



SYDNEY COLLEGE OF THE ARTS HANDBOOK 2011

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Acknowledgements



The Arms of the University

Sidere mens eadem mutato

Though the constellations change, the mind is universal

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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:

sydney.edu.au/handbooks
sydney.edu.au/calendar

Amendments

All authorised amendments to this handbook can be found at sydney.edu.au/handbooks/handbooks_admin/updates2011

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 prerequisites 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 availability

Handbooks are available as a website, PDF download and print on demand. See the handbooks website at sydney.edu.au/handbooks for more information.

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Web and Print Production Website: sydney.edu.au/web_print

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Handbook enquiries

For any enquiries relating to the handbook, please email the handbook editors at wpp.info@sydney.edu.au

Address

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

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Important dates

University semester and vacation dates for 2011

Summer/Winter School lectures	Dates
Summer School - December program	Begins: Monday 6 December 2010
Summer School - main program	Begins: Tuesday 4 January 2011
Summer School - late January program	Begins: Monday 17 January
Winter School - main program	Begins: Monday 27 June
Semester One	Dates
International student orientation (Semester One) - STABEX	Monday 14 February and Tuesday 15 February
International student orientation (Semester One) - full degree	Wednesday 16 February and Thursday 18 February
Lectures begin	Monday 28 February
AVCC Common Week/non-teaching Easter period	Friday 22 April to Friday 29 April
International application deadline (Semester Two) *	Thursday 29 April *
Last day of lectures	Friday 3 June
Study vacation	Monday 6 June to Friday 10 June
Examination period	Tuesday 14 June to Saturday 25 June
Semester ends	Saturday 25 June
AVCC Common Week/non-teaching period	Monday 4 July to Friday 8 July
Semester Two	Dates
International student orientation (Semester Two) - STABEX	Monday 18 July and Tuesday 19 July
International student orientation (Semester Two) - full degree	Wednesday 21 July and Thursday 22 July
Lectures begin	Monday 25 July
AVCC Common Week/non-teaching period	Monday 26 September to Friday 30 September
Last day of lectures	Friday 28 October
International application deadline (for Semester One, 2011) *	Saturday 29 October *
Study vacation	Monday 31 October to Friday 4 November
Examination period	Monday 7 November to Saturday 19 November
Semester ends	Saturday 19 November

* 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 2011

Semester One- units of study	Dates
Last day to add a unit	Friday 11 March
Last day for withdrawal	Thursday 31 March
Last day to discontinue without failure (DNF)	Friday 15 April
Last to discontinue (Discontinued - Fail)	Friday 3 June
Semester Two- units of study	Dates
Last day to add a unit	Friday 5 August
Last day for withdrawal	Wednesday 31 August
Last day to discontinue without failure (DNF)	Friday 9 September
Last day to discontinue (Discontinued - Fail)	Friday 28 October
Last day to withdraw from a non-standard unit of study	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.
Public holidays	Dates
Australia Day	Wednesday 26 January
Good Friday	Friday 22 April
Easter Monday	Tuesday 26 April
Anzac Day	Monday 25 April
Queen's Birthday	Monday 13 June
Labour Day	Monday 3 October



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Welcome from the Dean



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. Since joining the University in 1990, 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. This will be further enriched over the next few years with the forging of closer working relationships between SCA, the Faculty of Architecture, Design & Planning (AD&P) and the Sydney Conservatorium of Music (SCM) as a result of new strategic directions outlined in the University Strategic Plan.

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
Sydney College of the 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. Across the University the SCA has consistently high completion rates for research higher degrees.

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.



Sydney College of the Arts Studios

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
- Theoretical Enquiry

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

Ceramics embraces a wide range of approaches to the medium of clay and encourages individual expression within the medium and across a variety of media.

The Ceramics Studio encourages you to explore and expand your understanding of contemporary cultural and historical issues. If you are interested in becoming a practising artist you can develop conceptual approaches to sculptural and installation work. If you are interested in becoming a designer/maker of one-off, production work or architectural collaborations, you will be encouraged to develop design skills, including the use of CAD/CAM, as well as more traditional production skills such as throwing, mould making and casting.

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

Glass seeks to generate self-motivated and critically informed artists, craftspeople and designers who utilise glass as a medium to express their ideas.

The Glass Studio will expose you to a diversity of approaches in utilising glass and its unique qualities. The aims of the Studio are: to ground you in the historical aspects of the material; to encourage the development of the necessary skills for working the material in a wide range of applications; to cultivate a contemporary dialogue of issues informing practice, to promote individual exploration within and between media and to assist and provide you with the necessary skills for working as a professional artist. Processes are explored including glass blowing and hot sculpting, glass fusing and slumping, coldworking, frameworking, architectural glass and installation, glass design and production for artists and lighting design.

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 purpose-designed wax and mould making room, excellent coldworking facilities including,

lathes, three diamond saws, two finishers, 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

Jewellery and Object explores concepts and techniques fundamental to the making of human-scale works. Building on formal metalsmithing skills, broad experimentation is encouraged, with the aim of developing a rich and individual visual language.

