by

1. a thesis comprising a substantial body of creative work for exhibition plus a written text examining the histories and theoretical underpinnings of the creative work, both of which demonstrate an original contribution to knowledge; or
2. a substantial written thesis that, through a sustained investigation, demonstrates an original contribution to knowledge in the field of the history and theory of contemporary art.

An SCA academic staff member supervises each candidate's progress. Each candidate has a supervisor and an associate supervisor. Weekly seminars are scheduled each semester to encourage dialogue and critical awareness. This degree is awarded for the successful completion of an approved program of supervised, advanced research which constitutes an original contribution to knowledge.
Entry requirements

PhD applicants are expected to hold the following qualifications:

• a relevant postgraduate degree of master, or
• a Bachelor of Visual Arts degree or its equivalent with first or second class honours, and
• a demonstrated ability to undertake advanced research.

In addition to the academic qualifications, the faculty must be assured that an applicant has the necessary training and ability to pursue the proposed course of study and research, and that sufficient supervisory and other resources and facilities are available to enable successful completion of the program.

Application procedure

Domestic applications

If an applicant is a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered a domestic applicant and should apply direct to Sydney College of the Arts.

Domestic applicants must return the following documents to the SCA Student Administration office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment.

• a postgraduate research degree application form
• a PhD questionnaire with a detailed synopsis of the proposed program of research, proposed methods of investigation, an indication of source material already consulted, and evidence of the applicant’s ability to carry out research, and
• a portfolio of recent work (see ‘Postgraduate portfolio guidelines’ for research students further on in this chapter).

Domestic applicants must also attend an interview.

Application forms and questionnaires are available from SCA Student Administration and on SCA website www.usyd.edu.au/sca.

International applications

If an applicant is NOT a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered an international applicant and must apply through the International Office. Full fees apply.

International applicants must return the following to the International Office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment.

• a postgraduate research degree application form
• a PhD questionnaire with a detailed synopsis of the proposed program of research, the proposed methods of investigation, an indication of source material already consulted, and evidence of the applicant’s ability to carry out research, and
• a portfolio of recent work (see ‘Postgraduate portfolio guidelines’ for research students further on in this chapter).

International application forms and questionnaires are available from SCA Student Administration and on SCA website www.usyd.edu.au/sca.

Postgraduate English proficiency requirements

Applicants may not be required to provide further evidence of English proficiency if they can provide evidence of satisfactory achievement in tertiary studies in which the language of the institution and of instruction, examination and assessment was English. The tertiary studies must have been undertaken no more than five years prior to the date of application for admission to the University of Sydney.

* To meet the requirements of ‘satisfactory achievement’, applicants must present evidence of one year full-time university study in which the language of the institution was English and the language of instruction, examination and assessment was English. To be ‘satisfactory’ the applicant must have a pass average if this qualification was not used to gain admission. The study must have been undertaken at a recognised institution.

Where a university has two official languages, one being English, proof must be received from the Registrar/Academic Affairs Office or equivalent that the applicant’s entire course was conducted in English. Please note that in exceptional circumstances the faculty may require further proof of English language proficiency than is listed here.

The English requirement for postgraduate programs at SCA is:

• IELTS (International English Language Testing Scheme) – score of 6.5 with no band below 6.0; or
• TOEFL (Test of English as a Foreign Language) – score of 577 with a TWE (Test of Written English) score of 4.5; or
• CBT (computer-based TOEFL) – score of 233 with an Essay Rating of 4.5; or
• IBT (internet-based TOEFL) – score of 90 with a writing section minimum of 23, all other sections - 22.

English language test scores must be less than 2 years old at the date you apply to the University of Sydney.

The IELTS requirement refers to the Academic IELTS test. The General IELTS test will not be accepted.

See the International Office website for any changes to this policy.

If you do not meet the English requirements for your chosen course and you need to improve your standard of English before you commence your degree, English courses are available at the Centre for English Teaching (CET) at the University of Sydney.

Applicants who achieve the required grades in “English for Academic Purposes” at the Centre for English Teaching at the University of Sydney are not required to provide further evidence of English proficiency. The course must have been completed no more than 2 years prior to the date of application.

Course structure and requirements

Candidates are required to nominate one of the following methods:

1. a thesis comprising a substantial body of creative work for exhibition plus a written text examining the histories and theoretical underpinnings of the creative work, both of which demonstrate an original contribution to knowledge; or
2. a substantial written thesis that, through a sustained investigation, demonstrates an original contribution to knowledge in the field of the history and theory of contemporary art.

The length of the written thesis will be agreed through consultation between the candidate, the supervisor and the Director of the Graduate School. Any changes would have to be approved by the supervisor and the Director of the Graduate School. However, for initial guidance it is proposed that the written component of Thesis Option (1) be no more than 50,000 words, and Thesis Option (2) be no more than 80,000 words. The expectations for Option (1) are in the vicinity of 40,000–50,000 words, and for Thesis Option (2) in the vicinity of 60,000–80,000 words.

The course is offered over three-to-four years full-time or six-to-eight years part-time. International students may only study on a full-time basis. The first year of candidature is a probationary year.
Candidates deemed to be making unsatisfactory progress at the end of the first year will be given the option of converting to the MFA degree if such a move is considered appropriate on academic advice. This option does NOT apply to candidates who already have an MFA or equivalent.

First year PhD candidates attend the Seminar Program. The seminars aim to develop the proposed research project and extend research and critical skills. Candidates make a presentation on their project and engage in peer group discussion on written and visual aspects of their work.

Second year onwards candidates attend and present a paper on the current state of their research at the Graduate Forum. This program provides an opportunity for candidates to present aspects of their research to the Faculty and postgraduate colleagues. All PhD candidates are required to attend each presentation.

Submission of work and examination
On completion of the program the candidate will submit to the Registrar four copies of the thesis in a form prescribed by the Academic Board and four copies of a summary of the thesis (about 300 words in length). A submission must be accompanied by a certificate from the supervisor stating whether, in the supervisor’s opinion, the form of presentation of the thesis is satisfactory.

The candidate will be examined by at least three appropriately qualified examiners, two of whom are external to the University.

For more information about the examination process please refer to the Postgraduate Research Guide, Essential Information for PhD Candidates and Supervisors available on SCA website.

Assessment
Please refer to chapter 8 for SCA assessment criteria.

Senate resolutions relating to the PhD
6. Postgraduate studies – Research

Master of Fine Arts (MFA)

The Master of Fine Arts (MFA) by research is designed to provide graduates and professionally qualified visual artists with the opportunity to extend their professional practice through advanced research. The MFA provides an opportunity for candidates to pursue creative work and theoretical studies in depth and extend their knowledge, understanding and competence within their major field of endeavour.

Candidates develop a level of proficiency, self-direction and focus through investigating a proposed area of research to produce work of an original and speculative nature. Work is undertaken in a tutorial environment under the guidance of a supervisor and through participation in a seminar program.

It is assumed that those entering this degree are trained and competent in their particular field and are seeking to extend their practice at a higher level.

The Master of Fine Arts is normally undertaken full-time, except in exceptional circumstances (see the SCA regulations regarding Postgraduate Research Candidature that are set out at the beginning of this chapter). Full-time candidates are allocated a studio space at Rozelle Campus and will be expected to complete the degree requirements in two years. Generally speaking, candidates will be expected to devote the equivalent of a 35-hour week to their research.

Part-time candidature is available on a limited basis. Part-time candidates must complete requirements in three years and may not be allocated studio space within SCA.

Entry requirements

Applicants for the MFA program are expected to hold the following qualifications:

- An honours degree in Visual Arts, or
- A Bachelor of Visual Arts and a Graduate Diploma in Visual Arts, or
- Other qualifications considered by the Dean to be equivalent to four years of tertiary study in visual arts, and
- A demonstrated ability to undertake research.

As there are some limitations on places and studio space, not all eligible applicants can be offered candidature. Selection is competitive, based on the applicant’s research proposal, portfolio of recent work and interview.

Probationary admission

Candidates may be admitted on a probationary basis for a period not exceeding one year. Upon completion of this probationary period, the candidate’s work will be reviewed and the candidature confirmed or terminated.

Postgraduate qualifying/preliminary study

SCA may admit an applicant to a period of preliminary study if the normal entry requirements have not been met. This may involve completing specified units of study or carrying out a particular piece of research. A further application for admission to candidature for the degree must be made on completion of the preliminary program.

Application procedure

Domestic applications

If an applicant is a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered a domestic applicant and should apply direct to Sydney College of the Arts.

Domestic applicants must return the following documents to the SCA Student Administration office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment.

- A postgraduate research degree application form
- An MFA questionnaire with a synopsis of the proposed program of research, and evidence of the applicant’s ability to carry out research, and
- A portfolio of recent work (see ‘Postgraduate portfolio guidelines’ for research students further on in this chapter).

Domestic application forms and questionnaires are available from SCA Student Administration and on SCA website www.usyd.edu.au/scasca.

International applications

If an applicant is NOT a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered as an international applicant, and must apply through the International Office. Full fees apply.

International applicants must return the following to the International Office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment.

- A postgraduate research degree application form
- An MFA questionnaire with a synopsis of the proposed program of research, and evidence of the applicant’s ability to carry out research, and
- A portfolio of recent work (see ‘Postgraduate portfolio guidelines’ for research students further on in this chapter).

International application forms and questionnaires are available from the University of Sydney International Office:

International Office

Level 4, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006, Australia
Tel: +61 2 8627 8300
Fax: +61 2 8627 8387
Email: info@io.usyd.edu.au
Website: www.usyd.edu.au/internationaloffice

Instruction at the University of Sydney is in English. If English is not an applicant’s first language, they must demonstrate proficiency in English before admission can be confirmed. Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the degree of Doctor of Philosophy. Please consult the International Office website for any changes to this policy.

Course structure and requirements

Candidates are required to nominate one of the following methods of candidature:

1. By creative work and research, culminating in a substantial exhibition, performance or installation of works in a joint show of candidates at the end of candidature, together with the research paper of 10,000–12,000 words and oral presentation, or
2. By thesis of 35,000–50,000 words in the field of art theory, art history, cultural studies or professional studies in visual art.

Over the first two semesters candidates attend a weekly seminar program dedicated to the discussion of individual research and contemporary visual arts practice. At the end of each semester candidates must complete written work prescribed by the academic staff members coordinating the seminar series. Part-time candidates must attend the seminars within the first two years, and in consecutive semesters. In the first two semesters candidates may also be required to undertake study in research and professional practice. In the third and fourth semesters, candidates complete the research paper and are also required to attend the Graduate School Forum.
Submission of work and examination

By creative work and research
All candidates must submit for examination in the last semester of their candidature:
1. a substantial exhibition, performance or installation of the work or works with supporting visual material of work completed during candidature and an explanation of the structure and mode of exhibition and developmental process, and
2. a research paper in English, of between 10,000–12,000 words, relevant to the candidate's work and its development, its cultural, historical or theoretical references.

The work or works of art and the research paper will be the result of original investigation in the approved study area.

By thesis
The candidate must submit for examination a thesis, in English, of between 35,000 and 50,000 words, which is the result of an original investigation in the field of art theory, art history, cultural studies or professional studies in visual art. The candidate must identify those components of assessable work which are respectively their own, and that of others.

The candidate will need to advise of their expected submission date in writing (the form is available from Student Administration and the SCA website) approximately 12 weeks in advance, so that appropriate examiners can be considered and other arrangements can be made in good time.

The candidate will be examined by an examination panel consisting of at least two persons, who have not been the candidate’s supervisor during candidature, with at least one of these examiners being external to SCA.

For more information about the examination process please refer to the Postgraduate Research Guide. Essential Information for MFA Candidates and Supervisors available on SCA website.

Assessment
Please refer to chapter 8 for SCA assessment criteria.

Information to be provided to students
The SCA Postgraduate Research Guides and the University Postgraduate Studies Handbook are available on SCA website. The purpose of these handbooks is to provide a convenient source of reference for research postgraduate students about the requirements for their degree, course structure, thesis submission and examination process. These handbooks do not attempt to be comprehensive in their coverage but rather, where appropriate, to provide direction to better sources of information.

Please note that in these handbooks we have not provided an exhaustive list of the policies applying to students at the University. The full set of University policies is available at Policy Online: www.usyd.edu.au/policy.

Further information about requirements and procedures
For further information about the requirements and procedures, including application for variation of enrolment (leave of absence, withdrawal and discontinuation); requests for extensions and special consideration; finalising of results and appeals; satisfactory progress, show cause and exclusion, please refer to Chapter 8 of this Handbook.

Postgraduate portfolio guidelines
The portfolio should reflect an applicant's recent art practice. Please submit documentation of a maximum of ten examples of creative work and label all examples clearly.

The portfolio must be submitted in one of the following documentation formats:
- CD (Mac compatible), or
- slides (individually labelled), or
- DVD or VHS (PAL only).

The portfolio must be clearly labelled and if sent by post, well packaged.

DO NOT submit original creative work or master discs. Please provide a postage paid, self-addressed envelope for the return of the portfolio when assessment is completed.

Portfolios not accompanied by a postage-paid, self-addressed envelope will be disposed of. The faculty is not responsible for any damage to, or loss of, the portfolio.

Domestic postgraduate applicants should submit their portfolio along with the completed application form, research proposal and questionnaire to the Sydney College of the Arts.

International postgraduate applicants should submit their portfolio along with the completed application form, research proposal and questionnaire to the International Office.
Resolutions of the faculty

Master of Fine Arts

1. **Award of the degree**
   1.1 The degree of Master of Fine Arts shall be awarded in one grade only.

2. **Eligibility for admission**
   2.1 An applicant for admission to candidature for the degree shall, except as provided in chapter 10 of the By-laws:
   2.1.1 be a Bachelor of Visual Arts (Honours) of the University of Sydney, or
   2.1.2 hold the degree of Bachelor of Visual Arts and the Graduate Diploma of Visual Arts of the University of Sydney.
   2.2 An applicant for admission to candidature must in support of the application submit for the approval of the Sydney College of the Arts Board (hereafter in these resolutions referred to as SCA Board) a proposal for a program of study in the discipline area nominated.
   2.3 Applicants may be required to demonstrate to the satisfaction of SCA Board their ability to proceed by the method nominated.

3. **Availability**
   3.1 Admission to candidature for the degree may be limited by quota.
   3.2 In determining the quota the University will take into account:
   3.2.1 availability of resources, including studio space, library, equipment and computing facilities; and
   3.2.2 availability of adequate and appropriate supervision.
   3.3 In considering an applicant for admission to candidature SCA Board may take account of the quota and will select in preference applicants who are most meritorious in terms of the admission criteria.

4. **Probationary admission**
   4.1 A candidate may be accepted by SCA Board on a probationary basis for a period not exceeding twelve months and upon completion of this period SCA Board shall review the candidate's work and shall either confirm the candidate's status or terminate the candidature.
   4.2 In the case of a candidate accepted on a probationary basis, the candidature shall be deemed to have commenced from the date of acceptance.

5. **Method of progression**
   5.1 A candidate for the degree shall proceed:
   5.1.1 by studio practice and research; or
   5.1.2 by thesis.

6. **Discipline areas**
   6.1 The degree may be taken in the following disciplines:
   6.1.1 Ceramics
   6.1.2 Glass
   6.1.3 Jewellery & Object
   6.1.4 Electronic and Temporal Arts
   6.1.5 Photomedia
   6.1.6 Painting
   6.1.7 Printmedia
   6.1.8 Sculpture (including performance and installation)
   6.1.9 Theories of Art Practice

7. **Time limits**
   7.1 A candidate may proceed on either a full-time basis or, with the permission of SCA Board, a part-time basis.
   7.2 A full-time candidate shall complete the requirements for the degree, unless otherwise determined by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts, at the end of the second year of candidature.
   7.3 A part-time candidate shall complete the requirements for the degree, unless otherwise determined by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts, by the end of the third year of candidature.
   7.4 The dates for completion of requirements for the degree shall be adjusted for those candidates permitted to proceed on a part-time basis following their admission to candidature on a full-time basis, and vice versa.

8. **Credit**
   8.1 A candidate, who before admission to candidature has spent time in advanced study in the University of Sydney or in another University or institution, may be deemed by SCA Board to have spent such time after admission to candidature provided that it represents no more than half of the total candidature.

9. **Supervision**
   9.1 SCA Board shall appoint, from amongst appropriately qualified persons, an associate supervisor to assist in the supervision of any candidate.

10. **Requirements for the degree**
    10.1 A candidate proceeding primarily by thesis shall:
    10.1.1 complete such seminars and such units as may be prescribed by SCA Board;
    10.1.2 carry out supervised research on a topic approved by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts;
    10.1.3 write a thesis embodying the results of the research; and in completion of requirements for the degree;
    10.1.4 lodge with the Registrar three copies of this thesis, typewritten and bound in either a temporary or a permanent form.
    10.1.5 The degree shall not be awarded until the candidate has caused at least one copy of the thesis (containing any corrections or amendments that may be required) to be bound in a permanent form.
    10.1.6 The candidate shall state in the thesis the sources from which the information was derived, the extent to which the work of others has been used and the portion of the work claimed as original.
    10.1.7 The thesis shall be accompanied by a statement from the supervisor stating whether, in the supervisor's opinion, the form of presentation of the thesis is satisfactory.
    10.1.8 A candidate may not present as the thesis a work which has been presented for a degree in this or another university, but will not be precluded from incorporating such in the thesis provided that in presenting the thesis the candidate indicates the part of the work which has been so incorporated.

10.2 A candidate proceeding by studio practice and research shall:
    10.2.1 complete such courses;
    10.2.2 attend such seminars; and
    10.2.3 complete such essay or other written work including a research paper; and
    10.2.4 carry out such supervised research in a discipline or disciplines as may be prescribed by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts; and
    10.2.5 present for exhibition, at a joint exhibition of candidates, and examination at the end of the second year of candidature a substantial exhibition, performance or installation, work or series of works of art.

11. **Examination: Research and Thesis**
    11.1 On completion of requirements for the degree by a candidate proceeding primarily by thesis, SCA Board shall appoint on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts, an examination panel consisting of:
    11.1.1 at least two persons, who have not been supervisors of the candidate; and
    11.1.2 at least one of whom is external to SCA.
    11.2 The reports of the examiners shall be made available to the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts who shall consult with the supervisor.
    11.3 The Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts shall report the result of the examination of the candidature, together with a recommendation concerning the award of the degree, to SCA Board which shall determine the result.
    11.4 In special cases SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts may
require the candidate to take a further examination in the area of the thesis.

11.5 SCA Board may permit an unsuccessful candidate to revise and re-submit the thesis if, in the opinion of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts, the candidate’s work is of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

12. **Examination: Studio Practice and Research**

12.1 On completion of the requirements for the degree by a candidate proceeding primarily by studio practice and research, SCA Board, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts, shall appoint an examination panel consisting of:

12.1.1 at least two persons, who have not been supervisors of the candidate; and

12.1.2 at least one of whom is external to SCA.

12.2 The Examination Panel shall examine the exhibition, performance or installation and the associated written work at a meeting chaired in a non voting capacity by the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts;

12.3 Having received reports from the Examination Panel and having received reports on the examination of the coursework the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts shall report the result of the examination to SCA Board, which shall determine the result of the candidature.

12.4 In special cases SCA Board, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts may require the candidate to take a further examination.

12.5 SCA Board may permit an unsuccessful candidate to revise and re-submit the work if, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts, the candidate’s work is of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

13. **Progress**

13.1 The SCA Board may:

13.1.1 on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts, call upon any candidate to show cause why that candidature should not be terminated by reason of satisfactory progress towards completion of the degree; and

13.1.2 where, in the opinion of SCA Board, the candidate does not show good cause, terminate the candidature.

14. **Transitional provisions**

14.1 These resolutions shall apply to:

14.1.1 persons who commence their candidature after 1 January 2010; and

14.1.2 persons who commenced their candidature prior to 1 January 2010 and who elect to proceed under these resolutions.

14.2 A candidate for the degree who commenced candidature prior to 1 January 2010 may complete the requirements in accordance with the resolutions in force at the time the candidate commenced, provided that the candidate shall complete the requirements by 1 January 2012 or such later date as the Dean may, in special circumstances, approve.
6. Postgraduate studies – Research
7. Postgraduate Studies – Coursework

Postgraduate degrees by coursework

Master of Documentary Photography
Master of Film and Digital Image
Master of Interactive and Digital Media
Master of Studio Art

Master of Documentary Photography

The Master of Documentary Photography (MDP) is a one-year, full-time course structured over two semesters, and may be undertaken on a part-time basis.

Course objectives

The MDP provides professional training for photographers in the area of documentary still image making. Candidates gain an understanding and critical awareness of the development of documentary photography and its place in contemporary culture.

Candidates learn appropriate technologies, materials and processes in the development and resolution of documentary photography including the use of digital technologies to further their practice in critical, conceptual and creative ways.

The MDP also provides candidates with the skills of critical analysis, professional presentation and problem solving appropriate to photographic practice.

Entry requirements

Applicants for the MDP program are expected to have the following:

- a relevant undergraduate degree, or
- professional skills and experience deemed equivalent by the Dean, and
- a demonstrated ability to undertake advanced documentary practice and coursework.

Application procedure

Domestic applications

If an applicant is a citizen of Australia or New Zealand or a permanent resident of Australia, the applicant will be considered a domestic applicant and should apply direct to Sydney College of the Arts.

Full fees apply for coursework programs but applicants may be eligible for the Australian Government Higher Education Loan Programme FEE-HELP, which provides eligible fee-paying students with a loan to cover their tuition fees. For more information please refer to www.goingtouni.gov.au.

Domestic applicants must return the following documents to SCA Student Administration by the last working day in November for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form
- an MDP questionnaire with attachments, project proposal and evidence of the applicant’s ability to carry out coursework, and
- a portfolio of recent work (see Postgraduate portfolio guidelines for coursework students further on in this chapter).

Application forms and questionnaires are available from Student Administration and SCA website.

International applications

If an applicant is NOT a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered as an international applicant and must apply through the International Office. Full fees apply.

International applicants must return the following documents to the International Office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form
- an MDP questionnaire with attachments, project proposal and evidence of the applicant’s ability to carry out coursework, and
- a portfolio of recent work (see Postgraduate portfolio guidelines for coursework students further on in this chapter).

International application forms and questionnaires are available from the University of Sydney International Office:

International Office
Level 4, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006, Australia
Phone: +61 2 8627 8300
Fax: +61 2 8627 8387
Email: info@io.usyd.edu.au
Website: www.usyd.edu.au/internationaloffice

Instruction in the University of Sydney is in English. If English is not an applicant’s first language, they must demonstrate a proficiency in English before admission can be confirmed.

Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the Doctor of Philosophy (refer to chapter 6). Please consult the International Office website for any changes to this policy.

Course structure and requirements

MDP candidates present a proposed area of investigation at the beginning of the course to develop as a project major. In the first semester of study candidates are introduced to the conceptual and technical requirements required to plan and develop the project.

In the following semester, the program consolidates and expands on the conceptual, aesthetic and technical methodologies of documentary photography to equip candidates to work at an advanced level of practice to complete their project. An academic advisor supervises the candidate’s progress, and a panel of academic staff members assesses the completed project.

The practice seminars provide candidates with proficiency in using digital still equipment including medium format cameras, digital file preparation including establishing a digital image workflow, film scanning, large format inkjet printing, and the use of electronic flash in the studio and on location.

The unit of study, History of Documentary Image Making, considers the work of critics, theorists and selected historical and contemporary practitioners central to the development of documentary photography.

This unit includes discussion and analysis of issues relating to contemporary practice and documentary photography’s place in...
Applicants for the MFDI program are expected to have the following:

**Entry requirements**
- **Skills and creative expertise.**
- A choice of studio electives aimed at consolidating visual storytelling.
- An opportunity to write and direct for the screen through the opportunity to develop their own creative projects and acquire new hands-on skills in digital filmmaking.

**Course objectives**
- The Master of Film and Digital Image (MFDI) is a one-year, full-time course structured over two semesters, and may be undertaken on a part-time basis.
- MFDI students study in an interdisciplinary environment where intensive technical training is supplemented with a choice of studio electives aimed at consolidating visual story telling skills and creative expertise.

**Entry requirements**
Applicants for the MFDI program are expected to have the following:
- A relevant undergraduate degree, or
- Professional skills and industry experience deemed equivalent by the Dean, and
- A demonstrated ability to undertake a postgraduate coursework degree through the presentation of a portfolio of creative work.

**Application procedure**

**Domestic applications**
If an applicant is a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered a domestic applicant and should apply direct to Sydney College of the Arts.

Full fees apply for coursework programs, but applicants may be eligible for the Australian Government Higher Education Loan Programme FEE-HELP, which provides eligible fee-paying students with a loan to cover their tuition fees. For more information please refer to www.goingtouni.gov.au.

Domestic applicants must return the following documents to SCA Student Administration by the last working day in November for Semester One enrolment, or by the last working day in April for Semester Two enrolment:
- A postgraduate coursework application form
- An MFDI questionnaire with attachments, and evidence of the applicant’s ability to carry out coursework, and
- A portfolio of recent work (see Postgraduate portfolio guidelines for coursework students further on in this chapter).

Application forms and questionnaires are available from Student Administration and SCA website.

**International applications**
If an applicant is NOT a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered an international applicant and must apply through the International Office.

Full fees apply.

International applicants must return the following documents to the International Office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment:
- A postgraduate coursework application form
- An MFDI questionnaire with attachments, and evidence of the applicant’s ability to carry out coursework, and
- A portfolio of recent work (see Postgraduate portfolio guidelines for coursework students further on in this chapter).

International application forms and questionnaires are available from the University of Sydney International Office:

**International Office**
Level 4, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006, Australia
Phone: +61 2 8627 8300
Fax: +61 2 8627 8387
Email: info@io.usyd.edu.au
Website: www.usyd.edu.au/internationaloffice

Instruction in the University of Sydney is in English. If English is not an applicant’s first language, they must demonstrate a proficiency in English before admission can be confirmed.

Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the Doctor of Philosophy (refer to Chapter 6). Please consult the International Office website for any changes to this policy.

**Course structure and requirements**
Candidates choose units of study from a full range of electives offered by SCA, the Faculty of Arts and the Faculty of Architecture, Design and Planning. Film theory units are offered in the Faculty of Arts. Core

<table>
<thead>
<tr>
<th>Semester 1</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Documentary Photo</td>
<td>Project Major 1</td>
<td>MODP5001</td>
<td>12 cp</td>
</tr>
<tr>
<td>Documentary Photo</td>
<td>Practice Seminar 1</td>
<td>MODP5011</td>
<td>6 cp</td>
</tr>
<tr>
<td>History of Documentary</td>
<td>Image Making 1</td>
<td>MODP6001</td>
<td>6 cp</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Documentary Photo</td>
<td>Project Major 2</td>
<td>MODP5002</td>
<td>12 cp</td>
</tr>
<tr>
<td>Documentary Photo</td>
<td>Practice Seminar 2</td>
<td>MODP5012</td>
<td>6 cp</td>
</tr>
<tr>
<td>History of Documentary</td>
<td>Image Making 2</td>
<td>MODP6002</td>
<td>6 cp</td>
</tr>
</tbody>
</table>

MDP students can apply to their Course Coordinator for permission to substitute an elective unit of study (6 cp) each semester, chosen from the range of postgraduate coursework electives offered in the University, for the Documentary Photo Practice Seminar units.

Refer to Table A for Core units of study, and Table B for electives, at the end of this chapter.

**Academic Adviser**
Candidates are supervised by the MDP course coordinator, Mr Steven Lojewski.

**Assessment**
Assessment will be based on the completion of all coursework units of study, the completion of written work and meeting attendance requirements. Please refer to Chapter 8 for SCA assessment criteria.

**Master of Film and Digital Image**
The Master of Film and Digital Image (MFDI) is a one-year, full-time course structured over two semesters, and may be undertaken on a part-time basis.

The MFDI is a professional development degree designed for creatively motivated film-makers, artists and those who want to develop individual projects and acquire hands-on skills in digital filmmaking.

**Course objectives**
The Master of Film and Digital Image (MFDI) is a professional development degree designed for filmmakers and artists who want the opportunity to develop their own creative projects and acquire new hands-on skills in digital filmmaking.

The course focus is on the interlinking of digital media processes with the core discipline of traditional filmmaking practice. Students are offered the opportunity to write and direct for the screen through the development and production of a major digital film project in each semester of the degree. MFDI students study in an interdisciplinary environment where intensive technical training is complimented with a choice of studio electives aimed at consolidating visual story telling skills and creative expertise.

**Entry requirements**
Applicants for the MFDI program are expected to have the following:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
units of study that include Studio Project Major 1 & 2, Studio Practice Seminar 1 & 2 and SCA electives are delivered in the Film and Digital Art studios of SCA. Candidates have access to the studio facilities outside class hours to develop their projects.

<table>
<thead>
<tr>
<th>Semester 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Project Major 1</td>
</tr>
<tr>
<td>Studio Practice Group Seminar 1</td>
</tr>
<tr>
<td>Faculty of Arts Elective</td>
</tr>
<tr>
<td>Elective</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Project Major 2</td>
</tr>
<tr>
<td>Studio Practice Group Seminar 2</td>
</tr>
<tr>
<td>Faculty of Arts Elective</td>
</tr>
<tr>
<td>Elective</td>
</tr>
</tbody>
</table>

Refer to Table A for Core units of study, and Table B for electives, at the end of this chapter.

Academic Adviser
Candidates are supervised by the MFDI coordinator.

Assessment
Assessment will be based on the completion of all coursework units of study, the completion of written work and meeting attendance requirements. Please refer to Chapter 8 for SCA assessment criteria.

Master of Interactive and Digital Media
The Master of Interactive and Digital Media (MIDM) is a one year full-time course structured over two semesters and may be undertaken on a part-time basis. The MIDM is a professional development program designed to provide candidates with the conceptual and technical skills associated with the design, development and implementation of interactive websites and screen-based applications.

The course is intended for people with some knowledge of digital media who hold an undergraduate degree or equivalent professional experience and who wish to upgrade or consolidate their skills for personal and/or professional reasons.

Course objectives
The MIDM is a production-based program that provides candidates with an understanding and critical awareness of the methodologies and theoretical frameworks utilised in the design and implementation of screen-based interactive art and design works. Candidates learn the appropriate technologies, approaches and processes for the development and resolution of interactive-based art and design works.

The MIDM encourages the creative exploration of digital media through the use of video, sound, animation and interactivity. Students complete two major interactive-based projects over the course of study. Students are also provided with the skills of critical analysis, problem solving and professional presentation appropriate to new media practice.

Entry requirements
Applicants for the MIDM program are expected to hold the following qualifications:

- a relevant undergraduate degree, or
- professional skills and experience considered by the Dean to be equivalent, and
- a demonstrated ability to undertake coursework, and
- a demonstrated ability to undertake sustained creative endeavour.

Application procedure

**Domestic applications**
If an applicant is a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered a domestic applicant and should apply direct to Sydney College of the Arts.

Full fees apply for coursework programs, but applicants may be eligible for the Australian Government Higher Education Loan Programme FEE-HELP, which provides eligible fee-paying students with a loan to cover their tuition fees. For more information please refer to www.goingtouni.gov.au.

Domestic applicants must return the following documents to SCA Student Administration by the last working day in November for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form
- an MIDM questionnaire with attachments, and evidence of the applicant's ability to carry out coursework, and
- a portfolio of recent work (see Postgraduate portfolio guidelines for coursework students further on in this chapter).

Application forms and questionnaires are available from Student Administration and SCA website.

**International applications**
If an applicant is NOT a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered as an international applicant and must apply through the International Office. Full fees apply.

International applicants must return the following documents to the International Office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form
- an MIDM questionnaire with attachments, and evidence of the applicant's ability to carry out coursework, and
- a portfolio of recent work (see Postgraduate portfolio guidelines for coursework students further on in this chapter).

International application forms and questionnaires are available from the University of Sydney International Office:

International Office
Level 4, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006, Australia
Phone: +61 2 8627 8300
Fax: +61 2 8627 8387
Email: info@io.usyd.edu.au
Website: www.usyd.edu.au/internationaloffice

Instruction in the University of Sydney is in English. If English is not an applicant’s first language, they must demonstrate a proficiency in English before admission can be confirmed.

Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the Doctor of Philosophy (refer to chapter 6). Please consult the International Office website for any changes to this policy.

Course structure and requirements
Candidates develop self-initiated, creative projects using industry standard authoring technologies within the supportive environment of a studio-based program. The MIDM delivers the technical component of the coursework in a series of seminars that provide instruction in the use and implementation of relevant authoring programs and the development and exploration of media.

The seminars are lecture-based presentations of technical examples supported by in-class exercises. They provide comprehensive
instruction in the use of current multimedia authoring tools such as Adobe Dreamweaver, Fireworks and Flash with a focus on exploring the possibilities of scripting for interactivity using ActionScript. A range of digital sound, video and image-based production techniques specific to the interactive environment are also explored.

The theoretical component of the MIDM provides students with an understanding of new media forms in relation to networked space, the Internet, narrative and interactivity. The writings of key thinkers and commentators and a range of interactive and internet-based art and design projects are examined and discussed in relation to key concepts surrounding new media.

In support of the core units of the degree, MIDM students choose electives from the full range offered by SCA, the Faculty of Arts, the School of Information Technology and the Faculty of Architecture, Design and Planning. The range of electives on offer allows students to customize the degree to suit their particular area of interest or specialisation.

In addition to the program of lectures and seminars students are provided with dedicated blocks of tutorial time to support the conceptual and technical development of their work. Students are also provided with access to studio facilities outside of class hours to develop their projects.

Course objectives
To make available to professional and other suitably-qualified visual arts practitioners the opportunity to work and study in an environment dedicated to the practice and theory of the visual arts.

To provide an opportunity for those who want to re-engage with contemporary art practices and critical theory but who do not necessarily have the time to commit to a two-year research master’s program.

To assist in the development of a visual arts-based project that otherwise might not be realised due to the absence of a motivating, critically engaging environment and access to technical facilities.

Entry requirements
Applicants for the MSA program are expected to hold the following qualifications:

- a relevant undergraduate degree or
- professional skills and experience considered by the Dean to be equivalent, and
- a demonstrated ability to undertake advanced art practice and coursework.

Application procedure

Domestic applications
If an applicant is a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered a domestic applicant and should apply direct to Sydney College of the Arts.

Full fees apply for coursework programs, but applicants may be eligible for the Australian Government Higher Education Loan Program FEE-HELP, which provides eligible fee-paying students with a loan to cover their tuition fees. For more information please refer to www.goingtouni.gov.au.

Domestic applicants must return the following documents to SCA Student Administration by the last working day in November for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form
- an MSA questionnaire with attachments, project proposal and evidence of the applicant’s ability to carry out coursework, and
- a portfolio of recent work (see Postgraduate portfolio guidelines for coursework students further on in this chapter).

Application forms and questionnaires are available from Student Administration and SCA website.

International applications
If an applicant is NOT a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered as an international applicant and must apply through the International Office. Full fees apply.

International applicants must return the following documents to the International Office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form
- an MSA questionnaire with attachments, project proposal and evidence of the applicant’s ability to carry out coursework, and
- a portfolio of recent work (see Postgraduate portfolio guidelines for coursework students further on in this chapter).

Application forms and questionnaires are available from the University of Sydney International Office:

International Office
Level 4, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006, Australia
Phone: +61 2 8627 8300

72
Instruction in the University of Sydney is in English. If English is not an applicant’s first language, they must demonstrate a proficiency in English before admission can be confirmed.

Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the Doctor of Philosophy (refer to chapter 6). Please consult the International Office website for any changes to this policy.

Course structure and requirements

MSA candidates develop, over the period of the course, a studio project for examination. A weekly seminar, weekly history and theory of art practice seminars and regular individual studio tutorials are scheduled each semester to enhance studio practice.

Candidates choose one elective per semester from a full range of postgraduate electives offered by SCA. The electives are intended as either an introduction to, or the development of, a skills base according to the individual needs of the candidate.

An assessment of the works completed for the elective will be delivered by a panel consisting of two SCA academic staff members at the end of each semester.

<table>
<thead>
<tr>
<th>Semester 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Project</td>
</tr>
<tr>
<td>Art Practice</td>
</tr>
<tr>
<td>History and Theory</td>
</tr>
<tr>
<td>Elective</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Project</td>
</tr>
<tr>
<td>Art Practice</td>
</tr>
<tr>
<td>History and Theory</td>
</tr>
<tr>
<td>Elective</td>
</tr>
</tbody>
</table>

Refer to Table A for Core units of study, and Table B for electives, at the end of this chapter.

Academic Adviser

Candidates are appointed an academic adviser who monitors progress and assists in the development of the project through dialogue and critical feedback. Candidates also have access to technological facilities on the SCA campus and the support of technical staff.

Assessment

One assessment per semester, scheduled progress report on the rationale and critical development of the candidate’s studio project supported by appropriate visual material. Examination at the end of the year by two examiners internal to SCA. Please refer to Chapter 8 for SCA assessment criteria.

Further information about requirements and procedures

For further information about the requirements and procedures, including application for variation of enrolment (leave of absence, withdrawal and discontinuation); requests for extensions and special consideration; finalising of results and appeals; satisfactory progress, show cause and exclusion, please refer to Chapter 8 of this Handbook.

Postgraduate portfolio guidelines

The portfolio should reflect an applicant’s recent art practice. Please submit documentation of a maximum of 10 examples of creative work and label all examples clearly. The portfolio must be submitted in one of the following documentation formats:

**Master of Studio Art (MSA)**

- CD (Mac compatible), or
- slides (individually labelled), or
- DVD or VHS (must be provided in PAL standard).

**Master of Film and Digital Image (MFDI)**

- DVD or high-quality VHS (must be provided in PAL standard) copy of an original film or digital video work, or
- CD of original audio/music or soundtrack completed for a film or digital video work, or
- bound copy of an original storyboard, treatment or script.

**Master of Interactive and Digital Media (MIDM)**

- CD (Mac compatible) with examples of graphics, artwork and/or web pages, or
- website (please provide the web address and additional links, if applicable), or
- DVD or high-quality VHS (must be provided in PAL standard) of an original film or digital video work.

**Master of Documentary Photography (MDP)**

- DVD or CD (Mac compatible) copy of an original film or digital images, or
- bound copy of an original photo essay or portfolio.

The portfolio must be clearly labelled and, if sent by post, well packaged.

**DO NOT** submit original creative work or master discs. Please provide a postage-paid, self-addressed package for the return of the portfolio when assessment is completed.

Portfolios not accompanied by a postage-paid, self-addressed package will be disposed of. The faculty is not responsible for any damage to, or loss of, the portfolio.

Domestic postgraduate applicants should submit their portfolio with the completed application form and questionnaire to Sydney College of the Arts.

International postgraduate applicants should submit their portfolio with the completed application form and questionnaire to the International Office.
Resolutions of the faculty

Resolutions for coursework master's degrees

Course rules

1. Coverage
1.1 These Resolutions apply to the degrees of:
1.1.1 Master of Documentary Photography (MDP);
1.1.2 Master of Film and Digital Image (MFDI);
1.1.3 Master of Interactive and Digital Media (MIDM); and
1.1.4 Master of Studio Art (MSA).

2. Admission to candidature
2.1 An applicant for admission to candidature for a coursework Master's degree at Sydney College of the Arts shall:
2.1.1 hold the degree of Bachelor of Visual Arts of the University of Sydney; or
2.1.2 hold an equivalent qualification from another tertiary institution; or
2.1.3 hold a related bachelor's degree; or
2.1.4 furnish evidence that satisfies the Dean that the applicant holds equivalent professional skills and experience and has the ability to complete postgraduate coursework.

2.2 An applicant may be required to undertake preliminary or qualifying studies, and complete such preliminary examinations as the faculty may prescribe, before admission to candidature.

2.3 Admission to candidature may be limited by quota.

2.3.1 In determining any quota, the faculty will take into account the availability of resources, including space, library, equipment and computing facilities.

2.3.2 In considering an application for admission to candidature, the faculty shall take account of any quota and will select in preference applicants who are most meritorious in terms of section 2.1 above.

2.4 It is a condition of candidature that a candidate enrols when commencing candidature and re-enrols in each semester in which he or she is actively completing the requirements for the degree.

3. Units of study
3.1 The units of study that may be taken for the degrees are set out in the following tables relating to the degrees:
3.1.1 Table A: Table of core requirements; and
3.1.2 Table B: Table of electives.

3.2 The Tables of units of study specify:
3.2.1 the credit point values of the units;
3.2.2 any corequisites, prerequisites, assumed learning/assumed knowledge; and
3.2.3 any special conditions.

4. Requirements for the degrees
4.1 To qualify for the award of a coursework master's degree, a candidate must complete units of study giving credit for a total of 48 credit points, consisting of:
4.1.1 Master of Documentary Photography
4.1.1.1 the core units of study prescribed in Table A.
4.1.1.4 Candidates may apply to the Course Coordinator for permission to substitute one elective unit of study (6 credit points) each semester, chosen from the range of postgraduate coursework electives in the University, for the Documentary Photo Practice Seminar units.
4.1.2 Master of Film and Digital Image
4.1.2.1 Twenty four (24) credit points from the core units of study set out in Table A; and
4.1.2.2 Twenty four (24) credit points from elective units set out in Table B, 12 credit points of which must be from units of study listed under the Faculty of Arts section of the table.
4.1.2.3 Candidates may apply to the Course Coordinator for permission to substitute other postgraduate coursework units of study (6 credit points) for elective units in Table B.
4.1.3 Master of Interactive and Digital Media and Master of Studio Art
4.1.3.1 Thirty six (36) credit points from the core units of study set out in Table A; and
4.1.3.2 Twelve (12) credit points from elective units set out in Table B.
4.1.3.3 Candidates may apply to the Course Coordinator for permission to substitute other postgraduate coursework units of study (6 credit points) for elective units in Table B.

5. Award of the degrees
5.1 The degrees shall be awarded in the pass grade only.

Faculty rules

6. Completion of units of study
6.1 A unit of study shall comprise such lectures, tutorial instruction, assignments and practical work as the faculty may prescribe.

6.2 Any unit of study offered by another faculty of the University shall comprise such lectures, tutorial instruction, assignments and practical work as that faculty may prescribe.

6.3 In order to complete a unit of study a candidate shall, except as provided in section 7.1:
6.3.1 attend such lectures, laboratory, tutorial and any other classes prescribed for the unit of study;
6.3.2 complete satisfactorily any assignments, practical work and field-work prescribed for the unit of study; and
6.3.3 pass any examinations or other forms of assessment prescribed for that unit of study.

6.4 A candidate may enrol in units of study only in accordance with these Resolutions and subject to the constraints of the timetable.

7. Repeating a unit of study
7.1 A candidate who repeats a unit of study shall, unless granted exemption by the Course Coordinator:
7.1.1 participate in the learning experiences provided for the unit of study; and
7.1.2 meet all attendance and assessment requirements for the unit of study.

7.2 Except with the express permission of the Dean, a candidate who repeats a unit of study is not eligible for any prize or scholarship awarded in connection with that unit of study.

8. Enrolment restrictions
8.1 Except with the permission of the Dean, a candidate may not enrol in units of study with a total value of more than 24 credit points in any one semester or 12 credit points at Summer School.

8.2 A candidate who has completed a unit of study towards the requirements of the degree may not re-enrol in that unit of study.

8.3 A candidate may not enrol in any unit of study that overlaps substantially in content with a unit that has already been completed or for which credit or exemption has been granted towards the degree requirements.

8.4 Except with the express permission of the Dean, a candidate may not enrol in units of study additional to the degree requirements.

9. Attendance requirements
9.1 Candidates are normally required to attend at least 90 per cent of classes in each unit of study.

9.2 Short absences
9.2.1 It is recognised that candidates may miss classes for short periods because of relatively minor illness or misadventure.

9.2.2 As short absences would not normally be regarded as the reason for overall poor performance, candidates are discouraged from submitting applications for special consideration for absences totalling less than a week, unless the absence has affected specific attendance or assessment requirements.

9.2.3 If the illness/misadventure has affected the candidate's assessment, the candidate should follow the procedures set out in the University's policy relating to Special Consideration.

9.3 Recurrent absences and absences of more than a week
9.3.1 A candidate who, because of serious illness or misadventure, is prevented from attending classes for prolonged periods and/or completing prescribed work, should seek an interview with the Course Coordinator.

9.3.1.1 In some cases, the candidate might be advised to submit an application for Special Consideration.

9.3.1.2 In other cases, the candidate might be advised to apply for course leave, which may be granted for no more than four weeks.

9.3.1.3 In some instances, the candidate might be advised to consider whether his/her best academic interests are...
10. Credit and/or exemption for previous studies

10.1 Credit

10.1.1 A candidate who, before admission to candidature, has completed postgraduate units of study at the University of Sydney or another tertiary institution may apply to the Dean to have these credited towards his or her degree, provided that:

10.1.1.1 the candidate has ceased to be a candidate for the other award and has not had that other award conferred; and

10.1.1.2 the credit constitutes no more than fifty percent of the prescribed coursework for the degree.

10.1.2 Any credit granted may be in the form of credit for specific units of study set out in Table A or B or may be in the form of non-specific credit.

10.2 Exemption

10.2.1 A candidate who, before admission to candidature, has completed work experience the equivalent of the entire content of a unit of study may apply to be granted exemption from the requirement to complete that unit of study.

10.2.2. Any such waiver does not carry with it any credit points, and a candidate will need to undertake an alternative unit of study, as approved by the Dean, to gain the credit points required to fulfil the degree requirements.

11. Cross-institutional study

11.1 Cross-institutional study is not available for the degrees.

12. Assessment policy

12.1 A candidate who completes a unit of study will normally be awarded grades of high distinction, distinction, credit or pass, in accordance with policies established by the Academic Board. The grades of high distinction, distinction and credit indicate work of a standard higher than that required for a pass.

12.2 A candidate who completes a unit of study for which only a pass/fail result is available will be recorded as having satisfied the requirements.

12.3 In determining the results of a student in any unit of study, the whole of the candidate’s work in the unit of study may be taken into account.

13. Minimum and maximum length of candidature

13.1 Candidates for the degrees may proceed on either a full-time or part-time basis.

13.2 The requirements for the degrees may be completed in a minimum period of two semesters.

13.3 Except with the express permission of the Dean, the requirements for the degrees must be completed within a maximum period of four semesters.

14. Suspension of candidature

14.1 Unless a suspension of candidature has been approved by the Dean, a candidate is required to re-enrol in each semester of candidature.

14.2 A candidate who has completed units of study may, with the permission of the Dean, suspend candidature for up to two semesters. If a candidate fails to re-enrol at the end of the period of suspension, the candidate will be deemed to have lapsed and the candidate shall be required to re-apply for admission to candidature for the degree.

14.3 The candidature of a student who has not re-enrolled and who has not obtained approval from the Dean for suspension will be deemed to have lapsed.

15. Re-enrolment after an absence

15.1 A candidate who re-enrolls after an absence or a suspension of candidature for any period shall proceed in accordance with the Resolutions in force at the time of the re-enrolment unless otherwise determined by the Dean.

16. Discontinuation of enrolment

16.1 A student who wishes to discontinue enrolment in a degree course or a unit of study must apply to the Dean and will be presumed to have discontinued enrolment from the date of that application, unless evidence is produced showing that:

16.1.1 the discontinuation occurred at an earlier date; and

16.1.2 there was good reason why the application could not be made at the earlier time.

16.2 No student may discontinue enrolment in a course or unit of study after the end of classes in that course or unit of study, unless he or she produces evidence that:

16.2.1 the discontinuation occurred at an earlier date; and

16.2.2 there was good reason why the application could not be made at the earlier time.

16.3 A discontinuation of enrolment may be recorded as Withdrawn (W) or Discontinued Not To Count As Failure (DNF) where that discontinuation occurs within the time-frames specified by the University and published by the faculty.

17. Satisfactory progress

17.1 The faculty requires candidates to demonstrate satisfactory progress with their studies.

17.2 A candidate may be deemed not to have made satisfactory progress if, in any semester, the candidate:

17.2.1 fails to complete at least half the credit points in which he/she is enrolled; or

17.2.2 fails a unit of study that he/she has failed previously; or

17.2.3 has an unsatisfactory attendance record.

17.3 A candidate who fails to demonstrate satisfactory progress in any semester of enrolment may be considered to fall into the “Students at Risk” category and will be subject to the Academic Board policy on Identifying and Supporting Students at Risk.

17.4 A candidate who has been identified as being at risk on two consecutive occasions will normally be called upon to show good cause why he or she should be allowed to re-enrol in the degree course. Where a candidate fails to show good cause why he or she should be allowed to re-enrol, the Dean may exclude the student from re-enrolment in the degree course.

18. Time limits

18.1 A candidate must complete all the requirements for the degree within ten calendar years.

19. Exceptional circumstances

19.1 The Dean may vary any requirement for a particular candidate where, in the opinion of the Dean, exceptional circumstances exist.

20. Application of these Resolutions during transition

20.1 These Resolutions apply to all candidates who commence candidature after 1 January 2009.

20.2 Candidates who commenced candidature prior to this date may choose to proceed in accordance with the Resolutions of the Senate and the Faculty Resolutions in force at the time they enrolled, except that the faculty may determine specific conditions for any candidate who has re-enrolled in a degree course after a period of suspension.
### Table A - Postgraduate core units of study

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Master of Documentary Photography (MDP)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MODP5001 Documentary Photo Project Major 1</td>
<td>12</td>
<td></td>
<td>C MODP5011 and MODP6001</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MODP5002 Documentary Photo Project Major 2</td>
<td>12</td>
<td>P MODP5001</td>
<td>C MODP5012 and MODP6002</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MODP5011 Documentary Photo Practice Seminar 1</td>
<td>6</td>
<td></td>
<td>C MODP5001 and MODP6001</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MODP5012 Documentary Photo Practice Seminar 2</td>
<td>6</td>
<td>P MODP5011</td>
<td>C MODP5002 and MODP6002</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MODP6001 History of Documentary Image Making 1</td>
<td>6</td>
<td></td>
<td>C MODP5001 and MODP5011</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MODP6002 History of Documentary Image Making 2</td>
<td>6</td>
<td>P MODP6001</td>
<td>C MODP5002 and MODP5012</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td><strong>Master of Film and Digital Image (MFDI)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MFDI9001 Studio Project Major 1</td>
<td>6</td>
<td></td>
<td>C MFDI9001</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MFDI9002 Studio Project Major 2</td>
<td>6</td>
<td>P MFDI9001</td>
<td>C MFDI9002</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MFDI9011 Studio Practice Seminar 1</td>
<td>6</td>
<td></td>
<td>C MFDI9001</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MFDI9012 Studio Practice Seminar 2</td>
<td>6</td>
<td>P MFDI9011</td>
<td>C MFDI9002</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td><strong>Master of Interactive and Digital Media (MIDM)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MMDE5001 Interactive Media Project Major 1</td>
<td>6</td>
<td></td>
<td>C MMDE5011 or MMDE5012</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MMDE5002 Interactive Media Project Major 2</td>
<td>6</td>
<td>P MMDE5011</td>
<td>C MMDE5012</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MMDE5011 Interactive Media Practice Seminar 1</td>
<td>6</td>
<td></td>
<td>C MMDE5001</td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MMDE5012 Interactive Media Practice Seminar 2</td>
<td>6</td>
<td>P MMDE5011</td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>MMDE6001 History and Theory of New Media 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MMDE6002 History and Theory of New Media 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td><strong>Master of Studio Art (MSA)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STUD5003 Studio Project Major 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>STUD5004 Studio Project Major 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>SMNR6001 Art Practice Group Seminar 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>SMNR6002 Art Practice Group Seminar 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>SMNR5001 History and Theory of Art Practice 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
<tr>
<td>SMNR5002 History and Theory of Art Practice 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1 Semester 2</td>
</tr>
</tbody>
</table>
Postgraduate core units of study descriptions

Master of Documentary Photography (MDP)

MODP5001
Documentary Photo Project Major 1

Credit points: 12
Teacher/Coordinator: Steven Lojewski, Coordinator
Session: Semester 1, Semester 2
Classes: Seminars - 3 hours per week; Placement - 6 hours per week; Workshop - 3 hours per week; Other (Tutorial/Lab) - 3 hours per week; total of 15 hours of contact per week. Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240 hours.
Corequisites: MODP5011 and MODP6001
Assessment: Students are required to present a proposal area of investigation at the beginning of the semester and are expected to work on their projects throughout the semester. They will present their developing work for discussion in regular group critiques and individual tutorials with relevant academic staff. Work from the project will be presented for assessment at the end of the semester to a panel of academics.

The aim of this unit of study is to introduce students to the conceptual and technical means necessary to develop a Documentary Photography project - both in book form and for exhibition. Students are required to put forward a proposal for a year-long, self-initiated documentary photography project outlining the two components. This unit will be supported by regular seminars, readings and video screenings and consultations with an academic adviser. This submission of work in progress and documents highlighting the planning and production stages of the project are a requirement. Students, in consultation with an academic adviser, will work individually to produce a studio project to be completed for assessment by the end of the semester.

By the end of this unit of study students will be able to engage in documentary practice in a developing manner. They will be expected to explore their interests in documentary image making through the production of imagery making through self-initiated projects.

Textbooks
Refer to Studio Reading List.

MODP5002
Documentary Photo Project Major 2

Credit points: 12
Teacher/Coordinator: Steven Lojewski, Coordinator
Session: Semester 1, Semester 2
Classes: Seminars - 3 hours per week; Placement - 6 hours per week; Workshop - 3 hours per week; Other (Tutorial/Lab) - 3 hours per week; total of 15 hours of contact per week. Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240 hours.
Corequisites: MODP5001
Assessment: Students are required to present a proposed area of investigation at the beginning of the semester and are expected to work on their projects throughout the semester. They will present their developing work for discussion in regular group critiques and individual tutorials with relevant academic staff. Work from the project will be presented for assessment at the end of the semester to a panel of academics.

The aim of this unit of study is to consolidate and expand conceptually, aesthetically and technically a documentary photography project initiated in the Documentary Photo Project Major 1 unit of study. Students will work individually to complete a major studio-based project at an advanced level - as a book, exhibition prints and digital portfolio for assessment at the end of semester. The project is to be developed in consultation with an academic adviser. The unit will be supported by regular seminars, readings and video screenings and consultations with an academic adviser. The submission of work in progress and documents highlighting the planning and production stages of the project are requirements.

By the end of this unit of study students will be able to engage in documentary practice in an advanced manner. They will be expected to explore their interests in documentary image making through the production of imagery based on individual projects.

Textbooks
Refer to Studio Reading List.

MODP5011
Documentary Photo Practice Seminar 1

Credit points: 6
Teacher/Coordinator: Steven Lojewski, Coordinator
Session: Semester 1, Semester 2
Classes: Workshop - 3 hours per week; Other (Tutorial/Lab) - 2 hours per week; Total - 5 hours per week. Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours.
Corequisites: MODP5001 and MODP6001
Assessment: Students are expected to attend the classes regularly, to participate in workshops, discussions and individual consultations, to complete all project work by the required dates and to present this work for assessment by the end of the semester.

This unit of study is designed to give students proficiency in the use of equipment and facilities they will use in the production of studio-based works. The unit will be supported by a series of workshops. The workshops will consist of technical demonstrations, studio and location exercises and group workshop activities. The unit will provide an overview of the following; working with advanced camera techniques, using medium format digital cameras, electronic flash in the studio and on location. The completion of all workshop exercises and projects is a requirement. This unit of study aims to enable students to develop technical skills in digital image making, photoshop, inkjet printing and studio lighting. The key focus of this unit is for students to develop technical skills and to utilise these in their major work from the Major unit of study. This unit will flow into Documentary Photo Practice Seminar 2.

By the end of this unit students will have a cross-section of technical skills related to documentary image making and be able to utilise these in their project work from the Major unit of study.

Textbooks
Refer to Studio Reading List.

MODP5012
Documentary Photo Practice Seminar 2

Credit points: 6
Teacher/Coordinator: Steven Lojewski, Coordinator
Session: Semester 1, Semester 2
Classes: Workshop - 3 hours per week; Other (Tutorial/Lab) - 2 hours per week; Total - 5 hours per week. Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours.
Corequisites: MODP5001 and MODP6001
Assessment: Students are expected to attend the classes regularly, to participate in workshops, discussions and individual consultations, to complete all project work by the required dates and to present this work for assessment by the end of the semester.

This unit of study is designed to consolidate proficiency and skills in the use of equipment and facilities that students have used in the production of studio-based works in Documentary Photo Practice Seminar 1. This unit will be supported by a workshop program consisting of technical demonstrations, studio and location exercises and group workshop activities. These will include advanced Photoshop techniques, digital file preparation and ink jet printing techniques and advanced camera techniques using medium format digital cameras. The completion of all workshop exercises and projects is a requirement for Documentary Photo Practice Seminar 2. This unit of study aims to enable students to consolidate technical skills in digital image making, Photoshop, inkjet printing and studio lighting. The key focus of this unit is for students to develop advanced technical skills and to utilise these in their project work from the Major unit of study. This unit will flow from the Documentary Photo Practice Seminar 1 in the first semester.

By the end of this unit students will have a working knowledge of technical skills related to documentary image making and be able to utilise these in their project work from the Major unit of study.

Textbooks
Refer to Studio Reading List.

MODP6001
History of Documentary Image Making 1

Credit points: 6
Teacher/Coordinator: Steven Lojewski, Coordinator
Session: Semester 1, Semester 2
Classes: Lectures - 3 hours per week; Other (Tutorial/Lab) - 2 hours per week; Total - 5 hours per week. Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours.
Corequisites: MODP5001 and MODP5011
Assessment: Students are expected to attend the classes regularly, to participate in class discussions and individual tutorials and to write a 2000-word essay by the end of the semester.
This unit will consider various attempts on the part of photography’s critics and theorists to define the medium of documentary image making. Topics are selected to provide a window into both documentary history and photo-criticism. This unit flows directly into the History and Theory of Documentary Image Making 2. The key focus of this unit is to enable students to discuss and analyse issues relating to historic and contemporary documentary image making. The outcome of this unit is an ability on the student's part to write a reflective paper dealing with issues pertinent to documentary image making.

Textbooks
Refer to Studio Reading List.

MODP6002
History of Documentary Image Making 2
Credit points: 6 Teacher/Coordinator: Steven Lojewski, Coordinator Session: Semester 1, Semester 2 Classes: Lectures - 3 hours per week; Other (Tutorial/ Lab) - 2 hours per week; Total - 5 hours per week. Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. Prerequisites: MODP6001 Corequisites: MODP5002 and MODP5012 Assessment: Students are expected to attend the classes regularly, to participate in class discussions and individual tutorials, to present a twenty-minute seminar and to write a 2000-word essay by the end of the semester.

This unit will approach documentary image making through the work of selected historical and contemporary practitioners, in order to understand documentary photography’s key place in contemporary culture. This unit flows directly from History of Documentary Image Making 1. The key focus of this unit is to enable students to discuss and analyse issues relating to historic and contemporary documentary image making.

The outcome of this unit is an ability on the student's part to present a seminar and to write a reflective paper dealing with issues pertinent to documentary image making and their own documentary practice.

Textbooks
Refer to Studio Reading List.

Master of Film and Digital Image (MFDI)

MFDI9001
Studio Project Major 1
Credit points: 6 Teacher/Coordinator: Geoff Weary, Coordinator Session: Semester 1, Semester 2 Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. Corequisites: MFDI9011 Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

The aim of this unit of study is to introduce students to the conceptual and technical means necessary to develop a film and digital image project. Studio Project Major 1 will be supported by weekly seminars, readings, film and video screenings and consultations with an academic adviser. Students will work in small groups, or individually, to produce a studio project to be completed for assessment at the end of the semester. The submission of professional standard, pre-production documents highlighting the planning and production stages of the project is a requirement. The studio project is to be developed in consultation with an academic adviser.

Textbooks
Refer to Studio Reading List.

MFDI9002
Studio Project Major 2
Credit points: 6 Teacher/Coordinator: Geoff Weary, Coordinator Session: Semester 1, Semester 2 Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours Prerequisites: MFDI9001 Corequisites: MFDI9012 Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

The aim of this unit of study is to consolidate and expand on the planning and production stages of the project are a requirement. The studio project is to be developed in consultation with an academic adviser.

Textbooks
Refer to Studio Reading List.

MMDE5001
Interactive Media Project Major 1
Credit points: 6 Teacher/Coordinator: Ryszard Dabek, Coordinator Session: Semester 1 Classes: 3 hours per week Corequisites: MMDE5011 or MMDE5012 Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit provides students with a strong basis in the processes associated with the design, development and implementation of an interactive website. Students are provided both with an historical and conceptual framework in which to conceive of and develop their own online projects. They will learn a range of approaches to interactive assessment at the end of the semester. The program will be supported by weekly seminars, readings, film and video screenings and consultations with an academic adviser. The submission of test scenes and professional standard, pre-production documents highlighting the planning and production stages of the project are a requirement. The studio project is to be developed in consultation with an academic adviser.

Textbooks
Refer to Studio Reading List.
authoring for the web, including models of visual communication and the principles of effective screen design. Students will also learn the principles of user-interface design and navigational architecture for web-based work. Within this unit students are encouraged to critically engage with the implementation of media and interactivity in the online environment. Students work individually to produce a set of professional standard production documents, as well as writing a research paper that examines the conceptual issues associated with online, interactive development and implementation.

Textbooks
Refer to Studio Reading List

MMDE5002
Interactive Media Project Major 2
Credit points: 6
Teacher/Coordinator: Ryszard Dabek, Coordinator
Session: Semester 2
Classes: 3 hours per week
Corequisites: MMDE5011 or MMDE5012
Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit provides students with a strong basis in the processes associated with the design, development and implementation of desktop-based, interactive applications (CD-ROM, information kiosk, interactive screen-based installation work etc). Students are provided with an historical and conceptual framework in which to conceive of and develop their own projects. They will learn a range of approaches to interactive authoring including models of visual communication and the principles of effective screen design for multimedia. Students will also learn the principles of user-interface design and navigational architecture. Within this unit students are encouraged to critically engage with the implementation of media and interactivity in relation to the multimedia experience. Students work individually to produce a set of professional standard pre-production documents as well as a final dossier that documents the development and implementation of their major project.

Textbooks
Refer to Studio Reading List

MMDE5011
Interactive Media Practice Seminar 1
Credit points: 6
Teacher/Coordinator: Ryszard Dabek, Coordinator
Session: Semester 1, Semester 2
Classes: 3 hours per week
Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit provides students with the technical skills to design, develop and publish an interactive website or interactive, desktop-based application (CD-ROM, information kiosk, interactive screen-based installation work etc). This is done through the lecture-based presentation of technical examples that are supported by in-class exercises. Students are taught current multimedia authoring tools such as Macromedia Flash and are taught to extend the possibilities of scripting for interactivity using Actionscript. This series of workshops also covers the specifics of media preparation, with lectures dedicated to digital sound and video production. Students apply the knowledge gained in this unit to the design and development of their major project.

Textbooks
Refer to Studio Reading List

MMDE5012
Interactive Media Practice Seminar 2
Credit points: 6
Teacher/Coordinator: Ryszard Dabek, Coordinator
Session: Semester 1, Semester 2
Classes: 3 hours per week
Prerequisites: MMDE5011
Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit provides students with further technical skills related to the design and development of websites and interactive, desktop-based applications (CD-ROM, information kiosk, interactive screen-based installation work, etc). This is done through the lecture-based presentation of technical examples that are supported by in-class exercises. Students are taught current multimedia authoring tools such as Macromedia Flash and are taught to extend the possibilities of scripting for interactivity using Actionscript. This series of workshops also covers the specifics of media preparation, with lectures dedicated to digital sound and video production. Students apply the knowledge gained in this unit to the design and development of their major project.

Textbooks
Refer to Studio Reading List

MMDE6001
History and Theory of New Media 1
Credit points: 6
Teacher/Coordinator: Ryszard Dabek, Coordinator
Session: Semester 1
Classes: 1 hour lecture, 2 hours tutorial, per week
Assessment: The assessment for this unit of study will be continuous and ongoing, with two key assessment tasks: active participation in tutorial discussion groups, including completion of reading-related exercises; and a 2000-word essay based on issues covered in the unit on a topic set by the lecturer.

The aim of this unit of study is to provide students with a theoretical understanding of new media forms in relation to networked space and, more specifically, the internet. The unit provides both an historical overview and critical perspective to a range of approaches and forms that have emerged in direct relationship to the possibilities of networked space. A range of internet-based art and design projects will be examined and discussed in relation to key concepts surrounding new media. This unit will allow students to conceptualise and situate their practice both in terms of media-specific debates and the broader context of contemporary art and media discourses.

Textbooks
Refer to Studio Reading List

MMDE6002
History and Theory of New Media 2
Credit points: 6
Teacher/Coordinator: Ryszard Dabek, Coordinator
Session: Semester 2 Classes: one hour of lecture and 2 hours of tutorial per week
Assessment: The assessment for this unit of study will be continuous and ongoing, with two key assessment tasks: active participation in tutorial discussion groups, including completion of reading-related exercises; and a 2000-word essay based on issues covered in the unit on a topic set by the lecturer.

The aim of this unit of study is to provide students with an historical and theoretical introduction to new media in specific relation to narrative structure(s) and interactivity. The unit will consider contemporary new media practice in terms of its ability to question and reinvent the dominant narrative form of single screen cinema and the shifting role of the viewer. A number of key writings concerned with both emergence of new media and its historical precedents will be examined. In support of this, a diverse range of related materials, ranging from pre-cinematic animation to contemporary database cinema experiments, will also be considered. Historical strategies and forms such as repetition, spatial montage and immersive environments will be examined in relation to contemporary media art practices. Related materials and artworks will include cd-rom, video, film, sound and installation.

Textbooks
Refer to Studio Reading List

Master of Studio Art (MSA)

STUD0003
Studio Project Major 1
Credit points: 6
Teacher/Coordinator: Robyn Backen, Coordinator
Session: Semester 1, Semester 2
Assessment: Examination of the candidate's studio project at the end of the year, preferably by one examiner external to SCA and one examiner external to SCA. The studio work can be supported by visual and written documentation of work undertaken over the year. The candidate does not have to present at the examination. For further information Refer to SCA Assessment Criteria.

Development and realisation of the candidate's proposed studio project in consultation with the candidate's supervisor. Work on the project continues over the full academic year. Students also undertake one Elective unit of study per semester from the Postgraduate Coursework electives available from respective studios.

Textbooks
7. Postgraduate Studies – Coursework

Refer program Reading List.

STUD5004
Studio Project Major 2
Credit points: 6  Teacher/Coordinator: Robyn Backen, Coordinator  Session: Semester 1, Semester 2  Assessment: Examination of the candidate's studio project at the end of the year, preferably by one examiner internal to SCA and one examiner external to SCA. The studio work can be supported by visual and written documentation of work undertaken over the year. The candidate does not have to be present at the examination. For Further information Refer to SCA Assessment Criteria.

Development and realisation of the candidate's proposed studio project in consultation with the candidate's supervisor. Work on the project continues over the full academic year. Students also undertake one Elective unit of study per semester from the Postgraduate Coursework electives available from respective studios.

Textbooks
Refer program Reading List

SMNR6001
Art Practice Group Seminar 1
Credit points: 6  Teacher/Coordinator: Robyn Backen, Coordinator  Session: Semester 1, Semester 2  Assessment: One scheduled progress report on the rationale and critical development of the candidate's studio project, based on an individual seminar presentation and supported by appropriate visual material. For further information refer to SCA Assessment Criteria.

Candidates meet as a group with the MSA Academic Supervisor on a weekly basis, in a group-tutorial situation. This may include gallery visits and lectures by specialists in the field of contemporary visual art and craft. The seminar concentrates on the practical, theoretical and material context of contemporary art and finds focus through the candidate's individual studio discipline.

Textbooks
Refer to program Reading List

SMNR6002
Art Practice Group Seminar 2
Credit points: 6  Teacher/Coordinator: Robyn Backen, Coordinator  Session: Semester 1, Semester 2  Assessment: One scheduled progress report on the rationale and critical development of the candidate's studio project, based on an individual seminar presentation and supported by appropriate visual material. For further information refer to SCA Assessment Criteria.

Candidates meet as a group with the MSA Academic Supervisor on a weekly basis, in a group-tutorial situation. This may include gallery visits and lectures by specialists in the field of contemporary visual art and craft. The seminar concentrates on the practical, theoretical and material context of contemporary art and finds focus through the candidate's individual studio discipline.

Textbooks
Refer to program Reading List

SMNR5001
History and Theory of Art Practice 1
Credit points: 6  Teacher/Coordinator: Robyn Backen, Coordinator  Session: Semester 1, Semester 2  Assessment: One 2000-word essay (or equivalent). For further information refer to SCA Assessment Criteria.

This is a reading and discussion seminar, titled 'Art for the 21st Century: Contemporary Theories of the Visual', that deals with issues such as the globalisation of contemporary art, identity theory, visual theory in the philosophy of the mind and the centrality of Body. Theorists and philosophers discussed include Husserl, Heidegger and Merleau-Ponty. Seminars run for approximately ten weeks of the semester.

Textbooks
Refer to program Reading List

SMNR5002
History and Theory of Art Practice 2
Credit points: 6  Teacher/Coordinator: Robyn Backen, Coordinator  Session: Semester 1, Semester 2  Assessment: One 2000 word essay (or equivalent). For further information refer to SCA Assessment Criteria.

This is a reading and discussion seminar, titled 'Phenomenology of Art', and is concerned with areas of study that include the phenomenology of Spirit, the technology of the Body, and Space and Light. Seminars run for approximately 10 weeks of the semester.

Textbooks
Refer program Reading List.
### Table B - Postgraduate elective units of study

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCAE5011 Photomedia 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCAE5012 Photomedia 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCAE5021 Digital Imagery 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCAE5022 Digital Imagery 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCAE5031 Printmedia 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCAE5032 Printmedia 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCAE5041 Painting 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCAE5042 Painting 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCAE5051 Ceramics 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCAE5052 Ceramics 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCAE5061 Sculpture 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCAE5062 Sculpture 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCAE5071 Glass 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCAE5072 Glass 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCAE5081 Film and Digital Art 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCAE5082 Film and Digital Art 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MCAE5091 Jewellery and Object 1</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MCAE5092 Jewellery and Object 2</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MFDI9303 Digital Effects for Film and Video</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MFDI9313 Digital Editing for Film and Video</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>MFDI9323 Documentary Digital Video</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MFDI9333 Experimental Film</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MFDI9343 Experimental Sound</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MFDI9353 Memory Time and Identity</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MFDI9363 Interpreting Underground Cinema</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>MMDE5101 Animation for Interactive Media &amp; Video</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>RMAP5003 Research Methodology in Art Practice</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>

SCA elective units of study are offered subject to sufficient demand and staff availability and may be cancelled.

### Faculty of Arts electives

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARHT5904 Cross Cultural Art and Film</td>
<td>6</td>
<td>Semester 2</td>
</tr>
</tbody>
</table>

This unit of study is not available in 2010.
### Unit of study

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>P: Prerequisites C: Corequisites N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARHT6925 Cinematographic Performance</td>
<td>6</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>ARHT6930 Film Theory: Art, Industry, Culture</td>
<td>6</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>ARHT6939 The Documentary Film</td>
<td>6</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>ARHT6940 Editing the Moving Image</td>
<td>6</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ENGL6903 Creative Writing: Scriptwriting Workshop</td>
<td>6</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>ARIN6901 Network Society</td>
<td>6</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>ARIN6902 Internet Cultures and Governance</td>
<td>6</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>ARIN6903 Exploring Digital Cultures</td>
<td>6</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>ARIN6914 Remixable Media</td>
<td>6</td>
<td></td>
<td>Semester 1a</td>
</tr>
<tr>
<td>DESC9117 Sound Design for New Media</td>
<td>6</td>
<td>Enrolment numbers limited by teaching resources. If your attempt to enrol online is unsuccessful please contact the Faculty of Architecture Student Administration Centre. First preference to students in the Audio or Digital Media streams.</td>
<td>Semester 2</td>
</tr>
</tbody>
</table>

### Faculty of Engineering and Information Technologies electives

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>P: Prerequisites C: Corequisites N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMP5214 Software Development in Java</td>
<td>6</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>COMP5211 Algorithms</td>
<td>6</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>COMP5213 Computer and Network Organisation</td>
<td>6</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>COMP5212 Software Construction</td>
<td>6</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>COMP5206 Introduction to Information Systems</td>
<td>6  N INFO5210</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>COMP5114 Digital Media Fundamentals</td>
<td>6</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>COMP5116 Internet Protocols</td>
<td>6  N ELEC5740</td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>COMP5028 Object-Oriented Design</td>
<td>6  N INFO3220</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>PMGT5887 Computer Applications in PM</td>
<td>6</td>
<td></td>
<td>Semester 1</td>
</tr>
</tbody>
</table>

Note: These units are restricted to MIDM students only. They require a background in IT studies. See the Faculty of Engineering and Information Technologies handbook for prerequisites.
Postgraduate elective units of study descriptions

MCAE5011 Photomedia 1
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Photomedia provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks Refer to Studio Reading List

MCAE5012 Photomedia 2
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Photomedia provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks Refer to Studio Reading List

MCAE5031 Printmedia 1
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Printmedia provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks Refer to Studio Reading List.

MCAE5032 Printmedia 2
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.
This 6-credit-point postgraduate coursework elective unit in Printmedia provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks
Refer to Studio Reading List

MCAE5041
Painting 1
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assesment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Painting provides a studio-based approach to the production of creative work. At the beginning of each semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks
Refer to Studio Reading List.

MCAE5042
Painting 2
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assesment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Painting provides a studio-based approach to the production of creative work. At the beginning of each semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks
Refer to Studio Reading List.

MCAE5051
Ceramics 1
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Ceramics provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks
Refer to Studio Reading List.

MCAE5052
Ceramics 2
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assesment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Ceramics provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks
Refer to Studio Reading List.

MCAE5061
Sculpture 1
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assesment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Sculpture provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

The aim of this unit is to introduce students and to develop critical, conceptual and technical skills in Sculpture.

Textbooks
Refer to Studio Reading List.
MCAE5062
Sculpture 2
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Sculpture provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester. The aim of this unit is to introduce to students and to develop critical, conceptual and technical skills in Sculpture.

Textbooks
Refer to Studio Reading List

MCAE5071
Glass 1
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Glass provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester. The aim of this unit is to introduce to students and to develop critical, conceptual and technical skills in Glass.

Textbooks
Refer to Studio Reading List

MCAE5072
Glass 2
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Glass provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester. The aim of this unit is to introduce to students and to develop critical, conceptual and technical skills in Glass.

Textbooks
Refer to Studio Reading List

MCAE5081
Film and Digital Art 1
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Film and Digital Art provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester. The aim of this unit is to introduce to students and to develop critical, conceptual and technical skills in Film and Digital Art.

Textbooks
Refer Studio Reading List

MCAE5082
Film and Digital Art 2
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Film and Digital Art provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester. The aim of this unit is to introduce to students and to develop critical, conceptual and technical skills in Film and Digital Art.

Textbooks
Refer Studio Reading List

MCAE5091
Jewelry and Object 1
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week, plus 3 hours outside of class per week Assessment: Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

85
This 6-credit-point postgraduate coursework elective unit in Jewellery and Object provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student’s creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student’s elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks
Refer to Studio Reading List

MCAE5092
Jewellery and Object 2
Credit points: 6
Teacher/Coordinator: Robyn Backen, Coordinator
Session: Semester 1, Semester 2
Classes: 3 hours per week, plus 3 hours outside of class per week
Assessment: Progress is assessed throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessment work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Jewellery and Object provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student’s creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student’s elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks
Refer to Studio Reading List

MFDI9303
Digital Effects for Film and Video
Credit points: 6
Teacher/Coordinator: Geoff Weary, Coordinator
Session: Semester 1, Semester 2
Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours
Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

The aim of this unit of study is to give students a comprehensive understanding of how to work in the digital post-production environment to complete a film or video project. Students will be introduced to the use of Final Cut Pro to explain how film and video media can be imported as clips to be edited into sequences on a timeline. Students will learn how to manage projects, use transitions and effects, work with audio and complete projects for export to digital videotape or DVD. Students will also be introduced to the Media 100 editing system later in the program. Each student will complete a short project using Final Cut Pro. The studio project is to be developed in consultation with an academic adviser.

Textbooks
Refer to Studio Reading List

MFDI9333
Experimental Film
Credit points: 6
Teacher/Coordinator: Geoff Weary, Coordinator
Session: Semester 1, Semester 2
Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours
Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

The aim of this unit of study is to introduce students to the making of documentary projects. While the practical aspects of documentary production will be emphasized, students will also be familiarised with the history of documentary filmmaking and an analysis of contemporary trends and directions. Documentary Digital Video will be supported by weekly seminars, readings, film and video screenings. Students will complete a short documentary project including the submission of professional standard pre-production documents highlighting the planning and production. The studio project is to be developed in consultation with an academic adviser.

Textbooks
Refer to Studio Reading List

MFDI9343
Experimental Sound
Credit points: 6
Teacher/Coordinator: Geoff Weary, Coordinator
Session: Semester 1, Semester 2
Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours
Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit of study will explore key processes and issues related to the production and exhibition of experimental sound works. It will include discussions, readings and presentations of relevant historical and contemporary experimental sound works. Some examples of techniques to be explored include basic mixing and recording in the studio, creating loops, working with feedback and noise, composing...
with ‘found’ sounds, integrating live and prerecorded sounds, working with the voice as an expressive instrument and creating installed audio works in site-specific locations. Student enrolled in this unit will produce one, self-initiated sound project. This work may include any number of the processes explored in the program. The project is to be developed in consultation with an academic adviser.

Textbooks
Refer to Studio Reading List.

MFDI9353
Memory Time and Identity
Credit points: 6 Teacher/Coordinator: Geoff Weary, Coordinator Session: Semester 1, Semester 2 Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit of study will examine the cultural, thematic and formal characteristics of European art cinema in terms of certain filmmakers whose films are notable for their treatment of identity, history, memory, time and space. They include Igmar Bergman, Jean Cocteau, Jean-Luc Godard, Chris Marker, Alain Resnais, Roberto Rossellini and Agnes Varda. These filmmakers’ oeuvres will be discussed in the light of Gilles Deleuze’s influential cinema theory and related theoretical perspectives. Topics in the program will include documentary and fiction: perceptions of the past, flashbacks, narrative and trauma; memory, time, nostalgia. Each lecture will be accompanied by an appropriate film/video screening. No background in film theory is assumed. Students will be asked to write a 2,500-word essay on any representative film and/or filmmaker discussed in the program.

Textbooks
Refer to Studio Reading List.

MFDI9363
Interpreting Underground Cinema
Credit points: 6 Teacher/Coordinator: Geoff Weary, Coordinator Session: Semester 1, Semester 2 Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit will examine the American avant-garde/independent cinema of the late 1950s to the early 1970s. It will look at the various underlying concepts, forms, techniques and motifs informing the works of such influential experimental filmmakers such as John Cassavetes, Andy Warhol, Kenneth Anger, Jonas Mekas, Shirley Clark, Jim McBride and Ron Rice. Each lecture will be accompanied by an appropriate film/video screening. The avant-garde film expressivism of the 1960s overlapped with that of other significant art forms like painting, jazz, experimental theatre, poetry and dance. Thus the production and critical reception of ‘60s American avant-garde film will be contextualised in the broader, counter-cultural avant-garde of the time. Students will be asked to write a 2,500-word essay on any representative film and/or filmmaker of the late 1960’s American underground cinema.

Textbooks
Refer to Studio Reading List.