In the Jewellery and Object Studio you will 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. Your work may take the form of exhibition pieces, small runs of production work, design for manufacture, or commissioned art works.

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

Film and Digital Art will provide you with a comprehensive introduction to the media of digital film, digital sound, animation and interactive media in the context of contemporary art and cinematic practice.

The Film and Digital Art Studio encourages the development of individual projects that have distinctive conceptual, aesthetic and technical outcomes. This also includes instruction in the use of film and video cameras, location and studio sound recording techniques, location and studio lighting, digital video editing and motion graphics. You will be 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.

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 focuses on the full range of visual art practices that make up contemporary photomedia. You will be equipped with creative skills relevant to all aspects of this dynamic and expanding area with particular emphasis on contemporary visual arts practice.

The Photomedia Studio emphasises conceptual and practical investigations through projects designed to foster individual interpretations and aesthetic development and promote the acquisition of technical skills and enhance your engagement with research. Photomedia includes instruction in digital photomedia and chemical photography. Study options cover a cross-section of photomedia investigations: photomedia-installation including the still and moving image; documentary photography; experimental and contemporary practice using analogue and digital technologies. Each study option includes its own specialised theoretical concerns and techniques.

Studio-specific facilities

Facilities include 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 addresses historical and contemporary concepts and techniques relating to contemporary painting practice.

Painting 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 ready-made, the role of typography, photography and digital processes may each profoundly impact on painting as a contemporary practice. In the Painting Studio these are explored through focused and self-initiated projects. As your studies progress, you will be encouraged to develop your own approaches and set out 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 Printmedia Studio, and the open structure of the course allows you to engage with these in a wide variety of ways. Work produced in the Studio ranges from fine art prints to comics; from electronic publications to screen printed garments. The course covers a range of print processes that extend from traditional printmaking through to digital print and photography. The course has a well-developed digital component that covers 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, Performance and Installation addresses the language of three-dimensional space not only through the exploration of materials, objects and processes, but also through the relationship between the body and its spatial surrounds.

The Sculpture, Performance and Installation Studio encourages a range of approaches in the making of art. This includes site-specific, institutional critique, and ephemeral work. Technical processes central to the history of sculpture such as casting, carving, welding, and assemblage are also supported. The heritage of conceptual art is also a fundamental consideration of the Studio. You are encouraged to include video and photography in your spatial explorations, either as mediums in their own right, or as tools for documenting Sculpture, Installation and Performance 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.

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 is 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/or 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.



Undergraduate study

Bachelor of Visual Arts

The Bachelor of Visual Arts (BVA) is designed for students interested in developing a professional art or design practice in the contemporary visual arts. BVA students are equipped with conceptual and technical skills relevant to developing a contemporary visual art or design practice.

The BVA program is based on the premise that inventive and committed visual arts and design practice will arise from self-directed and motivated learners, able to negotiate multiple art-related disciplines and able to import relevant skills to a specific practice. SCA educates its students for a professional role in the broader fields of contemporary art and design through the teaching of technical and theoretical skills and the synthesis of knowledge into practice. Students develop generic skills including the ability to apply unconventional problem-solving skills and to manage self-directed projects integral to success in a wide variety of careers.

BVA graduates establish careers in gallery management, curating, exhibition design, public relations and marketing, advertising, editorial photography, photojournalism, object and furniture design, film and video production, multimedia design, publishing, teaching and other fields where skills in visual communication are valued.

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.

Study Streams

The Bachelor of Visual Arts (BVA) program is offered in three major study streams: Fine Arts, Media Arts and Object Art and Design.

The study streams provide specialised education relevant to the three major areas of studio practice. The streams help you to focus on your chosen career ambitions.

Bachelor of Visual Arts (Fine Arts)

The Bachelor of Visual Arts Fine Arts stream provides an opportunity for the specialist or interdisciplinary study of Painting, Printmedia, and Sculpture, Performance and Installation, in the context of contemporary fine arts for those predominantly interested in becoming practising, exhibiting, visual artists.

Bachelor of Visual Arts (Media Arts)

The Bachelor of Visual Arts Media Arts stream provides an opportunity for the specialist or interdisciplinary study of Film and Digital Art, and Photomedia, in the context of contemporary media arts. Media Arts provides access to skills and knowledge applicable to various career outcomes in the visual media, gained within a visual arts context including photomedia exhibition practices, photojournalism, visual communication, film and video, and multimedia design and other digital processes.

Bachelor of Visual Arts (Object Art and Design)

The Bachelor of Visual Arts Object Art and Design 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 practising object designers, studio artists, makers of hand-made functional objects or objects designed for manufacture.

Academic entry 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.

The Flexible Entry Scheme is also available for this course.

Additional entry 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:

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

An overall score out of 100 is used to rank applicants.

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 program

First year

First year at SCA is a vibrant mixture of interdisciplinary and studio-specific units of study. This program includes a variety of units that help to develop your ideas and concepts to develop your work and 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 units of study are the main focus of the program and include Foundation Concepts, Contemporary Drawing and Theoretical Enquiry. Studio discipline-specific units from semester one onwards include time each week in your chosen studio major and a studio theory class.

Second and third year

Second and third years expand your understanding of visual arts through studio-based practice and studio and core theory subjects. You will undertake specialist study in a single studio and develop your art practice through structured group and self-directed projects. You 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 you to place your own studio practice in context.



Studio units of study

Studio Major – 12 credit points

From the second year of the BVA, you undertake study in a 12 credit-point studio-based major. The Studio Major provides a focused study in one of the eight studios. 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 you to further tailor your study to your 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 your major study.

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

If you would like to undertake an elective in another faculty, you are required to seek permission from the Associate Dean, Teaching and Learning, at SCA, outlining your study objectives

Studio Extension – 3 credit points

If you would like to extend your Studio Major rather than combining your Major with electives from other studios, you may undertake the 3 credit-point Studio Extension. This option enables you to maximise study in your chosen area.

Theoretical Enquiry units of study

The Theoretical Enquiry programs provide an introduction to the theories and histories of contemporary and modern fine art, media art, and craft and object design. The programs are designed to support students' studio practice and develop students' written, verbal and critical skills through essays, class discussions and other projects. The program extends over the full term of the undergraduate course.

A general theoretical enquiry strand addresses the theories and histories of art and design practice and critical theory and covers the development of ideas and philosophies central to the theoretical and historical framework of visual arts study.

A discipline-specific theoretical enquiry strand (Studio Theory units) addresses contemporary concerns particular to Fine Arts, Media Arts and Object Art and Design and the focus is on the art work and the actions of artists. This practical and actual aspect provides a bridge between studio practice and the theories of contemporary visual arts practice.

Studio Work Assessment

Students must present the following material:

- notebooks used to keep a record of ideas, projects and references
- where this will assist in demonstrating progress, a visual record of studio work produced during the period to be assessed, including work not available to be viewed during the final assessment process, and
- the completed studio work.

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.

Theoretical Enquiry Units Assessment

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, although not all may be applicable. Two of these components/assessment instruments

will be used to evaluate and assess student progress in Theoretical Enquiry units, and will generally apply to study and completion in all units of study in Theoretical Enquiry:

- Participation, including attendance. Attendance at and participation in lectures, tutorials and other events organised as components of the unit of study. A record will be maintained for attendance and active participation in theory units.
- Seminar paper and/or presentation or its prescribed equivalent. 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. Assessment of 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.
- Research 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 due at the completion of each unit of study, or at the end of semester, whichever comes first. 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.

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 with 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.

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
- grammatical correctness and spelling, and
- avoidance of unnecessary repetition.

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.

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 for problems that the student may experience in any units outside the studio.

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 (eg 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.

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.

Students nominate study by either:

- Studio project and research paper (predominantly through studio-based work, supported by a research paper of 5000–7000 words).
- 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. Students 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 with a weighted average mark across intermediate and senior units of at least 65. Graduates can apply for honours up to three years after the completion of the BVA pass degree or equivalent.

Applicants are selected on the basis of their undergraduate grades and studio- and paper-project proposal. Applicants who are not current SCA students must also 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.

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.

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.

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.

Bachelor of Visual Arts

Bachelor of Visual Arts (Honours)

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2000 (the 'Coursework Rule'), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions

1 Course codes

Code	Course title
VH000	Bachelor of Visual Arts
VH040	Bachelor of Visual Arts (Honours)

2 Attendance pattern

The attendance pattern for this course is normally full time.

3 Streams

- (1) The Bachelor of Visual Arts and the Bachelor of Visual Arts (Honours) are available in the following streams:
 - (a) Fine Arts
 - (b) Media Arts
 - (c) Object Art and Design
- (2) Completion of a stream is a requirement of the course and is recorded on the testamur.

4 Admission to candidature

- (1) Admission to this course is on the basis of a secondary school leaving qualification such as the NSW Higher School Certificate (including national and international equivalents), tertiary study or an approved preparation program. English language requirements must be met where these are not demonstrated by sufficient qualifications taught in English. Special admission pathways are open for mature aged applicants who do not possess a school leaving qualification, educationally disadvantaged applicants and for Aboriginal and Torres Strait Islander people. Applicants are ranked by merit and offers for available places are issued according to the ranking. Details of admission policies are found in the Coursework Rule.
- (2) Admission to candidature also requires the applicants to present a portfolio of their artwork and/or attend an interview.

5 Requirements for award

- (1) The units of study that may be taken for the course are set out in the Undergraduate units of study table.
- (2) To qualify for the award of the pass degree, a candidate must successfully complete 144 credit points, comprising:
 - (a) 48 credit points of first year units of study; and
 - (b) 24 credit points from Theoretical Enquiry units; and
 - (c) 12 credit points of Studio Theory units of study in a relevant stream; and
 - (d) 48 credit points of units of study chosen from the studio major; and
 - (e) 12 credit points from Studio Electives or Studio Extension.