MMDE6101
Animation for Interactive Media & Video
Credit points: 6 Teacher/Coordinator: Ryszard Dabek, Coordinator Session: Semester 1, Semester 2 Classes: 3 hours per week. Assessment: The assessment for this unit of study will be continuous and ongoing, with two key assessment tasks: development of a paper-based, pre-production documentation for an animation project; and an animation project to be developed with an academic adviser and presented for examination as either a DVD or online work.

The aim of this unit of study is to give students a comprehensive understanding of techniques and approaches for creating animated sequences for use in interactive media and video. Through a combination of film/video screenings, tutorials and practical studio workshops, students will be provided with an understanding of the creative potential of animation. A range of digital and camera-based techniques will be explored, including the use of software programs such as Flash. Students will learn techniques such as rotoscoping, frame-by-frame animation and stop-frame animation. During the semester each student will complete a short animation project that will be developed, along with supporting paper-based designs, in consultation with an academic advisor.

Textbooks
Refer to Studio Reading List

RMAP5003
Research Methodology in Art Practice
Credit points: 6 Teacher/Coordinator: Robyn Backen, Coordinator Session: Semester 1, Semester 2 Classes: Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. Assessment: Mid-semester seminar presentation (individual or team) - 40% of mark; and one 2000-2500 word (individual) essay - 60% of mark.

Research Methodology in Art Practice involves a complex mix of traditional research skills: literature reviews and statistical test-initiated documentary photography & film. Students will be contextualised in the broader, counter-cultural avant-garde in a studio, workshop environment. This unit will investigate, test and hone the variety of research skills, and the relationship between them, from the production of research papers/text to presentations of visual art.

Textbooks
Refer to Unit Reading List.

CAEL5026
Documentary Photography Elective 1
Credit points: 6 Teacher/Coordinator: Steven Lojewski Session: Semester 1, Semester 2 Classes: Regular seminars, readings, discussion of imagery and consultations with an academic adviser. Prohibitions: MODP5001, MODP5002, MODP5011, MODP6012, MODP6001, MODP6002. Assessment: Students will work individually to produce a studio project that will be assessed at the end of the semester. Note: Department permission required for enrolment.

Applicants for this unit of study must submit a portfolio of recent photographic images dealing with documentary themes. This elective is not an introductory unit, and is suitable for photographers who have had experience in digital processes such as Photoshop and InDesign. Students are required to present a proposal for a semester-long, self-initiated documentary photography project in book form. Students will work individually to produce a studio project to be completed for assessment at the end of the semester. The submission of work in progress and documents highlighting the planning and production stages of the project is a requirement. The studio project is to be developed in consultation with an academic adviser.

CAEL5027
Documentary Photography Elective 2
Credit points: 6 Teacher/Coordinator: Steven Lojewski Session: Semester 1, Semester 2 Classes: Regular seminars, readings, discussion of imagery and consultations with an academic adviser. Prohibitions: CAEL5026, MODP5001, MODP5002, MODP5011, MODP5012, MODP6001, MODP6002. Assessment: Students will work individually to produce a studio project that will be assessed at the end of the semester. Note: Department permission required for enrolment.

Applicants for this unit of study must submit a portfolio of recent photographic images dealing with documentary themes. Successful completion of the Documentary Photography Elective 1 is a requirement of entry into this unit of study. This elective is not an introductory unit, and is suitable for photographers who have had experience in digital processes such as Photoshop and InDesign. Students are required to present a proposal for a semester-long, self-initiated documentary photography project. The aim of this unit of study is to allow students to further develop conceptual and visual concerns apropos documentary photography.
that were explored in the earlier Documentary Photography Elective. Students will work individually to produce a studio project in book form to be completed for assessment at the end of the semester. The submission of work in progress and documents highlighting the planning and production stages of the project is a requirement. The studio project is to be developed in consultation with an academic adviser.

Faculty of Arts electives

ARHT5904
Cross Cultural Art and Film

This unit of study is not available in 2010

Credit points: 6
Teacher/Coordinator: Dr Mary Roberts
Session: Semester 2
Classes: 2 hours per wk
Assessment: 4000 words written work

This unit explores major issues and debates in the study of cross-cultural art. A central focus is the examination of contemporary art in relation to its colonial heritage. The theoretical issues that inform this subject include: the relationship between aesthetics and politics, post-colonialism and feminism, questions of cultural agency and resistance, the structure and operation of the colonial stereotype, cultural hybridity, cross-cultural borrowing and appropriation. Students should complete the subject with an understanding of both the broad theoretical issues and the historical/regional specificity of cross-cultural art forms.

Textbooks

ARHT6925
Cinematographic Performance

Credit points: 6
Teacher/Coordinator: Dr Laleen Jayamanne
Session: Semester 2
Classes: 2 hours per week
Assessment: 4000 word essay

Taking its cue from the etymology of the word Cinematography (writing with movement), this course addresses the idea of performance. This includes the persona (mask) of the actor, but is not restricted to the organic human body. The vitality of ‘non-organic’ performance of cinematic elements and forces will receive equal attention. Conceptual tools for the analysis of a range of films will be drawn from an interdisciplinary field including theories of culture, fashion, gender, theatre, and neuroscience and philosophy.

ARHT6930
Film Theory: Art, Industry, Culture

Credit points: 6
Teacher/Coordinator: Dr Keith Broadfoot
Session: Semester 2
Classes: 2 hours per week
Assessment: Essay and seminar paper 4000 words

The relation of film to industrial modernity is an ongoing issue for film theorists. With the advent of digital image processes and production the relation of art and industry has re-emerged with a new set of problems. How do we conceptualise the new forms? And how best to rethink film in the face of rapid technological, formal and cultural change? These issues will be investigated via an examination of the history of film theory's attempts to formulate concepts adequate to the age of industrial modernity.

Textbooks
Text: ARHT6930 Course reader; Recommended Readings: Manovich, Lev. 'The Language of New Media', Cambridge Massachusetts:MIT Press, 2001

ARHT6939
The Documentary Film

This unit of study is not available in 2010

Credit points: 6
Teacher/Coordinator: Dr Richard Smith
Session: Semester 2
Classes: 1 hour lecture per week pre film screening; 2 hour film screening per week; 1 hour seminar per week post film screening
Assessment: 1 x 500 word presentation, 1 x 4000 research essay, or 2 x 2000 word research essays.

This unit examines the theory, practice and criticism of documentary filmmaking from its inception to the present. It will focus on key movements and filmmakers as a means of tracking and assessing critical changes to the status and value of the “truth claims” of the documentary. The unit will move towards a critical assessment of the slow erosion of the distinction between the documentary image and the fiction image in its place in new media.

ARHT6940
Editing the Moving Image

Credit points: 6
Teacher/Coordinator: Dr Keith Broadfoot
Session: Semester 1
Classes: 2 hour seminar + 2 hour film screening each week
Assessment: Analysis of film sequence 2000 words; film/media review 1000 words; seminar presentation/paper 2000 words

This unit examines different approaches to the editing of the moving image. Different styles of editing from the early days of cinema to contemporary media practice will be studied. There will be regular screening of films with an analysis of key sequences. The impact of different technologies and forms, such as television and the digital image, will be considered. The range of methodologies that film and media studies have developed for interpreting the effects of editing will be studied.

Textbooks
ARHT 6940 Course reader

Note: The above units are restricted to MFDI students.

ENGL6903
Creative Writing: Scriptwriting Workshop

This unit of study is not available in 2010

Credit points: 6
Teacher/Coordinator: Co-ordinator: Ms Sue Woolee, conducted by Annie Brooksbank
Session: Semester 2
Classes: 2 hours per week
Assessment: Original written work by the end of the semester, totalling 6000 words.

This is a unit in writing film, television and/or theatre scripts taught by an established script writer. Students are required to produce their own work or works throughout the programme. These works will provide the basis for discussion in class.

Note: This unit, offered by the Department of English, is restricted to MFDI students.

ARIN6901
Network Society

Credit points: 6
Teacher/Coordinator: Dr C Cheshire
Session: Semester 2
Classes: 2 hours per week
Assessment: Online themed presentation (1500 words equivalent); weblog (1000 words equivalent); major essay (2500 words); participation in online and offline discussion

Is the network the distinctive mode of organisation for the 21st century? The Internet is the paradigmatic mode of decentralised many-to-many communication that interconnects with the century-old telecommunications and broadcasting networks. Geopolitical networks have displaced left/right Cold War oppositions. Social and professional networks extend influence beyond traditional institutional and family allegiances. Network models have challenged rationalist rule-governed models of thought and practice. The interdisciplinary critical analysis of current research, theory and debates will allow students to understand and evaluate the significance of networks in the contemporary world.

ARIN6902
Internet Cultures and Governance

Credit points: 6
Teacher/Coordinator: Mr J Cook
Session: Semester 1
Classes: 2 hours per week
Assessment: Online themed presentation - 1500 words equiv; weblog - 1000 words equiv; major essay - 2500 words; participation in online and offline discussion

The Internet is playing an increasingly important role in all aspects of social and economic life. This unit of study gives students an understanding of the underlying standards and regulations that impose
constraints and open up opportunities for individuals and organisations to make strategic use of the global Internet infrastructure. The Internet provides a case study of how politics manifest not only in public rhetoric and policy, but also in the design of information architectures and interactive systems.

ARIN6903
Exploring Digital Cultures
Credit points: 6
Teacher/Coordinator: Ms K Cleland
Session: Semester 2
Classes: 2 hours per week
Assessment: Seminar presentation - 1500 words equiv; weblog - 1000 words equiv; essay - 2500 words
What new cultural forms and social practices are emerging in the age of digital media? In Exploring Digital Cultures we investigate the inter-relationship of culture and technology in today’s digitally networked environment. This unit of study looks at the way digital technologies are remediating and transforming existing cultural forms and notions of identity, and how the internet is fostering a range of new cultural forms based on the Web 2.0 notions of participatory media and user-generated content such as YouTube, Flickr, blogs, Wikipedia, machinima, games and virtual worlds.

Textbooks
Note: The above units, offered by the Digital Cultures Program, are available to MIDM students only.

Faculty of Architecture, Design and Planning elective
DESC9117
Sound Design for New Media
Credit points: 6
Teacher/Coordinator: Assoc Prof Bill Martens/Mr Michael Bates
Session: Semester 2
Classes: Lectures, computer lab, and studio sessions
Assessment: Project work (50%), written assignment (35%), class attendance and participation (15%)
Note: Enrolment numbers limited by teaching resources. If your attempt to enrol online is unsuccessful please contact the Faculty of Architecture Student Administration Centre. First preference to students in the Audio or Digital Media streams.

The objectives of this unit are to introduce essential sound design concepts including editing, synchronisation, rhythm and audiovisual counterpoint; to provide an overview of the sound design for visual media process including development an understanding of the historical impact of film ‘factory’, radio and television broadcasting production antecedents on the design language; to learn skills in track-laying, mixing and mastering audio for different media and genres; to learn essential sound recording skills; to learn the creation of various psychoacoustic effects and atmospheres; and to learn essential file management and archiving skills; to learn essential post-production skills in computer-based sound design in a studio environment.

This unit is intended to give an understanding of the theory and practice of digital audio production for various visual media including digital video, web-based and interactive media.

Using the industry standard ProTools software the unit will look at current computer-based tools and techniques available to the sound designer, as well as examine the various underlying strategies, processes, and sound design philosophies. The unit will offer a grounding in the history, theory and criticism of sound design and its applicability to current digital visual media. It will introduce conventional and non-conventional production models across a range of media production modes in broadcasting and multimedia.

The sound designer's role in the process of creation of meaning will be examined in cultural as well as technical contexts of compositional practices. It is anticipated that the unit will encourage debate about and a demystification of current production practices. It will aim at developing and extending production techniques towards an individual aesthetic.

At the completion of this unit students will be expected to: understand the aural medium, essential concepts and terms; have an overview of film ‘factory’, radio and television broadcasting production antecedents on the design language; be acquainted with the history, theory and criticism of audiovisual technology and design; develop an audiovisual language; understand spatial aspects of sound design; and develop technical and conceptual skills in preproduction, general mixing techniques, post-synchronisation dialogue, editing dialogue, producing sound effects, multi-track laying, selecting music, creating atmospheres and various psychoacoustic effects, synchronisation and related issues, and mixing sound for vision.

Note: This unit is restricted to MFDI students.

Faculty of Engineering and Information Technologies electives
COMP5214
Software Development in Java
Credit points: 6
Session: Semester 2
Classes: One 2 hour lecture and one 1 hour tutorial per week
Assessment: Assignments, written exam.
This unit of study introduces software development methods, where the main emphasis is on careful adherence to a process. It includes design methodology, quality assurance, group work, version control, and documentation. It will suit students who do not come from a programming background, but who want to learn the basics of computer software.

Objectives: This unit of study covers systems analysis, a design methodology, quality assurance, group collaboration, version control, software delivery and system documentation.

COMP5211
Algorithms
Credit points: 6
Session: Semester 1
Classes: One 2 hour lecture and one 1 hour tutorial per week
Assessment: Assignments, written exam.
The study of algorithms is a fundamental aspect of computing. This unit of study covers data structures, algorithms, and gives an overview of the main ways of thinking used in IT from simple list manipulation and data format conversion, up to shortest paths and cycle detection in graphs. The objective of the unit are to teach basic concepts in data structure, algorithm, dynamic programming and program analysis. Students will gain essential knowledge in computer science.

COMP5213
Computer and Network Organisation
Credit points: 6
Session: Semester 1
Classes: One 2 hour lecture and one 1 hour tutorial per week
Assessment: Assignments, written exam.
This unit of study provides an overview of hardware and system software infrastructure including: compilers, operating systems, device drivers, network protocols, etc. It also includes user-level Unix skills and network usability. The objectives are to ensure that on completion of this unit students will have developed an understanding of compilers, operating systems, device drivers, network protocols, Unix skills and network usability.

COMP5212
Software Construction
Credit points: 6
Session: Semester 1
Classes: One 2 hour lecture and one 1 hour tutorial per week
Assessment: Assignments, written exam
This is a programming unit of study focussing on the Python and C languages, with emphasis on the individual producing code that works correctly. Topics include: the memory model, and errors associated with that (including pointers, malloc/free, sizeof, stack vs heap); coding simple dynamic data structures (linked lists); debugging; use of Unix tools for managing programming activities such as testing; learning from manual entries for standard library functions and Unix commands.

Objectives: On completion of this unit students will have acquired programming skills and techniques applicable to the development of software used in areas such as networking, computer engineering, language translation, and operating systems.
Note: The above units are restricted to MIDM students only. These are elementary IT units, with no previous IT studies necessary, except that COMP5212 Software Construction requires completion of COMP5214 as a prerequisite.

COMP5026
Introduction to Information Systems
Credit points: 6 Session: Semester 1, Semester 2 Classes: One 2 hour lecture and one 1 hour tutorial per week. Prohibitions: INFO5210 Assessment: Assignments, written exam

This unit provides a comprehensive introduction to information systems in organisations and the enabling role of information technology. The critical role of data and knowledge management will be covered from both conceptual and practical standpoints. Methods and techniques for analysing systems and eliciting user requirements will be emphasised. Key topics covered include: basic information systems concepts; systems approach and systems thinking; E-Business and E-Commerce; data and knowledge management; systems analysis and development methodologies; ethical, legal and social aspects of information technologies; and Web 2.0 and social computing. On completion of this unit students will have a good understanding of important information concepts; a deep understanding of the systems approach and its applicability; be able to develop skills to perform systems analysis in contemporary systems environments; have an understanding of major conceptual and technological developments in Information Systems.

COMP5114
Digital Media Fundamentals
Credit points: 6 Session: Semester 1, Semester 2 Classes: One 2 hour lecture and one 1 hour tutorial per week. Assessment: Assignments, written exam.

Multimedia has become an indispensable part of our heterogeneous computing and communication environment. This unit provides an overview of coding and manipulating digital media, which mainly include image, audio and video. It introduces principles and current techniques such as multimedia data acquisition, analysis, processing, compression and management. It also elaborates different multimedia coding standards, various multimedia systems and cutting-edge multimedia applications.

Objectives: The unit covers Multimedia Primer: Text Processing which includes text parsing, text summarization, text manipulation, text index and retrieval, and surrogate coding; Audio Data Processing which includes audio attribute, audio masking, MP3 audio, audio manipulation and audio segmentation; pictorial data processing which includes still image processing, multi-modal image processing and artificial image processing; video data processing which includes active image processing, video segmentation, motion analysis, moving object extraction, video representation and codification.

COMP5116
Internet Protocols
Credit points: 6 Session: Semester 1, Semester 2 Classes: One 2 hour lecture and one 1 hour tutorial per week. Prohibitions: ELEC5740 Assessment: Assignments, written examination

In this unit students will gain understanding of the fundamental architecture and protocols used in the TCP/IP protocol stack that is the foundation of the Internet. Furthermore, the unit will provide students with the insight needed to begin to design and analyse protocols in the context of their intended use.

Objectives: On completion of this unit students will have developed an understanding of the principles and practice of the layered model of communications architecture, the TCP/IP protocol stack and its component protocols, and various common techniques and tools for protocol analysis.

COMP5208
Object-Oriented Design
Credit points: 6 Session: Semester 1 Classes: One 2 hour lecture and one 1 hour tutorial per week. Prohibitions: INFO3220 Assumed knowledge: Intermediate level of object oriented programming such as Java Assessment: Assignments, written exam.

This unit introduces Object-Oriented Analysis and Design especially the principles of modelling through Rational Unified Process and agile processes using Unified Modeling Language (UML), both of which are industry standard. Students work in small groups to experience the process of object-oriented analysis, architectural design, object-oriented design, implementation and testing by building a real-world application.

Objectives: In this unit students will develop the ability to: identify how the system interacts with its environment; identify appropriate objects and their attributes and methods; identify the relationships between objects; write the interfaces of each object; implement and test the objects; read and write various UML diagrams including use case, class, and sequence diagrams; apply design patterns to standard problems.

Note: The above units are restricted to MIDM students only. They require a background in IT studies &ndash; see Faculty of Engineering and Information Technologies Handbook for prerequisites.

PMGT5887
Computer Applications in PM
Credit points: 6 Teacher/Coordinator: A/Prof Liaquat Hussain Session: Semester 1, Semester 2 Classes: Session 1: Block mode; Session 2: On-line Assessment: Assignments and 2hr exam

Computer-Aided Project Management builds a bridge from the genesis of project management principles through today’s software, developing a postmodern project management system paradigm for the twenty-first century. Adopting a unique systems perspective that emphasises project coding—an essential skill in project database management—this course demonstrates what fundamental project management principles are, what they do, and how they work in the software environment. Addressing all phases of a project it illustrates and expands theories through the use of realistic case studies which are based on actual project experience and extensive exercises running on PCs. An important feature of systems project management, the use of “scope” and “quality,” is also discussed.

By the end of this unit of study, students should be able to: - Understand application-based introduction to effective systems and methods for project planning and control - Understand essential knowledge to manage successfully and to create, use, and communicate PC-, Server-, Web-, and Internet-based project management information.

- Understand the use of structures such as PDS (Project Definition Structure), WBS (Work Breakdown Structure), OBS (Organizational Breakdown Structure), and Masterformat project coding for areas, functions, elements, phases, stages, packages, purchase orders, contracts, and human resources planning and scheduling by CPM (Critical Path Method) and PERT (Program Evaluation and Review Technique) communicating with Gantt and bar charts and graphics such as S curves relating estimating and cost control from order-of-magnitude numbers to appropriation grade budgets.

Note: This unit is restricted to MDIM students.

90
8. Requirements, Progression and Assessment

Requirements for all degrees
Satisfaction of requirements as determined by academic staff, including attendance, communicated to students through the Sydney College of the Arts Handbook, unit of study outlines, other written notifications and/or verbally through tutorials or seminars. All requirements must be met in order to be eligible for an assessment.

Assessment criteria for all degrees
The following criteria will be assessable from a student's attendance, participation and responsiveness to the unit of study and to tutorial direction, their essays, studio work and other unit of study work, and from tutorial and seminar team discussion. They are applicable to studio-based learning and to theory units of study.

1. Competence
The development and application of practical and intellectual competency and skills appropriate to the unit of study.

2. Development
Students are expected to develop the ability to initiate and realise their own objectives for studio practice and theory work within the requirements of the unit of study and their developing knowledge of its historical and theoretical context. Students are expected to improve their abilities, competency and understanding through a semester, and in successive semesters.

3. Critical awareness
Students are expected to develop a critical awareness and knowledge of the unit of study and the ability to objectively evaluate their own work, select appropriate methods and materials and to formulate and evaluate ideas/methods.

4. Commitment
Commitment and self-motivation are important to a student's successful study in the unit of study. The level of commitment to study in the academic program is reflected in:

- the development of self motivation applied to individual, group or assignment-based work;
- the degree of participation in all units of study including group work, project submissions, essays and discussions;
- the development of a consistent work pattern; and
- the regularity and punctuality of attendance and submissions.

5. Innovation
Innovative and imaginative thinking, appropriate to the unit of study, is a measure of the quality of ideas underlying a student's work and of development in their studies.

Attendance
Attendance at programmed sessions is a requirement for assessment. It is also an indicator of commitment. It is not the only assessable component for a graded unit of study.

The expectation for attendance within the University is at least ninety per cent of programmed sessions in a unit of study unless notified absent with reasonable cause — that is, ninety per cent of lectures, tutorials or seminars in a theory unit; ninety per cent of programmed studio days in a studio unit.

A student's progress, competence and awareness are exemplified in the work that each student produces. Thus objects that students produce are not assessed on their aesthetic merit alone.

Attendance records
Records are kept of student attendance by maintaining a roll for each assessed component of the course. Attendance in the studio is also monitored. A summary of attendance will be recorded for each assessment period.

A student who has been absent without approval from ten per cent or more of classes in any unit of study in any semester, or have a continuing record of poor punctuality in attendance at lectures, tutorials, seminars or studio-related activities prescribed for a unit, may be called upon to show good cause why he or she should not be deemed to have failed that unit of study. If the student does not show good cause, the Dean may deem the student to have failed in that unit of study.

Absences
Short absences
It is recognised that students may miss classes for short periods because of relatively minor illness or misadventure. As short absences would not normally be regarded as the reason for overall poor performance, students are discouraged from submitting applications for special consideration for absences totalling less than a week, unless the absence has affected specific attendance or assessment requirements.

If the illness or misadventure has affected a student's assessment, the student should follow the procedures set out in the University's policy relating to Special Consideration.

Recurrent absences and absences of more than a week
A student who, because of serious illness or misadventure, is prevented from attending classes for prolonged periods and/or completing prescribed work, should seek an interview with their Unit of Study or Course Coordinator.

In some cases, the student might be advised to submit an application for Special Consideration. In other cases, the student might be advised to apply for course leave, which may be granted for no more than four weeks.

In some instances, the student might be advised to consider whether their best academic interests are served by applying for a suspension of candidature from the course until able to resume studies effectively. (International students may also need to seek advice from the International Office.)

It is the responsibility of the student to ascertain what is required to make up any work missed during a period of absence.

Essays and other written work
Essays will be assessed according to the following criteria:

- structural clarity, with concise introduction outlining both sequence and content
- clear development of discussion and clear focus on the topic throughout
- inclusion of relevant research material and demonstration that it is understood
- demonstration of ability to process and order ideas/information
- critical evaluation of material
- formal bibliography that reflects the scope of research contained in the essay
- accurate documentation of sources in footnotes
8. Requirements, Progression and Assessment

- grammatical correctness and spelling, and
- avoidance of unnecessary repetition.

Studio assessment
Students must present the following material:

- notebooks used to keep a record of ideas, projects, references and so on useful to visual arts study;
- a visual record of studio work, in slides or photographs, produced during the period to be assessed, including work not available to be viewed during any final assessment process; and
- examples of studio work completed.

There will be two or more academic staff involved in reaching an academic judgement for all studio units. Studio assessment includes presentation of work and oral examination.

Finalising of results

Recommendation of grades
Assessments for all units of study will be finalised at the end of each semester except where:

- the unit is a full year unit of study
- an examiner is not able to recommend that an incomplete result becomes a Pass or Fail grade, in which case the Board of Examiners may, in exceptional circumstances, extend the period for finalising the result.

A grade is not recommended to the Board of Examiners until after all of the units assessments are completed.

Pass Concessional grades
A Pass Concessional (PCon) result cannot be recorded in more than one unit of study per semester or where other units of study are failed.

A PCon result cannot be recorded in a unit of study if a PCon or lower was awarded in that unit of study at the previous level.

Grade queries and appeals
Following receipt of your results you may wish to discuss, query or appeal your grade.

In the first instance you should arrange a time to meet with your academic adviser.

A review of result does not mean a re-assessment of your work, but a detailed check of the assessment process to ensure that due academic process has taken place and no part of your performance or circumstances has been overlooked.

At this meeting you should clarify:

- the basis of your query and reason for the requested amendment, if applicable;
- whether there was an oversight or mistake in grading;
- the criteria used to determine the grade.

The staff member will advise Student Administration in writing if the grade is to be changed. If there is no amendment and you wish to appeal the decision then you will need to lodge an appeal with the Student Administration officer.

The appeal will then be considered by the Associate Dean. This is a more formal process and you must be sure of documenting sufficient grounds for your case to be heard. Please refer to the University of Sydney Student Appeals Against Academic Decisions – Academic Board Resolutions available on www.usyd.edu.au/policy

The Associate Dean will request from your academic adviser:

- the relevant unit outline,
- written explanation of how the grade was determined, and
- any other relevant material.
Grading

Common result grades

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Mark range</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>HD</td>
<td>High Distinction</td>
<td>85–100</td>
<td>An outstanding level of achievement. Displays innovative and imaginative thinking. Artwork demonstrates initiative and ingenuity in research and production, competent application of materials and critical skills throughout, receptive to critical feedback and a willingness to explore new ideas. Displays a high level of commitment to work, ability to set clear and achievable objectives, and meet those objectives with some degree of success and originality. Demonstrates awareness and understanding of key concepts and practices and the ability to relate and contextualise ideas. Approaches problems with informed critical judgment.</td>
</tr>
<tr>
<td>D</td>
<td>Distinction</td>
<td>75–84</td>
<td>An excellent level of achievement. Artwork demonstrates initiative and resourcefulness in research and production, competent application of materials and critical skills in most areas, receptive to critical feedback and a willingness to explore new ideas. Exhibits a commitment to work, the ability to set clear and achievable objectives, and meets those objectives with some degree of success and originality. Demonstrates awareness and understanding of key concepts and practices and the ability to relate and contextualise ideas. Approaches problems with innovation and insight.</td>
</tr>
<tr>
<td>CR</td>
<td>Credit</td>
<td>70–74 (High Credit)</td>
<td>Highly competent work, demonstrates clear capacity to complete honours work. Artwork displays evidence of initiative in research and production, a general competency in the fundamental application of materials and skills in most areas, receptive to critical feedback and a willingness to explore new ideas. Exhibits a commitment to work, the ability to set clear and achievable objectives, and meets those objectives with some degree of success and originality. Demonstrates awareness and understanding of key concepts and practices and the ability to relate and contextualise ideas. Approaches problems with innovation and insight.</td>
</tr>
<tr>
<td>CR</td>
<td>Credit</td>
<td>65–69 (Low Credit)</td>
<td>Competent work, demonstrating potential to complete honours work, though further development needed to do so successfully. Artwork displays some evidence of initiative in research and production, general competency in the fundamental application of materials and skills in most areas, receptive to critical feedback and a willingness to go beyond mere replication of content knowledge to show extended understanding of key ideas. Exhibits a commitment to work, the ability to set reasonably clear and achievable objectives with a moderate degree of success and originality. Demonstrates an awareness and understanding of certain key concepts and practices and a genuine attempt to engage critically and creatively with the project. Some evidence of independent self-assessment.</td>
</tr>
<tr>
<td>P</td>
<td>Pass</td>
<td>60–64 (High Pass)</td>
<td>Work has considerable merit. Artwork contains evidence of a broad and reasonably accurate command of material and technical proficiency, responds to critical feedback in fairly direct translation. Exhibits a satisfactory level of commitment, the ability to set reasonable objectives and meet more than basic course requirements with acceptable achievement. Demonstrates an understanding of relevant concepts and practices within a fairly defined context and displays a genuine effort to engage critically and creatively with the project. Some evidence of independent self-assessment.</td>
</tr>
<tr>
<td>P</td>
<td>Pass</td>
<td>55–59 (Medium Pass)</td>
<td>A satisfactory level of achievement. Artwork contains evidence of a reasonably accurate command of material and technical proficiency in some areas, responds to critical feedback inconsistently and in fairly direct translation. Exhibits an adequate level of commitment, the ability to set reasonable objectives and meet more than basic course requirements with limited achievement. Demonstrates an understanding of relevant concepts and practices within a defined context, attempts to present some conceptual relevance to the project brief. Some evidence of independent self-assessment.</td>
</tr>
<tr>
<td>P</td>
<td>Pass</td>
<td>50–54 (Low Pass)</td>
<td>An acceptable standard. Artwork contains evidence of adequate but inconsistent command of material and technical skills, occasionally responds to critical feedback and in fairly direct translation. Exhibits a reasonable level of commitment, the ability to work out objectives and meet the basic requirements of the course. Demonstrates some understanding of relevant concepts with little ability to contextualise ideas and form relevant arguments. Little evidence of independent self-assessment.</td>
</tr>
<tr>
<td>R</td>
<td>Satisfied Requirements</td>
<td>This is used in Pass/Fail only outcomes.</td>
<td></td>
</tr>
<tr>
<td>UCN</td>
<td>Unit of study continuing</td>
<td>Used at the end of a semester for units of study that has been approved to extend into a following semester. This will automatically flag that no final result is required until the end of the last semester of the unit of study.</td>
<td></td>
</tr>
<tr>
<td>PCON</td>
<td>Pass (Concessional)</td>
<td>46–49</td>
<td>Use of this grade is restricted to those courses that allow for a Concessional Pass of some kind to be awarded. A student may re-enrol in a unit of study for which the result was PCON. At SCA a PCON result cannot be recorded in more than one unit of study per semester or where other units of study are failed. A PCON result cannot be recorded in a unit of study if a PCON was awarded in that unit of study at the previous level.</td>
</tr>
<tr>
<td>F</td>
<td>Fail</td>
<td>0–49</td>
<td>Work not of an acceptable standard. Artwork displays clear deficiencies in technical skills, little or no response to critical feedback, a lack of engagement with the course, fails to demonstrate any understanding of conceptual ideas and practices, does not satisfy most or all of the basic course requirements. Deficiencies clearly outweigh accomplishments.</td>
</tr>
<tr>
<td>AF</td>
<td>Absent Fail</td>
<td>Includes non-submission of compulsory work (or non-attendance at compulsory labs, etc) as well as failure to attend an examination.</td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>Withdrawn</td>
<td>Not recorded on external transcript. This is the result that obtains where a student applies to discontinue a Unit of Study by the HECS Census Date.</td>
<td></td>
</tr>
<tr>
<td>DNF</td>
<td>Discontinued – Not to count as failure</td>
<td>Recorded on external transcript. This result applies automatically where a student discontinues after the HECS Census Date but before the end of the seventh week of the Semester (or before half of the unit of study has run in the case of units of study which are not semester-length). A faculty may determine that the result of DNF is warranted after this date if the student has made out a special case based on illness or misadventure.</td>
<td></td>
</tr>
<tr>
<td>DF</td>
<td>Discontinued – Fail</td>
<td>Recorded on transcript. This applies from the time DNF ceases to be automatically available up to the cessation of classes for the unit of study.</td>
<td></td>
</tr>
</tbody>
</table>

Temporary results

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Mark range</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>MINC</td>
<td>Incomplete with a mark of at least 50</td>
<td>50–100</td>
<td>This result may be used when examiners have grounds (such as illness or misadventure) for seeking further information or for considering additional work from the student before confirming the final mark and passing grade. Exempt in special cases approved by the Academic Board [1], this result will be converted to a normal passing mark and grade, either: (a) by the dean following a review of examination results pursuant to Part 4(3)(5) of these Resolutions; or (b) automatically to the indicated mark and grade by the third week of the immediately subsequent academic session.</td>
</tr>
<tr>
<td>INC</td>
<td>Incomplete</td>
<td>This result is used when examiners have grounds (such as illness or misadventure) for seeking further information or for considering additional work from the students before confirming the final result. Except in special cases approved by the Academic Board [1], this result will be converted to a normal passing mark and grade, either: (a) by the dean following a review of examination results pursuant to Part 4(3)(5) of these Resolutions; or (b) automatically to an AF grade by the third week of the immediately subsequent academic session.</td>
<td></td>
</tr>
</tbody>
</table>

---

8. Requirements, Progression and Assessment

---

93
Plagiarism

Plagiarism can be broadly defined as knowingly presenting another person's ideas, findings or written work as one's own by copying or reproducing them without due acknowledgment of the source.

Within this general definition, plagiarism may take several different forms. At its worst, plagiarism is theft. Plagiarism may involve copying the work of another student, or it may involve paraphrasing or copying a published author's text or argument without giving a reference.

Procedures for dealing with plagiarism will be consistent with the University policy/code of practice and be consistent with the nature and severity of the alleged offence. Please refer the policy on plagiarism on the www.usyd.edu.au/senate/policies/Plagiarism.pdf

Students who plagiarise will receive substantial penalties and be referred to the Dean.

If the outcome is that a student is allowed to resubmit the Work for assessment, he or she will be required to submit the Work within two weeks from the meeting with an academic adviser or Associate Dean. The Work will be assessed on a Pass/Fail basis only.

Extensions and penalties for late submissions

If you encounter medical or other difficulties affecting your work, you are required to contact your tutor at the earliest possible time to discuss this.

In simple cases occurring during the semester, such problems can be handled by discussing the issue with a lecturer or the academic staff member in charge of the unit of study who may grant an extension of one week (five working days) only.

Application for an extension must be submitted to your lecturing staff on an official SCA form (available from Student Administration) before the due date of the essay.

A penalty of one per cent per day will apply to late submissions with no approval and to submissions received after the extension date.

Submissions received after two weeks (10 working days) from the extension or due date will be marked on a 'pass' or 'fail' basis and without comments.

Submissions received after three weeks (15 working days) from the extension or due date will not be assessed and will receive an 'Absent Fail' grade.

Special Consideration

This becomes relevant when disruption to your academic performance has been of a particularly serious nature which cannot be dealt with by a regular extension. Disruptions of this nature would be very exceptional and would normally affect all areas of your study.

Documentation of illness or other misadventure is required and the information you supply is needed by the University so that it can deal with your application for special consideration. This application, and any associated records, will be retained by the faculty. The records will only be available to those staff who need access to it in order to carry out their duties. All records will be destroyed in a secure manner at the appropriate time. Any request to access and/or correct the information should be addressed to Student Administration in the first instance.

To apply for special consideration:

- obtain a special consideration form from Student Administration, the SCA website or the Student Centre
- complete the form
- for consideration due to serious illness, have a registered medical practitioner or counsellor complete the Professional Practitioner's Certificate
- for consideration due to misadventure, attach the appropriate documentation
- lodge this form with the SCA Student Administration office
- make sure you submit the form as soon as practicable and certainly within one week from the end of the period (ie the assignment due date) for which consideration is sought.

When you lodge the form with the Student Administration office, you will be given a receipt. Retain this for your own records.

You will be notified of the academic judgment concerning your special consideration application via your university email address, within 10 working days.


Satisfactory progress

The faculty requires students to demonstrate satisfactory progress with their studies. A student may be deemed not to have made satisfactory progress if, in any semester, the student:

- fails to complete at least half the credit points in which he/she is enrolled, or
- fails a unit of study that he/she has failed previously, or
- has an unsatisfactory attendance record.

A student who fails to demonstrate satisfactory progress in any semester of enrolment may be considered to fall into the ‘Students at Risk’ category.

Repeating a failed unit of study

If a student fails a unit of study, he or she must repeat all presentations, assignments, assessments etc, which are required by the unit of study, and also meet the attendance requirements of that unit of study. For example, if a student fails a component of Drawing A, Computer Drawing, and receives a fail ("AP" or "F") result for Drawing A, he or she must repeat all components of Drawing A (Computer, Experimental and Life/Observational) and meet attendance requirements for all components of that unit of study.

University of Sydney (Coursework) Rule 2000 (as amended) states that a student who repeats a unit of study shall, unless granted exemption by the relevant dean:

(a) participate in the learning experiences provided for the unit of study; and

(b) meet all examination, assessment and attendance requirements for the unit of study.

Students At Risk

The University's policy on Identifying and Supporting Students at Risk provides for students who are making poor or unsatisfactory progress with their studies, thereby putting themselves at risk of exclusion from their course. For more information, see the website www.usyd.edu.au/su/ab/policies/Students@Risk.pdf.

The policy provides for timely intervention when a student is identified as being at risk and also for the provision of advice and assistance to support the student with his or her ongoing studies.

Show cause

A student who has been identified as being at risk on three (or two if the student is enrolled in an award course of two years or less (full-time) duration) consecutive occasions will normally be called upon to show good cause why he or she should be allowed to re-enrol in the degree course. A student who has been required to show cause, and who fails to submit a statement, shall be excluded automatically.
Any student who has been excluded from the degree course for lack of satisfactory progress may apply for re-admission after at least two academic years. If the Dean permits the student to re-enrol, the Dean may specify the conditions for the student’s re-enrolment.

Variation of enrolment

Students are required to re-enrol in each semester of candidature unless granted a leave of absence (suspension of candidature).

Students should carefully check the statements of enrolment posted to their correspondence address registered with the University. All variations of enrolments must be made through the Student Administration office.

Advising your lecturer is not sufficient. Students have sometimes found themselves with an unwelcome result of Absent Fail or with an unnecessary financial liability because they either did not check their enrolment carefully or did not record their new correspondence address through MyUni. Students are encouraged to check without delay if they believe their formal enrolment may not be correct.

Students wishing to vary their enrolment must do so at the Student Administration office by:

- the end of the second week of Semester One (for first semester units of study)
- the end of the second week of Semester Two (for second semester units of study).

External coursework and cross-credit study

A student may request to undertake units other than those specifically prescribed for the course.

These units may be offered by the University of Sydney or another institution. If credit is required, then approval must be obtained beforehand for the substitution or addition. You are advised to consider carefully the timetable implications and work requirements of study undertaken in other faculties or institutions. You will need to complete an appropriate form and submit it to Student Administration along with a unit of study outline and a permission to enrol in that unit from the host faculty or institution, in the semester prior to intended study. It is your responsibility to ensure you comply with any requirements of the other faculty or institution.

Cross-institutional study is not available for postgraduate degrees.

Leave

Leave during semester

A student who, for good reasons such as family difficulties, financial difficulties or misadventure, is unable to attend the Sydney College of the Arts during a particular period within a semester may be granted Special Leave for up to four weeks. A Special Leave of more than four weeks duration may be granted at the discretion of the Dean and only in exceptional circumstances.

Students are required to complete an application for Special Leave and submit it with supporting documentation to SCA Student Administration.

A student who is granted Special Leave is required to meet all requirements for assignments, studio activities and assessments for the units of study in which the student is enrolled. A student who is unable to fulfill these requirements may submit an application to Discontinue without Fail accompanied by appropriate documentation, e.g. Special Consideration, for consideration by the Dean.

Leave for a semester or longer

Leave of Absence (also referred to as Suspension of Candidature) may be granted at the conclusion of a semester for a maximum of two semesters, provided a student successfully completed at least one semester of study. Applications for leave of absence may be lodged up to the first two weeks of the semester and no later than the relevant census date.

Requests for suspension must be made in advance and not retrospectively.

The candidature of a student who has not re-enrolled and who has not obtained approval from the Dean for suspension will be deemed to have lapsed.

Withdrawal and discontinuation – census dates

There are two census dates set by the Department of Education, Employment and Workplace Relations (DEEWR) in each year. These are 31 March and 31 August.

You may withdraw from full-year and first semester units before 31 March and from second semester units before 31 August and not incur a financial liability or academic penalty. After these dates, discontinuing your study in a unit will not cancel the financial liability and may incur academic penalty.

If you wish to withdraw from a course or a unit of study after a relevant census date for health reasons, major family difficulties, major financial difficulties or misadventure, you may submit an application to Discontinue without Fail accompanied by appropriate evidence from a counsellor, registered medical practitioner or a statutory declaration as to those reasons, for consideration by the Dean.