6 Studio majors

- (1) Students must select one studio major from their chosen stream.
- (2) Studio majors available in the Fine Arts stream are:
 - (a) Painting
 - (b) Printmedia

- (c) Sculpture, Performance and Installation
- (3) Studio majors available in the Media Arts stream are:
 - (a) Photomedia
 - (b) Film and Digital Arts
- (4) Studio majors available in the Object Art and Design stream are:
 - (a) Ceramics
 - (b) Glass
 - (c) Jewellery and Object
- (5) Candidates wishing to transfer between studio majors should contact the Faculty student office. Studio majors guide unit of study choice but are not recorded on the testamur.

7 Requirements for the Honours degree

- (1) Honours is available to meritorious candidates, who complete an additional year of full time study after the completion of the pass degree. Honours can be undertaken by studio practise and research paper or by dissertation and minor studio component.
- (2) To qualify for admission to the honours year an applicant should:
 - (a) have completed the requirements of the pass degree of the Bachelor of Visual Arts, or equivalent degree from a recognised institution, with a weighted average mark (using the Honours WAM formula below) across intermediate and senior units of at least 65; and
 - (b) have graduated from the pass degree no more than three years prior to commencement of the honours course.
- (3) Candidature in the Honours year cannot be suspended nor deferred.
- (4) The units of study that may be taken for the course are set out in the Honours units of study table.
- (5) To qualify for the award of the honours degree a candidate must complete 48 credit points comprising:
 - (a) By studio practise and research paper:
 - (i) 32 credit points from Honours Studio; and
 - (ii) 4 credit points from an Honours unit of study prescribed by the faculty
 - (iii) 12 Credit points from Research Paper.
 - (b) By dissertation and minor studio component:
 - (i) 32 credit points from Honours Dissertation; and
 - (ii) 4 credit points from an Honours unit of study prescribed by the faculty
 - (iii) 12 Credit points from Honours Studio Project.
- (6) The honours mark is determined by calculating an honour's WAM from the 48 credit points of honours units of study, using the formula:

$\text{WAM} = \frac{\text{sum}(\text{marks} \times \text{credit point value})}{\text{sum}(\text{credit point value})}$
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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.

- (7) The Honours degree of Bachelor of Visual Arts is awarded in the following classes:

Award	Honours Mark Range
Honours Class I	mark \geq 80
Honours Class II (Division 1)	75 \leq mark $<$ 80
Honours Class II (Division 2)	70 \leq mark $<$ 75
Honours Class III	65 \leq mark $<$ 70
Not awarded	mark $<$ 65

8 University Medal

A student with an honours mark of 90 or above may be awarded a university medal. The medal is awarded at the discretion of the Faculty to the highest achieving students who in the opinion of the Faculty have an outstanding academic record, in accordance with the Coursework Rule.

9 Award of the degree

- (1) The Bachelor of Visual Arts is awarded as either Pass or Honours. The honours degree is awarded in classes ranging from First Class to Third Class according to the rules specified above.
- (2) Candidates for the award of the Honours degree who do not meet the requirements, and who have not already graduated, will be awarded the pass degree.
- (3) Candidates who have proceeded to honours directly from the pass degree will not graduate until completion of the honours year.

10 Transitional provisions

- (1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.
- (2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that the requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.

Undergraduate units of study table

<i>Unit of study</i>	<i>Credit points</i>	<i>P: Prerequisites C: Corequisites N: Prohibition</i>	<i>Session</i>
Bachelor of Visual Arts			
Candidate must successfully complete 144 credit points, comprising: (i) 48 credit points of first year units of study; (ii) 24 credit points from Theoretical Enquiry units; (iii) 12 credit points of Studio Theory units of study in a relevant stream; (iv) 48 credit points of units of study chosen from the studio major; and (v) 12 credit points from Studio Electives or Studio Extension.			
First Year			
Semester One			
CADR1001 Contemporary Drawing A	4	C MSTD1111, MSTD1121, THAP1201 and THAP1211 N MDRW1013, MDRW1014	Semester 1
MSTD1111 Foundation Studio A	6	C MSTD1121, CADR1001, THAP1201 and THAP1211	Semester 1
MSTD1121 Foundation Studio Concepts A	6	C MSTD1111, CADR1001, THAP1201 and THAP1211	Semester 1
THAP1201 Theories of Art Practice A	4	C MSTD1111, MSTD1121, CADR1001, and THAP1211	Semester 1
THAP1211 Studio Theory A	4	C MSTD1111, MSTD1121, CADR1001, and THAP1201	Semester 1
Semester Two			
CADR1002 Contemporary Drawing B	4	C MSTD1112, MSTD1123, THAP1202 and THAP1212 N MDRW1013, MDRW1014	Semester 2
MSTD1112 Foundation Studio B	8	C MSTD1123, CADR1002, THAP1202 and THAP1212	Semester 2
MSTD1123 Foundation Studio Concepts B	4	C MSTD1112, CADR1002, THAP1202 and THAP1212	Semester 2
THAP1202 Theories of Art Practice B	4	C MSTD1112, MSTD1123, CADR1002, and THAP1212	Semester 2
THAP1212 Studio Theory B	4	C MSTD1112, MSTD1123, CADR1002, and THAP1202	Semester 2
Second Year			
Studio Major			
MSTD2511 Ceramics C	12	P MSTD1111 and MSTD1112 C (one of THAP2621 or THAP2631 or THAP2641) and one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD2512 Ceramics D	12	P MSTD2511 C (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD2521 Glass C	12	P MSTD1111 and MSTD1112 C (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD2522 Glass D	12	P MSTD2521 C (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD2531 Jewellery and Object C	12	P MSTD1111 and MSTD1112 C (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD2532 Jewellery and Object D	12	P MSTD2531 C (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD2541 Painting C	12	P MSTD1111 and MSTD1112 C (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD2542 Painting D	12	P MSTD2541 C (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD2551 Printmedia C	12	P MSTD1111 and MSTD1112 C (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD2552 Printmedia D	12	P MSTD2551 C (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD2561 Sculpture C	12	P MSTD1111 and MSTD1112 C (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD2562 Sculpture D	12	P MSTD2561 C (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD2571 Photomedia C	12	P MSTD1111 and MSTD1112 C (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD2572 Photomedia D	12	P MSTD2571 C (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2