See the table ‘Last Dates for Withdrawal or Discontinuation’ at the beginning of this handbook for information on 2010 withdrawal and discontinuation deadlines.

If you withdraw from the degree during first semester you are required to re-apply for the degree, unless the Dean has agreed that you may re-enrol without applying for re-admission.

All withdrawal/discontinuation requests must be submitted to Student Administration in writing.
Exchange and Scholarships

9. Exchange and Scholarships

Exchange programs

An exchange student is one who exchanges place with a student from an overseas institution (host institution), to work under supervision for a stated period of time (normally one semester) without payment of fees. All exchanges require the agreement of both the home and the host institutions. Students remain enrolled at their home institution.

Exchanges are reciprocal and, if possible, simultaneous (ie one incoming student replaces one outgoing student). Where no reciprocal arrangement exists between institutions, students are not exchange students, but visiting students who are liable to pay tuition fees. For further information on the Study Abroad program, please contact the International Office: www.usyd.edu.au/future_students/study_abroad/

Students may be eligible for an SCA travel scholarship. See SCA's website (www.usyd.edu.au/sca) for application forms and closing dates.

Only one exchange is permissible during the course of the undergraduate degree. Only one exchange is permissible during the course of the postgraduate research degree.

<table>
<thead>
<tr>
<th>Country</th>
<th>Institution</th>
<th>Eligibility</th>
<th>Language(s)</th>
<th>Duration</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria</td>
<td>Academy of Fine Arts, Vienna</td>
<td>Available to undergraduate &amp; postgraduate students</td>
<td>Instruction in German</td>
<td>March-July</td>
<td><a href="http://www.aksbl.at">www.aksbl.at</a></td>
</tr>
<tr>
<td>Canada</td>
<td>Alberta College of Art &amp; Design</td>
<td>Available to third year &amp; masters students</td>
<td><a href="http://www.acad.ab.ca">www.acad.ab.ca</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Canada</td>
<td>Emily Carr University of Art and Design</td>
<td>Available to third year students only</td>
<td><a href="http://www.ecuad.ca">www.ecuad.ca</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Canada</td>
<td>Nova Scotia College of Art and Design University (NSCAD)</td>
<td>Available to third year students only</td>
<td><a href="http://www.nscad.ca">www.nscad.ca</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>China</td>
<td>Central Academy of Fine Arts, Beijing</td>
<td>Available to undergraduate &amp; postgraduate students</td>
<td><a href="http://www.cafa.edu.cn">www.cafa.edu.cn</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Denmark</td>
<td>Designskolen Kolding</td>
<td>Available to undergraduate and masters students (FDA)</td>
<td>Instruction mostly in English</td>
<td><a href="http://www.designskolenkolding.dk">www.designskolenkolding.dk</a></td>
<td></td>
</tr>
<tr>
<td>France</td>
<td>Ecole Superieure d'Art et Design Saint-Etienne</td>
<td>Available to undergraduate &amp; masters students</td>
<td>Instruction in French</td>
<td><a href="http://www.esadse.fr">www.esadse.fr</a></td>
<td></td>
</tr>
<tr>
<td>France</td>
<td>Parsons-Paris</td>
<td>Available to undergraduate students only</td>
<td>Instruction in English</td>
<td><a href="http://www.parsons-Paris.com">www.parsons-Paris.com</a></td>
<td></td>
</tr>
<tr>
<td>Germany</td>
<td>Fachhochschule Koblenz University of Applied Sciences</td>
<td>Available to undergraduate &amp; postgraduate students</td>
<td>Instruction in German (Ceramics and Glass only)</td>
<td>March-July</td>
<td><a href="http://www.fh-koblenz.de">www.fh-koblenz.de</a></td>
</tr>
<tr>
<td>Germany</td>
<td>Universität der Künste Berlin</td>
<td>Available to undergraduate &amp; postgraduate students</td>
<td>Instruction in German</td>
<td>April-July</td>
<td><a href="http://www.ukb-berlin.de">www.ukb-berlin.de</a></td>
</tr>
<tr>
<td>Germany</td>
<td>Kölner International School of Design</td>
<td>Available to undergraduate &amp; postgraduate students</td>
<td>Instruction in German (Photomedia &amp; Film &amp; Digital Art)</td>
<td><a href="http://www.kisd.de">www.kisd.de</a></td>
<td></td>
</tr>
<tr>
<td>Germany</td>
<td>Academy of Fine Arts - Münster</td>
<td>Available to undergraduate and postgraduate students</td>
<td>Instruction in German</td>
<td>March-April-July</td>
<td><a href="http://www.kunstakademie-muenster.de">www.kunstakademie-muenster.de</a></td>
</tr>
<tr>
<td>Israel</td>
<td>Bezalel Academy of Arts and Design, Jerusalem</td>
<td>Available to undergraduate and postgraduate students</td>
<td>Instruction in Hebrew and English</td>
<td>February-June</td>
<td><a href="http://www.bezalel.ac.il">www.bezalel.ac.il</a></td>
</tr>
<tr>
<td>Japan</td>
<td>Tokyo University of the Arts</td>
<td>Available to undergraduate &amp; postgraduate students</td>
<td>Instruction in Japanese</td>
<td>April-July</td>
<td><a href="http://www.geidai.ac.jp/english/index.html">www.geidai.ac.jp/english/index.html</a></td>
</tr>
<tr>
<td>Norway</td>
<td>The National Academy of Fine Art</td>
<td>Available to undergraduate &amp; masters students</td>
<td><a href="http://www.kho.no">www.kho.no</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scotland</td>
<td>The Glasgow School of Art</td>
<td>Available to undergraduate students</td>
<td><a href="http://www.gsa.ac.uk">www.gsa.ac.uk</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Netherlands</td>
<td>Willem de Kooning Academy, Hogeschool Rotterdam</td>
<td>Available to undergraduate students</td>
<td><a href="http://www.wdkhro.nl">www.wdkhro.nl</a></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For undergraduate students exchange offers are subject to successful completion of all units of study in the semesters preceding the exchange semester and to maintaining a credit grade average throughout the degree.

SCA exchange programs

Sydney College of the Arts has a number of faculty-specific exchange programs available to currently enrolled students of SCA after successful completion of one year of study. It should be noted, however, that preference will be given to students who will have completed two years of study at SCA at time of exchange.

The University of Sydney also offers an extensive range of Student Exchange Programs. Please refer to www.usyd.edu.au/future_students/study_abroad/

Participating institutions are listed below. Term dates are an indication only.

To view the latest update, download, purchase or search a handbook visit Handbooks online: www.usyd.edu.au/handbooks
9. Exchange and Scholarships

| United States | School of Art & Design, NYS College of Ceramics at Alfred University. Available to undergraduate students only. Term: January–May | www.alfred.edu |
| United States | Rhode Island School of Design. Available to undergraduate students (third year preferred). Term: February–May | www.risd.edu |
| United States | University of Michigan - Ann Arbor. Available to undergraduate and masters students. Term: January–May | www.art-design.umich.edu |
| Wales | Cardiff School of Art & Design. Available to undergraduate and postgraduate students (particularly in Ceramics). Term: January–March | www.csad.uwic.ac.uk |

The following University of Sydney exchange agreements are open to SCA students:

| Chile | Pontificia Universidad Católica De Chile (PUC). Available to undergraduate & postgraduate students. Instruction in Spanish. Term: March–June & August–November | www.puc.cl |
| Sweden | Malmö University. Available to undergraduate students only. Term: January–June. Instruction in Swedish and English | www.mah.se/english |
| United States | University of California, Available to undergraduate students only. Term: January–May | (1) University of California, Berkeley. Extremely selective. www.berkeley.edu |
| | | (2) University of California, Davis. http://artstudio.ucdavis.edu |
| | | (3) University of California, Irvine. Claire Trevor School of the Arts. www.arts.uci.edu |
| | | (4) University of California, Los Angeles Extremely selective. www.arts.ucla.edu |
| | | (5) University of California, Riverside Dept of Art, Strong photo and digital media. www.art.ucr.edu |
| | | (7) University of California, Santa Barbara College of Creative Studies. www.ucsb.edu |
| | | (8) University of California, Santa Cruz School of Fine Arts. http://arts.ucsc.edu |

Application procedures

An application form and information sheet can be downloaded from the SCA website: www.usyd.edu.au/sca/current_students

Completed applications should be returned to:

SCA Exchange Coordinator
Sydney College of the Arts
Locked Bag 15
Rozelle NSW 2039

or delivered in person to:

SCA Exchange Coordinator
First Floor, Administration Building, F24
Rozelle Campus

SCA students going overseas

The duration of the visit is one semester. Exchanges cannot be deferred.

In the view of the third year and honours year exhibitions held in second semester, it is expected that students applying for exchange will go in first semester. MVA candidates may undertake an exchange in second semester of their first year or first semester of their second year. PhD candidates may undertake exchange at any time in their candidature except in the first semester of the first year and the last semester of their final year.

Please see the SCA Exchange Coordinator for term dates and specific information regarding each institution, or contact the International Office for information on University-wide partner institutions.

Closing dates

Please refer to the SCA website: www.usyd.edu.au/sca

Interview

Eligible applicants selected on the quality of their submission will be invited to attend an interview with the SCA Exchange Committee. Where more than one applicant wishes to be an exchange student at the same host institution, the panel will rank applicants. It must be understood that the host University reserves the right to accept or decline any applicant.

Study program overseas

Successful applicants must have their proposed study program approved by the Associate Dean, Learning and Teaching, or the Director of the SCA Graduate School prior to going on exchange.

Accommodation

Please refer to the exchange institution website for assistance in securing accommodation: When an exchange of accommodation has not been arranged, students are reminded that they will be responsible for securing and financing their own accommodation.

Other information

Students are responsible for making their own travel arrangements, including visas, if required, and should inform the host institution of their expected date and time of arrival, and should enrol at the institution on the first weekday after their arrival. While on exchange, students are subject to the same code of conduct as home students and will have access to all school facilities, Library and Students’ Union.

Students are responsible for meeting living expenses and the cost of any necessary materials. The host institution will comply with requests for documentation such as status letters, certification required for immigration control, etc.

Scholarships and grants

Sydney College of the Arts offers a number of scholarships to visual arts students each year. The number of scholarships awarded will be at the discretion of Sydney College of the Arts, taking into account funds provided and the standard of work and academic merit of applicants.

The scholarships are intended to assist students in their studies in the visual arts degree. The scholarships will not be awarded to students who are, or in the same period will be, in receipt of any other scholarship or award over $1000 (excluding the William Fletcher Foundation Grant and the House of Jewellery Award).

Sir William Dobell Arts Foundation Scholarship

The scholarship is made available annually by a generous donation from the Sir William Dobell Art Foundation. The scholarship is awarded on the recommendation of the SCA Scholarships Committee to second and third year students on the basis of merit and need.
Jerome De Costa Memorial Awards
This award is made possible from funds provided by the de Costa family in memory of Jerome de Costa, whose enrolment at SCA was sadly prevented by his untimely death. Awards are made on the recommendation of the SCA Scholarships Committee to foundation and second year students on the basis of financial need and the applicant’s dedication and ability.

House of Jewellery Award
For undergraduate students in the Jewellery and Object studio. This award in the nature of books/materials is made possible by House of Jewellery Pty Limited and is awarded on recommendation of academic staff in the Jewellery and Object studio to students of commitment and high achievement. No application form required.

The William Fletcher Foundation Grant
Sydney College of the Arts’ Printmedia and Painting students are eligible to apply for the William Fletcher Foundation Grant that is administered and awarded by the William Fletcher Foundation. Applications are available from the SCA Scholarships Coordinator or the WFF website: www.williamfletcherfoundation.org.au. The closing date for this scholarship application is late April.

Zelda Stedman Scholarship
Funds from the Zelda Stedman Bequest have been allocated to SCA to provide scholarships to further the education of creative artists in subjects related to the visual arts and the development of the visual artistic skills in tertiary-level students. Each scholarship shall be awarded on the basis of academic merit and need. These scholarships may be used towards an international exchange. There are three scholarship categories:

Zelda Stedman Young Artist Scholarship
For young artists (defined as artists whose professional practice is emerging, not established) who have shown talent but have no tertiary qualification. The focus will be to assist the development of artists currently enrolled at SCA in first or second year, or an undergraduate student studying Fine Arts in the Faculty of Arts, the University of Sydney and enrolled in interdisciplinary study at SCA.

Zelda Stedman Young Student Scholarship
For students accepted into the Honours or Master of Visual Arts programs at SCA or undertaking interdisciplinary study in either of those SCA courses.

Zelda Stedman Young Student Travel Scholarship
For students in second year through to second year master’s at SCA for their further development and broadening of experience through facilitating travel.

The scholarships are valued at $5000 each. At least one scholarship will be awarded in each category, dependent on available funds. 

Please note: Applications for exchange scholarships should be lodged with applications for exchange programs. See SCA’s website for the closing date: www.usyd.edu.au/sca.

Fauvette Loureiro Memorial Scholarships
Funds from the estate of the late Renee Fauvette Erdos have been allocated to the University of Sydney for the purpose of establishing a travelling scholarship in art, in memory of her mother, Fauvette Loureiro, who was the eldest daughter of the artist, Arthur Loureiro. There are two scholarships, as follows:

The Fauvette Loureiro Memorial Artists Travel Scholarship
This SCA Alumni scholarship has the objective of providing financial assistance to a recent graduate of SCA, being no more than four years out, to further enhance their knowledge and skills developed thus far. The scholarship shall be tenable for a period of two consecutive years and shall be awarded on the basis of application and visual assessment.

Applications must provide six copies of the application form and a PowerPoint presentation of visual documentation. Please refer to the SCA website for details: www.usyd.edu.au/sca.

University of Sydney scholarships
There are a number of scholarships offered by and through the University of Sydney to undergraduate and postgraduate research students. Please refer to the University website for these scholarships and instructions on how to apply. Postgraduate research students should refer to the Research Office website.

Scholarship and grant application procedures

1. Eligibility for student scholarships
An applicant must be a current student of Sydney College of the Arts. Previous holders of Scholarships are not eligible to apply for the same scholarship.

2. Applications
Applications for the following awards and scholarships can be downloaded from SCA’s website: www.usyd.edu.au/sca/future_students/scholarships

   • Sir William Dobell Arts Foundation Scholarship
   • Jerome de Costa Memorial Award
   • Zelda Stedman Scholarship
   • Fauvette Loureiro Memorial Artists Travel Scholarship

Applications must ensure the relevant application form is accompanied by all required supporting documentation, including a DVD/CD disc which can be read on an Apple Macintosh computer, containing a PowerPoint presentation of ten recent works or a moving image, sound or film work, of five minutes’ maximum duration.

The purpose of requiring visual evidence of the applicant’s recent work in the visual arts is to demonstrate to the selection committee that the applicant has achieved a level of excellence worthy of receiving an award.

Completed applications are to be forwarded by post to:

SCA Scholarships Coordinator
Sydney College of the Arts
Locked Bag 15, Rozelle NSW 2039

Or delivered in person to:

SCA Scholarships Coordinator
First Floor, Administration Building, F24, Rozelle Campus

3. Selection
Recipients will be selected by the SCA Scholarships Committee. This committee has the right in any year to make no award. The decisions of the committee are final and not subject to appeal or review.

4. Presentation
Following the decision of the SCA Scholarships Committee:

   • Successful applicants will be notified by email.
   • The scholarships will be presented at a formal ceremony, the date and time of which will be advised.
9. Exchange and Scholarships
10. Student information

Enrolment
Commencing students enrol in January/February as detailed in the offer of admission. Continuing students are required to pre-enrol in October for the following year. The University will confirm enrolment each semester.

It is students’ responsibility to ensure that they are enrolled correctly to complete all requirements of the course. Students will not be credited for units in which they are not enrolled and will incur a liability for all units in which they are enrolled after the applicable census date. Students should contact Student Administration if unclear about their enrolment status.

Campus services and facilities

Food and beverages

Café
The Café offers a comprehensive selection of hot and cold food and beverages. It seats up to 50 people outdoors in the adjacent courtyard. Café hours during teaching periods are from 8.30am to 4.30pm.

Snack machines
Coin-operated snack and cold drink machines are located in the Northern, Central and Southern courtyards.

Campus access

Undergraduate students have access to the campus Monday to Friday, 9am to 5pm. Access to facilities outside these hours may be granted to second- and third-year students. For more information please refer to the After Hours policy document available from the SCA website (www.usyd.edu.au/sca), Student Administration, or the Studio Supervisors.

Honours and postgraduate students are issued with a security swipe-card and keys to access relevant areas of the campus during their study at SCA. A one-off administrative charge, plus a refundable deposit of $25 for each key or swipe card, is required.

All lost swipe cards and keys should be reported immediately to the Campus Operations Service Counter in person, or by telephone to +61 2 9351 1111, or by email to sca.security@usyd.edu.au. There is a $25 charge per item to replace any lost keys and swipe cards.

In addition to normal campus hours, honours and postgraduate students have access Monday to Friday, from 8pm to midnight, and on weekends, from 8am to midnight. Study Abroad and Exchange students who are in an equivalent honours year in their home institution may also be granted after-hours access, if deemed suitable by their Studio Supervisor.

Disabilities Liaison Officer

Any student with a disability that impacts on their ability to study, and who wishes to register with the Disabilities Office, should see the SCA Disabilities Liaison Officer, Ms Isobel Horton, in Student Administration, for information on the support services available.

Isobel can be contacted by email: i.horton@sca.usyd.edu.au or by phone: (02) 9351 1013.

Disability access

Ramps provide wheelchair access to most areas of the campus. An elevator provides access to the second floor of some studio areas. There are two disabled bathrooms available.

Cashier

The SCA cashier is located on the ground floor of the Administration Building, B24. Opening Hours are from 9.30am to 4.30pm, Monday to Wednesday and Friday (closed on Thursday), but please check the notice board and cashier’s door for any alterations to opening hours. The cashier provides the following services:

- sale of Readers
- parking stickers, payment collection
- studio contribution fees
- various studio batch fees
- sale of safety equipment
- key deposits
- access card payments
- 2D lab printing payments.

Children on University premises

The University of Sydney Policy on Children on University Premises is intended to ensure equal opportunity for scholarship and employment to those who are responsible for the care of children.

The University of Sydney also has responsibility, under Section 16(1) of the NSW Occupational Health and Safety Act, 1983, to provide premises that are free from risk to the health and safety of non-employees, which includes children.

Children are not permitted in laboratories, workshops or storerooms, except for those occasions when public displays are mounted and supervised or other supervised children’s activities take place. Other areas not listed above may also pose risks to children and access to them is restricted.

A parent or guardian must supervise any child brought onto the University’s premises at all times. SCA recognises the need for dependent children of students to occasionally attend classes. Students should seek permission for a child or children to attend a class with them and, when making such requests, should bear in mind the size of the tutorial rooms.

Permission is given at the discretion of the lecturer or tutor concerned who must bear in mind the University’s legal obligations not to put at risk the health and safety of both the children and the students. Children must be supervised at all times and must not disrupt the class. Parents taking children into the library occasionally, or other non-teaching areas, must ensure that other users are not inconvenienced.

Computer laboratory

SCA offers comprehensive computer facilities to undergraduate and postgraduate students, as well as to visual arts academics and researchers.

These facilities offer tools and support for the digitisation and manipulation of imagery, specifically photographic manipulation, painting, illustration and drawing, 3D design, rendering and animation, video digitisation and manipulation, interactive presentations, and high end imaging and production of multimedia.
In addition to studio-specific computer laboratories, three central computer labs and two free access labs are available to students in Buildings 13 and 24. Workshops are held in a variety of different software applications with a technical officer available to offer troubleshooting and technical advice.

Exhibition and installation spaces
There are two installation spaces on-campus, available for students to book in weekly blocks. Request forms are available from the Campus Operations Service Counter in the main entry foyer.

Emergency and First Aid
In the event of an emergency in the studio, immediately advise the Technical Supervisor or an Academic Staff member. There are also Security Staff on campus. They can be contacted on: (02) 9351 1111 or by using one of the ‘Help Phones’ located in the Northern, Central and Southern Courtyards.

The names of First Aid Officers and Wardens, plus emergency evacuation procedures, are listed in all buildings. Emergency evacuations drills are carried out on a regular basis, and it is a requirement for all staff and students to take part.

Harassment and sexual harassment
Harassment is a serious issue and has no place in the University. The University of Sydney is committed to the elimination of all forms of harassment and to providing support to the victims of harassment. All staff and students within the University have the right to be treated fairly and with respect.

The University seeks to promote an environment that supports the productivity, self-esteem and personal work goals of both staff members and students. In the first instance complaints of harassment and sexual harassment should be raised with the Sydney College of the Arts Discrimination Officer. Please see Student Administration for details.

Internal mail
There is a daily mail service between the Sydney College of the Arts and the University's Camperdown and Darlington Campus. Mail to staff may be left at Student Administration.

Lost property
Lost property is located at the Campus Operations Service Counter in the main entry foyer.

Notice boards
University notice boards are in place at the main pedestrian entry point and outside Student Administration to communicate important information to students regarding official SCA and University matters. General notice boards are available throughout the campus for posting information such as exhibition openings, forums, accommodation, student meetings etc.

Packing
No parking is permitted on hospital parkland roadways. SCA provides designated areas for student and visitor parking. There are approximately 150 student parking spaces available. SCA Student Parking Permits are available from the cashier for a nominal fee and these entitle the bearer to park in the Northern, Southern and Western Student Car Parks.

These are not valid for parking on any other University campuses, or in the internal courtyards. Cars parked outside designated parking areas will be subject to parking infringement notices.

Pets
Pets (excluding guide dogs) are not permitted on campus.

Photocopying and printing
Colour and black and white photocopying and printing is available to all students. Charges for photocopying and printing are:

- A4 B&W – 10c per page
- A4 Colour – $1.50 per page
- A3 B&W – 20c per page
- A3 Colour – $3.00 per page

Postgraduate student common room
A common room, kitchen and computer room are available on the ground floor of Building 11, providing a meeting place for postgraduate students and access to a photocopier, fax machine and telephone for local calls.

Public phones
A public phone is available on campus, located near the main entrance.

Public transport
Public transport to the Rozelle campus includes:

- the 500, 504, 506 buses that run from Circular Quay to Top Ryde via George Street and Victoria Road
- the 501 bus that runs along George Street through Haymarket and on to Victoria Road via the Powerhouse Museum
- the 445 bus that travels between Canterbury and Balmain along Balmain Road and Darling Street, and
- the 440 bus from the City to Leichhardt and Rozelle that travels along Parramatta Road, Norton Street, and then along Balmain Road; the 440 bus links the Rozelle campus to the main University campus at Camperdown.

Please contact the State Transit Authority for more information.

SCA Galleries
The Sydney College of the Arts Galleries play a significant role in the life of SCA as a resource and educational device for students and staff. In addition, they provide the community with access to a range of challenging and innovative exhibitions and events.

The Gallery program is dedicated to the support of projects that explore experimental approaches to the production and delivery of contemporary art and design as well as fostering an environment that encourages critical discussion around issues relevant to current cultural theories and art practice.

The SCA Galleries are interested in developing strategic relationships and cultivating partnerships with contemporary arts organisations and cultural events within the Sydney region and beyond, linking the college to the broader community and providing a cultural focus within Sydney’s inner-west suburbs.

The Gallery also maintains strong links with the galleries located within the Camperdown Campus of the University of Sydney. The annual exhibition program includes international and Australian contemporary visual arts and design; it also supports graduate and postgraduate work, staff exhibitions and the SCA Research Residency Program. For more information, please refer to the SCA website: www.usyd.edu.au.

SCA Library
The SCA Library is part of the University of Sydney Library system, and is a specialist contemporary visual arts collection. A range of materials is available for loan, including books, videos, DVDs, slides and multimedia.

The library also holds journals and reference material on the visual arts. Hard copy material can be consulted in the library, and online material can be accessed remotely via the internet. Photocopying and printing facilities are also available.
The program’s email address is: researchresidency@sca.usyd.edu.au

SCA Workshop
SCA has a well-equipped central workshop that offers a full range of facilities additional to those found in the studio areas.

The workshop includes facilities for:
- woodworking: panel saw, bandsaw, thicknesser, mitre saw, V-nailer, sanders etc and power tools
- metalworking: folders, roller, metal Guillotine, lathe, metal bandsaw and so on
- welding: MIG, TIG, Oxy, Electric arc and spot welder.

These facilities allow students to construct small or large works of art. The workshop has dedicated spaces that can be used to construct work over a period of time.

Technical classes are offered through the sculpture studio in woodworking, welding and metalwork. All students using the workshop are trained in the use of machinery, equipment and are supervised at all times. Users of the workshop must observe all safety regulations and guidelines.

Policy on Smoking
Smoking is prohibited in all University buildings and in entranceways, doorways, and outside windows.

Student services
SCA students have access to all University Student Services located at the Camperdown and Darlington Campuses. These services are confidential and free.

Summer School
Most faculties at the University offer units of study from degree programs during January/February. As the University uses its entire HECS quota in first and second semester, these units are full fee-paying and entirely voluntary. However, Summer School units enable students to make up for a failed unit or fit in a unit that otherwise would not suit their timetables.

Research Residency Program
The Research Residency Program provides professional artists, scholars and curators access to facilities in the presentation or development of research and artistic works. Research residents contribute to the academic program and SCA research community through interaction with staff and students.

SCA provides studio facilities on a daily basis to research residents in exchange for their contribution to the academic program through specialised workshops, tutorials and lectures.

Residencies requiring the College apartment may be short-term, from several days, up to a period of four weeks. A residency may also culminate in an exhibition at the SCA Gallery, or at a local gallery.

Applications for research residencies are dependent on the submission and approval of a proposal by the Research Committee and are subject to studio space, accommodation availability and the gallery program.

Incorporated in the residency program is the visiting speaker program, which provides an opportunity for international and local artists, scholars and curators to present one-off lectures to the SCA research community.

The program’s email address is: researchresidency@sca.usyd.edu.au

Download the program guidelines and online application form from: www.usyd.edu.au/sca/research/programs/research_residency.shtml

Fees and charges in 2010
Please refer to the SCA website or Student Administration for information on fees and charges for 2010.

Non-award study
Units are available for non-award study on a fee-paying basis for persons who wish to pursue a special interest in the visual arts or to further their professional knowledge. No formal credit is given for non-award study.

Further information is available from Student Administration.

Additional Costs
First Year students are required to pay $190 at enrolment to cover materials used in studio project assignments. Other required materials will be the students’ responsibility.

Second and third year students are expected to provide their own materials and basic tool sets which include personal protective equipment (PPE). Students can expect to spend between $1200 and $2500 for materials purchased for studio work, depending on the type of materials, area and level of study.

Students enrolling in an elective will also be required to pay a materials fee.

A studio access fee is payable each year by students who choose to access facilities in additional studios. Final year students are required to make a contribution toward the cost of the Degree Show exhibition and catalogue.

Occupational Health and Safety
Sydney College of the Arts is covered by the University of Sydney Occupational Health and Safety (OHS) policy. In brief the policy states:

The University is committed to providing a healthy and safe workplace and to eliminating conditions and incidents that could result in personal injury or ill health. The University requires its activities to conform with relevant state and federal legislation and good, established practices including Australian Standards.

The University will provide staff and students with guidelines on, and training in, safe work practices, as well as information on identification, assessment and control of hazards in the workplace.

The University recognises that success depends on the commitment and cooperation of staff and students. Participation of, and consultation with staff and students takes place through the Zone and Central Occupational Health and Safety (OHS) committees.

The University expects staff and students to comply with its occupational health and safety policies, procedures and guidelines, and to conduct themselves in a safe manner, not placing themselves or others at risk.

Members of staff are responsible for the health and safety of staff and students working under their direction. The University is also responsible for providing a safe and healthy environment for its visitors and members of the public who come onto University premises or are affected by the University’s activities.

As a teaching institution, with responsibilities to the wider community, the University is committed to providing its students with appropriate occupational health and safety instruction, practical work and role models.
Responsibility of the individual
Each member of staff and each student is responsible for ensuring that his or her own work environment is conducive to good OHS by:

• complying with occupational health and safety instructions
• taking action to avoid, eliminate or minimise hazards
• reporting hazards to the relevant supervisor, manager or service unit
• making proper use of safety devices and protective equipment
• not wilfully placing at risk the health, safety or well being of others at the workplace
• seeking information or advice where necessary, particularly before carrying out new or unfamiliar work
• wearing appropriate clothing and protective equipment for the work being done, including protective clothing and footwear whilst on campus or at work
• consuming or storing food and drink in external areas or those areas designated for this purpose (which does not include workshops, laboratories or studios)
• being familiar with emergency and evacuation procedures and the location of and, if appropriately trained, familiar with the use of emergency equipment, and
• cooperating with directions from emergency wardens.

Other local safety and security conditions apply to all workshops and spaces on campus and are posted in the area.

Personal protective equipment (PPE)
Students may be required to wear appropriate PPE when working in some areas. Basic and specific requirements for each area and process will be advised by staff members.

Students are also required to wear appropriate clothing in workshops. Footwear must be worn at all times whilst on campus. Protective footwear must be worn in all workshops areas.

Procedure for dealing with OHS issues
OHS issues should be raised first with a technical supervisor or lecturer of the studio area. If the matter cannot be resolved at this level then contact should be made with the Departmental Safety Officer. If the matter has still not been resolved it may be referred to the Zone OHS Committee. Students can also refer OHS issues to their representative association for assistance.

Copies of all policies on specific issues, procedures and guidelines may be obtained by contacting the Risk Management Office, phone (02) 9351 4335, or refer to www.usyd.edu.au/ohs.

The Zone 12 OHS Committee
This committee represents both staff and students of SCA and is made up of employer and employee representatives. There is also provision for a student member of the committee to be elected by the student body.

It is the role of this committee to:

• review the measures taken by the University to ensure the health and safety of staff, students and visitors at workplaces within the University
• investigate matters at the workplace which any Committee member, staff member or student considers a health or safety risk
• inspect the workplace at regular intervals and when a hazardous situation or accident is brought to the Committee’s attention
• assist in the development of a safe working environment and safe systems of work, including the formulation of appropriate occupational health and safety policies and procedures
• monitor measures taken to ensure proper use, maintenance and replacement of protective equipment
• recommend occupational health and safety training courses for Committee members and for staff and students working in the zone
• provide local advice on the occupational health and safety implications of new areas of research, new equipment, facilities and building proposals
• assist with promotion of health and safety awareness
• liaise with the Departmental Safety Officer, Nominated First Aid Officers and members of the Emergency Control Organisations within the Zone, and
• consult with the Risk Management Office and bring to the attention of the Central Occupational Health and Safety Committee matters of particular significance for the University.
The Sydney Summer and Winter Schools

The Sydney Summer and Winter Schools

Applications open on: 

- 24 May 2010 (Winter School)
- 1 October 2009 (Summer School)

Applications are only accepted online (at www.summer.usyd.edu.au). Most subjects are the same as those offered in Semesters One and Two, but are taught as an intensive program over summer.

Some classes commence in December; others commence in the first week of January; others in the third week and continue into February (including the exam week). Some subjects run for six weeks; others are shorter. Students can take a maximum of two subjects.

The Summer School

The Summer School is a full fee-paying, intensive program offering high quality undergraduate and postgraduate subjects from nine faculties. These subjects are the same as those offered in Semesters One and Two, but are taught as an intensive program over summer. Most subjects have limited places and fill very quickly. All places are filled strictly on a first-in, first-served basis so it is recommended that you apply early.

Some classes commence in December; others commence in the first week of January; others in the third week and continue into February (including the exam week). Some subjects run for six weeks; others are shorter. Students can take a maximum of two subjects.

Advantages

Attending classes at the University of Sydney during the summer and winter holidays offers many advantages. You can:

- accelerate your academic career and finish your degree sooner
- devote your full attention to a single area of study
- take subjects that are outside your normal degree
- reduce your workload throughout the rest of the year
- repeat subjects in which you may have been unsuccessful
- combine study with a field trip in Australia or a tour overseas.

High school graduates can sample a university subject, and get an early start on their degree.

How to apply

Applications are only accepted online (at www.summer.usyd.edu.au). Most subjects have limited places and fill very quickly. All places are filled strictly on a first-in, first-served basis so it is recommended that you apply early.

Applications open on:

- 1 October 2009 (Summer School)
- 24 May 2010 (Winter School)

Applications close:

- 27 November 2009 (Session 1, Summer December)
- 11 December 2009 (Session 2, Summer Main)
- 8 January 2010 (Session 3, Summer Late)
- 11 June 2010 (Winter School)

Late application fees may apply after these dates.

Census dates

Students can withdraw from their subject without academic penalty and receive a full refund until the census date (based on when the class commences). However, a late withdrawal fee may apply.

There is one census date for the Winter School, and three for the Summer School, as classes start between December and February.

Withdrawal and refund policy

• For Summer School classes starting in December 2010, students who withdraw from a subject between 28 November 2009 and the relevant census date will receive a refund of tuition fees but will be liable for a $500 late withdrawal fee.
• For Summer School classes starting in January 2010, students who withdraw from a subject between 12 December 2009 and the relevant census date will receive a refund of tuition fees but will be liable for a $500 late withdrawal fee.
• For Winter School classes starting on 28 June 2010, students who withdraw from a subject between 21 June 2010 and the relevant census date will receive a refund of their tuition fees but will be liable for a $500 late fee withdrawal.

Students may withdraw from their Summer or Winter School subject(s) up until 4pm on the last day of the teaching period for that particular subject. However, there may be an academic penalty (please refer to our website). The teaching period for purposes of this policy is defined in hours of published classes from the first day through to the last day of classes, excluding any final examination or assessment.

Students who withdraw from a subject after 4pm on the relevant census date will receive no refund of their tuition fee.

Transferring between subjects

Students on a waiting list can transfer between subjects at any time prior to the commencement of class. For all other students, transfers should be completed a week before classes commence. No transfers will be allowed after commencement of the class.

Summer and Winter School scholarships

Merit scholarships

Three undergraduate merit scholarships and one postgraduate merit scholarship are available. These are automatically awarded to the top four students in their respective faculty (Arts, Science, or Economics and Business) for their Summer School subject.

Educational/Financial Disadvantage scholarships

Full Summer School scholarships are available to local undergraduate students who have a good academic record. To be eligible for consideration you will need to provide evidence of long-term and serious educational disadvantage based on two or more criteria, one of which must be financial hardship. Please check our website for further details. Scholarship applications close on 30 October 2009 (Summer School), and 9 June 2010 (Winter School).

For more information

Website: www.summer.usyd.edu.au
Email: info@summer.usyd.edu.au
Phone: +61 2 9351 5542 Fax: +61 2 9351 5888
For further information or advice, please call our toll-free helpline on 1300 362 006.

This section includes information on the following:

- Academic progression
- Accommodation Service
- Admissions Office
- Applying for a course
- Attendance
- Bus service
- Campuses
- Careers Centre
- Centre for Continuing Education (CCE)
- Centre for English Teaching (CET)
- Child Care Information Office
- The Co-op Bookshop
- Counselling Service
- Disability Services
- Employment opportunities for students
- Enrolment
- Environmental Policy
- Equity Support Services
- Examinations
- Fees
- Financial Assistance Office
- Freedom of information
- Graduations Office
- Grievances and appeals
- HECS and Domestic Fees Office
- Information and Communications Technology
- International Office
- International Student Support Unit (ISSU)
- Koori Centre and Yooroongar Garang
- Learning Centre
- Library
- Mathematics Learning Centre
- Museums and galleries
- MyUni student portal
- Orientation and O-Week
- Part-time, full-time attendance
- Policy online
- Printing service (UPS)
- Privacy
- Research Office
- Revenue Services
- Scholarships for undergraduates
- Security Service
- Service Management, Information and Communications Technology (ICT)
- Special Consideration
- Staff and Student Equal Opportunity Unit (SSEOU)
- Student administration and support
- Student Centre
- Student course material (online stores)
- Student identity cards
- Sydney Summer School
- SydneyTalent
- Sydney Welcome Orientation and Transition Program (SWOT)
- The University of Sydney Foundation Program (USFP)
- Timetabling Unit
- University Health Service

Academic progression

The University requires students to maintain a minimum rate of progression throughout their candidature. Any student who does not satisfy progression requirements for their degree will be placed on a monitored academic progression program. This program requires students to consult an academic adviser in their faculty, to attend a support services information session, and to fill in a survey. Students will be advised of program requirements by their faculty.

Students who do not sustain the minimum academic progression requirements may be asked to 'show cause' as to why they should not be excluded from their degree. For further information, please see www.usyd.edu.au/secretariat/students

Student Affairs, Executive Governance
Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8425
Fax: +61 2 8627 8484
Email: appeals@secretariat.usyd.edu.au

Accommodation Service

The Accommodation Service helps students find off-campus accommodation. It maintains an extensive database of accommodation close to campus or with easy access to public transport. For more information visit the Accommodation page: www.usyd.edu.au/current_students

Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 3312
Fax: +61 2 8627 8484
Email: accomm@stuserv.usyd.edu.au
Website: www.usyd.edu.au/accommodation

Admissions Office

The Admissions Office, located in the Student Centre, is responsible for overseeing the distribution of offers to undergraduate applicants through the Universities Admissions Centre (UAC). They can advise prospective local undergraduate students on admission requirements. Postgraduate students should contact the appropriate faculty.

- If you are an Australian citizen, or permanent resident with qualifications from a non-Australian institution, you can get more information by phoning +61 2 8627 8209.
- For enquiries regarding special admissions (including mature-age entry), phone +61 2 8627 8207.
- Applicants without Australian citizenship or permanent residency should contact the International Office.

Admissions Office, Student Centre
Level 3, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8210 or +61 2 8627 8209
Fax: +61 2 8627 8278
Email: admissions@records.usyd.edu.au
Website: www.usyd.edu.au/future_students/how_to_apply
Applying for a course

Domestic applicants for undergraduate courses and programs of study

For the purpose of admission and enrolment, ‘domestic applicant’ refers to citizens and permanent residents of Australia and citizens of New Zealand. If you are in this group and wish to apply for admission to an undergraduate course, you would generally apply through the Universities Admissions Centre (UAC).

The deadline for applications is the last working day in September in the year before enrolment. For more information see www.uac.edu.au

Some faculties have additional application procedures, such as the Conservatorium of Music, Sydney College of the Arts, Pharmacy and Dentistry (for the Bachelor of Oral Health).

Domestic applicants for postgraduate courses and programs of study

For the purpose of admission and enrolment, ‘domestic applicant’ refers to citizens and permanent residents of Australia and citizens of New Zealand. Application is direct to the faculty which offers the course that you are interested in. Application forms for postgraduate coursework, postgraduate research and the master’s qualifying or preliminary program, and for non-award postgraduate study can be found at www.usyd.edu.au/future_students

Note: some faculties use their own specially tailored application forms. Check with the relevant faculty.

International applicants for all course types (undergraduate and postgraduate)

‘International applicants’ refers to all applicants other than Australian citizens, Australian permanent residents and citizens of New Zealand. In the majority of cases international applicants apply for admission through the University's International Office (IO). All the information international applicants need, including application forms, is available from the IO website (www.usyd.edu.au/internationaloffice).

Attendance

See ‘Special Consideration’.

Bus service

A free bus service operates to, from and around the Camperdown and Darlington campuses each weekday that Fisher Library is open (except for public holidays). The service begins at 4.15pm and ends at Fisher Library closing time.

Two buses operate along the route, starting at Fisher Library and finishing at Redfern station. The buses leave at approximately 10 minute intervals during semester and in semester breaks.

The bus timetable/route guide can be collected from Security Administration or Campus Infrastructure Services reception.

Floor 2, Services Building, G12
Corner of Codrington and Abercrombie streets
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 4753
Fax: +61 2 9351 5699
Website: www.facilities.usyd.edu.au/security

Campuses

The University has 10 different teaching campuses, located throughout the Sydney area. For information on each campus, including maps, contact details and parking information, see www.usyd.edu.au/about/campuses

<table>
<thead>
<tr>
<th>Campus</th>
<th>Faculties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camperdown and Darlington campuses</td>
<td>Faculty of Agriculture, Food and Natural Resources</td>
</tr>
<tr>
<td></td>
<td>Faculty of Architecture, Design and Planning</td>
</tr>
<tr>
<td></td>
<td>Faculty of Arts</td>
</tr>
<tr>
<td></td>
<td>Faculty of Economics and Business</td>
</tr>
<tr>
<td></td>
<td>Faculty of Education and Social Work</td>
</tr>
<tr>
<td></td>
<td>Faculty of Engineering and Information Technologies</td>
</tr>
<tr>
<td></td>
<td>Faculty of Law (Sydney Law School)</td>
</tr>
<tr>
<td></td>
<td>Faculty of Medicine (Sydney Medical School)</td>
</tr>
<tr>
<td></td>
<td>Faculty of Pharmacy</td>
</tr>
<tr>
<td></td>
<td>Faculty of Science</td>
</tr>
<tr>
<td></td>
<td>Faculty of Veterinary Science</td>
</tr>
<tr>
<td></td>
<td>The Sydney Summer School</td>
</tr>
<tr>
<td>Cumberland Campus</td>
<td>Faculty of Health Sciences</td>
</tr>
<tr>
<td>St James Campus</td>
<td>Faculty of Law (teaching spaces only)</td>
</tr>
<tr>
<td>Mallett Street Campus</td>
<td>Faculty of Nursing and Midwifery</td>
</tr>
<tr>
<td></td>
<td>The Centre for English Teaching</td>
</tr>
<tr>
<td></td>
<td>NHMRC Clinical Trials Centre</td>
</tr>
<tr>
<td>Sydney Conservatorium of Music</td>
<td>Sydney Conservatorium of Music</td>
</tr>
<tr>
<td>Sydney College of the Arts</td>
<td>Sydney College of the Arts (SCA)</td>
</tr>
<tr>
<td>Camden Campus</td>
<td>Faculty of Veterinary Science</td>
</tr>
<tr>
<td></td>
<td>Faculty of Agriculture, Food and Natural Resources</td>
</tr>
<tr>
<td>Surry Hills Campus</td>
<td>Faculty of Dentistry</td>
</tr>
<tr>
<td>Burren Street Campus</td>
<td>Institute of Transport and Logistics Studies</td>
</tr>
</tbody>
</table>

Careers Centre

The University’s Careers Centre provides students with career planning and employability skills development.

The Careers Centre services are free and include:

- help finding casual, part-time, full-time and graduate employment
- an internet job vacancy database
- individual careers counselling
- a comprehensive resource centre and online resources
- workshops in resume writing, interview skills, job searching and skills development
- careers fairs and employer information sessions.

Careers Centre

Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8402
Fax: +61 2 8627 8477
Email: careers.information@usyd.edu.au
Website: www.careers.usyd.edu.au

Centre for Continuing Education (CCE)

The CCE provides the community with the opportunity to engage with the University of Sydney, offering people access to the academic expertise of one of Australia’s finest educational institutions.

The CCE provides lifelong learning opportunities for people at all stages of life who want to undertake a course in self-enrichment, engage in active retirement learning, upgrade their professional skills and qualifications, or bridge a gap between previous study and university. CCE offers short courses in all areas of the humanities and social sciences, languages, science and technology, business and management, and continuing professional development.

160 Missenden Road
Newtown NSW 2042
(Postal address: Locked Bag 2020, Glebe NSW 2037)
Phone: +61 2 9036 4789
Fax: +61 2 9036 4799
Email: cce.info@usyd.edu.au
Website: www.cce.usyd.edu.au
Centre for English Teaching (CET)
The CET offers English language and academic study skills programs to international students who need to develop their English language skills in order to meet academic entry requirements.

Wentworth Building, G01
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9336 7900
Fax: +61 2 9336 7910
Email: info@cet.usyd.edu.au
Website: www.usyd.edu.au/cet

Child Care Information Office
Five child care centres operate on or near the Camperdown, Darlington and Cumberland campuses, catering for over 220 children aged from six weeks to five years. The centres are managed by qualified staff and provide programs that are developmentally appropriate and responsive to the needs of the individual child. The Child Care Information Office is the first point of contact for students and staff looking for information about child care services such as long day care, occasional care, vacation care and family day care.

For more information visit the student services page at www.usyd.edu.au/current_students

Child Care Information Office
Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8419
Fax: +61 2 8627 8480
Email: childc@stuserv.usyd.edu.au
Website: www.usyd.edu.au/child_care

The Co-op Bookshop
The Co-op Bookshop is a one-stop store for:
- text and reference books
- general books
- University of Sydney clothing and memorabilia
- DVDs
- flash drives
- software at academic prices.

Take advantage of a lifetime of membership benefits. For a one-time fee of $20, you are entitled to great member pricing, promotional offers and much more.

The Co-op Bookshop
Sports and Aquatic Centre Building, G09
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 3705
Fax: +61 2 9660 5256
Email: sydu@coop-bookshop.com.au
Website: www.coop-bookshop.com.au

Counselling Service
Counsellors are qualified professionals who aim to help people fulfill their academic, individual and social goals. The Counselling Service helps students develop effective and realistic coping strategies and master essential study and life management skills.

Students can make appointments for 50-minute sessions. Walk-in (25-minute) sessions are available for urgent problems every day from 11am to 3pm during semesters, and after-hours appointments are also available. In addition, the service offers workshops each semester on a wide range of student concerns. These are open to local and international, undergraduate and postgraduate students. There are specific workshops to help first-year students successfully adapt to university study.

For more information visit the student services page at www.usyd.edu.au/current_students

Camperdown and Darlington campuses
Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8433
Fax: +61 2 8627 8482
Email: counsell@stuserv.usyd.edu.au
Website: www.usyd.edu.au/counselling

Cumberland Campus
Ground Floor, A Block, C42
The University of Sydney
East Street, Lidcombe
NSW 2141 Australia
Phone: +61 2 9351 9638
Fax: +61 2 9351 9635
Email: cs.cumberland@stuserv.usyd.edu.au

Disability Services
Disability Services is the principal point of contact providing advice for students with disabilities. Disability Services staff work closely with academic and administrative staff to ensure that students receive reasonable adjustments in their study. The unit produces a number of publications explaining the disability support services available within the University.

Students are encouraged to make contact with Disability Services prior to commencement or as early in their studies as possible. Available help includes assistive technology, note-taking, interpreters, and advocacy with academic staff to negotiate assessment and course requirement modifications where appropriate. Students must register with Disability Services to receive assistance.

For more information visit www.usyd.edu.au/current_students

Camperdown and Darlington campuses
Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8422
Fax: +61 2 8627 8482
Email: disserv@stuserv.usyd.edu.au
Website: www.usyd.edu.au/disability

Cumberland Campus
Ground Floor, A Block, C42
The University of Sydney
East Street, Lidcombe
NSW 2141 Australia
Phone: +61 2 9351 9638
Fax: +61 2 9351 9635
Email: ds.cumberland@stuserv.usyd.edu.au
Employment opportunities for students
See 'Careers Centre', 'SydneyTalent'.

Enrolment

Domestic and international students entering their first year via UAC
Details of enrolment procedures will be sent to students with their UAC offer of enrolment. Enrolment takes place during the last week of January or in February for the later offer rounds.

Domestic and international students entering their first year via a direct offer from the University
Details of the enrolment procedures will be sent to students with their University offer of enrolment. Enrolment takes place during the first two weeks of February.

All continuing domestic and international students
A pre-enrolment package is sent to all enrolled students in late September and contains instructions on the procedure for web-based pre-enrolment.

Environmental Policy
The University of Sydney’s Environmental Policy promotes sustainable resource and product use and encourages the practice of environmental stewardship by staff and students. The policy is supported by the University-wide Sustainable Campus Program. Enquiries can be directed to:
Manager, Campus Sustainability
Phone: +61 2 9036 5441
Email: sustainable@usyd.edu.au
Visit the website www.usyd.edu.au/sustainable to find out what the University is doing, and learn how you can get involved or make suggestions.

Equity Support Services
Equity Support Services brings together a number of student support services that provide practical assistance and information to help students meet their academic and personal goals while at University.

Services include the Accommodation Service, Child Care Information Office, Disability Services and the Financial Assistance Office.

For more information visit www.usyd.edu.au/current_students

Examinations
The Examinations Office arranges the end-of-semester examination periods in June and November each year and provides assistance for faculty staff with examinations held at other times. Staff and students can find information about examinations at www.usyd.edu.au/current_students/student_administration/examinations or contact the Examinations Office directly.

Student Centre
Level 3, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8200 or +61 2 8627 8217
Fax: +61 2 8627 8279
Email: exams.office@exams.usyd.edu.au
Website:
www.usyd.edu.au/current_students/student_administration/examinations

Fees
See 'Revenue Services Office'.

Financial Assistance Office
The University has a number of loan funds and bursaries to help students who experience financial difficulties. Assistance is not intended to provide the principal means of support but to help in emergencies and supplement other income. Financial assistance is available for undergraduate and postgraduate students enrolled at the University of Sydney in degree and diploma programs. It is for essential living and study expenses.

Financial assistance consists of loans, which are usually repayable within one year, and bursaries, which may be awarded as part of a financial assistance package, depending on financial need and academic merit (average marks at credit level or higher). Advertised bursaries are also available and must be applied for separately by 30 April (see website for details). Bursaries are generally only available to local full-time undergraduate students.

For more information visit www.usyd.edu.au/current_students

Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 2416
Fax: +61 2 8627 8480
Email: fao@stuserv.usyd.edu.au
Website: www.usyd.edu.au/financial_assistance

Freedom of information
The University of Sydney falls within the jurisdiction of the NSW Freedom of Information Act 1989. The Act:

• requires information concerning documents held by the University to be made available to the public
• enables a member of the public to obtain access to documents held by the University
• enables a member of the public to ensure that records held by the University concerning his or her personal affairs are not incomplete, incorrect, out of date or misleading.

A 'member of the public' includes staff and students of the University.

It is a requirement of the Act that applications be processed and a determination made within a specified time period, generally 21 days. Determinations are made by the University’s Deputy Registrar.

While an application may be made to access University documents, some may not be released in accordance with particular exemptions provided by the Act. There are review and appeal mechanisms which apply when access has been refused.

The University is required to report to the public on its freedom of information activities on a regular basis and to produce two documents: a Statement of Affairs (annually) and a Summary of Affairs (every six months).

The Statement of Affairs contains information about the University, its structure, function and the kinds of documents held. The Summary of Affairs identifies the University’s policy documents and provides information on how to make an application for access to University documents. More information and copies of the reports can be found at www.usyd.edu.au/arms/info_freedom
Graduations Office
The Graduations Office is responsible for organising graduation ceremonies and informing students of their graduation arrangements.

Student Centre
Level 3, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8223 or +61 2 8627 8224
Protocol enquiries: +61 2 8627 8221
Fax: +61 2 8627 8281
Email: grads.office@usyd.edu.au

Grievances and appeals
You may consider that a decision affecting your candidature for a degree or other activities at the University has not taken into account all relevant matters. In some cases the by-laws or resolutions of the Senate provide for a right of appeal against particular decisions. For example, there is provision for appeal against academic decisions, disciplinary decisions and exclusion after failure.

A document outlining the current procedures for appeals against academic decisions is available at the Student Centre, the Student Representative Council, and on the Policy Online website (www.usyd.edu.au/policy click on 'Study at the University', then 'Appeals' – see the Academic Board and Senate resolutions).

For assistance or advice regarding an appeal contact:

Undergraduates
Students' Representative Council
Level 1, Wentworth Building, G01
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9660 5222
www.src.usyd.edu.au

Postgraduates
Sydney University Postgraduate Representative Association (SUPRA)
Corner of Raglan and Abercrombie
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 3115
www.supra.usyd.edu.au

HECS and Domestic Fees Office
The HECS and Domestic Fees Office assists domestic students with queries relating to their entitlements for Commonwealth Support, HELP-Loans, domestic full fees and the Research Training Scheme (RTS). Students' entitlements are also assessed based on their citizenship or residency status.

Student Centre
Level 3, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8239
Fax: +61 2 8627 8285
Email: hecs.fees@records.usyd.edu.au

Information and Communications Technology (ICT)
See 'Service Management, Information and Communications Technology'.

International Office
The International Office helps international students with application, admission and enrolment procedures. It has units responsible for international marketing, government and student relations, international scholarships (including AusAID scholarships and administrative support for international financial aid programs), and compliance with government regulations relating to international students. The Study Abroad and Student Exchange units help domestic and international students who wish to enrol for overseas study or exchange programs.

International Office
Level 4, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8300
Fax: +61 2 8627 8387
Email: info@io.usyd.edu.au
Website: www.usyd.edu.au/internationaloffice

Study Abroad
Phone: +61 2 8627 8322
Fax: +61 2 8627 8390
Email: studyabroad@io.usyd.edu.au
Website: www.usyd.edu.au/studyabroad

Student Exchange
Phone: +61 2 8627 8322
Fax: +61 2 8627 8482
Email: exchange@io.usyd.edu.au
Website: www.usyd.edu.au/studentexchange

International Student Support Unit (ISSU)
The International Student Support Unit (ISSU) aims to help international students develop successful strategies for coping with the challenges of living and studying in an unfamiliar culture, to achieve success in their studies, and to make the experience of being an international student rewarding and enjoyable.

ISSU's student counsellors are qualified professionals with extensive experience in cross-cultural counselling. They provide an integrated service to international students and their families, which includes free and confidential counselling, welfare advice, information, and assistance with accessing other support services and resources on campus and in the community.

Other ISSU services include pre-departure information, on-arrival information sessions and an orientation program for new international students. There is also a program of social and cultural activities which runs throughout the year. International students also have access to all University student support services.

Camperdown and Darlington campuses
Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8437
Fax: +61 2 8627 8482
Email: info@issu.usyd.edu.au
Website: www.usyd.edu.au/issu

Cumberland Campus
Ground Floor, A Block, Cumberland Campus, C42
The University of Sydney
East Street, Lidcombe
NSW 2141 Australia
Phone: +61 2 9351 9638
Fax: +61 2 9351 9635
Email: issu.cumberland@stuserv.usyd.edu.au
Website: www.usyd.edu.au/issu

111
Koori Centre and Yooroang Garang

The Koori Centre and Yooroang Garang support Aboriginal and Torres Strait Islander people in all aspects of tertiary education at the University of Sydney. The Cadigal Special Entry Program helps Indigenous Australians enter undergraduate study across all areas of the University.

As well as delivering block-mode courses for Indigenous Australian students, the Koori Centre teaches Indigenous Australian Studies in various faculties across mainstream courses. The Koori Centre also provides tutorial assistance, and student facilities including a computer lab, Indigenous research library and study rooms for the University's Indigenous Australian students.

In particular, the Koori Centre aims to increase the successful participation of Indigenous Australians in undergraduate and postgraduate degrees, develop the teaching of Aboriginal studies, conduct research in the field of Aboriginal education, and establish working ties with schools and communities.

The Koori Centre works in close collaboration with Yooroang Garang, Indigenous Student Support Unit in the Faculty of Health Sciences at the Cumberland Campus. Yooroang Garang provides assistance, advice and academic support for Indigenous students in the faculty, as well as preparatory undergraduate and postgraduate courses.

Koori Centre
Ground Floor, Old Teachers College, A22
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 2046 (general enquiries)
Toll-free within Australia: 1800 622 742
Community Liaison Office: +61 2 9351 7003
Fax: +61 2 9351 6923
Email: koori@koori.usyd.edu.au
Website: www.koori.usyd.edu.au

Yooroang Garang
T Block, Level 4, Cumberland Campus, C42
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 9066
Toll free: 1800 009 418
Fax: +61 2 9351 9400
Email: yginfo@fhs.usyd.edu.au
Website: www.fhs.usyd.edu.au/yooroang_garang

Learning Centre
The Learning Centre helps students develop the generic learning and communication skills that are necessary for university study and beyond. The centre is committed to helping students achieve their academic potential during their undergraduate and postgraduate studies.

Learning Centre staff can be found at the Camperdown and Cumberland campuses. The centre's program includes a wide range of workshops on study skills, academic reading and writing, oral communication skills and postgraduate writing and research skills. Other services include an individual learning program, a faculty-based program and access to online and print-based learning resources.

For details of programs, activities and online resources available from the Learning Centre, see its website.

Camperdown and Darlington campuses
Level 7, Education Building, A35
The University of Sydney
NSW 2006 Australia

Library
The University of Sydney Library provides services via a network of libraries on eight campuses, and online at www.library.usyd.edu.au

The location, opening hours and specific subject focus of each library is listed on the website. Over 5.5 million items are available via the library catalogue, including more than 67,000 online journals and 325,000 online books.

Enrolled students are entitled to borrow from any of the University libraries. Reading list books and articles are available via the reserve service either online or in print. Past examination papers are also available online.

Library facilities include individual and group study spaces, computers, printers, multimedia equipment, photocopiers and adaptive technologies. Refer to the 'Libraries' link on the University website to find out about services and facilities in specific libraries.

Library staff are available in every library to support students with their study and research. Faculty liaison librarians help students find great information on any topic and provide training in using a wide range of resources. For contact details of faculty liaison librarians, see www.library.usyd.edu.au/contacts/subjectcontacts.html

It is also possible to learn research and information skills online; see www.library.usyd.edu.au/skills

Mathematics Learning Centre
The Mathematics Learning Centre helps undergraduate students to develop the mathematical knowledge, skills and confidence that are needed for studying first-level mathematics or statistics units at university. The centre runs bridging courses in mathematics at the beginning of the academic year (fees apply). The centre also provides ongoing support to eligible students during the year through individual assistance and small group tutorials.

For details of activities and online resources provided by the centre see the centre's website.

Level 4, Carslaw Building, F07
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 4061
Fax: +61 2 9351 5797
Email: mlc@usyd.edu.au
Website: www.usyd.edu.au/mlc
Museums and galleries
The University of Sydney has one of the largest and finest university collections of antiquities, art, ethnography and natural history in Australia. While these collections are used for teaching, they also provide an opportunity for the University to contribute to the cultural life of the country.

University Art Gallery
Founded in the 1860s, the University of Sydney Art Collection now holds more than 7000 paintings, sculptures and works on paper by Australian, Asian and European artists, as well as more than 700 works from the University Union Art Collection. One of the most significant collections derives from the John Wardell Power Bequest. The gallery showcases changing exhibitions of works from the collection as well as high-quality exhibitions of both contemporary and historical works.

War Memorial Arch
The Quadrangle, A14
Camperdown Campus
Phone: +61 2 9351 6883
Fax: +61 2 9351 7785
Website: www.usyd.edu.au/museums

Macleay Museum
The Macleay Museum originated with the 18th century collection of insects owned by Alexander Macleay. The oldest of its kind in Australia, the museum today holds significant collections of ethnographic artefacts, scientific instruments, biological specimens and historic photographs. Changing exhibitions engage with the diversity of the collection.

Macleay Building, A12
Gosper Lane (off Science Road)
Camperdown Campus
Phone: +61 2 9036 5253
Fax: +61 2 9351 5646
Email: macleaymuseum@usyd.edu.au
Website: www.usyd.edu.au/museums

Nicholson Museum
The Nicholson Museum contains the largest and most prestigious collection of antiquities in Australia. It is also the country’s oldest university museum, and features works of ancient art and objects of daily life from Greece, Italy, Egypt, Cyprus, the Near and Middle East, as well as Northern Europe. A regular changing schedule of exhibitions highlights various parts of the collection.

The Quadrangle, A14
Camperdown Campus
Phone: +61 2 9351 2812
Fax: +61 2 9351 7305
Email: nicholsonmuseum@usyd.edu.au
Website: www.usyd.edu.au/museums

The Tin Sheds Gallery
The Tin Sheds Gallery is part of the Art Workshop complex within the University of Sydney’s Faculty of Architecture, Design and Planning. The gallery hosts exhibitions across a wide variety of contemporary visual arts practices from individuals and groups, as well as community projects and curated exhibitions.

Tin Sheds Gallery and Art Workshops
Faculty of Architecture
Wilkinson Building, G04
Phone: +61 2 9351 3115
Fax: +61 2 9351 4184
Email: tinsheds@arch.usyd.edu.au
Website: www.arch.usyd.edu.au/art_workshop.shtml

MyUni Student Portal
The MyUni student portal (http://myuni.usyd.edu.au) is the starting point and ‘one-stop’ environment for students to access all their web-based University information and services.

MyUni automatically tailors what a student sees based on their login and offers personalisation options.

MyUni enables students to access:
- student administration systems for obtaining examination results, enrolment and variations, timetabling, email services and links to courses and unit of study information
- the University’s e-learning tools
- library services
- important messages and student alerts
- information and communications technology and support services
- campus maps, with descriptions of cultural, sporting and campus facilities.

Orientation and O-Week
Orientation
Starting university study brings both opportunities and challenges. A successful transition is important in developing a sense of belonging and better academic adjustment and success. The University of Sydney seeks to facilitate students’ successful transition through a wide range of programs and activities.

Orientation activities for both undergraduate and postgraduate students are scheduled at the beginning of each semester. Transition support continues throughout the academic year within faculties, while student support services are available to help students throughout their study.

For more information visit www.usyd.edu.au/current_students/orientation

Undergraduate students
In the week before Semester One, the Sydney Welcome Orientation and Transition (SWOT) program offers all commencing undergraduate students an opportunity to learn more about the University of Sydney.

During this week you can get to know the University, develop key skills for success, discover other key resources for getting the most out of university life and develop a sense of belonging. All students are welcome to attend activities, which are based at the Camperdown and Darlington campuses. Faculties based on other campuses provide orientation activities and programs.

SWOT 2010 will run from 24 to 26 February 2010. For more information, see www.swot.usyd.edu.au

Postgraduate students
Postgraduate students are supported by their faculties in transitioning to postgraduate study at the University of Sydney.

For more information visit www.usyd.edu.au/current_students/orientation

O-Week
O-Week is the orientation event at the beginning of Semester One. Organised by the University of Sydney Union (USU) and other student organisations, it runs in parallel with the SWOT program. O-Week 2010 will run from 24 to 26 February 2010.

For more information visit www.usuonline.com

113
Part-time, full-time attendance

Undergraduate students
Undergraduate students are usually considered full time if they have a student load of at least 0.375 each semester. Anything under this amount is considered a part-time study load.

Note that some faculties have minimum study load requirements for satisfactory progress.

Postgraduate students (coursework)
Part-time or full-time status for postgraduate coursework students is determined by credit-point load. Enrolment in units of study which total at least 18 credit points in a semester is classed as full time. Anything under this amount is a part-time study load.

Please note that classes for some coursework programs are held in the evenings (usually 6pm to 9pm).

Postgraduate students (research)
Full-time candidates for research degrees do not keep to the normal semester schedule. Instead they work continuously throughout the year with a period of four weeks recreation leave.

There is no strict definition of what constitutes full-time candidature but if you have employment or other commitments that would prevent you from devoting at least the equivalent of a 35-hour working week to your candidature (including attendance at the University for lectures, seminars, practical work and consultation with your supervisor) you should enrol as a part-time candidate. If in doubt, consult your faculty or supervisor.

International students
Student visa regulations require international students to undertake full-time study. International students on visas other than student visas may be permitted to study part-time.

Policy Online
In addition to the resolutions covering specific courses, there are a number of University policies that apply to students. These include:

- Code of Conduct for students
- Academic Honesty in Coursework
- Student Plagiarism: Coursework Assessment and Examination of Coursework
- Identifying and Supporting Students at Risk.

All of these policies can be accessed at the University's Policy website (www.usyd.edu.au/policy).

Printing service
The University Printing Service (UPS) provides printing and binding services including high-volume printing and copying, short run/low-volume printing, and four-colour process printing. It also offers finished artwork and design, including website design, document scanning, file conversion and CD burning.

UPS products range from stationery, books, brochures, handbooks, graduation certificates and examination papers through to invitations, flyers and banners.

UPS also offers a variety of finishing options plus collating, addressing and filling of envelopes, mail merge options and print-broking services.

University Printing Service
Room 314, Level 3
Services Building, G12
Cordrington Street

Phone: +61 2 9351 2004
Fax: +61 2 9351 7757
Email: ups@ups.usyd.edu.au
Website: www.usyd.edu.au/ups

Privacy
The University is subject to the NSW Privacy and Personal Information Protection Act 1998 and the NSW Health Records and Information Privacy Act 2002. Central to both pieces of legislation are the sets of information protection principles (IPPs) and health privacy principles which regulate the collection, management, use and disclosure of personal and health information.

In compliance with the Privacy and Personal Information Protection Act the University developed a Privacy Management Plan which includes the University Privacy Policy. The Privacy Management Plan sets out the IPPs and how they apply to functions and activities carried out by the University. Both the plan and the University Privacy Policy were endorsed by the Vice-Chancellor on 28 June 2000.

Further information and a copy of the plan may be found at www.usyd.edu.au/arms/privacy

Any questions regarding the Freedom of Information Act, the Privacy and Personal Information Protection Act, the Health Records and Information Privacy Act or the Privacy Management Plan should be directed to Archives and Records Management Services. See www.usyd.edu.au/arms for contact details.

Research Office
The Research Office administers the major government-funded research scholarships to postgraduate research students. Details of these scholarships and many others may be obtained from www.usyd.edu.au/ro/training

The closing date for applications for Australian Postgraduate Awards (APA) and University of Sydney Postgraduate Awards (UPA) is October every year.

Applications for National Health and Medical Research Council (NHMRC) Postgraduate Research Scholarships usually close in mid-July. It is wise to check in advance the exact closing date.

Research Office
Level 6, Jane Foss Russell Building, G02
Phone: +61 2 8627 8112
Email: research.training@usyd.edu.au
Website: www.usyd.edu.au/ro/training

Revenue Services
Revenue Services provides information on HECS/fee payment methods and can confirm the receipt of payments. The office can also provide information on the steps necessary to obtain a refund. More details are available on its website (listed below).

Revenue Services (domestic students)
Margaret Tefler Building, K07
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 5222
Fax: +61 2 9114 0556
Email: feespay@usyd.edu.au
Website: www.finance.usyd.edu.au/revenue_income/fees.shtml

Cashier’s Office (domestic and international student payments)
Level 3, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Office hours: 9am to 5pm, Monday to Friday

114
Scholarships for undergraduates
The Scholarships and Prizes Office administers scholarships and prizes for undergraduate and postgraduate coursework degrees at the University of Sydney. To learn more, see the website.

Scholarships and Prizes Office
Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 3487
Fax: +61 2 9351 3333
Email: scholarships.reception@usyd.edu.au
Website: www.usyd.edu.au/scholarships

Sale of Student Services
Each student is supplied with an account, called a 'UniKey' account, which allows access to a number of services including:

- Free email
- WebCT/elearning online resources
- Access to the Internet from home or residential colleges
- Facilities, such as exam results, enrolment variations and timetabling
- Free courses in basic computing (such as MS Office, basic HTML and Excel), run by Access Lab staff in the week following orientation week. To register contact the Access Lab Supervisor on +61 2 9351 6870.

ICT is responsible for the delivery of many of the computing services provided to students. Students can contact ICT by phoning the helpdesk on (02) 9351 6000, through the IT Assist website (www.usyd.edu.au/ict/switch) or by visiting the staff at one of the University Access Labs. The location details of Access Labs can be found at www.usyd.edu.au/ict/switch/locations

The labs provide students free access to computers, including office productivity and desktop publishing software. Some services are available on a fee-for-service basis, such as internet access, printing facilities, and the opportunity for students to host their own non-commercial website.

Each student is supplied with an account, called a 'UniKey' account, which allows access to a number of services including:

- Free email
- WebCT/elearning online resources
- Access to the Internet from home or residential colleges
- Facilities, such as exam results, enrolment variations and timetabling
- Free courses in basic computing (such as MS Office, basic HTML and Excel), run by Access Lab staff in the week following orientation week. To register contact the Access Lab Supervisor on +61 2 9351 6870.

ICT is responsible for the delivery of many of the computing services provided to students. Students can contact ICT by phoning the helpdesk on (02) 9351 6000, through the IT Assist website (www.usyd.edu.au/ict/switch) or by visiting the staff at one of the University Access Labs. The location details of Access Labs can be found at www.usyd.edu.au/ict/switch/locations

The labs provide students free access to computers, including office productivity and desktop publishing software. Some services are available on a fee-for-service basis, such as internet access, printing facilities, and the opportunity for students to host their own non-commercial website.

Each student is supplied with an account, called a 'UniKey' account, which allows access to a number of services including:

- Free email
- WebCT/elearning online resources
- Access to the Internet from home or residential colleges
- Facilities, such as exam results, enrolment variations and timetabling
- Free courses in basic computing (such as MS Office, basic HTML and Excel), run by Access Lab staff in the week following orientation week. To register contact the Access Lab Supervisor on +61 2 9351 6870.

ICT is responsible for the delivery of many of the computing services provided to students. Students can contact ICT by phoning the helpdesk on (02) 9351 6000, through the IT Assist website (www.usyd.edu.au/ict/switch) or by visiting the staff at one of the University Access Labs. The location details of Access Labs can be found at www.usyd.edu.au/ict/switch/locations

The labs provide students free access to computers, including office productivity and desktop publishing software. Some services are available on a fee-for-service basis, such as internet access, printing facilities, and the opportunity for students to host their own non-commercial website.

Each student is supplied with an account, called a 'UniKey' account, which allows access to a number of services including:

- Free email
- WebCT/elearning online resources
- Access to the Internet from home or residential colleges
- Facilities, such as exam results, enrolment variations and timetabling
- Free courses in basic computing (such as MS Office, basic HTML and Excel), run by Access Lab staff in the week following orientation week. To register contact the Access Lab Supervisor on +61 2 9351 6870.

ICT is responsible for the delivery of many of the computing services provided to students. Students can contact ICT by phoning the helpdesk on (02) 9351 6000, through the IT Assist website (www.usyd.edu.au/ict/switch) or by visiting the staff at one of the University Access Labs. The location details of Access Labs can be found at www.usyd.edu.au/ict/switch/locations

The labs provide students free access to computers, including office productivity and desktop publishing software. Some services are available on a fee-for-service basis, such as internet access, printing facilities, and the opportunity for students to host their own non-commercial website.

Each student is supplied with an account, called a 'UniKey' account, which allows access to a number of services including:

- Free email
- WebCT/elearning online resources
- Access to the Internet from home or residential colleges
- Facilities, such as exam results, enrolment variations and timetabling
- Free courses in basic computing (such as MS Office, basic HTML and Excel), run by Access Lab staff in the week following orientation week. To register contact the Access Lab Supervisor on +61 2 9351 6870.

ICT is responsible for the delivery of many of the computing services provided to students. Students can contact ICT by phoning the helpdesk on (02) 9351 6000, through the IT Assist website (www.usyd.edu.au/ict/switch) or by visiting the staff at one of the University Access Labs. The location details of Access Labs can be found at www.usyd.edu.au/ict/switch/locations

The labs provide students free access to computers, including office productivity and desktop publishing software. Some services are available on a fee-for-service basis, such as internet access, printing facilities, and the opportunity for students to host their own non-commercial website.

Each student is supplied with an account, called a 'UniKey' account, which allows access to a number of services including:

- Free email
- WebCT/elearning online resources
- Access to the Internet from home or residential colleges
- Facilities, such as exam results, enrolment variations and timetabling
- Free courses in basic computing (such as MS Office, basic HTML and Excel), run by Access Lab staff in the week following orientation week. To register contact the Access Lab Supervisor on +61 2 9351 6870.
Student administration and support
The University provides personal, welfare, administrative and academic support services to facilitate your success. Many factors can have an impact on your wellbeing while studying, and student services can help you to manage these more effectively.

For details of services and online resources provided, visit www.usyd.edu.au/current_students

Student Centre
The Student Centre is responsible for the central functions of UAC admissions, enrolments, HECS, class timetabling, student records, examinations and graduations. In addition to the above matters, general information and academic transcripts can be obtained at the counter of the Student Centre.

Level 3, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia
General enquiries: +61 2 8627 8200
Academic records: +61 2 8627 8200
Handbooks: +61 2 8627 8200
Fax: +61 2 8627 8279 or +61 2 8627 8284 (academic records)
Email: studentcentre@usyd.edu.au
Website: www.usyd.edu.au/current_students/student_administration

Student course material (online stores)
Students in several faculties can purchase course collateral through an online eStore (available on their faculty website). Course collateral includes laboratory coats, uniforms, safety boots and other equipment required for units of study. All items have been selected and approved by the faculty concerned to ensure they meet course requirements.

Student identity cards
The student identity card functions as a library borrowing card, a transport concession card (when suitably endorsed) and a general identity card. The card must be carried at all times on the grounds of the University and must be shown on demand and taken to all examinations.

University Card Services
Level 2, Fisher Library, F03
The University of Sydney
NSW 2006 Australia
Phone: +61 2 9351 2423
Email: university.cards@usyd.edu.au
website: www.usyd.edu.au/card_centre

Sydney Summer School
Nine faculties at the University offer subjects from undergraduate and postgraduate degree programs during a Summer School program. As the University uses its entire quota of Commonwealth-supported places in Semesters One and Two, these units are full fee-paying for both local and international students and enrolment is entirely voluntary.

Summer School enables students to accelerate their degree progress, make up for a failed subject or fit in a subject which otherwise would not suit their timetables. New students may also gain an early start by completing subjects before they commence their degrees.

Three sessions are offered during the semester break (commencing in mid-December, the first week of January, and the third week of January) and normally run for up to six weeks (followed by an examination week). Details of the available subjects are on the Summer School website.

A smaller Winter School is also offered. It will commence on 28 June 2010 and run for three weeks (followed by an examination week). The Winter School offers both postgraduate and undergraduate subjects.

To find out information about subjects offered and to enrol, see the Summer School website: www.summer.usyd.edu.au

SydneyTalent
SydneyTalent is a University initiative that offers course-related employment at market leading rates and with flexible hours. It connects students with meaningful roles in their chosen field of study, allowing them to develop vital professional skills and graduate with marketable career experience. With SydneyTalent, students are able to successfully manage the work-study balance while building for future success.

Level 5, Jane Foss Russell Building G02
The University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8000
Fax: +61 2 8627 8630
Email: sydney.talent@usyd.edu.au
Website: www.sydneytalent.com.au

Sydney Welcome Orientation and Transition Program (SWOT)
The Sydney Welcome Orientation and Transition program (SWOT) offers a head start to commencing undergraduate students at the University, helping you to become familiar with the University and its student support services. The library and central student support services work together with faculties to provide the SWOT program.

SWOT 2010 runs from 24 to 26 February 2010.
For more information, see www.swot.usyd.edu.au or visit www.usyd.edu.au/current_students/orientation

The University of Sydney Foundation Program (USFP)
The University of Sydney provides a foundation program to international students as a preparation for undergraduate degrees at several Australian universities.

The program is conducted by Taylors College on behalf of Study Group Australia and the University of Sydney. It allows both first and second semester entry to undergraduate courses at the University of Sydney and other universities within Australia.

Contact details
Phone: +61 2 8627 1888
Fax: +61 2 9267 0531
Email: info@taylorscollege.edu.au
Website: www.usyd.edu.au/foundationprogram

College address
The University of Sydney Foundation Program
Taylors College
965 Bourke St
Waterloo NSW 2017
Phone: +61 2 8303 9700
Fax: +61 2 8303 9777
Timetabling Unit
The Timetabling Unit in the Student Centre is responsible for producing personalised student timetables which are available through MyUni. Semester One timetables are available 10 days before that semester begins. Semester Two timetables are available from the beginning of Semester One examinations.

Website: www.usyd.edu.au/current_students/student_administration/timetables

University Health Service (UHS)
The University Health Service provides a full experienced general practitioner service and emergency medical care to all members of the University community. You can consult a doctor either by appointment or on a walk-in basis (for more urgent matters only). The UHS bills Medicare or your overseas student health care provider (Worldcare or Medibank Private) directly for the full cost of most consultations.

Email: i.marshall@unihealth.usyd.edu.au
Website: www.unihealth.usyd.edu.au
Phone: +61 2 9351 3484
Fax: +61 2 9351 4110

University Health Service (Wentworth)
Level 3, Wentworth Building, G01
The University of Sydney
NSW 2006 Australia
Opening hours: 8.30am to 5.30pm, Monday to Friday
Phone: +61 2 9351 3484
Fax: +61 2 9351 4110

University Health Service (Holme)
Holme Building, A09
Entry Level, Science Road
The University of Sydney
NSW 2006 Australia
Opening hours: 8.30am to 5.30pm, Monday to Friday
Phone: +61 2 9351 4095
Fax: +61 2 9351 4338
Student organisations

Students' Representative Council (SRC)
The Students’ Representative Council represents, campaigns and advocates for undergraduate students throughout the University.

SRC caseworkers advise students on a range of issues, including academic appeals, Centrelink and Austudy, tenancy, harassment and discrimination. The solicitor (from Redfern Legal Centre) provides legal assistance and court representation. These services are free and confidential. The SRC also offers financial support in the form of emergency loans of up to $50.

In addition, the SRC runs a second-hand bookshop that specialises in the purchase and sale of coursework textbooks. Among the publications produced by the SRC are the weekly student newspaper Honi Soit, the Counter-Course Handbook and the O-Week Handbook.

The SRC, which recently celebrated its 80th anniversary, is one of the oldest student organisations in Australia, and is run by and for students. It’s a great way to get involved in student life. Officers elected to the student council campaign on issues that directly affect students, such as course cuts and assessments, fee increases, discrimination and welfare rights. They also advocate on social justice matters both within the University and throughout the wider community.

SRC main office
Level 1, Wentworth Building (G01), City Road
Phone: +61 2 9660 5222
Fax: +61 2 9660 4260
Email: help@src.usyd.edu.au
Email (Honi Soit editors): editors@src.usyd.edu.au
Website: www.src.usyd.edu.au

Contact the main office for details of other campuses.

The SRC Secondhand Bookshop
Level 3, Wentworth Building (G01), City Road
Phone: +61 2 9660 4756
Fax: +61 2 9660 4260
Email: books@src.usyd.edu.au
Website: www.src.usyd.edu.au

Sydney University Postgraduate Representative Association (SUPRA)
SUPRA is an independent association which provides advice, advocacy and support services to postgraduate students. SUPRA is both the voice and safety net of these students, and represents their interests by:

- ensuring the representation of postgraduate views within the University and wider community
- providing free, confidential assistance and advocacy for postgraduates through the employment of Student Advice and Advocacy Officers (SAAOs)
- providing free legal advice for postgraduate students, in association with the Redfern Legal Centre
- representing postgraduates on University policymaking bodies such as the Academic Board, its committees and working parties
- meeting with members of the Senate on the Senate/Student Organisations Liaison Committee
- regularly consulting with the Vice-Chancellor, Registrar and other senior University officers
- drawing postgraduates together at all levels of University life.

SUPRA Council, committees and networks
The SUPRA Council is elected annually by and from the postgraduate student community. Council meetings are held monthly and postgraduate students are encouraged to attend. SUPRA committees and networks help to coordinate activities and run campaigns, and are a great way to get involved. All postgraduates can stand for the council or attend any SUPRA events provided they are a SUPRA subscriber (see below).

Advice and advocacy
SUPRA employs professional student advice and advocacy officers (SAAOs) to help postgraduate students with any academic or personal problems that may affect their study, such as:

- fee payment and administrative issues
- academic appeals and exclusions
- supervision problems
- tenancy issues
- Centrelink and financial assistance concerns
- harassment and discrimination.

This is a free and confidential service for all postgraduates at the University of Sydney. To access the SAAO service, you must be a SUPRA subscriber. It’s free to subscribe and you can do it online, in the office, or when you see an SAAO. To find out more about the SAAO service, email help@supra.usyd.edu.au

Publications
SUPRA places the highest priority upon communication, being responsive to postgraduates and encouraging maximum participation in SUPRA through the following publications:

- eGrad, a regular email bulletin
- The Postgraduate Survival Manual
- Thesis Guide
- our weekly double-page spread in Honi Soit, the student newspaper
- a range of handbooks, fact sheets and brochures.