Unit of study	Credit points	P: Prerequisites C: Corequisites N: Prohibition	Session
MSTD2581 Film and Digital Art C	12	P MSTD1111 and MSTD1112 C (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD2582 Film and Digital Art D	12	P MSTD2581 C (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
Studio Theory			
THAP2621 Studio Theory Media Arts C	3	P THAP1211 and THAP1212 N THAP2421	Semester 1
THAP2622 Studio Theory Media Arts D	3	P THAP2621 N THAP2422	Semester 2
THAP2631 Studio Theory Fine Arts C	3	P THAP1211 and THAP1212 N THAP2431	Semester 1
THAP2632 Studio Theory Fine Arts D	3	P THAP2631 N THAP2432	Semester 2
THAP2641 Studio Theory Object Art and Design C	3	P THAP1211 and THAP1212 N THAP2441	Semester 1
THAP2642 Studio Theory Object Art and Design D	3	P THAP2641 N THAP2442	Semester 2
Studio Extension			
CAEX2001 Ceramics C Studio Extension	3	C MSTD2511	Semester 1
CAEX2009 Ceramics D Studio Extension	3	C MSTD2512	Semester 2
CAEX2002 Glass C Studio Extension	3	C MSTD2521	Semester 1
CAEX2010 Glass D Studio Extension	3	C MSTD2522	Semester 2
CAEX2003 Jewellery and Object C Studio Extension	3	C MSTD2531	Semester 1
CAEX2011 Jewellery and Object D Studio Extension	3	C MSTD2532	Semester 2
CAEX2004 Painting C Studio Extension	3	C MSTD2541	Semester 1
CAEX2012 Painting D Studio Extension	3	C MSTD2542	Semester 2
CAEX2005 Printmedia C Studio Extension	3	C MSTD2551	Semester 1
CAEX2013 Printmedia D Studio Extension	3	C MSTD2552	Semester 2
CAEX2006 Sculpture C Studio Extension	3	C MSTD2561	Semester 1
CAEX2014 Sculpture D Studio Extension	3	C MSTD2562	Semester 2
CAEX2007 Photomedia C Studio Extension	3	C MSTD2571	Semester 1
CAEX2015 Photomedia D Studio Extension	3	C MSTD2572	Semester 2
CAEX2008 Film and Digital Art C Studio Extension	3	C MSTD2581	Semester 1
CAEX2016 Film and Digital Art D Studio Extension	3	C MSTD2582	Semester 2
Third Year			
Studio Major			
MSTD3511 Ceramics E	12	P MSTD2511 or MSTD2211; and MSTD2512 or MSTD2212 C THAP3441 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD3512 Ceramics F	12	P MSTD3511 C THAP3442 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD3521 Glass E	12	P MSTD2521 or MSTD2221; and MSTD2522 or MSTD2222 C THAP3441 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD3522 Glass F	12	P MSTD3521 C THAP3442 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD3531 Jewellery and Object E	12	P MSTD2531 or MSTD2231; and MSTD2532 or MSTD2232 C THAP3441 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1