Electronic versions are available at www.supra.usyd.edu.au

All of SUPRA’s services, activities and publications are free to SUPRA subscribers. By subscribing, you also show your support for all the work that SUPRA does on your behalf. It’s free to subscribe and you can sign up online or drop into the SUPRA offices and fill out a form.

SUPRA Office
Raglan Street Building, G10
Corner Raglan Street and Abercrombie Street
Phone: +61 2 9351 3715 (local) or 1800 249 950 (toll free within Australia)
Fax: +61 2 9351 6400
Email: admin@supra.usyd.edu.au
Website: www.supra.usyd.edu.au

University of Sydney Union (USU)
As the largest university union in Australia, the USU is a major provider of exciting cultural, social, political, and charitable activities, as well as quality on-campus food and retail services, entertainment, events and programs that service the entire university community.

The USU offers an array of programs to its members to promote cultural life on campus, including awards, grants and prizes in leadership, literature, debating, photography, film, drama, philanthropy,
music and art. The USU Debating Team is a formidable force, currently ranked first in the world, and the USU also funds the oldest continuing theatre group in Australia, the Sydney University Dramatic Society.

The USU keeps the campus alive with big-name gigs and exhilarating events held throughout the year at its bars Manning and Hermann’s. Each year the USU holds major festivals and events such as O-Week, Beachball and the Verge Arts Festival.

For more information on USU, see www.usuonline.com

Access Card Benefits Program
The USU offers membership to its award-winning Access Benefits Program, your gateway to benefits and discounts at more than 55 selected food, retail and entertainment partners on and off campus, as well as access to USU’s programs including internships, student positions and volunteering opportunities.

For more information, see www.accessbenefits.com.au

Clubs and societies
The USU funds, accommodates, trains and supports more than 200 clubs and societies – groups that USU members can join and operate to meet others with shared interests. Clubs and societies organise their own activities and events with funding from the USU. Being part of a club or society is the best way to connect, socialise, network and gain valuable skills, training and experience.

There are clubs and societies focused on politics, culture, the arts, the environment, religion, volunteering, faculties, games, hobbies and passions. If there isn’t a club or society that suits your interests, the USU will help you start your own.

For more information, see the clubs and societies section of the USU website www.usuonline.com

C&S Office
University of Sydney Union
Level 1, Manning House, Manning Road
Phone: +61 2 9563 6161
Email: clubsandsocs@usu.usyd.edu.au

The USU Student Leadership Program
The USU offers a range of development opportunities for its student members, ranging from board director positions, club and society executives, festival directors, debate directors, editors, volunteers, and community portfolio convenors.

The USU’s programs not only entertain, but teach and prepare participants for life beyond graduation. USU programs include mentoring, personal development, and leadership training, providing the opportunity to add a different dimension to your tertiary education.

For more details, see the ‘Get Involved’ section of www.usuonline.com

Sydney Uni Sport & Fitness
Sydney Uni Sport & Fitness invites you to enjoy a healthier University experience.

Get access to three world-class, on-campus facilities, over 40 different sports clubs, more than 30 dance, recreation and sport short courses, plus get involved in popular social sporting activities through our range of maximum value membership options.

The vast array of sports clubs for men and women ranges from AFL to water polo, with competitions ranging from local social competitions to nationwide leagues, all giving you the chance to improve your performance under the guidance of some of Australia’s most accomplished coaches and sportspeople.

Purpose-built venues offer tennis and squash courts, rock-climbing, fitness equipment, a martial arts room and an Olympic-size heated swimming pool.

Check out the historic and panoramic sporting ovals, rowing sheds and a multipurpose facility at Tempe, and don’t forget the on-campus Grandstand sports bar and restaurant.

Sydney Uni Sport & Fitness
University Sports & Aquatic Centre
Corner Codrington Street and Darlington Road
Phone: +61 2 9351 4960
Fax: +61 2 9351 4962
Email: admin@sport.usyd.edu.au
Website: www.susf.com.au

Facilities
Sydney Uni Sport & Fitness has three main fitness centres.

University Sports & Aquatic Centre
Corner Codrington Street and Darlington Road
Darlington Campus
Phone: +61 2 9351 4978
Email: nmrc@sport.usyd.edu.au

Facilities at the centre include:

- 50-metre heated Olympic swimming pool
- modern fitness centre
- group fitness studio
- RPM studio
- six synthetic tennis courts
- four squash courts
- multifunction sports hall
- health assessments and fitness testing
- personal training
- Sports Bistro & Mint Cafe.

Arena Sports Centre and the Ledge Climbing Centre
Western Avenue
Camperdown Campus
Phone: +61 2 9351 8111
Email: arenaman@sport.usyd.edu.au

Facilities at the Arena Sports Centre and the Ledge Climbing Centre include:

- extensive weights training room
- yoga classes
- 8-metre-tall rock climbing walls
- bouldering facilities
- personal training
- multipurpose sports hall
- two squash courts
- sports clinic
- Ralph’s Café.

HK Ward Gymnasium
Between Ovals 1 and 2
Camperdown Campus
Phone: +61 2 9351 4988
Email: hk@sport.usyd.edu.au

Facilities at the gymnasium include:

- martial arts facility
- sports hall
- boxing ring and gymnasium
- group fitness studio
- boxercise and kickboxing classes
- ergometer training
- sports equipment hire.
International students

The following information is for International students studying onshore on an Australian student visa.

Completion within the expected duration
Education providers are required to ensure that international students complete their studies within the duration specified on the electronic Confirmation of Enrolment (eCoE). Extensions to a student’s course duration are allowed only in limited circumstances (for example, for compassionate or compelling reasons, where an intervention strategy has been implemented or where there has been an approved leave of absence or suspension).

It is important students ensure they are on track to complete their studies within the expected duration, or that they have permission from their faculty to extend their duration.

Satisfactory academic progress
Maintaining satisfactory course progress is a mandatory student visa condition. Education providers are required to monitor course progress, intervene where students are at risk of failing to achieve satisfactory course progress, notify students who fail to achieve satisfactory course progress and report students who fail to achieve satisfactory course progress to the Department of Immigration and Citizenship (DIAC).

It is important that every student is aware of the progress rules for their course and participates in the intervention strategies implemented by their faculty. Exclusion from a course due to unsatisfactory progress can have serious implications for student visa holders including visa cancellation and restrictions on returning to Australia.

The University provides many avenues of support for students who are struggling academically. International students who experience any difficulties with their academic progress should consult their faculty, the international student advisers in the International Office or the counsellors in the International Student Support Unit (ISSU).

Distance/web-based study
International students may undertake no more than 25 per cent of their total course by distance and/or online learning. Students must not enrol in exclusively distance or online study in any compulsory study period.

Students who are supported by United States Financial Aid are not permitted to undertake distance and/or online learning at anytime during their course of study.

Work permits
International students with a work permit are permitted to work for up to 20 hours per week during semester and full-time during the University’s official vacation periods. Contact the international student advisers in the International Office for more information.

Change of address
International students must notify the University of their residential address within seven days of arrival and notify any change of address within seven days. This should be done online via the University’s MyUni student portal (http://myuni.usyd.edu.au).

Sponsored students
Sponsored students need permission from their sponsors before transferring courses, suspending their studies or varying their study load. Students sponsored by the Australian Government (AusAID, Endeavour), or Asia Development Bank (ADB) should contact the International Office in the early stages of considering a change to their program.

Suspension/discontinuation
The University is required to report to DIAC any international students who discontinue or suspend their studies. Students who suspend their studies for medical or compassionate reasons should contact the international student advisers in the International Office urgently.

Health cover
The Australian government requires that all international students and their families pay for health insurance in Australia through the Overseas Student Health Cover (OSHC) scheme. The University-preferred provider is OSHC Worldcare. The International Office will, on receipt of the student’s first payment of tuition fees and the OSHC premium, pay the compulsory amount to OSHC Worldcare on their behalf.

Alternatively, international students may arrange their own OSHC through an approved provider. The following Department of Health and Ageing website provides a list of approved OSHC providers.
http://www.health.gov.au

OSHC provides free access to the University health service and public hospitals. Higher-level coverage (eg access to private hospitals coverage for spouse and family) is the student’s responsibility.

ISSU (International Student Support Unit)
The International Student Support Unit (ISSU) provides support to international students through information, orientation programs, welfare advice and counselling. The ISSU gives advice on:

• preparations before leaving their home country
• what to expect upon arrival in Sydney
• emotional changes that can occur when moving to a different country
• academic concerns, including understanding the University system and liaising with staff members
• preparing family visit letters
• preparing to return to their home country.

ISSU Office - Camperdown Campus
Level 5, Jane Foss Russell Building, G02
University of Sydney
NSW 2006 Australia
Phone: +61 2 8627 8437
Fax: +61 2 8627 8482
Email: info@issu.usyd.edu.au
Website: www.usyd.edu.au/issu

ISSU Office - Cumberland Campus
Ground Floor, A Block, C42
75 East St, Lidcombe
NSW 2141 Australia
International Office

The International Office provides advice and assistance with application, admission and enrolment procedures for international students. The International Office also includes units responsible for international marketing, government and student relations, international scholarships, including AusAID scholarships and administrative support for international financial aid programs, and compliance with government regulations related to international students.

The International Office also coordinates student exchange and study abroad programs, and other inter-institutional links. The Study Abroad and Exchange unit assists both domestic and international students who wish to enrol in study abroad or exchange programs.

International Admissions and Customer Services
Level 5, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006 Australia

Phone: +61 2 8627 8300
Future student enquiries: 1800 899 376 (domestic free call)
Fax: +61 2 8627 8387
Email: info@io.usyd.edu.au
Website: www.usyd.edu.au/internationaloffice

Study Abroad
Phone: +61 2 8627 8322
Fax: +61 2 8627 8390
Email: studyabroad@io.usyd.edu.au
Website: www.usyd.edu.au/studyabroad

Student Exchange
Phone: +61 2 8627 8322
Fax: +61 2 8627 8390
Email: studyabroad@io.usyd.edu.au
Website: www.usyd.edu.au/studentexchange
Calendar

The annual University of Sydney Calendar and its online updates are the University of Sydney's central source of official information.

The Calendar provides general and historical information about the University of Sydney, the statutes and regulations under which it operates and the resolutions of the Senate relating to constitutions of and courses in each faculty. The statutes and regulations, as well as some resolutions of the Senate, also appear in Policy Online (www.usyd.edu.au/policy).

Along with the University of Sydney handbooks, the Calendar forms the official legal source of information relating to study at the University of Sydney.

The latest Calendar is available in hard copy from the Student Centre. It is also available online, at www.usyd.edu.au/calendar. The PDF and Word document files can be downloaded and printed if required.

Coursework Rule

It is very important that students are aware of the University of Sydney (Coursework) Rule 2000 (as amended), which governs all coursework award courses in the University.

The Coursework Rule relates to:
- award course requirements
- credit points and assessment
- enrolment
- credit
- cross-institutional study and its upper limits
- progression
- discontinuation of enrolment and suspension of candidature
- unsatisfactory progress and exclusion
- exceptional circumstances
- award of degrees
- diplomas and certificates
- transitional provisions.

It should be read in conjunction with two other documents:
- The University of Sydney (Amendment Act) Rule 1999
- Senate and faculty resolutions relating to each award course (found in the relevant faculty handbook).

The Coursework Rule can be found in the following places:
- The University of Sydney Calendar (print or online version): www.usyd.edu.au/calendar
- Policy Online: www.usyd.edu.au/policy
- Handbooks Online: www.usyd.edu.au/handbooks/university_information/01_uni_coursework_rule

PhD Rule

The University of Sydney (Doctor of Philosophy (PhD)) Rule 2004 deals with matters relating to the degree of Doctor of Philosophy, including admission, probation, supervision and submission of theses.

It should be read in conjunction with two other documents:
- The University of Sydney (Amendment Act) Rule 1999
- Senate and faculty resolutions relating to each award course (found in the relevant faculty handbook).

The PhD Rule can be found in the following locations:
- The University of Sydney Calendar (print or online version): www.usyd.edu.au/calendar
- Policy Online: www.usyd.edu.au/policy
- Handbooks Online: www.usyd.edu.au/handbooks/postgrad_hb/ap04_phd_rule.shtml

Plagiarism

The University of Sydney is opposed to and will not tolerate plagiarism. It is the responsibility of all students to:
- ensure that they do not commit or collude with another person to commit plagiarism
- report possible instances of plagiarism
- comply with the University's policy and procedure on plagiarism.

The policy and procedure on plagiarism can be found at the Policy Online website (www.usyd.edu.au/policy).

The Policy Online website (www.usyd.edu.au/policy) also lists related policies and procedures, including:
- Academic Honesty in Coursework (plagiarism) policy

The University will treat all identified cases of student plagiarism seriously, in accordance with this policy and procedure, and with Chapter 8 of the University of Sydney By-law 1999 (as amended), which deals with student discipline.

Students at Risk Policy

The Students at Risk Policy enables early detection of students who are making poor or unsatisfactory progress and are therefore at risk of exclusion from their degree.

The policy outlines procedures and processes to support students in their ongoing studies, including:
- timely intervention and the provision of advice and assistance
- regularly and effectively advising students of progress requirements
- identifying students at risk
- alerting students that they are at risk
- providing assistance to address the risk
- tracking the progress of students after they are identified as being at risk.

For more information on this policy, please see the Secretariat website (www.usyd.edu.au/secretariat/students/riskstudents).

Grievance procedure

The University's policy and procedures document on student grievances, appeals and applications for review is available on the Policy Online website (www.usyd.edu.au/policy).

The Grievance Procedure document is a statement of the University's processes for handling student grievances, appeals and applications for review regarding academic and non-academic matters.

Study at the University presents opportunities for interacting with other members of the University community. The University recognises and values the diversity of student experiences and expectations, and is committed to treating students, both academically and administratively, in a fair and transparent manner.
Listed below are commonly used acronyms that appear in University documents and publications. (See also the Glossary.)

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AARNet</td>
<td>Australian Academic Research Network</td>
</tr>
<tr>
<td>AAM</td>
<td>Australian Awards for University Teaching</td>
</tr>
<tr>
<td>AAUT</td>
<td>Annual Average Mark</td>
</tr>
<tr>
<td>ABC</td>
<td>Activity-based costing</td>
</tr>
<tr>
<td>ABSTUDY</td>
<td>Aboriginal Study Assistance Scheme</td>
</tr>
<tr>
<td>AC21</td>
<td>Academic Consortium 21</td>
</tr>
<tr>
<td>ACER</td>
<td>Australian Council for Educational Research</td>
</tr>
<tr>
<td>ALTC</td>
<td>Australian Learning and Teaching Council</td>
</tr>
<tr>
<td>ANZAS</td>
<td>Australian and New Zealand Association for the Advancement of Science</td>
</tr>
<tr>
<td>APA</td>
<td>Australian Postgraduate Awards</td>
</tr>
<tr>
<td>APAC</td>
<td>Australian Partnership for Advanced Computing</td>
</tr>
<tr>
<td>APAI</td>
<td>Australian Postgraduate Awards (Industry)</td>
</tr>
<tr>
<td>APAIT</td>
<td>Australian Postgraduate Awards in Information Technology</td>
</tr>
<tr>
<td>APDI</td>
<td>Australian Postdoctoral Fellowships Industry</td>
</tr>
<tr>
<td>APD</td>
<td>Australian Postdoctoral FellowshipAsia-Pacific Economic Cooperation</td>
</tr>
<tr>
<td>APEC</td>
<td>Asia-Pacific Economic Cooperation</td>
</tr>
<tr>
<td>APF</td>
<td>Australian Professorial Fellowship</td>
</tr>
<tr>
<td>APRU</td>
<td>Association of Pacific Rim Universities</td>
</tr>
<tr>
<td>AQF</td>
<td>Australian Qualifications Framework</td>
</tr>
<tr>
<td>ARC</td>
<td>Australian Research Council</td>
</tr>
<tr>
<td>ARTS</td>
<td>Automated Results Transfer System</td>
</tr>
<tr>
<td>ASDOT</td>
<td>Assessment Fee Subsidy for Disadvantaged Overseas Students</td>
</tr>
<tr>
<td>ATAR</td>
<td>Australian Tertiary Admissions Rank</td>
</tr>
<tr>
<td>ATN</td>
<td>Australian Technology Network</td>
</tr>
<tr>
<td>ATP</td>
<td>Australian Technology Park</td>
</tr>
<tr>
<td>AUQA</td>
<td>Australian Universities Quality Agency</td>
</tr>
<tr>
<td>AudAID</td>
<td>Australian Agency for International Development</td>
</tr>
<tr>
<td>AUTC</td>
<td>Australian Universities Teaching Committee</td>
</tr>
<tr>
<td>AWA</td>
<td>Australian Workplace Agreements</td>
</tr>
<tr>
<td>BAA</td>
<td>Backing Australia’s Ability</td>
</tr>
<tr>
<td>BITLab</td>
<td>Business Intelligence Lab</td>
</tr>
<tr>
<td>CAF</td>
<td>Cost adjustment factor</td>
</tr>
<tr>
<td>CCE</td>
<td>Centre for Continuing Education</td>
</tr>
<tr>
<td>CDP</td>
<td>Capital Development Program</td>
</tr>
<tr>
<td>CEP</td>
<td>Country Education Profile</td>
</tr>
<tr>
<td>CEQ</td>
<td>Course Experience Questionnaire</td>
</tr>
<tr>
<td>CFO</td>
<td>Chief Financial Officer</td>
</tr>
<tr>
<td>CHESSN</td>
<td>Commonwealth Higher Education System Student Number</td>
</tr>
<tr>
<td>CIO</td>
<td>Chief Information Officer</td>
</tr>
<tr>
<td>CIS</td>
<td>Campus Infrastructure Services</td>
</tr>
<tr>
<td>COE</td>
<td>Confirmation of Enrolment</td>
</tr>
<tr>
<td>CPSU</td>
<td>Community and Public Sector Union</td>
</tr>
<tr>
<td>CR</td>
<td>Credit (grade)</td>
</tr>
<tr>
<td>CRC</td>
<td>Cooperative Research Centre</td>
</tr>
<tr>
<td>CREO</td>
<td>Centre for Regional Education, Orange</td>
</tr>
<tr>
<td>CRICOS</td>
<td>Commonwealth Register of Institutions and Courses for Overseas Students</td>
</tr>
<tr>
<td>CRRI</td>
<td>Centre for Rural and Regional Innovation</td>
</tr>
<tr>
<td>CSG</td>
<td>Cumberland Student Guild</td>
</tr>
<tr>
<td>CSIRO</td>
<td>Commonwealth Scientific and Industrial Research Organisation</td>
</tr>
<tr>
<td>CSP</td>
<td>Commonwealth Supported Place</td>
</tr>
<tr>
<td>CULT</td>
<td>Combined Universities Language Test</td>
</tr>
<tr>
<td>CUTSD</td>
<td>Committee for University Teaching and Staff Development</td>
</tr>
<tr>
<td>D</td>
<td>Distinction (grade)</td>
</tr>
<tr>
<td>DAC</td>
<td>Data Audit Committee</td>
</tr>
<tr>
<td>DEEWR</td>
<td>Commonwealth Department of Education, Employment and Workplace Relations</td>
</tr>
<tr>
<td>DEST</td>
<td>Commonwealth Department of Education, Science and Training (now known as DEEWR)</td>
</tr>
<tr>
<td>DET</td>
<td>NSW Department of Education and Training</td>
</tr>
<tr>
<td>DIAC</td>
<td>Department of Immigration and Citizenship</td>
</tr>
<tr>
<td>D-IRD</td>
<td>Discovery-Indigenous Researchers Development Program</td>
</tr>
<tr>
<td>DOGS</td>
<td>Director of Graduate Studies</td>
</tr>
<tr>
<td>DVC</td>
<td>Deputy Vice-Chancellor</td>
</tr>
<tr>
<td>EB</td>
<td>Enterprise bargaining</td>
</tr>
<tr>
<td>EFTSL</td>
<td>Equivalent full-time student load</td>
</tr>
<tr>
<td>EFTSU</td>
<td>Equivalent full-time student unit (replaced by EFSTL)</td>
</tr>
<tr>
<td>EIP</td>
<td>Evaluations and Investigations Program</td>
</tr>
<tr>
<td>ELICOS</td>
<td>English Language Intensive Course of Study</td>
</tr>
<tr>
<td>EMU</td>
<td>Electron Microscope Unit</td>
</tr>
<tr>
<td>ESOS Act</td>
<td>Education Services for Overseas Student Act</td>
</tr>
<tr>
<td>F</td>
<td>Fail</td>
</tr>
<tr>
<td>FEE-HELP</td>
<td>Fee - Higher Education Loan Program</td>
</tr>
<tr>
<td>FlexSIS</td>
<td>Flexible Student Information System</td>
</tr>
<tr>
<td>FFT</td>
<td>Fractional full-time (equivalent staff)</td>
</tr>
<tr>
<td>FHS</td>
<td>Faculty of Health Sciences</td>
</tr>
<tr>
<td>FOS</td>
<td>Field of study</td>
</tr>
<tr>
<td>FTE</td>
<td>Full-time equivalent (staff)</td>
</tr>
<tr>
<td>GATS</td>
<td>General Agreement on Trade in Services</td>
</tr>
<tr>
<td>GCCA</td>
<td>Graduate Careers Council of Australia</td>
</tr>
<tr>
<td>GDS</td>
<td>Graduate destination survey</td>
</tr>
<tr>
<td>Go8</td>
<td>Group of Eight</td>
</tr>
<tr>
<td>GPOF</td>
<td>General Purpose Operating Funds</td>
</tr>
<tr>
<td>GSA</td>
<td>Graduate Skills Assessment</td>
</tr>
<tr>
<td>GSG</td>
<td>Graduate School of Government</td>
</tr>
<tr>
<td>GWSLN</td>
<td>Greater Western Sydney Learning Network</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Description</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------</td>
</tr>
<tr>
<td>HD</td>
<td>High distinction</td>
</tr>
<tr>
<td>HDR</td>
<td>Higher degree research</td>
</tr>
<tr>
<td>HECS</td>
<td>Higher Education Contribution Scheme (replaced by HECS-HELP)</td>
</tr>
<tr>
<td>HECS-HELP</td>
<td>Higher Education Contribution Scheme - Higher Education Loan Program</td>
</tr>
<tr>
<td>HEEP</td>
<td>Higher Education Equity Program</td>
</tr>
<tr>
<td>HEIMS</td>
<td>Higher Education Information Management System</td>
</tr>
<tr>
<td>HEIP</td>
<td>Higher Education Innovation Program (DEEWR)</td>
</tr>
<tr>
<td>HELP</td>
<td>Higher Education Loan Program</td>
</tr>
<tr>
<td>HEO</td>
<td>Higher education officer</td>
</tr>
<tr>
<td>HEP</td>
<td>Higher education provider</td>
</tr>
<tr>
<td>HERDC</td>
<td>Higher Education Research Data Collection</td>
</tr>
<tr>
<td>HESA</td>
<td>Higher Education Support Act</td>
</tr>
<tr>
<td>ROA</td>
<td>Head of administrative unit</td>
</tr>
<tr>
<td>HOD</td>
<td>Head of department</td>
</tr>
<tr>
<td>HOS</td>
<td>Head of school</td>
</tr>
<tr>
<td>IAF</td>
<td>Institutional Assessment Framework</td>
</tr>
<tr>
<td>IAS</td>
<td>Institute of Advanced Studies</td>
</tr>
<tr>
<td>ICT</td>
<td>Information and communication technology</td>
</tr>
<tr>
<td>IELTS</td>
<td>International English Language Testing Scheme</td>
</tr>
<tr>
<td>IGS</td>
<td>Institutional Grants Scheme (DEEWR)</td>
</tr>
<tr>
<td>IO</td>
<td>International Office</td>
</tr>
<tr>
<td>IP</td>
<td>Intellectual property</td>
</tr>
<tr>
<td>IPRS</td>
<td>International Postgraduate Research Scholarships</td>
</tr>
<tr>
<td>IREX</td>
<td>International Researcher Exchange Scheme</td>
</tr>
<tr>
<td>ISFP</td>
<td>Indigenous Support Funding Program</td>
</tr>
<tr>
<td>ISIG</td>
<td>Innovation Summit Implementation Group</td>
</tr>
<tr>
<td>ISSU</td>
<td>International Student Services Unit</td>
</tr>
<tr>
<td>ITL</td>
<td>Institute for Teaching and Learning</td>
</tr>
<tr>
<td>JASON</td>
<td>Joint Academic Scholarships Online Network</td>
</tr>
<tr>
<td>LBOTE</td>
<td>Language background other than English</td>
</tr>
<tr>
<td>M</td>
<td>Management Information Steering Group</td>
</tr>
<tr>
<td>MNRF</td>
<td>Major National Research Facilities Scheme</td>
</tr>
<tr>
<td>MOU</td>
<td>Memorandum of understanding</td>
</tr>
<tr>
<td>MRB</td>
<td>Medical Rural Bonded Scholarship Scheme</td>
</tr>
<tr>
<td>NBCOTP</td>
<td>National Bridging Courses for Overseas Trained Program</td>
</tr>
<tr>
<td>NCG</td>
<td>National Competitive Grant</td>
</tr>
<tr>
<td>NESB</td>
<td>Non-English-speaking background</td>
</tr>
<tr>
<td>NHMRC</td>
<td>National Health and Medical Research Council</td>
</tr>
<tr>
<td>NOIE</td>
<td>National Office for the Information Economy</td>
</tr>
<tr>
<td>NOOSR</td>
<td>National Office for Overseas Skill Recognition</td>
</tr>
<tr>
<td>NRSL</td>
<td>Non-recent school leaver</td>
</tr>
<tr>
<td>NSW VCC</td>
<td>New South Wales Vice-Chancellors’ Conference</td>
</tr>
<tr>
<td>NTEU</td>
<td>National Tertiary Education Industry Union</td>
</tr>
<tr>
<td>NUS</td>
<td>National Union of Students</td>
</tr>
<tr>
<td>OECD</td>
<td>Organisation for Economic Cooperation and Development</td>
</tr>
<tr>
<td>OLA</td>
<td>Open Learning Australia</td>
</tr>
<tr>
<td>OPRS</td>
<td>Overseas Postgraduate Research Scholarships</td>
</tr>
<tr>
<td>OS-HELP</td>
<td>Overseas Student - Higher Education Loan Program</td>
</tr>
<tr>
<td>P</td>
<td>Pass</td>
</tr>
<tr>
<td>PCON</td>
<td>Pass (Concessional)</td>
</tr>
<tr>
<td>PELS</td>
<td>Postgraduate Education Loans Scheme</td>
</tr>
<tr>
<td>PSO</td>
<td>Planning Support Office</td>
</tr>
<tr>
<td>PVC</td>
<td>Pro-Vice-Chancellor</td>
</tr>
<tr>
<td>QA</td>
<td>Quality assurance</td>
</tr>
<tr>
<td>QACG</td>
<td>Quality Advisory and Coordination Group</td>
</tr>
<tr>
<td>R&amp;D</td>
<td>Research and development</td>
</tr>
<tr>
<td>R&amp;R</td>
<td>Restructuring and Rationalisation Program</td>
</tr>
<tr>
<td>RC</td>
<td>Responsibility Centre</td>
</tr>
<tr>
<td>REG</td>
<td>Research and earmarked grants</td>
</tr>
<tr>
<td>REP</td>
<td>Research Education Program</td>
</tr>
<tr>
<td>RFM</td>
<td>Relative Funding Model</td>
</tr>
<tr>
<td>RIAP</td>
<td>Research Institute for Asia and the Pacific</td>
</tr>
<tr>
<td>RIBG</td>
<td>Research Infrastructure Block Grant (DEEWR)</td>
</tr>
<tr>
<td>RIEF</td>
<td>Research Infrastructure Equipment and Facilities Scheme</td>
</tr>
<tr>
<td>RIMS</td>
<td>Research Information Management System</td>
</tr>
<tr>
<td>RISF</td>
<td>Restructuring Initiatives Support Fund</td>
</tr>
<tr>
<td>RMO</td>
<td>Risk Management Office</td>
</tr>
<tr>
<td>ROA</td>
<td>Record of Achievement</td>
</tr>
<tr>
<td>RQ</td>
<td>Research Quantum</td>
</tr>
<tr>
<td>RQF</td>
<td>Research Quality Framework</td>
</tr>
<tr>
<td>RQU</td>
<td>Recognition Quality Unit (Higher Education Division, DEEWR)</td>
</tr>
<tr>
<td>RTSR</td>
<td>Research and Research Training Management Reports</td>
</tr>
<tr>
<td>RSL</td>
<td>Recent school leaver</td>
</tr>
<tr>
<td>RSL</td>
<td>Research Training Scheme (DEEWR)</td>
</tr>
<tr>
<td>SASCA</td>
<td>Student Association of Sydney College of the Arts</td>
</tr>
<tr>
<td>SCA</td>
<td>Sydney College of the Arts</td>
</tr>
<tr>
<td>SCEQ</td>
<td>Sydney Course Experience Questionnaire</td>
</tr>
<tr>
<td>SCM</td>
<td>Sydney Conservatorium of Music</td>
</tr>
<tr>
<td>SCR</td>
<td>Science Capability Review</td>
</tr>
<tr>
<td>SDF</td>
<td>Strategic Development Fund</td>
</tr>
<tr>
<td>SEG</td>
<td>Senior Executive Group</td>
</tr>
<tr>
<td>SES</td>
<td>Socioeconomic status</td>
</tr>
<tr>
<td>SI</td>
<td>Scholarship Index</td>
</tr>
<tr>
<td>SLE</td>
<td>Student Learning Entitlement</td>
</tr>
<tr>
<td>SNA</td>
<td>Safety net adjustment</td>
</tr>
<tr>
<td>SPR</td>
<td>Student Progress Rate</td>
</tr>
<tr>
<td>SRC</td>
<td>Students’ Representative Council</td>
</tr>
<tr>
<td>SSP</td>
<td>Special Studies Program</td>
</tr>
<tr>
<td>SSR</td>
<td>Student–staff ratio</td>
</tr>
<tr>
<td>STABEX</td>
<td>Study Abroad Exchange (database)</td>
</tr>
<tr>
<td>SUPRA</td>
<td>Sydney University Postgraduate Representative Association</td>
</tr>
<tr>
<td>SUSF</td>
<td>Sydney Uni Sport &amp; Fitness</td>
</tr>
<tr>
<td>TAFE</td>
<td>Technical and Further Education</td>
</tr>
<tr>
<td>TOEFL</td>
<td>Test of English as a foreign language</td>
</tr>
<tr>
<td>TPI</td>
<td>Teaching performance indicator</td>
</tr>
<tr>
<td>Abbreviations</td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td></td>
</tr>
<tr>
<td><strong>U</strong></td>
<td></td>
</tr>
<tr>
<td>UAC</td>
<td>Universities Admissions Centre</td>
</tr>
<tr>
<td>UAI</td>
<td>Universities Admission Index (replaced by ATAR)</td>
</tr>
<tr>
<td>UMAP</td>
<td>University Mobility in Asia and the Pacific</td>
</tr>
<tr>
<td>UNESCO</td>
<td>United Nations Educational, Scientific and Cultural Organisation</td>
</tr>
<tr>
<td>UNSW</td>
<td>University of New South Wales</td>
</tr>
<tr>
<td>UPA</td>
<td>University Postgraduate Awards</td>
</tr>
<tr>
<td>USU</td>
<td>University of Sydney Union</td>
</tr>
<tr>
<td>UTS</td>
<td>University of Technology, Sydney</td>
</tr>
<tr>
<td><strong>V</strong></td>
<td></td>
</tr>
<tr>
<td>VCAC</td>
<td>Vice-Chancellor's Advisory Committee</td>
</tr>
<tr>
<td>VET</td>
<td>Vocational Education and Training</td>
</tr>
<tr>
<td>VSU</td>
<td>Voluntary Student Unionism</td>
</tr>
<tr>
<td><strong>W</strong></td>
<td></td>
</tr>
<tr>
<td>WAM</td>
<td>Weighted Average Mark</td>
</tr>
<tr>
<td>WRP</td>
<td>Workplace Reform Program</td>
</tr>
<tr>
<td>WTO</td>
<td>World Trade Organization</td>
</tr>
<tr>
<td><strong>Y</strong></td>
<td></td>
</tr>
<tr>
<td>YFE</td>
<td>Year of first enrolment</td>
</tr>
</tbody>
</table>
Glossary

For a table of commonly used acronyms and abbreviations that appear in University documents and publications, see Abbreviations.

This glossary describes terminology in use at the University of Sydney.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A

**Academic Board**
The senior academic body within the University. The Academic Board has, as principal responsibility, to maintain the highest standards in teaching, scholarship and research at the University and advises Senate and the Vice-Chancellor in that regard. In conjunction with faculties, the Academic Board has responsibility for approving new or amended courses and endorsing faculty development of units of study. The Board is also responsible for the formulation and review of policies, guidelines and procedures in relation to academic matters. For further information, see the *University of Sydney (Academic Governance) Rule 2003 (as amended)*.

**Academic Consortium 21 (AC21)**
An international network, of which the University is a member, which comprises educational, research and industrial organisations throughout the world with the objective of encouraging the further advancement of global cooperation to the benefit of higher education and to contribute to world and regional society.

**Academic cycle**
The program of teaching sessions offered over a year. Currently the cycle runs from the enrolment period for Semester One to the completion of the processing of results at the end of Semester Two. See also 'Academic year', 'Stage'.

**Academic dishonesty**
Academic dishonesty occurs when one person presents another person's ideas, findings or written work as his or her own by copying or reproducing them without due acknowledgement of the source and with intent to deceive. Academic dishonesty also covers recycling, fabrication of data, engaging another person to complete an assessment or cheating in exams. See also 'Plagiarism'.

**Academic record**
The complete academic history of a student at the University. It includes, among other things: personal details; all units of study and courses taken; assessment results (marks and grades); awards and prizes obtained; infringements of progression rules; approvals for variation in course requirements and course leave; thesis and supervision details.

Access to a student's academic record is restricted to authorised University staff and is not released to a third party without the written authorisation of the student. See also 'Academic transcript'.

**Academic transcript**
A printed statement setting out a student's academic record at the University. There are two forms of academic transcript: external and internal. See also 'Academic record', 'External transcript', 'Internal transcript'.

**Academic year**
The current calendar year in which a student is enrolled. See also 'Academic cycle', 'Stage'.

**Ad eundem gradum**
Long-standing full-time members of the University’s academic and general staff who are not graduates of the University may be considered by Senate, upon their retirement, for admission *Ad eundem gradum* ('to the same degree') to an appropriate degree of the University.

**Admission**
Governed by the University’s admission policy, this is the process for identifying applicants eligible to receive an initial offer of enrolment in a course at the University. Admission to most undergraduate courses is based on performance in the HSC, with applicants ranked on the basis of their Australian Tertiary Admissions Rank (ATAR).

Other criteria such as a portfolio, interview, audition, or results in standard tests may also be taken into account for certain courses. Admission to postgraduate courses is normally on the basis of performance in a prior undergraduate degree and other criteria as specified in the relevant degree resolutions.

**Admission basis**
The main criterion used by a faculty in assessing an application for admission to a course. The criteria used include, among other things, previous secondary, TAFE or tertiary studies, work experience, special admission, and the Australian Tertiary Admissions Rank (ATAR).

**Admission (Deferment)**
An applicant who receives an offer of admission to a course may apply to defer enrolment in that course for one semester or one academic cycle. (Note: this policy is currently under review.)

**Admission mode**
A classification based on how a student was admitted to a course, for example 'UAC' or 'direct'.

**Admission period**
The period during which applications for admission to courses are considered.

**Admission year**
The year the student expects to begin the course. See also 'Commencement date'.

**Advanced diplomas**
See 'Course'.

**Advanced standing**
See 'Credit'.

**Aegrotat**
In exceptional circumstances involving serious illness or death of a student prior to completion of their course, the award of an aegrotat, or posthumous degree or diploma, may be conferred.

**Alumni**
See 'Graduate'.

**Alumni sidneiensis**
A searchable database of graduates of the University from 1857 to approximately 30 years prior to the current year.
Annual average mark (AAM)
The average mark over all units of study attempted in a given academic year (equivalent to the calendar year). The formula for this calculation is:

\[ AAM = \frac{\sum (\text{marks} \times \text{credit point value})}{\sum \text{(credit point value)}} \]

(Sums over all units of study completed in the selected period.)

The mark is the actual mark obtained by the student for the unit of study, or in the case of a failing grade with no mark — 0. Pass/fail assessed subjects and credit transfer subjects (from another institution) are excluded from these calculations. However, the marks from all attempts at a unit of study are included.

Annual progress report
A form used to monitor a research student's progress each year. The form provides for comments by the student, the supervisor, the head of the department and the dean (or their nominee). The completed form is attached to the student's official file.

Annual Report
The University’s yearly financial and audit report, submitted to the NSW Parliament. It also includes a broad range of the University's activities and the strength of their performance in relation to the University’s stated roles, values and goals.

Appeals
Students may lodge an appeal against academic or disciplinary decisions. See also ‘Student Appeals Body’, ‘Student Disciplinary Appeals Committee’.

Appeals against an academic decision
A student may appeal to the Student Appeals Body against a decision by the University that affects the academic assessment or progress of a student within his or her award course, including a decision:

(a) to exclude a student in accordance with the University of Sydney (Coursework) Rule 2000 (as amended)
(b) not to readmit or re-enrol a student following exclusion in accordance with the University of Sydney (Coursework) Rule 2000 (as amended)
(c) to terminate a student's candidature for a postgraduate award.

Appeal against a disciplinary decision
A student may appeal to the Student Disciplinary Appeals Committee against a determination being:

(a) a finding by the Vice-Chancellor or the Student Proctorial Board that the student is guilty of misconduct
(b) the imposition of a penalty upon the student by the Vice-Chancellor or the Student Proctorial Board
(c) an order made by the Vice-Chancellor or the Student Proctorial Board.

Assessment
The process of measuring the performance of students in units of study and courses. Performance may be assessed by examinations, essays, laboratory projects, assignments, theses, treatises or dissertations. See also ‘Result processing’.

Formative assessment
Used principally to provide students with feedback on their progress in learning. It reinforces successful learning, and is an opportunity for students to expose the limits in their knowledge and understanding.

Summative assessment
Summative assessment is used to certify competence, or to rank students by order of merit. It certifies the attainment of a standard, and is used as the basis for progression to the next part of a program, or to graduation.

Associate supervisor
A person who is appointed in addition to the supervisor of a research student to provide particular expertise or additional experience in supervision. See also ‘Instrumental supervisor/teacher’, ‘Research supervisor’, ‘Supervision’.

Association of Pacific Rim Universities (APRU)
A consortium of leading research universities in the Pacific Rim, of which the University is a member. APRU aims to foster education, research and enterprise, thereby contributing to economic, scientific and cultural advancement in the Pacific Rim.

Assumed knowledge
For some units of study, a student is assumed to have passed a relevant subject in the HSC – this is called assumed knowledge. While students are generally advised against taking a unit of study for which they do not have the assumed knowledge, they are not prevented from enrolling in that unit of study. See also ‘Prerequisite’.

Attendance mode or attendance pattern
The attendance pattern for a course is full-time, part-time or external, depending on the student attendance requirements and student load.

Australian Qualifications Framework (AQF)
The framework for recognition and endorsement of qualifications established by the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA).

Australian Tertiary Admissions Rank (ATAR)
A measure of overall academic achievement in the HSC that helps universities rank applicants for university selection. The ATAR is a rank of any student's performance relative to other students. It is calculated from the aggregate of scaled marks in 10 units of the HSC (two best English units plus eight other units, including only two category B units) and is presented as a number between 0.00 and 99.95 with increments of 0.05. The ATAR replaced the Universities Admissions Index (UAI) in June 2009.

Austudy
Provides financial help to students who are 25 years old or over who meet the required criteria, and are undertaking an approved full-time course at an approved institution. See also 'Youth allowance'.

Automated Results Transfer System (ARTS)
This system was developed by the Australasian Conference of Tertiary Admissions Centres (ACTAC) to allow access to a student's electronic academic record, via an admission centre or tertiary institution.

B

Bachelor’s degree
The highest undergraduate award offered at the University. A bachelor’s degree course normally requires three or four years of full-time study or the part-time equivalent. See also ‘Course’.

Board of studies
An academic body that supervises a course or courses, and is similar to a faculty except that it is headed by a chair rather than a dean.

Bursaries
Financial award made to a student, based primarily on need. See also 'Scholarships'.
C

Cadigal program
A program, named in recognition of the Aboriginal people of the land on which the University is located, designed to increase the successful participation of Aboriginal and Torres Strait Islander people in degree courses in all faculties at the University of Sydney.

Calendar
See 'University Calendar'.

Campus
The grounds on which the University is situated. There are 10 campuses of the University of Sydney:
• Burren Street (Institute for International Health, Institute of Transport and Logistics Studies)
• Camperdown and Darlington (formerly known as Main Campus)
• Camden (Agriculture, Food and Natural Resources; and Veterinary Science)
• Conservatorium (Sydney Conservatorium of Music)
• Cumberland (Health Sciences)
• Mallett Street (Nursing and Midwifery)
• Rozelle (Sydney College of the Arts)
• St James (Law teaching spaces)
• Surry Hills (Dentistry).

Cancellation of enrolment
The University may cancel a student's enrolment for non-payment of fees.

Candidature
A person is 'admitted to candidature' on the date on which he or she accepts the University's offer of admission to an award course, in accordance with University and government requirements as amended from time to time. There are maximum periods and in some cases minimum periods of candidature depending on the award course and whether the candidate is a full-time or part-time student.

Census date
The date at which a student's enrolment, load and HECS liability are finalised before this information is reported to DEEWR. See also 'Commonwealth Supported Place', 'HECS-HELP'.

Ceremony
See 'Graduation ceremony'.

Chancellor
The non-executive head of the University. An honorary position, the Chancellor presides over meetings of the University's governing body, the Senate, and important ceremonial occasions such as graduations.

Clinical experience
Students undertake clinical placements in a professional environment as part of their course requirements. Many require University-approved supervision. In order to undertake clinical placements a student may be required to fulfil additional requirements.

Combined degree
A single program with a single set of course resolutions leading to the award of two degrees (unless otherwise specified in the resolutions). See also 'Double degree'.

Commencement date
The date a student commences their candidature.

Commonwealth Supported Place (CSP)
(Previously known as a HECS Place.) A student in a Commonwealth Supported Place makes a contribution towards the cost of their education (known as the student contribution) while the Australian Government contributes the majority of the cost.

Confirmation of Enrolment notice (COE)
This notice is issued to each student after enrolment, showing the course and the units of study in which the student is enrolled, together with the credit point value of the units of study and the student-contribution weights. Until all fees are paid, it is issued provisionally. A new confirmation of enrolment notice is produced every time a student's enrolment is varied.

Conjoint ventures
This is when two or more institutions cooperate to provide a unit or course of study to postgraduate coursework students. In these arrangements, students enrolled for a degree at one institution complete one or more units of study at the other institution to count towards the award program at their 'home' institution.

Continuing professional education
A process which provides a number of programs of continuing education courses for professionals as they move through their career. These programs are currently administered by the Centre for Continuing Education (CCE) and a number of departments and foundations across the University. This process supports the whole of life learning concept and involves the maintenance of a long-term relationship between the student and the University.

Convocation
A body that comprises: the Fellows and former Fellows of the Senate of the University of Sydney; members of the former governing bodies of the institutions with which the University has amalgamated or their predecessors; the graduates of the University of Sydney, including graduates of the institutions with which the University has amalgamated or their predecessors; professors and other full-time members of the academic staff of the University; and principals of the incorporated colleges.

Core unit of study
A unit of study that is compulsory for a particular course or subject area. See also 'Unit of study'.

Corequisite
A unit of study that must be taken in the same semester or year as a given unit of study (unless it has already been completed). These are determined by the faculty or board of studies concerned, published in the faculty handbook and shown in FlexSIS. See also 'Prerequisite', 'Waiver'.

Cotutelle Scheme
Agreement between the University and any overseas university for joint supervision and examination of a PhD student as part of an ongoing cooperative research collaboration. If successful, the student receives a doctorate from both universities with each testamur acknowledging the circumstances under which the award was made.

Course
A program of study at the University of Sydney. The main types of course are:

Award course
A formal course of study that will see attainment of a recognised award. Award courses are approved by Academic Board and endorsed by Senate. The University broadly classifies courses as undergraduate, postgraduate coursework or postgraduate research. See also 'Bachelor's degree', 'Course rules', 'Diploma', 'Doctorate', 'Major', 'Master's degree', 'Minor', PhD, 'Stream'.

Non-award course
Studies undertaken by students that do not lead to an award from the University. Non-award courses include professional development programs. See also 'Cross-institutional enrolment'.

Coursework
An award course not designated as a research award course. While the program of study in a coursework award course may include a component of original work, other forms of instruction and learning will normally be dominant.
Research
A course in which at least 66 per cent of the overall course requirements involve students undertaking supervised research over a prescribed period of time, leading to the production of a thesis or other piece of written or creative work.

Course alias
A unique five character alpha-numeric code which identifies a University course.

Course code
See 'Course alias'.

Course leave
Students are permitted to apply for a period away from their course without losing their place. Course leave is formally approved by the supervising faculty for a minimum of one semester. Students on leave are regarded as having an active candidature, but they are not entitled to a student card. At undergraduate level, leave is not counted towards the total length of the course. Students who are absent from study without approved leave may be discontinued and may be required to formally reapply for admission. See also 'Progression'.

Course rules
Rules that govern the allowable enrolment of a student in a course. Course rules may be expressed in terms of types of units of study taken, length of study, and credit points accumulated. For example, a candidate may not enrol in units of study that have a total value of more than 32 credit points per semester.

Course rules also govern the requirements for the award of the course. For example, in many cases a candidate must complete a minimum of 144 credit points. See also 'Course', 'Corequisite', 'Prerequisite'.

Course transfer
Applies to students transferring between courses, either within the University of Sydney or between institutions. In some circumstances a student may be eligible to transfer to a course directly, ie without reapplying for admission.

Credit
The recognition of previous studies successfully completed at the University of Sydney (or another university or tertiary institution recognised by the University of Sydney), as contributing to the requirements of the course to which the applicant requesting such recognition has been admitted. It may be granted as specified credit or non-specified credit.

Specified credit
The recognition of previously completed studies as directly equivalent to units of study.

Non-specified credit
A 'block credit' for a specified number of credit points at a particular level. These credit points may be in a particular subject area but are not linked to a specific unit of study. See also 'Annual average mark (AAM)', 'Waiver', 'Weighted average mark (WAM)'.

Credit points
The value of the contribution each unit of study provides towards meeting course completion requirements. Each unit of study normally has a six credit point value assigned to it. The total number of credit points required for completion of award courses will be specified in the Senate resolutions relevant to the award course.

Cross-institutional enrolment
Enrolment in units of study to count towards an award course at another university. See also 'Course (Non-award course)'.

Data Audit Committee (DAC)
The Data Audit Committee's role is to oversee the integrity and accuracy of the course and unit of study data as strategic University data. It also advises the Academic Board on suggested policy changes related to course and unit of study data. A subcommittee of the VCAC Enrolment Working Party, it is chaired by the Registrar, with membership including the deans, the Student Centre, FlexSIS and Planning and Statistics.

Deadlines (Enrolment variations)
See 'Enrolment variation'.

Deadlines (Fees)
The University has deadlines for the payment of course and other fees. Students who do not pay fees by these deadlines may have their enrolment cancelled or they may have a barrier placed on the release of their record. See also 'Cancellation of enrolment'.

Dean
The head of a faculty, or the principal/director of a college, such as the Sydney Conservatorium of Music, or Sydney College of the Arts.

Dean's Certificate
A statement from a faculty dean certifying that all requirements, including fieldwork and practical work, have been met and that the student is eligible to graduate. Not all faculties use Dean's Certificates. In faculties that do, qualified students have 'Dean's Certificate' noted on their academic record.

Deferment (Deferral)
See also 'Admission (Deferral)', 'Course leave'.

Degree
See also 'Bachelor's degree', 'Course'.

Delivery mode
Indicates how students receive the instruction for a unit of study. The delivery mode must be recorded for each unit as distinct from the attendance mode of the student. For example, an internal student may take one or more units by distance mode and an external student may attend campus for one or more units.

Distance education
Where subject matter is delivered in a more flexible manner, such as correspondence notes, a student may only attend campus if required. See also 'Distance education', 'Extended semester', 'International student (Offshore studies)'.

Intensive on-campus
Core content is delivered with support learning in an intensive (one or more days) format on campus. Participation is usually compulsory. Previously this may have been called residential, block mode, or weekend workshop.

On-campus (normal)
Attendance of scheduled lectures, tutorials etc at a campus of the University.

Department
A department is the academic unit responsible for teaching and examining a unit of study. It may be called a school, a department, a centre or a unit within the University. See 'School'.

Department of Education, Employment and Workplace Relations (DEEWR)
The federal government department responsible for higher education.

Department of Education, Science and Training (DEST)
Previous name of the federal government department now known as DEEWR.
Glossary

Diploma
The award granted following successful completion of diploma course requirements. A diploma course usually requires less study than a degree course. See also 'Course'.

Direct admissions
For some courses, applications may be made directly to the University. Applications are received by faculties or the International Office, and considered by the relevant department or faculty body. Decisions are recorded and letters are forwarded to applicants advising them of the outcome. See also 'Admission', 'Universities Admissions Centre'.

Disability information
Students may inform the University of any temporary or permanent disability which affects their life as a student. Disability information is recorded but is only available to authorised users because of its sensitive nature. Students will be informed about how it is used.

Disciplinary action
Undertaken as the result of academic or other misconduct, for example plagiarism, cheating, security infringement, criminal activity.

Discipline
A defined area of study, such as chemistry, physics or economics.

Discipline group
A DEEWR code used to classify units of study in terms of the subject matter being taught or being researched.

Discontinuation (course)
See 'Enrolment variation'.

Discontinuation (unit of study)
See 'Enrolment variation'.

Dissertation
A written exposition of a topic which may include original argument substantiated by reference to acknowledged authorities. It is a required unit of study for some postgraduate award courses in the faculties of Law, and Architecture, Design and Planning.

Distance education
Where a student does not attend campus on a daily basis for a given course or unit of study. See also 'Delivery mode', 'Extended semester'.

Doctorate
A high-level postgraduate award. A doctorate course may involve research only or a mixture of research and coursework; the candidate submits a thesis that is an original contribution to the field of study. See also 'Course', 'PhD'.

Domestic student
A student who is not an international student. See also 'Local student'.

Double degree
A double degree is a program where students are permitted by participating faculties (and/or by specific resolutions within a single award) to transfer between courses in order to complete two awards.

Downgrade
In some circumstances a student enrolled in a PhD may transfer to a master's by research, either on the recommendation of the University on the basis that the research they are undertaking is not at an appropriate level for a PhD, or at the student's own request for personal or academic reasons.

E
Elective
A unit of study within a degree, usually an option within a course. Electives allow more detailed study of a particular subject.

Embedded courses
Award courses in the graduate certificate, graduate diploma and master's degree by coursework sequence which allow unit of study credit points to count in more than one of the awards, for example the Graduate Certificate in Information Technology, Graduate Diploma in Information Technology, and Master of Information Technology.

Enrolled student
A person enrolled in an award course of the University.

Enrolment
Refers to a period of time in a student's candidature. This period:
(a) commences at the time the student has complied with all government and University requirements for enrolment
(b) unless the student re-enrols, ceases at the date on which:
   i. the University cancels, or the student withdraws from or discontinues enrolment; or
   ii. the next new enrolment period commences.

A student enrols in a course by registering with the supervising faculty in the units of study or program of research to be taken in the coming year, semester or session.

Commencing
An enrolment is classified as commencing if a student has enrolled in a particular degree or diploma for the first time.

Continuing
Students already in a course at the University re-enrol each year or semester. Most continuing students are required to pre-enrol. See also 'Pre-enrolment'.

Enrolment list
A list of all currently enrolled students in a particular unit of study. See also 'Unit of study'.

Enrolment variation
Refers to a period of time in a student's candidature. This period:
(a) commences at the time the student has complied with all government and University requirements for enrolment
(b) unless the student re-enrols, ceases at the date on which:
   i. the University cancels, or the student withdraws from or discontinues enrolment; or
   ii. the next new enrolment period commences.

A student enrols in a course by registering with the supervising faculty in the units of study or program of research to be taken in the coming year, semester or session.

A student who is not an international student. See also 'Local student'.

Equivalent full-time student load (EFTSL)
The equivalent full-time student load for a year. It represents the annual study load of a student undertaking a particular course of study on a full-time basis.

Equivalent full-time student unit (EFTSU)
See 'Equivalent full-time student load'.

Examination
A set of questions or exercises evaluating on a given subject given by a department or faculty. See also 'Assessment', 'Examination period'.

Examination period
The time set each semester for the conduct of formal examinations.

Examiner (Coursework)
The person assessing a student or group of students, for example through oral or written examinations, coursework assignments, and presentations.

Exchange student
Either a University of Sydney student participating in a formally agreed program involving study at an overseas university, or an overseas student studying here on the same basis. The International Office provides administrative support for some exchanges.
Exclusion
A faculty may ask a student whose academic progress is considered to be unsatisfactory to 'show good cause' why the student should be allowed to re-enrol. If the faculty deems the student’s explanation unsatisfactory, or if the student does not provide an explanation, the student may be excluded either from a unit of study or from a course or faculty.

An excluded student may apply to the faculty for permission to re-enrol. Normally, at least two years must have elapsed before such an application would be considered. University policy relating to exclusions is set out in the Calendar. See also 'Appeals', ‘Progression’.

Exemption
A decision made at a sub-unit of study level to allow a student to complete a unit of study without also completing all the prescribed components of coursework and/or assessment. See also ‘Credit’, ‘Waiver’.

Expulsion
The ultimate penalty of disciplinary action is to expel the student from the University. The effect of expulsion is:

- the student is not allowed to be admitted or to re-enrol in any course at the University
- the student does not receive their results
- the student is not allowed to graduate
- the student does not receive a transcript or testamur.

Extended semester
A distance-learning student may be allowed more time to complete a module or program if circumstances beyond the student’s control, such as illness, affect the student’s ability to complete the module or program in the specified time. See also ‘Distance education’.

External
See ‘Attendance mode or attendance pattern’, ‘Distance education’.

External transcript
A certified statement of a student’s academic record printed on official University security paper. It includes the student’s name, any credit granted, all courses the student was enrolled in, the final course result, and all units of study attempted within each course. It also acknowledges prizes the student has received. Marks can be included or omitted, as required. See also ‘Academic transcript’, ‘Internal transcript’.

F
Faculty
A formal part of the University’s academic governance structure, consisting mainly of academic staff members and headed by a dean, which is responsible for all matters concerning the award courses that it supervises. Usually, a faculty office administers the faculty and student or staff enquiries related to its courses. The University Calendar sets out the constitution of each of the University’s faculties. See also ‘Board of studies’, ‘Supervising faculty’.

Faculty handbook
An annual University publication for each faculty, that provides detailed information about the faculty, its courses and resolutions.

FEE-HELP
An interest-free loan facility available to fee-paying postgraduate students who are undertaking coursework programs.

Fee-paying students
Students who pay tuition fees to the University and are not liable for student contributions to a Commonwealth Supported Place. The Commonwealth does not contribute towards the cost of the education of fee-paying students. Annual fees vary between the faculties. Students pay a per-semester fee.

Fellows of Senate
Members of the governing body of the University who are either elected, appointed or ex-officio.

Flexible learning
See ‘Delivery mode’, ‘Distance education’.

Flexible start date
Full fee-paying distance students are not restricted to the same enrolment time frames as campus-based or Commonwealth-supported students.

Flexible Student Information System (FlexSIS)
The computer-based Flexible Student Information System at the University of Sydney. FlexSIS holds details of courses and units of study being offered by the University and the complete academic records of all students enrolled at the University.

Formative assessment
See also ‘Assessment’.

Full-time student
See ‘Attendance mode’, ‘Equivalent full-time student load’.

G
Grade
The outcome for a unit of study linked with a mark range. For example, a mark in the range 85 to 100 attracts the grade ‘high distinction’ (HD). See also ‘Mark’.

Graduand
A student who has completed all the requirements for an award course but has not yet graduated. See also ‘Graduation’, ‘Potential graduand’.

Graduate
A person who holds an award from a recognised tertiary institution. See also ‘Graduand’, ‘Graduation’.

Graduate certificate/graduate diploma
See ‘Course’.

Graduate-entry degree
A bachelor’s degree (or other undergraduate degree), that requires another undergraduate degree as a prerequisite of entry. Examples of graduate-entry degrees at the University of Sydney include the Medical Program, Graduate Law and the Bachelor of Dentistry.

Graduation
The formal conferring of awards either at a ceremony or in absentia. See also ‘In absentia’, ‘Potential graduand’.

Graduation ceremony
A ceremony where the Chancellor confers awards upon graduands.

Group of Eight (Go8)
The Group of Eight represents Australia’s major research-intensive universities. Its membership comprises the vice-chancellors (presidents) of the Australian National University, Monash University, the University of Adelaide, the University of Melbourne, the University of New South Wales, the University of Queensland, the University of Sydney and the University of Western Australia. The Go8 works to ensure a consistent and sustainable policy environment which maximises the wide-ranging economic, social and cultural benefits to the Australian community of higher education and ensures Australian universities are recognised as among the best in the world.

Group work
A formally established project to be carried out by a number of students working together, resulting in a single piece (or assorted pieces) of assessment. See also ‘Legitimate cooperation’.
Handbook
See ‘Faculty handbook’.

Head of department/Head of school (HOD/HOS)
The head of the academic unit that has responsibility for the relevant unit of study, or equivalent program leader.

Higher Education Contribution Scheme (HECS)
See ‘HECS-HELP’.

HECS-HELP
An eligible student in a Commonwealth Supported Place can apply for assistance in paying their student contribution. This may take the form of a HECS-HELP loan to pay for all or some of the student’s contribution, or a HECS-HELP discount if all (or at least $500) of the student’s contribution is paid by the census date.

Honorary degrees
A degree honoris causa is conferred on a person whom the University wishes to honour. It derives from the Latin translation of ‘for the purpose of honouring’.

Honours
Some degrees may be completed ‘with honours’. This may involve the completion of a separate honours year or additional work in the later years of the course. Honours are awarded in a class (Class I, Class II, which may have two divisions, or Class III).

NSW Higher School Certificate (HSC)
The NSW Higher School Certificate (HSC), which is normally completed at the end of year 12 of secondary school. The Australian Tertiary Admissions Rank (ATAR) is computed from a student’s performance in the HSC and gives a maximum rank of 99.95.

In absentia
Latin for ‘in the absence of’. Awards are conferred in absentia when graduands do not, or cannot, attend the graduation ceremony scheduled for them. Those who have graduated in absentia may later request that they be presented to the Chancellor at a graduation ceremony. See also ‘Graduation’.

Instrumental supervisor/teacher
All students at the Sydney Conservatorium of Music have an instrumental teacher appointed. See also ‘Associate supervisor’, ‘Research supervisor’, ‘Supervision’.

Internal mode
See ‘Attendance mode or attendance pattern’.

Internal transcript
A record of a student’s academic record for the University’s own internal use. It includes the student’s name, student identifier (SID), address, all courses in which the student was enrolled and the final course result, and all units of study attempted within each course, together with the unit of study result. See also ‘Academic transcript’, ‘External transcript’.

International student
Any student who is not an Australian or New Zealand citizen or a permanent resident of Australia. An international student is required to hold a visa that allows study in Australia and may be liable for international tuition fees.

Fee-paying
A private international student who is liable to pay tuition fees for their studies with the University.

Fee-paying – outgoing exchange
An international fee-paying student undertaking short-term study at a recognised overseas institution with which the University has a student exchange agreement. Exchange study counts towards the student’s University of Sydney award, and students remain enrolled in their University of Sydney course during the period of exchange.

International – non-award or cross-institutional
An international fee-paying student undertaking non-award study at the University on a cross-institutional basis. They are liable to pay fees for the study they undertake at the University, but there is no compliance reporting requirement – this rests with their ‘home’ institution.

International – sponsored
A private international student who is fully sponsored for their tuition. Their sponsorship may also include overseas health cover and compulsory subscriptions.

Offshore studies
International offshore students undertake their program of study at one of the University’s offshore campuses and do not enter Australia. Therefore they do not require a visa. They are distinct from international students who are on outbound exchange programs as they never enter Australia during their program of study.

Short course
An international fee-paying student undertaking a short course with the University of Sydney such as international development programs, executive training or study visits. The study undertaken by these students is non-award and generally a student visa is not required.

Sponsored award
An international student sponsored by the Australian Government, undertaking a program of study at the University. Currently, holders of Australian Development Scholarships funded by AusAID are the only students in this category. These students are fully sponsored for their tuition and other costs such as travel and health cover, and are paid a stipend.

Study Abroad
An international student who is undertaking short-term study at the University under the Study Abroad scheme. Study Abroad students must have completed at least one year of study towards a degree at a recognised institution in their home country and must be continuing towards the degree of their home institution. See also ‘Local student’, ‘Student type’.

Learning entitlement
See ‘Student learning entitlement’.

Leave
See ‘Course leave’.

Legitimate cooperation
Any constructive educational and intellectual practice that aims to facilitate optimal learning outcomes through student interaction. See also ‘Group work’.

Load
The sum of the weights of all the units of study in which a student is enrolled. The weight is determined by the proportion of a full year’s work represented by the unit of study in the degree or diploma for which the student is a candidate. Student load is measured in terms of Equivalent Full-Time Student Load (EFTSL). See also ‘Equivalent full-time student load’.

Local student
Local students are defined as an Australian or New Zealand citizen or an Australian permanent resident. See also ‘Commonwealth Supported Place’, ‘Domestic student’, ‘International student’.
Glossary

M

Major
A field of study, chosen by a student to represent their principal interest. This is comprised of specified units of study from later stages of the award course. Students select and transfer between majors by virtue of their selection of units of study. One or more majors may be awarded upon the graduand’s assessment of study. See also ‘Course’, ‘Minor’, ‘Stream’.

Major timetable clash
The term used when a student attempts to enrol in units of study that have so much overlap in the teaching times that it is decided they may not enrol in the units simultaneously.

Mark
An integer (rounded if necessary) from 0 to 100 indicating a student’s performance in a unit of study. See also ‘Grade’.

Master’s degree
A postgraduate award. Master’s degree courses may be offered by coursework, research only or a combination of coursework and research. Entry to the course often requires completion of an honours year at an undergraduate level. See also ‘Course’.

Mature-age student
A student who is 21 years or older on 1 March of the year in which they commence studies, and who has not completed the high school qualifications normally needed to gain entry.

Method of candidature
A course is either a research course or a coursework course and so the methods of candidature are ‘research’ and ‘coursework’. See also ‘Course (Coursework)’, ‘Course (Research)’.

Mid-year intake
Admission to degree programs for Semester Two.

Minor
Studies undertaken to support a major. Minor studies require smaller number of credit points than a major. Students select and transfer between minors (and majors) by virtue of their selection of units of study. One or more minors may be awarded upon the graduand’s assessment of study. See also ‘Course’, ‘Major’, ‘Stream’.

Mixed mode
See ‘Attendance mode or attendance pattern’.

MPhil
The Master of Philosophy (MPhil) is a master’s by research degree offered by some (but not all) of the University’s faculties. See also ‘Course’, ‘Master’s degree’.

Mutually exclusive units of study
See ‘Prohibited combinations of units of study’.

MyUni
The University of Sydney’s student portal system. It provides access to email, library services, student self-administration, support services, e-learning software such as Blackboard and WebCT, as well as information about the University and its courses.

O

Orientation Week
Orientation Week, or ‘O Week’, takes place in the week before lectures begin in Semester One. During O Week students can join various clubs, societies and organisations, register for courses with departments and take part in activities provided by the University of Sydney Union.

P

Part-time student
See also ‘Attendance mode or attendance pattern’, ‘Equivalent full-time student load’.

Permanent home address
The address used for all official University correspondence with a student, both inside and outside of semester time (eg during semester breaks), unless the student provides a different address for use during the semester. See also ‘Semester address’.

PhD
The Doctor of Philosophy (PhD) and other doctorate awards are the highest awards available at the University. A PhD course is normally purely research-based; the candidate submits a thesis that is an original contribution to the field of study. See also ‘Course’, ‘Doctorate’.

Plagiarism
Presenting another person’s ideas, findings or work as one’s own by copying or reproducing them without acknowledging the source. See also ‘Academic dishonesty’.

Policy Online
The website which provides access to the University’s current policies, procedures and guidelines.

Postgraduate
A term used to describe a course leading to an award such as a graduate diploma, a master’s degree or a PhD, which usually requires prior completion of a relevant undergraduate degree (or diploma) course. A ‘postgraduate’ is a student enrolled in such a course. See also ‘Course (Coursework)’, ‘Course (Research)’.

Postgraduate Education Loans Scheme (PELS)
See ‘FEE-HELP’.

Potential graduand
A student who has been identified as being eligible to graduate on the satisfactory completion of their current studies. See also ‘Graduand’, ‘Graduation’.

Pre-enrolment
Pre-enrolment – also known as provisional re-enrolment – takes place in October, when students indicate their choice of unit of study enrolment for the following year. After results are approved, pre-enrolment students are regarded as enrolled in those units of study for which they are qualified. Their status is ‘enrolled’ and remains so provided they pay any money owing and comply with other requirements by the due date.

Students who do not successfully pre-enrol in their units of study for the next regular session are required to attend the University on set dates during the January/February enrolment period. See also ‘Enrolment’.

Prerequisite
A unit of study that is required to be successfully completed before another unit of study can be attempted. Prerequisites can be mandatory (compulsory) or advisory. See also ‘Assumed knowledge’, ‘Corequisite’, ‘Qualifier’, ‘Waiver’.

Prizes
Awarded in recognition of outstanding performance, academic achievement or service to the community or University.
Probationary candidature
A student who is enrolled in a postgraduate course on probation for a period of time up to one year. The head of department/school is required to consider the candidate’s progress during the period of probation and make a recommendation for normal candidature or otherwise to the faculty.

Professional practice
Some students undertake placement in a professional practice as part of their course requirements. This may require University-approved supervision. Professional placements are located in a wide range of professional practice environments, and may not require additional criteria to be fulfilled.

Program
Each degree is composed of various units of study. The way the units are put together for a degree is referred to as a student’s ‘program’.

Progression
Satisfactory progression is satisfying all course and faculty rules (normally assessed on an annual basis) to enable the completion of the chosen award within the (maximum) completion time allowed. See also ‘Exclusion’.

Prohibited combinations of units of study
When two or more units of study contain a sufficient overlap of content, enrolment in any one such unit prohibits enrolment in any other identified unit. See also ‘Unit of study’.

Provisional re-enrolment
See ‘Pre-enrolment’.

Q
Qualification
An academic attainment recognised by the University.

Qualifier
A mandatory (compulsory) prerequisite unit of study which must have a grade of pass or better. See also ‘Assumed knowledge’, ‘Corequisite’, ‘Prerequisite’, ‘Waiver’.

Recycling
The submission for assessment of one’s own work, or of work which is substantially the same, that has previously been counted towards the satisfactory completion of another unit of study, and credited towards a university degree, and where the examiner has not been informed that the student has already received credit for that work.

Registration
In addition to enrolling with the faculty in units of study, students must register with the department responsible for teaching each unit. This is normally done during Orientation Week. Note that unlike enrolment, registration is not a formal record of units attempted by the student.

Research course
See ‘Course (Research)’.

Research supervisor
A supervisor is appointed to each student undertaking a research postgraduate degree. The supervisor will be a full-time member of the academic staff or a person external to the University recognised for their association with the clinical teaching or the research work of the University. See also ‘Associate supervisor’, ‘Instrumental supervisor/teacher’, ‘Supervision’.

Research Training Scheme (RTS)
The RTS provides Commonwealth-funded higher degree by research (HDR) students with an ‘entitlement’ to a HECS exemption for the duration of an accredited HDR course, up to a maximum period of four years full-time equivalent study for a doctorate by research and two years full-time equivalent study for a master’s by research.

Result
The official statement of a student’s performance in each unit of study attempted as recorded on the academic transcript, usually expressed as a mark and grade. See also ‘Grade’, ‘Mark’.

Result processing
Refers to the processing of assessment results for units of study. For each unit of study, departments/schools tabulate results for all assessment activities and assign preliminary results. See also ‘Assessment’, ‘Examination period’, ‘Formative assessment’.

Result processing schedule
The result processing schedule will be determined for each academic cycle. All schools and faculties are expected to comply with this schedule. See also ‘Assessment’, ‘Examination period’.

S
Scholarships
Financial or other form of support made available to enable students to further their studies. See also ‘Bursaries’.

School
A school or academic unit that encourages and facilitates teaching, scholarship and research, and coordinates the teaching and examining duties of members of staff in their subjects or courses of study.

Semester
A half-yearly teaching session, the dates for which are determined by the Academic Board. Normally all undergraduate sessions will conform to the semesters approved by the Academic Board. Any offering of an undergraduate unit not conforming to the semester dates (non-standard session) must be given special permission by the Academic Board. See also ‘Non-standard session’, ‘Session’.

Semester address
The address to which all official University correspondence is sent during semester time, if different to the permanent address.

Senate
The governing body of the University. See the University Calendar (www.usyd.edu.au/calendar) for more details of its charter and powers.

Session
Any period of time during which a unit of study is taught. A session differs from a semester in that it need not be a six-month teaching period, but it cannot be longer than six months. Each session maps to either Semester One or Two for DEEWR reporting purposes. Session offerings are approved by the relevant dean, taking into account all the necessary resources, including teaching space and staffing. The Academic Board must approve variation to the normal session pattern. See also ‘Semester’, ‘Session’.

Session address
See ‘Semester address’.

Short course
A fee-paying student undertaking a short course with the University of Sydney such as professional development or executive training. The study undertaken by these students is a non-award course.

Show cause
See ‘Exclusion’, ‘Progression’.

Special consideration
Candidates who suffer serious illness or misadventure which may affect performance in any assessment may request that they be given special consideration in relation to the determination of their results.

Special Studies Program (SSP)
A period of release from normal duties to allow academic staff to undertake a planned program of academic activity and development.

Sponsorship
Financial support of a student by a company or government body.
Stage
A normal full-time course of study taken in a year. See also ‘Course rules’, ‘Equivalent full-time student load’, ‘Progression’.

Strategic Directions
See also ‘University Strategic Directions’.

Stream
A defined award course, which requires the completion of set units of study as specified by the course rules for the particular stream, in addition to the core program specified by the course rules. A stream will appear with the award course name on testamurs, e.g. Bachelor of Engineering in Civil Engineering (Construction Management). See also ‘Course’, ‘Major’, ‘Minor’.

Student
A person enrolled as a candidate for an award course or unit of study.

Student Appeals Body
Any student may appeal to the Student Appeals Body against an academic decision on the ground that due academic process has not been observed by the relevant faculty in relation to the academic decision. Refer to the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 for more details. See also ‘Appeals’.

Student Disciplinary Appeals Committee
Any student may appeal to the Student Disciplinary Appeals Committee against a misconduct determination by the Vice-Chancellor or a Student Proctorial Board. See also ‘Appeals’.

Student identifier (SID)
A nine-digit number that uniquely identifies a student at the University.

Student ID Card
All full-time or part-time students who successfully enrol at the University of Sydney will receive a Student Card. New students will have their card issued in person at the time of enrolment. Successful re-enrolling students will receive their card by mail.

The Student Card includes the student’s name, student identification number (SID), a digitised photo and the library borrower’s number and barcode. Where applicable, it will also display a travel concession logo from the Ministry of Transport (if student eligibility requirements are met).

The card has a number of interoperable uses, such as the ability to purchase printing and photocopying services at the University's libraries and gain access to certain secure buildings. The card identifies the student as eligible to attend classes and must be displayed at formal examinations. It must also be presented to secure student concessions and to borrow books from all sections of the University Library.

For more information about Student ID Cards please visit the Card Centre (or see the website: www.usyd.edu.au/card_centre).

Student learning entitlement
All Australian citizens, New Zealand citizens and holders of a permanent visa are allocated a Student Learning Entitlement (SLE) of up to seven years equivalent full-time study. This is measured in equivalent full-time student load (EFTSL), which is the proportion of a full-time load that a unit of study represents. The University sets an EFTSL value for each unit of study it offers. To be Commonwealth-supported for a unit, a student must have enough SLE to cover the EFTSL value of that unit.

Student progress rate (SPR)
A calculation that measures the rate at which the load undertaken is passed annually in each award program.

Student type
Student type identifies whether a student is local or international and the type of study the student is undertaking. See also ‘Domestic student’, ‘Exchange student’, ‘International student’.

Study Abroad program
A scheme administered by the International Office that allows international students who are not part of an exchange program to take units of study at the University of Sydney, but not towards an award program. In most cases the units of study taken here are credited towards an award at the student's home institution. See also ‘Exchange student’.

Subject area
A unit of study may be associated with one or more subject areas. The subject area can be used to define prerequisite and course rules, for example the unit of study ‘History of Momoyama and Edo Art’ may count towards the requirements for the subject areas ‘Art History and Theory’ and ‘Asian Studies’.

Summative assessment
See ‘Assessment’.

Summer School
See ‘Sydney Summer School’.

Supervising faculty
The faculty which has the responsibility for managing the academic administration of a particular course, such as the interpretation and administration of course rules, approving students’ enrolments and variations to enrolments.

Normally the supervising faculty is the faculty offering the course. However, in the case of combined courses, one of the two faculties involved will usually be designated the supervising faculty. In the case where one course is jointly offered by two or more faculties (eg the Liberal Studies course), a joint committee may make academic decisions about candidature and the student may be assigned a supervising faculty for administration.

Supervision
Refers to a one-to-one relationship between a student and a nominated member of the academic staff or a person specifically appointed to the role. See also ‘Associate supervisor’, ‘Instrumental supervisor/teacher’, ‘Research supervisor’.

Suspension of candidature
See also ‘Course leave’.

Suppression of results
Results for a particular student can be suppressed by the University when the student has an outstanding debt to the University (this particularly applies to international students who have not paid their tuition fees), or when the student is facing disciplinary action. A student may also request a suppression for personal reasons.

Sydney Summer School
A program of accelerated, intensive study running for approximately six weeks during January and February each year. Both undergraduate and postgraduate units are offered. Sydney Summer School provides an opportunity for students at Sydney and other universities to catch up on required units of study, to accelerate completion of a course or to undertake a unit that is outside their award course. All units attract full fees, but some scholarships are available.

Sydney Winter School
An intensive session offered by the University in July during the mid-year break. See ‘Sydney Summer School’.

---

Glossary
T
Teaching department
See 'School'.

Teaching end date
Official finish date of formal timetabled classes.

Teaching start date
Official commencement date of formal timetabled classes.

Terminated
Term used when a student's candidature has been officially closed because they are not able to complete the course requirements. See also 'Candidature'.

Testamur
A certificate of award provided to a graduand, usually at a graduation ceremony. The University award conferred is displayed along with other appropriate details.

Thesis
A major work that is the product of an extended period of supervised independent research. See also 'Course (Research)'.

Timetable
The schedule of lectures, tutorials, laboratories and other academic activities that a student must attend.

Transcript
See 'Academic transcript'.

Transfer
See 'Course transfer'.

Tuition fees
Tuition fees may be charged to students in designated tuition fee-paying courses. Students who pay fees are not liable for HECS.

U
Universities Admissions Centre (UAC)
The UAC receives and processes applications for admission to undergraduate courses at recognised universities in NSW and the ACT. Most local undergraduate students at the University of Sydney apply through the UAC.

Universities Admission Index (UAI)
A measure of overall academic achievement in the HSC that helps universities rank applicants for university selection. The UAI is a rank of any student's performance relative to other students. It is calculated from the aggregate of scaled marks in 10 units of the HSC (two best English units plus eight other units, including only two category B units) and is presented as a number between 0.00 and 99.95 with increments of 0.05.

In June 2009 the UAI was replaced by the Australian Tertiary Admissions Rank (ATAR), See 'Australian Tertiary Admissions Rank'.

Under examination
Indicates that a research student has submitted their written work (thesis) for assessment, and is awaiting the finalisation of the examiners' outcome and recommendation.

Undergraduate
A term used to describe both a course leading to a diploma or bachelor's degree and a student enrolled in such a course.

Unit of study
Unit of study or unit means a stand-alone component of an award course. Each unit of study is the responsibility of a department. See also 'Prohibited combinations of unit of study'.

Unit of study enrolment status
This indicates whether the student is still actively attending the unit of study (currently enrolled) or is no longer enrolled. See also 'Cancellation of enrolment', 'Discontinuation'.

Unit of study level
Units of study are divided into junior, intermediate, senior, honours, Year 5, and Year 6. Most majors consist of 32 senior credit points in a subject area (either 3000 level units of study or a mix of 2000 and 3000 level units of study).

University
Unless otherwise indicated, the term 'University' in this document refers to the University of Sydney.

University Calendar
The annual University publication available in print and online that provides general and historical information about the University of Sydney, the statutes and regulations under which it operates and the Senate resolutions relating to constitutions and courses in each faculty.

University Medal
A faculty may recommend the award of a University Medal to a student qualified for the award of an undergraduate honours degree whose academic performance is judged to be outstanding.

University Strategic Directions
This refers to the University of Sydney Strategic Plan 2007–2010. A new plan is currently in development.

Upgrade
Where a student enrolled in a master's by research course is undertaking research at such a standard that either the University recommends that the student upgrade their degree to a PhD, or the student seeks to upgrade to a PhD and this is supported by the University.

V
Variation of enrolment
See 'Enrolment variation'.

Vice-Chancellor and Principal
The chief executive officer of the University, responsible for its leadership and management. The Vice-Chancellor and Principal is head of both academic and administrative divisions.

W
Waiver
In a prescribed course, a faculty may waive the prerequisite or corequisite requirement for a unit of study or the course rules for a particular student. Unlike credit, waivers do not involve a reduction in the number of credit points required for a course. See also 'Credit', 'Exemption'.
**WAM weight**
A weight assigned to each unit of study to assist in the calculation of WAMs.

**Weighted average mark (WAM)**
This mark uses the unit of study credit point value in conjunction with an agreed 'weight'. The formula for this calculation is:

\[
WAM = \frac{\sum (W_i \times M_i)}{\sum (W_i)}
\]

(Sums over all units of study completed in the selected period.)

The mark is the actual mark obtained by the student for the unit of study, or in the case of a failing grade with no mark – 0. Pass/Fail assessed subjects and credit transfer subjects (from another institution) are excluded from these calculations. However, the marks from all attempts at a unit of study are included. (Effective from 1 January 2004.)

In addition, faculties may adopt other average mark formulae for specific progression or entry requirements. If such a formula is not specified in the faculty resolutions, the formula outlined above is used. See also 'WAM weight'.

**Winter School**
See 'Sydney Winter School'.

---

**Y**

**Year of first enrolment (YFE)**
The year in which a student first enrols at the University. See also 'Commencement date'.