Unit of study	Credit points	P: Prerequisites C: Corequisites N: Prohibition	Session
MSTD3532 Jewellery and Object F	12	P MSTD3531 C THAP3442 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD3541 Painting E	12	P (MSTD2541 or MSTDD2241) and (MSTD2542 or MSTDD2242) C THAP3431 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD3542 Painting F	12	P MSTD3541 C THAP3432 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD3551 Printmedia E	12	P MSTD2551 or MSTDD2251; and MSTD2552 or MSTDD2252 C THAP3431 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD3552 Printmedia F	12	P MSTD3551 C THAP3432 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD3561 Sculpture E	12	P MSTD2561 or MSTDD2261; and MSTD2562 or MSTDD2262 C THAP3431 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD3562 Sculpture F	12	P MSTD3561 C THAP3432 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD3571 Photomedia E	12	P MSTD2571 or MSTDD2271; and MSTD2572 or MSTDD2272 C THAP3421 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD3572 Photomedia F	12	P MSTD3571 C THAP3422 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
MSTD3581 Film and Digital Art E	12	P MSTD2581 or MSTDD2281; and MSTD2582 or MSTDD2282 C THAP3421 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011)	Semester 1
MSTD3582 Film and Digital Art F	12	P MSTD3481 or MSTDD3581 C THAP3422 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010)	Semester 2
Studio Theory			
THAP3421 Studio Theory Media Arts E	3	P THAP2422 or THAP2622 N THAP3321	Semester 1
THAP3422 Studio Theory Media Arts F	3	P THAP3421 N THAP3322	Semester 2
THAP3431 Studio Theory Fine Arts E	3	P THAP2632 or THAP2432 N THAP3331	Semester 1
THAP3432 Studio Theory Fine Arts F	3	P THAP3431 N THAP3332	Semester 2
THAP3441 Studio Theory Object Art and Design E	3	P THAP2642 or THAP2442 N THAP3341	Semester 1
THAP3442 Studio Theory Object Art and Design F	3	P THAP3441 N THAP3342	Semester 2
Studio Extension			
CAEX3001 Ceramics E Studio Extension	3	C MSTD3511	Semester 1
CAEX3009 Ceramics F Studio Extension	3	C MSTD3512	Semester 2
CAEX3002 Glass E Studio Extension	3	C MSTD3521	Semester 1
CAEX3010 Glass F Studio Extension	3	C MSTD3522	Semester 2
CAEX3003 Jewellery and Object E Studio Extension	3	C MSTD3531	Semester 1
CAEX3011 Jewellery and Object F Studio Extension	3	C MSTD3532	Semester 2
CAEX3004 Painting E Studio Extension	3	C MSTD3541	Semester 1
CAEX3012 Painting F Studio Extension	3	C MSTD3542	Semester 2
CAEX3005 Printmedia E Studio Extension	3	C MSTD3551	Semester 1
CAEX3013 Printmedia F Studio Extension	3	C MSTD3552	Semester 2
CAEX3006 Sculpture E Studio Extension	3	C MSTD3561	Semester 1
CAEX3014 Sculpture F Studio Extension	3	C MSTD3562	Semester 2
CAEX3007 Photomedia E Studio Extension	3	C MSTD3571	Semester 1
CAEX3015 Photomedia F Studio Extension	3	C MSTD3572	Semester 2
CAEX3008 Film and Digital Art E Studio Extension	3	C MSTD3581	Semester 1

Unit of study	Credit points	P: Prerequisites C: Corequisites N: Prohibition	Session
CAEX3016 Film and Digital Art F Studio Extension	3	C MSTD3582	Semester 2
Second and Third Year Theoretical Enquiry Units			
CATE2001 Bodies in Theory and Practice	6	P THAP1201 and THAP1202 <i>Note: Department permission required for enrolment</i>	Semester 1
CATE2003 Surrealism and Contemporary Art	6	P THAP1201 and THAP1202 <i>Note: Department permission required for enrolment</i>	Semester 1
CATE2005 Contemporary Australian Indigenous Art	6	P THAP1201 and THAP1202	Semester 1
CATE2007 The Art of Memory	6	P THAP1201 and THAP1202 <i>Note: Department permission required for enrolment</i>	Semester 1
CATE2009 Philosophies of Life and Practice	6	P THAP1201 and THAP1202 <i>Note: Department permission required for enrolment</i>	Semester 1
CATE2011 Post-Object Art	6	P THAP1201 and THAP1202	Semester 1
CATE2002 Politics, Propaganda and Counter-Culture	6	P THAP1201 and THAP1202 <i>Note: Department permission required for enrolment</i>	Semester 2
CATE2004 Life, Art and the Everyday	6	P THAP1201 and THAP1202 <i>Note: Department permission required for enrolment</i>	Semester 2
CATE2006 Theories of the Object for Artists	6	P THAP1201 and THAP1202 <i>Note: Department permission required for enrolment</i>	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 <i>Note: Department permission required for enrolment</i>	Semester 2
Second and Third Year Studio Electives			
SCA elective units of study are offered subject to sufficient demand and staff availability and may be cancelled.			
MSTD7111 Ceramics Elective Introductory	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD7121 Ceramics Elective Intermediate	3	P MSTD7111 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD8111 Ceramics Elective Advanced	3	P MSTD7121 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2003 Warm Glass Elective Introductory	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2004 Warm Glass Elective Intermediate	3	P CAEL2003 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL3002 Warm Glass Elective Advanced	3	P CAEL2004 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2005 Glass Flame Working Elective Intro	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2006 Glass Flame Working Elective Inter	3	P CAEL2005 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL3003 Glass Flame Working Elective Advanced	3	P CAEL2006 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2007 Glass Casting Elective Introductory	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2008 Glass Casting Elective Intermediate	3	P CAEL2007 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL3004 Glass Casting Elective Advanced	3	P CAEL2008 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2009 Hot Glass Elective Introductory	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2010 Hot Glass Elective Intermediate	3	P CAEL2009 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL3005 Hot Glass Elective Advanced	3	P CAEL2010 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2016 Glass Mosaic Elective Introductory	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD7311 Jewellery & Object Elective Introductory	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD7321 Jewellery & Object Elective Intermediate	3	P MSTD7311 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD8131 Jewellery & Object Elective Advanced	3	P MSTD7321 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD7411 Painting Elective Introductory	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2

Unit of study	Credit points	P: Prerequisites C: Corequisites N: Prohibition	Session
MSTD7421 Painting Elective Intermediate	3	P MSTD7411 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD8141 Painting Elective Advanced	3	P MSTD7421 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD7511 Printmedia Elective Introductory	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD7521 Printmedia Elective Intermediate	3	P MSTD7511 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD8151 Printmedia Elective Advanced	3	P MSTD7521 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD7611 Sculpture Elective Introductory	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD7621 Sculpture Elective Intermediate	3	P MSTD7611 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD8161 Sculpture Elective Advanced	3	P MSTD7621 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD7711 Photomedia Elective Introductory	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD7721 Photomedia Elective Intermediate	3	P MSTD7711 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD8171 Photomedia Elective Advanced	3	P MSTD7721 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD7811 Film & Digital Art Elective Introductory	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD7821 Film & Digital Art Elective Intermediate	3	P MSTD7811 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MSTD8181 Film & Digital Art Elective Advanced	3	P MSTD7821 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2022 Electronic & New Media Art Elective Intr	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2028 Artist in Residence 1	3	<i>Note: Department permission required for enrolment</i> <i>Special permission to enrol required. See Academic Advisor</i>	Semester 1 Semester 2
CAEL3013 Artist in Residence 2	3	P CAEL2028 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2011 Visual Art Spaces & Curatorial Practice	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2012 Fundamentals in 2D Animation	3	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2013 Managing and Developing Digital Imagery	3	C One of MSTD2571, MSTD2572, MSTD3571, MSTD3572 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2014 Digital Photo Editing	3	P CAEL2013 C One of MSTD2571, MSTD2572, MSTD3571, MSTD3572 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL2015 Digital Narrative	3	P CAEL2014 C One of MSTD2571, MSTD2572, MSTD3571, MSTD3572 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAPP2001 Professional Placement for Artists 1	3	<i>Note: Department permission required for enrolment</i> <i>Special permission to enrol is required. See Academic Advisor</i>	Semester 1 Semester 2
CAPP3001 Professional Placement for Artists 2	3	<i>Note: Department permission required for enrolment</i> <i>Special permission to enrol is required. See Academic Advisor</i>	Semester 1 Semester 2

<i>Unit of study</i>	<i>Credit points</i>	<i>A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition</i>	<i>Session</i>
Bachelor of Visual Arts (Honours)			
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	16	C THAP4241 and THAP4251	Semester 1
MSTD4231 Honours Studio A Fine Arts	16	C THAP4241 and THAP4251	Semester 1
MSTD4241 Honours Studio A Object Art and Design	16	C THAP4241 and THAP4251	Semester 1
THAP4251 Honours Theories of Art Practice	4	C THAP4231 or THAP4241; and one of: MSTD4111 or MSTD4221 or MSTD4231 or MSTD4241	Semester 1
THAP4241 Studio Seminar/Research Paper A	4	C MSTD4221 or MSTD4231 or MSTD4241; and THAP4251	Semester 1
Semester Two			
MSTD4222 Honours Studio B Media Arts	16	P MSTD4221 C THAP4242	Semester 2
MSTD4232 Honours Studio B Fine Arts	16	P MSTD4231 C THAP4242	Semester 2
MSTD4242 Honours Studio B Object Art and Design	16	P MSTD4241 C THAP4242	Semester 2
THAP4242 Research Paper B	8	C MSTD4222 or MSTD4232 or MSTD4242	Semester 2
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	4	C THAP4231 and THAP4251	Semester 1
THAP4231 Honours Dissertation A	16	C THAP4251 and MSTD4111	Semester 1
THAP4251 Honours Theories of Art Practice	4	C THAP4231 or THAP4241; and one of: MSTD4111 or MSTD4221 or MSTD4231 or MSTD4241	Semester 1
Semester Two			
MSTD4112 Honours Studio Project B	8	P MSTD4111 C THAP4222	Semester 2
THAP4222 Honours Dissertation B	16	C MSTD4112	Semester 2

Undergraduate units of study descriptions

Bachelor of Visual Arts

First Year

Semester One

CADR1001

Contemporary Drawing A

Credit points: 4 **Teacher/Coordinator:** Dr Caleb Kelly **Session:** Semester 1 **Classes:** Two hour seminar/workshop per week and directed contact over 12 weeks, plus self-directed study; total student effort of 80hrs **Corequisites:** MSTD1111, MSTD1121, THAP1201 and THAP1211 **Prohibitions:** MDRW1013, MDRW1014 **Assessment:** The assessment of each block is averaged to establish a final grade at the end of semester.