**Youth allowance**
Youth allowance is payable to a full-time student or trainee aged 16 to 24 years of age who is enrolled at an approved institution such as a school, college, TAFE or university, and who is undertaking at least 15 hours a week face-to-face contact.
A

ARHT5904 Cross Cultural Art, 81, 88
ARHT5904 Cross Cultural Art and Film, 81, 88
ARHT6925 Cinematographic Performance, 82, 88
ARHT6930 Film Theory: Art, Industry, Culture, 82, 88
ARHT6939 The Documentary Film, 82, 88
ARHT6940 Editing the Moving Image, 82, 88
ARIN6901 Network Society, 82, 88
ARIN6902 Internet Cultures and Governance, 82, 88
ARIN6903 Exploring Digital Cultures, 82, 89
ARIN6914 Remixable Media, 82

C

CAEL2003 Warm Glass Elective Introductory, 30, 49
CAEL2004 Warm Glass Elective Intermediate, 30, 49
CAEL2005 Glass Flame Working Elective Intro, 30, 50
CAEL2006 Glass Flame Working Elective Inter, 30, 50
CAEL2007 Glass Casting Elective Introductory, 30, 50
CAEL2008 Glass Casting Elective Intermediate, 30, 50
CAEL2009 Hot Glass Elective Introductory, 30, 50
CAEL2010 Hot Glass Elective Intermediate, 30, 50
CAEL2011 Visual Art Spaces & Curatorial Practice, 31, 55
CAEL2012 Fundamentals in 2D Animation, 31, 55
CAEL2013 Managing and Developing Digital Imagery, 31, 55
CAEL2014 Digital Photo Editing, 31, 55
CAEL2015 Digital Narrative, 31, 55
CAEL2022 Electronic & New Media Art Elective Intr, 31, 54
CAEL2028 Artist in Residence 1, 31, 54
CAEL3002 Warm Glass Elective Advanced, 30, 50
CAEL3003 Glass Flame Working Elective Advanced, 30, 50
CAEL3004 Glass Casting Elective Advanced, 30, 50
CAEL3005 Hot Glass Elective Advanced, 30, 51
CAEL3013 Artist in Residence 2, 31, 55
CAEL5026 Documentary Photography Elective 1, 81, 87
CAEL5027 Documentary Photography Elective 2, 81, 87
CAEX2001 Ceramics C Studio Extension, 28, 37
CAEX2002 Glass C Studio Extension, 28, 37
CAEX2003 Jewellery and Object C Studio Extension, 28, 37
CAEX2004 Painting C Studio Extension, 28, 37
CAEX2005 Printmedia C Studio Extension, 28, 37
CAEX2006 Sculpture C Studio Extension, 28, 38
CAEX2007 Photomedia C Studio Extension, 28, 38
CAEX2008 Film and Digital Art C Studio Extension, 28, 38
CAEX2009 Ceramics D Studio Extension, 28, 40
CAEX2010 Glass D Studio Extension, 28, 40
CAEX2011 Jewellery and Object D Studio Extension, 28, 40
CAEX2012 Painting D Studio Extension, 28, 40
CAEX2013 Printmedia D Studio Extension, 28, 40
CAEX2014 Sculpture D Studio Extension, 28, 40
CAEX2015 Photomedia D Studio Extension, 28, 41
CAEX2016 Film and Digital Art D Studio Extension, 28, 41
CAEX3001 Ceramics E Studio Extension, 29, 43
CAEX3002 Glass E Studio Extension, 29, 43
CAEX3003 Jewellery and Object E Studio Extension, 29, 44
CAEX3004 Painting E Studio Extension, 29, 44
CAEX3005 Printmedia E Studio Extension, 29, 44
CAEX3006 Sculpture E Studio Extension, 29, 44
CAEX3007 Photomedia E Studio Extension, 29, 44
CAEX3008 Film and Digital Art E Studio Extension, 29, 44
CAEX3009 Ceramics F Studio Extension, 29, 46
CAEX3010 Glass F Studio Extension, 29, 46
CAEX3011 Jewellery and Object F Studio Extension, 29, 46
CAEX3012 Painting F Studio Extension, 29, 47
CAEX3013 Printmedia F Studio Extension, 29, 47
CAEX3014 Sculpture F Studio Extension, 29, 47
CAEX3015 Photomedia F Studio Extension, 30, 47
CAEX3016 Film and Digital Art F Studio Extension, 30, 47
CAEX3017 Professional Placement for Artists 1, 31, 55
CAEX3018 Professional Placement for Artists 2, 31, 56
CATE2001 Bodies in Theory and Practice, 30, 47
CATE2004 Life, Art and the Everyday, 30, 48
CATE2005 Contemporary Australian Indigenous Art, 30, 47
CATE2006 Theories of the Object for Artists, 30, 48
CATE2007 The Art of Memory, 30, 48
CATE2008 Social Relations and Critical Spaces, 30, 48
CATE2009 Philosophies of Life and Practice, 30, 48
CATE2010 Art and Cross-Cultural Perspectives, 30, 48
COMP5028 Object-Oriented Design, 82, 90
COMP5114 Digital Media Fundamentals, 82, 90
COMP5116 Internet Protocols, 82, 90
COMP5206 Introduction to Information Systems, 82, 90
COMP5211 Algorithms, 82, 89
COMP5212 Software Construction, 82, 89, 90
COMP5213 Computer and Network Organisation, 82, 89
COMP5214 Software Development in Java, 82, 89
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRES1002</td>
<td>Research B</td>
</tr>
<tr>
<td>M</td>
<td>MCAE5011 Photomedia 1, 81, 83</td>
</tr>
<tr>
<td></td>
<td>MCAE5012 Photomedia 2, 81, 83</td>
</tr>
<tr>
<td></td>
<td>MCAE5021 Digital Imagery 1, 81, 83</td>
</tr>
<tr>
<td></td>
<td>MCAE5022 Digital Imagery 2, 81, 83</td>
</tr>
<tr>
<td></td>
<td>MCAE5031 Printmedia 1, 81, 83</td>
</tr>
<tr>
<td></td>
<td>MCAE5032 Printmedia 2, 81, 83</td>
</tr>
<tr>
<td></td>
<td>MCAE5041 Painting 1, 81, 84</td>
</tr>
<tr>
<td></td>
<td>MCAE5042 Painting 2, 81, 84</td>
</tr>
<tr>
<td></td>
<td>MCAE5051 Ceramics 1, 81, 84</td>
</tr>
<tr>
<td></td>
<td>MCAE5052 Ceramics 2, 81, 84</td>
</tr>
<tr>
<td></td>
<td>MCAE5061 Sculpture 1, 81, 84</td>
</tr>
<tr>
<td></td>
<td>MCAE5062 Sculpture 2, 81, 85</td>
</tr>
<tr>
<td></td>
<td>MCAE5071 Glass 1, 81, 85</td>
</tr>
<tr>
<td></td>
<td>MCAE5072 Glass 2, 81, 85</td>
</tr>
<tr>
<td></td>
<td>MCAE5081 Film and Digital Art 1, 81, 85</td>
</tr>
<tr>
<td></td>
<td>MCAE5082 Film and Digital Art 2, 81, 85</td>
</tr>
<tr>
<td></td>
<td>MCAE5091 Jewellery and Object 1, 81, 85</td>
</tr>
<tr>
<td></td>
<td>MCAE5092 Jewellery and Object 2, 81, 86</td>
</tr>
<tr>
<td></td>
<td>MDRW1013 Drawing A, 27, 32</td>
</tr>
<tr>
<td></td>
<td>MDRW1014 Drawing B, 27, 33</td>
</tr>
<tr>
<td></td>
<td>MFID9001 Studio Major 1, 76, 78</td>
</tr>
<tr>
<td></td>
<td>MFID9002 Studio Project Major 2, 76, 78</td>
</tr>
<tr>
<td></td>
<td>MFID9011 Studio Practice Seminar 1, 76, 78</td>
</tr>
<tr>
<td></td>
<td>MFID9012 Studio Practice Seminar 2, 76, 78</td>
</tr>
<tr>
<td></td>
<td>MFID9030 Digital Effects for Film and Video, 81, 86</td>
</tr>
<tr>
<td></td>
<td>MFID9031 Digital Editing for Film and Video, 81, 86</td>
</tr>
<tr>
<td></td>
<td>MFID9032 Documentary Digital Video, 81, 86</td>
</tr>
<tr>
<td></td>
<td>MFID9033 Experimental Film, 81, 86</td>
</tr>
<tr>
<td></td>
<td>MFID9034 Experimental Sound, 81, 86</td>
</tr>
<tr>
<td></td>
<td>MFID9035 Memory Time and Identity, 81, 87</td>
</tr>
<tr>
<td></td>
<td>MFID9036 Interpreting Underground Cinema, 81, 87</td>
</tr>
<tr>
<td></td>
<td>MMDE5001 Interactive Media Project Major 1, 76, 78</td>
</tr>
<tr>
<td></td>
<td>MMDE5002 Interactive Media Project Major 2, 76, 79</td>
</tr>
<tr>
<td></td>
<td>MMDE5011 Interactive Media Practice Seminar 1, 76, 79</td>
</tr>
<tr>
<td></td>
<td>MMDE5012 Interactive Media Practice Seminar 2, 76, 79</td>
</tr>
<tr>
<td></td>
<td>MMDE6001 History and Theory of New Media 1, 76, 79</td>
</tr>
<tr>
<td></td>
<td>MMDE6002 History and Theory of New Media 2, 76, 79</td>
</tr>
<tr>
<td></td>
<td>MMDE6101 Animation for Interactive Media &amp; Video, 81, 87</td>
</tr>
<tr>
<td></td>
<td>MODP5001 Documentary Photo Project Major 1, 76, 77</td>
</tr>
<tr>
<td></td>
<td>MODP5002 Documentary Photo Project Major 2, 76, 77</td>
</tr>
<tr>
<td></td>
<td>MODP5011 Documentary Photo Practice Seminar 1, 76, 77</td>
</tr>
<tr>
<td></td>
<td>MODP5012 Documentary Photo Practice Seminar 2, 76, 77</td>
</tr>
<tr>
<td></td>
<td>MODP6001 History of Documentary Image Making 1, 76, 77</td>
</tr>
<tr>
<td></td>
<td>MODP6002 History of Documentary Image Making 2, 76, 77</td>
</tr>
<tr>
<td></td>
<td>MSTD1111 Foundation Studio A, 27, 32</td>
</tr>
<tr>
<td></td>
<td>MSTD1112 Foundation Studio B, 27, 33</td>
</tr>
<tr>
<td></td>
<td>MSTD1121 Foundation Studio Concepts A, 27, 32</td>
</tr>
<tr>
<td></td>
<td>MSTD1123 Foundation Studio Concepts B, 27, 34</td>
</tr>
<tr>
<td></td>
<td>MSTD2511 Ceramics C, 27, 36</td>
</tr>
<tr>
<td></td>
<td>MSTD2512 Ceramics D, 28, 39</td>
</tr>
<tr>
<td></td>
<td>MSTD2521 Glass C, 27, 36</td>
</tr>
<tr>
<td></td>
<td>MSTD2522 Glass D, 28, 39</td>
</tr>
<tr>
<td></td>
<td>MSTD2531 Jewellery and Object C, 27, 36</td>
</tr>
<tr>
<td></td>
<td>MSTD2532 Jewellery and Object D, 28, 39</td>
</tr>
<tr>
<td></td>
<td>MSTD2541 Painting C, 27, 36</td>
</tr>
<tr>
<td></td>
<td>MSTD2542 Painting D, 28, 39</td>
</tr>
<tr>
<td></td>
<td>MSTD2551 Printmedia C, 27, 36</td>
</tr>
<tr>
<td></td>
<td>MSTD2552 Printmedia D, 28, 39</td>
</tr>
<tr>
<td></td>
<td>MSTD2561 Sculpture C, 27, 37</td>
</tr>
<tr>
<td></td>
<td>MSTD2562 Sculpture D, 28, 40</td>
</tr>
<tr>
<td></td>
<td>MSTD2571 Printmedia C, 27, 37</td>
</tr>
<tr>
<td></td>
<td>MSTD2572 Printmedia D, 28, 40</td>
</tr>
<tr>
<td></td>
<td>MSTD2581 Film and Digital Art C, 27, 37</td>
</tr>
<tr>
<td></td>
<td>MSTD2582 Film and Digital Art D, 28, 40</td>
</tr>
<tr>
<td></td>
<td>MSTD3511 Ceramics F, 29, 42</td>
</tr>
<tr>
<td></td>
<td>MSTD3512 Ceramics F, 29, 45</td>
</tr>
<tr>
<td></td>
<td>MSTD3521 Glass E, 29, 42</td>
</tr>
<tr>
<td></td>
<td>MSTD3522 Glass F, 29, 45</td>
</tr>
<tr>
<td></td>
<td>MSTD3531 Jewellery and Object E, 29, 42</td>
</tr>
<tr>
<td></td>
<td>MSTD3532 Jewellery and Object F, 29, 45</td>
</tr>
<tr>
<td></td>
<td>MSTD3541 Painting E, 29, 43</td>
</tr>
<tr>
<td></td>
<td>MSTD3542 Painting F, 29, 46</td>
</tr>
<tr>
<td></td>
<td>MSTD3551 Printmedia E, 29, 43</td>
</tr>
<tr>
<td></td>
<td>MSTD3552 Printmedia F, 29, 46</td>
</tr>
<tr>
<td></td>
<td>MSTD3561 Sculpture E, 29, 43</td>
</tr>
<tr>
<td></td>
<td>MSTD3562 Sculpture F, 29, 46</td>
</tr>
<tr>
<td></td>
<td>MSTD3571 Photomedia E, 29, 43</td>
</tr>
<tr>
<td></td>
<td>MSTD3572 Photomedia F, 29, 46</td>
</tr>
<tr>
<td></td>
<td>MSTD3581 Film and Digital Art E, 29, 43</td>
</tr>
<tr>
<td></td>
<td>MSTD3582 Film and Digital Art F, 29, 46</td>
</tr>
<tr>
<td></td>
<td>MSTD4111 Honours Studio Project A, 59</td>
</tr>
<tr>
<td></td>
<td>MSTD4112 Honours Studio Project B, 60</td>
</tr>
<tr>
<td></td>
<td>MSTD4221 Honours Studio A Media Arts, 59</td>
</tr>
<tr>
<td></td>
<td>MSTD4222 Honours Studio B Media Arts, 59</td>
</tr>
<tr>
<td></td>
<td>MSTD4231 Honours Studio A Fine Arts, 59</td>
</tr>
<tr>
<td></td>
<td>MSTD4232 Honours Studio B Fine Arts, 59</td>
</tr>
<tr>
<td></td>
<td>MSTD4241 Honours Studio A Object Art and Design, 59</td>
</tr>
<tr>
<td></td>
<td>MSTD4242 Honours Studio B Object Art and Design, 59</td>
</tr>
<tr>
<td></td>
<td>MSTD7111 Ceramics Elective Introductory, 30, 49</td>
</tr>
<tr>
<td></td>
<td>MSTD7121 Ceramics Elective Intermediate, 30, 49</td>
</tr>
<tr>
<td></td>
<td>MSTD7311 Jewellery &amp; Object Elective Introductory, 30, 51</td>
</tr>
<tr>
<td></td>
<td>MSTD7321 Jewellery &amp; Object Elective Intermediate, 30, 51</td>
</tr>
<tr>
<td></td>
<td>MSTD7411 Painting Elective Introductory, 31, 51</td>
</tr>
<tr>
<td></td>
<td>MSTD7421 Painting Elective Intermediate, 31, 51</td>
</tr>
<tr>
<td></td>
<td>MSTD7511 Printmedia Elective Introductory, 31, 52</td>
</tr>
<tr>
<td></td>
<td>MSTD7521 Printmedia Elective Intermediate, 31, 52</td>
</tr>
<tr>
<td></td>
<td>MSTD7611 Sculpture Elective Introductory, 31, 52</td>
</tr>
<tr>
<td></td>
<td>MSTD7621 Sculpture Elective Intermediate, 31, 52</td>
</tr>
<tr>
<td></td>
<td>MSTD7711 Photomedia Elective Introductory, 31, 53</td>
</tr>
<tr>
<td></td>
<td>MSTD7721 Photomedia Elective Intermediate, 31, 53</td>
</tr>
<tr>
<td></td>
<td>MSTD7811 Film &amp; Digital Art Elective Introductory, 31, 53</td>
</tr>
<tr>
<td></td>
<td>MSTD7821 Film &amp; Digital Art Elective Intermediate, 31, 53</td>
</tr>
<tr>
<td></td>
<td>MSTD7911 Digital Visualisation Introductory, 31, 53</td>
</tr>
<tr>
<td></td>
<td>MSTD7921 Digital Visualisation Intermediate, 31, 54</td>
</tr>
<tr>
<td></td>
<td>MSTD8111 Ceramics Elective Advanced, 30, 49</td>
</tr>
<tr>
<td></td>
<td>MSTD8131 Jewellery &amp; Object Elective Advanced, 31, 51</td>
</tr>
<tr>
<td></td>
<td>MSTD8141 Painting Elective Advanced, 31, 51</td>
</tr>
</tbody>
</table>
MSTD8151 Printmedia Elective Advanced, 31, 52
MSTD8161 Sculpture Elective Advanced, 31, 52
MSTD8171 Photomedia Elective Advanced, 31, 53
MSTD8181 Film & Digital Art Elective Advanced, 31, 53
MSTD8191 Digital Visualisation Advanced, 31, 54

P
PMGT5887 Computer Applications in PM, 82, 90

R
RMAP5003 Research Methodology in Art Practice, 81, 87

S
SMNR5001 History and Theory of Art Practice 1, 76, 80
SMNR5002 History and Theory of Art Practice 2, 76, 80
SMNR6001 Art Practice Group Seminar 1, 76, 80
SMNR6002 Art Practice Group Seminar 2, 76, 80
STUD5003 Studio Project Major 1, 76, 79
STUD5004 Studio Project Major 2, 76, 80

T
THAP1201 Theories of Art Practice A, 27, 32
THAP1202 Theories of Art Practice B, 27, 34
THAP1211 Studio Theory A, 27, 33
THAP1212 Studio Theory B, 27, 34
THAP2621 Studio Theory Media Arts C, 27, 35
THAP2622 Studio Theory Media Arts D, 28, 38
THAP2631 Studio Theory Fine Arts C, 27, 35
THAP2632 Studio Theory Fine Arts D, 28, 38
THAP2641 Studio Theory Object Art and Design C, 27, 35
THAP2642 Studio Theory Object Art and Design D, 28, 39
THAP3421 Studio Theory Media Arts E, 28, 41
THAP3422 Studio Theory Media Arts F, 29, 44
THAP3431 Studio Theory Fine Arts E, 28, 41
THAP3432 Studio Theory Fine Arts F, 29, 44
THAP3441 Studio Theory Object Art and Design E, 29, 42
THAP3442 Studio Theory Object Art and Design F, 29, 45
THAP4222 Honours Dissertation B, 60
THAP4231 Honours Dissertation A, 59
THAP4241 Studio Seminar/Research Paper A, 59
THAP4242 Research Paper B, 58, 59
THAP4251 Honours Theories of Art Practice, 59, 60
THAP7101 Contemporary Art, 31, 54
THAP7201 A History of Australian Art, 31, 54
Index by alpha code
Index by name

A
A History of Australian Art THAP7201, 31, 54
Algorithms COMP5211, 82, 89
Animation for Interactive Media & Video MMDE6101, 81, 87
Art and Cross-Cultural Perspectives CATE2010, 30, 48
Artist in Residence 1 CAEL2028, 31, 54
Artist in Residence 2 CAEL3013, 31, 55
Art Practice Group Seminar 1 SMNR6001, 76, 80
Art Practice Group Seminar 2 SMNR6002, 76, 80

B
Bodies in Theory and Practice CATE2001, 30, 47

C
Ceramics 1 MCAE5051, 81, 84
Ceramics 2 MCAE5052, 81, 84
Ceramics C MSTD2511, 27, 36
Ceramics C Studio Extension CAEX2001, 28, 37
Ceramics D MSTD2512, 28, 39
Ceramics D Studio Extension CAEX2009, 28, 40
Ceramics Elective Advanced MSTD8111, 30, 49
Ceramics Elective Intermediate MSTD7121, 30, 49
Ceramics Elective Introductory MSTD7111, 30, 49
Ceramics E MSTD3511, 29, 42
Ceramics E Studio Extension CAEX3001, 29, 43
Ceramics F MSTD3512, 29, 45
Ceramics F Studio Extension CAEX3009, 29, 46
Cinematographic Performance ARHT6925, 82, 88
Computer and Network Organisation COMP5213, 82, 89
Computer Applications in PM PMGT5887, 82, 90
Contemporary Art THAP7101, 31, 54
Contemporary Australian Indigenous Art CATE2005, 30, 47
Creative Writing: Scriptwriting Workshop ENGL6903, 82, 88
Cross Cultural Art and Film ARHT5904, 81, 88
Cross Cultural Art ARHT5904, 81, 88

D
Digital Editing for Film and Video MFDI9313, 81, 86
Digital Effects for Film and Video MFDI9303, 81, 86
Digital Imagery 1 MCAE5021, 81, 83
Digital Imagery 2 MCAE5022, 81, 83
Digital Media Fundamentals COMP5114, 82, 90
Digital Narrative CAEL2016, 31, 55
Digital Photo Editing CAEL2014, 31, 55
Digital Visualisation Advanced MSTD8191, 31, 54
Digital Visualisation Intermediate MSTD7921, 31, 54
Digital Visualisation Introductory MSTD7911, 31, 53
Documentary Digital Video MFDI9323, 81, 86
Documentary Photography Elective 1 CAEL5026, 81, 87
Documentary Photography Elective 2 CAEL5027, 81, 87

Documentary Photo Practice Seminar 1 MODP5011, 76, 77
Documentary Photo Practice Seminar 2 MODP5012, 76, 77
Documentary Photo Project Major 1 MODP5001, 76, 77
Documentary Photo Project Major 2 MODP5002, 76, 77
Drawing A MDRW1013, 27, 32
Drawing B MDRW1014, 27, 33

E
Editing the Moving Image ARHT6940, 82, 88
Electronic & New Media Art Elective Intro CAEL2022, 31, 54
Experimental Film MFDI9333, 81, 86
Experimental Sound MFDI9343, 81, 86
Exploring Digital Cultures ARIN6903, 82, 89

F
Film & Digital Art Elective Advanced MSTD8181, 31, 53
Film & Digital Art Elective Intermediate MSTD7821, 31, 53
Film & Digital Art Elective Introductory MSTD7811, 31, 53
Film and Digital Art 1 MCAE5081, 81, 85
Film and Digital Art 2 MCAE5082, 81, 85
Film and Digital Art C MSTD2581, 27, 37
Film and Digital Art C Studio Extension CAEX2008, 28, 38
Film and Digital Art D MSTD2582, 28, 40
Film and Digital Art D Studio Extension CAEX2016, 28, 41
Film and Digital Art E MSTD3581, 29, 43
Film and Digital Art E Studio Extension CAEX3008, 29, 44
Film and Digital Art F MSTD3582, 29, 46
Film and Digital Art F Studio Extension CAEX3016, 30, 47
Film Theory: Art, Industry, Culture ARHT6930, 82, 88
Foundation Studio A MSTD1111, 27, 32
Foundation Studio B MSTD1112, 27, 33
Foundation Studio Concepts A MSTD1121, 27, 32
Foundation Studio Concepts B MSTD1123, 27, 34
Fundamentals in 2D Animation CAEL2012, 31, 55

G
Glass 1 MCAE5071, 81, 85
Glass 2 MCAE5072, 81, 85
Glass Casting Elective Advanced CAEL3004, 30, 50
Glass Casting Elective Intermediate CAEL2008, 30, 50
Glass Casting Elective Introductory CAEL2007, 30, 50
Glass C MSTD2521, 27, 36
Glass C Studio Extension CAEX2002, 28, 37
Glass D MSTD2522, 28, 39
Glass D Studio Extension CAEX2010, 28, 40
Glass E MSTD3521, 29, 42
Glass E Studio Extension CAEX3002, 29, 43
Glass Flame Working Elective Advanced CAEL3003, 30, 50
Glass Flame Working Elective Inter CAEL2006, 30, 50
Glass Flame Working Elective Intro CAEL2005, 30, 50
Glass F MSTD3522, 29, 45
Glass F Studio Extension CAEX3010, 29, 46

H

History and Theory of Art Practice 1 SMNR5001, 76, 80
History and Theory of Art Practice 2 SMNR5002, 76, 80
History and Theory of New Media 1 MMDE6001, 76, 79
History and Theory of New Media 2 MMDE6002, 76, 79
History of Documentary Image Making 1 MODP6001, 76, 77
History of Documentary Image Making 2 MODP6002, 76, 78
Honours Dissertation A THAP4231, 59
Honours Dissertation B THAP4222, 60
Honours Studio A Fine Arts MSTD4231, 59
Honours Studio A Media Arts MSTD4221, 59
Honours Studio A Object Art and Design MSTD4241, 59
Honours Studio B Fine Arts MSTD4232, 59
Honours Studio B Media Arts MSTD4222, 59
Honours Studio B Object Art and Design MSTD4242, 59
Honours Studio Project A MSTD4111, 59
Honours Studio Project B MSTD4112, 60
Honours Theories of Art Practice THAP4251, 59, 60
Hot Glass Elective Advanced CAEL3005, 30, 51
Hot Glass Elective Intermediate CAEL2010, 30, 50
Hot Glass Elective Introductory CAEL2009, 30, 50

I

Interactive Media Practice Seminar 1 MMDE5001, 76, 79
Interactive Media Practice Seminar 2 MMDE5012, 76, 79
Interactive Media Project Major 1 MMDE5001, 76, 78
Interactive Media Project Major 2 MMDE5002, 76, 79
Internet Cultures and Governance ARIN6902, 82, 88
Internet Protocols COMPS5116, 82, 90
Interpreting Underground Cinema MFDI9363, 81, 87
Introduction to Information Systems COMPS5206, 82, 90

J

Jewellery & Object Elective Advanced MSTD8131, 31, 51
Jewellery & Object Elective Intermediate MSTD7321, 30, 51
Jewellery & Object Elective Introductory MSTD7311, 30, 51
Jewellery and Object 1 MCAE5091, 81, 85
Jewellery and Object 2 MCAE5092, 81, 86
Jewellery and Object C MSTD2531, 27, 36
Jewellery and Object C Studio Extension CAEX2003, 28, 37
Jewellery and Object D MSTD2532, 28, 39
Jewellery and Object D Studio Extension CAEX2011, 28, 40
Jewellery and Object E MSTD3531, 29, 42
Jewellery and Object E Studio Extension CAEX3003, 29, 44
Jewellery and Object F MSTD3532, 29, 45
Jewellery and Object F Studio Extension CAEX3011, 29, 46

L

Life, Art and the Everyday CATE2004, 30, 48

M

Managing and Developing Digital Imagery CAEL2013, 31, 55
Memory Time and Identity MFDI9353, 81, 87

N

Network Society ARIN6901, 82, 88

O

Object-Oriented Design COMPS5028, 82, 90

P

Painting 1 MCAE5041, 81, 84
Painting 2 MCAE5042, 81, 84
Painting C MSTD2541, 27, 36
Painting C Studio Extension CAEX2004, 28, 37
Painting D MSTD2542, 28, 39
Painting D Studio Extension CAEX2012, 28, 40
Painting Elective Advanced MSTD8141, 31, 51
Painting Elective Intermediate MSTD7421, 31, 51
Painting Elective Introductory MSTD7411, 31, 51
Painting E MSTD3541, 29, 43
Painting E Studio Extension CAEX3004, 29, 44
Painting F MSTD3542, 29, 46
Painting F Studio Extension CAEX3012, 29, 47
Philosophies of Life and Practice CATE2009, 30, 48
Photomedia 1 MCAE5011, 81, 83
Photomedia 2 MCAE5012, 81, 83
Photomedia C MSTD2571, 27, 37
Photomedia C Studio Extension CAEX2007, 28, 38
Photomedia D MSTD2572, 28, 40
Photomedia D Studio Extension CAEX2015, 28, 41
Photomedia Elective Advanced MSTD8171, 31, 53
Photomedia Elective Intermediate MSTD7721, 31, 53
Photomedia Elective Introductory MSTD7711, 31, 53
Photomedia E MSTD3571, 29, 43
Photomedia E Studio Extension CAEX3007, 29, 44
Photomedia F MSTD3572, 29, 46
Photomedia F Studio Extension CAEX3015, 30, 47
Printmedia 1 MCAE5031, 81, 83
Printmedia 2 MCAE5032, 81, 83
Printmedia C MSTD2551, 27, 36
Printmedia C Studio Extension CAEX2005, 28, 37
Printmedia D MSTD2552, 28, 39
Printmedia D Studio Extension CAEX2013, 28, 40
Printmedia Elective Advanced MSTD8151, 31, 52
Printmedia Elective Intermediate MSTD7521, 31, 52
Printmedia Elective Introductory MSTD7511, 31, 52
Printmedia E MSTD3551, 29, 43
Printmedia E Studio Extension CAEX3005, 29, 44
Printmedia F MSTD3552, 29, 46
Printmedia F Studio Extension CAEX3013, 29, 47
Professional Placement for Artists 1 CAPP2001, 31, 56
Professional Placement for Artists 2 CAPP3001, 31, 56

R

Remixable Media ARIN6914, 82
Research A FRES1001, 27, 32
Research B FRES1002, 27, 33
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>RMAP5003</td>
<td>Research Methodology in Art Practice</td>
<td>81, 87</td>
</tr>
<tr>
<td>THAP4242</td>
<td>Research Paper B</td>
<td>58, 59</td>
</tr>
<tr>
<td>MCAE5061</td>
<td>Sculpture 1</td>
<td>81, 84</td>
</tr>
<tr>
<td>MCAE5062</td>
<td>Sculpture 2</td>
<td>81, 85</td>
</tr>
<tr>
<td>MSTD2561</td>
<td>Sculpture C</td>
<td>27, 37</td>
</tr>
<tr>
<td>CAEX2006</td>
<td>Sculpture C Studio Extension</td>
<td></td>
</tr>
<tr>
<td>MSTD2562</td>
<td>Sculpture D</td>
<td>28, 40</td>
</tr>
<tr>
<td>CAEX2014</td>
<td>Sculpture D Studio Extension</td>
<td></td>
</tr>
<tr>
<td>MSTD8161</td>
<td>Sculpture Elective Advanced</td>
<td>31, 52</td>
</tr>
<tr>
<td>MSTD7621</td>
<td>Sculpture Elective Intermediate</td>
<td>31, 52</td>
</tr>
<tr>
<td>MSTD7611</td>
<td>Sculpture Elective Introductory</td>
<td></td>
</tr>
<tr>
<td>MSTD3561</td>
<td>Sculpture E</td>
<td>29, 43</td>
</tr>
<tr>
<td>CAEX3006</td>
<td>Sculpture E Studio Extension</td>
<td></td>
</tr>
<tr>
<td>MSTD3562</td>
<td>Sculpture F</td>
<td>29, 46</td>
</tr>
<tr>
<td>CAEX3014</td>
<td>Sculpture F Studio Extension</td>
<td></td>
</tr>
<tr>
<td>CATE2008</td>
<td>Social Relations and Critical Spaces</td>
<td>30, 48</td>
</tr>
<tr>
<td>COMP5212</td>
<td>Software Construction</td>
<td>82, 89, 90</td>
</tr>
<tr>
<td>COMP5214</td>
<td>Software Development in Java</td>
<td>82, 89</td>
</tr>
<tr>
<td>DESC9117</td>
<td>Sound Design for New Media</td>
<td></td>
</tr>
<tr>
<td>MFDI9011</td>
<td>Studio Practice Seminar 1</td>
<td>76, 78</td>
</tr>
<tr>
<td>MFDI9012</td>
<td>Studio Practice Seminar 2</td>
<td>76, 78</td>
</tr>
<tr>
<td>MFDI9001</td>
<td>Studio Project Major 1</td>
<td>76, 78</td>
</tr>
<tr>
<td>MFDI9002</td>
<td>Studio Project Major 2</td>
<td>76, 78</td>
</tr>
<tr>
<td>THAP4241</td>
<td>Studio Seminar/Research Paper A</td>
<td></td>
</tr>
<tr>
<td>THAP1201</td>
<td>Studio Theory A</td>
<td>27, 33</td>
</tr>
<tr>
<td>THAP1212</td>
<td>Studio Theory B</td>
<td>27, 34</td>
</tr>
<tr>
<td>THAP2631</td>
<td>Studio Theory Fine Arts C</td>
<td>27, 35</td>
</tr>
<tr>
<td>THAP2632</td>
<td>Studio Theory Fine Arts D</td>
<td>28, 38</td>
</tr>
<tr>
<td>THAP3431</td>
<td>Studio Theory Fine Arts E</td>
<td>28, 41</td>
</tr>
<tr>
<td>THAP3432</td>
<td>Studio Theory Fine Arts F</td>
<td>29, 44</td>
</tr>
<tr>
<td>THAP2621</td>
<td>Studio Theory Media Arts C</td>
<td>27, 35</td>
</tr>
<tr>
<td>THAP2622</td>
<td>Studio Theory Media Arts D</td>
<td>28, 38</td>
</tr>
<tr>
<td>THAP3421</td>
<td>Studio Theory Media Arts E</td>
<td>28, 41</td>
</tr>
<tr>
<td>THAP3422</td>
<td>Studio Theory Media Arts F</td>
<td>29, 44</td>
</tr>
<tr>
<td>THAP2641</td>
<td>Studio Theory Object Art and Design C</td>
<td>27, 35</td>
</tr>
<tr>
<td>THAP2642</td>
<td>Studio Theory Object Art and Design D</td>
<td>28, 39</td>
</tr>
<tr>
<td>THAP3441</td>
<td>Studio Theory Object Art and Design E</td>
<td>29, 42</td>
</tr>
<tr>
<td>THAP3442</td>
<td>Studio Theory Object Art and Design F</td>
<td>29, 45</td>
</tr>
<tr>
<td>CATE2003</td>
<td>Surrealism and Contemporary Art</td>
<td>30, 47</td>
</tr>
<tr>
<td>ARHT6939</td>
<td>The Art of Memory</td>
<td>30, 48</td>
</tr>
<tr>
<td>THAP1201</td>
<td>The Documentary Film</td>
<td>82, 88</td>
</tr>
<tr>
<td>THAP1202</td>
<td>Theories of Art Practice A</td>
<td>27, 32</td>
</tr>
<tr>
<td>THAP1202</td>
<td>Theories of Art Practice B</td>
<td>27, 34</td>
</tr>
<tr>
<td>CATE2006</td>
<td>Theories of the Object for Artists</td>
<td>30, 48</td>
</tr>
<tr>
<td>CAEL2011</td>
<td>Visual Art Spaces &amp; Curatorial Practice</td>
<td>31, 55</td>
</tr>
<tr>
<td>CAEL3002</td>
<td>Warm Glass Elective Advanced</td>
<td>30, 50</td>
</tr>
<tr>
<td>CAEL2004</td>
<td>Warm Glass Elective Intermediate</td>
<td>30, 49</td>
</tr>
</tbody>
</table>
2010 handbook maps

Quick links:
www.usyd.edu.au/maps
Campuses
Bicycle map
Precincts
Disability access
Parking layout

Set a course for Handbooks online: www.usyd.edu.au/handbooks
<table>
<thead>
<tr>
<th>College &amp; residential accommodation</th>
<th>University administration, centres &amp; services</th>
<th>Directory</th>
</tr>
</thead>
<tbody>
<tr>
<td>K11 Boundary Lane</td>
<td>L4 Law School</td>
<td>Libraries</td>
</tr>
<tr>
<td>L4 Law School</td>
<td>N9 KU Union</td>
<td></td>
</tr>
<tr>
<td>F9 Carillon Avenue</td>
<td>F1 Mackie Building</td>
<td></td>
</tr>
<tr>
<td>N9 KU Union</td>
<td>H1 Laurel Tree House</td>
<td></td>
</tr>
<tr>
<td>F1 Mackie Building</td>
<td>H3 MacLaurin Hall</td>
<td></td>
</tr>
<tr>
<td>H1 Laurel Tree House</td>
<td>H2 Macleay Building</td>
<td></td>
</tr>
<tr>
<td>H3 MacLaurin Hall</td>
<td>G1 Margaret Telfer Building</td>
<td></td>
</tr>
<tr>
<td>H2 Macleay Building</td>
<td>J6 Madsen Building</td>
<td></td>
</tr>
<tr>
<td>G1 Margaret Telfer Building</td>
<td>H4 Manning House</td>
<td></td>
</tr>
<tr>
<td>J6 Madsen Building</td>
<td>H4 Manning Squash Courts</td>
<td></td>
</tr>
<tr>
<td>H4 Manning House</td>
<td>F4 Old Teachers' College</td>
<td></td>
</tr>
<tr>
<td>H4 Manning Squash Courts</td>
<td>H6 Physics Annexe</td>
<td></td>
</tr>
<tr>
<td>F4 Old Teachers' College</td>
<td>E1 No. 1-3 Ross Street</td>
<td></td>
</tr>
<tr>
<td>H6 Physics Annexe</td>
<td>E6 Queen Elizabeth II Research Institute</td>
<td></td>
</tr>
<tr>
<td>E1 No. 1-3 Ross Street</td>
<td>K7 Students' Representative Council (SRC)</td>
<td></td>
</tr>
<tr>
<td>H6 Physics Annexe</td>
<td>M9 Sydney University Postgraduate...</td>
<td></td>
</tr>
<tr>
<td>E1 No. 1-3 Ross Street</td>
<td>M9 Sydney Uni Sport &amp; Fitness</td>
<td></td>
</tr>
<tr>
<td>K7 Students' Representative Council (SRC)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M9 Sydney University Postgraduate...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M9 Sydney Uni Sport &amp; Fitness</td>
<td>G2 University of Sydney Union</td>
<td></td>
</tr>
<tr>
<td>G2 University of Sydney Union</td>
<td>N8 PNR Building</td>
<td></td>
</tr>
<tr>
<td>N8 PNR Building</td>
<td>E6 Victor Coppleson Building</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>E7 Women's College</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>F5 The Arena Sports Centre</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>F5 The Arena Sports Centre</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>J9 Darlington Centre</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>J9 Darlington Centre</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>J9 Darlington Centre</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
<tr>
<td>E6 Victor Coppleson Building</td>
<td>K9 Darlington Road Terraces</td>
<td></td>
</tr>
</tbody>
</table>
# Directory

## University Buildings
- D2 Administration (B24)
- D4 Building B13
- C4 Building B14
- B5 Building B15
- C3 Building B18
- C3 Building B19
- A3 Building B2
- D3 Building B23
- F3 Building B27
- E4 Building B29
- A3 Building B3
- A3 Building B30
- C3 Building B31
- E3 Building B32
- B3 Building B4
- C3 Building B5
- E3 Building B6
- F3 Building B7
- G3 Building B8
- F3 Building B97
- E3 Café (B25)
- B3 Foundation studios (B16)
- E4 Graduate school (B11)
- D3 Lecture Theatre / SCA Gallery (B21)
- A4 SCA Library (B1)
- C3 SCA Workshop (B17)
- E3 Water tower (B20)

## College Facilities
- C4 Artist flat (B14)
- D2 Computer laboratory (B24)
- B3 Drawing room (B2)
- D3 SCA Auditorium (B21)
- D3 SCA Gallery
- D4 SCA Gallery 1 (B13)
- D4 SCA Gallery 2 (B13)
- D3 SCA Lecture theatre
- C4 SCA Workshop
- D4 Seminar rooms 1 and 2 (B13)

## Library
- B4 SCA Library

## Parking
- F5 Northern carpark
- B4 Southern carpark
- D4 Visitor carpark
- C2 Western carpark

## Student services
- E3 Café
- D4 Security office (B13)
- D2 Student administration (B24)
- D4 Student association – SASCA (B13)

## Studios
- A-B3 Ceramics (B2 – B30)
- A-B3 Film and digital art – FDA (B3 – B4)
- C3 Glass (B18 – B19)
- C3 Glass hot shop (B31)
- C4 Jewellery & Object Design (B14)
- E3 Painting (B6 – B7 – B8)
- B-C3 Photomedia (B4 – B5)
- F-G3 Printmedia (B7 – B8 – B97 – B27)
- E3-4 Sculpture (B29 – B32)
<table>
<thead>
<tr>
<th>Year</th>
<th>Semester</th>
<th>Unit of study 1 &amp; credit points</th>
<th>Unit of study 2 &amp; credit points</th>
<th>Unit of study 3 &amp; credit points</th>
<th>Unit of study 4 &amp; credit points</th>
<th>Total credit points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>summer</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>winter</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>summer</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>winter</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>summer</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>winter</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>summer</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>winter</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total credit points