The First Year Contemporary Drawing Program introduces students to the concept that drawing underpins all art practices. This understanding is achieved by exploring divergent approaches to drawing practices. Drawing is presented as an art practice in its own right, as well as support for the Studio-specific programs. Students will rotate through two of the four blocks: Life Drawing, Computer Drawing, Mechanical and Incidental, and Experimental Drawing.

Textbooks

Texts provided by the lecturer

MSTD1111

Foundation Studio A

Credit points: 6 **Teacher/Coordinator:** Dr Caleb Kelly, Coordinator **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hrs. **Corequisites:** MSTD1121, CADR1001, THAP1201 and THAP1211 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD1121

Foundation Studio Concepts A

Credit points: 6 **Teacher/Coordinator:** Dr Caleb Kelly, Coordinator **Session:** Semester 1 **Classes:** Two hour seminar/workshop and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Corequisites:** MSTD1111, CADR1001, THAP1201 and THAP1211 **Assessment:** The assessment of each block is averaged to establish a final grade at the end of semester (100%)

This program is an idea-based, project-style, non-studio-specific program consisting of two 6-week blocks which students rotate through during the semester. 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. Classes are held in cross-studio groups in a central space, and each student works around broad themes such as time, space and light. This program challenges students to consider the development of ideas and how processes and materials are chosen and utilised in relation

to those ideas. Projects vary and are drawn from many elements of the Foundation lecturer's research 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.

THAP1201

Theories of Art Practice A

Credit points: 4 **Teacher/Coordinator:** Dr Ann Elias **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 80hrs **Corequisites:** MSTD1111, MSTD1121, CADR1001, and THAP1211 **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

Wallis B (ed). Art After Modernism: Rethinking Representation. New York, New Museum of Contemporary Art, 1984.
Collings, Matthew. This is Modern Art. London, Seven Dials, 2000.
Also refer to THAP Reading List.

THAP1211

Studio Theory A

Credit points: 4 **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 80hrs **Corequisites:** MSTD1111, MSTD1121, CADR1001, and THAP1201 **Assessment:** Assessment is based on successful completion of written and/or seminar assignments (100%)

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 examine the fundamentals of painting throughout history. Changing forms of pictorial and constructed space in painting in relation to the relevant historical contexts will be addressed.

Sculpture

Ideas dealing with space, the object and the body will be introduced. Themes include the fabricated and the found object, 'objecthood', space and installation, and the nature of performativity.

Printmedia

The Gallery: the role of print and drawing within the development of modern art will be looked at. A number of key nineteenth and twentieth century artists will be surveyed and the links between these historical precedents and the practices of a range of contemporary artists will be explored. A series of formal lectures and an extensive programme of gallery visits is included.

Photomedia

The focus in this studio is to examine the aesthetic, socio-political and economic ideologies surrounding photography's inception and development in the 19th century. Issues surrounding photographic truth and archives, collective memory, and the many roles of the portrait will be explored. In tandem with photography's early historical developments, how contemporary artists revisit and respond to these ideas within the present day will be examined.

Film and Digital Art

Interpreting moving image: beginning with the auteur theory and genre analyses (noir, New Wave, experimental, science fiction) the default interpretative system cinema and media arts inherited from literature will be examined, including the influence which psychoanalysis was to bring to theories of subjectivity, the unconscious, dreaming and the gaze. These developments in moving image parallel those in modernism, particularly painting (Surrealism). More recent shifts track the evolution from reading cinema as a language (the literary model) to Deleuze's philosophically-grounded image-types (affection-image, impulse image, perception-image, large and small forms) and include an analysis of emergent forms of music video and Dogme.

Glass

The focus in this studio will be to introduce students to the expressive range of glass, providing a broad overview of how this remarkable medium is used in contemporary art, craft, design and architecture. This is achieved through slide lectures, seminars, group discussion and relevant museum/gallery/studio visits.

Ceramics

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

CADR1002

Contemporary Drawing B

Credit points: 4 **Teacher/Coordinator:** Dr Caleb Kelly **Session:** Semester 2 **Classes:** Two hour seminar/workshop per week and directed contact over 12 weeks, plus self-directed study; total student effort of 80hrs **Corequisites:** MSTD1112, MSTD1123, THAP1202 and THAP1212 **Prohibitions:** MDRW1013, MDRW1014 **Assessment:** The assessment of each block is averaged to establish a final grade at the end of semester.

The First Year Contemporary Drawing Program introduces students to the concept that drawing underpins all art practices. This understanding is achieved by exploring divergent approaches to drawing practices. Drawing is presented as an art practice in its own right, as well as support for the Studio-specific programs. Students will rotate through two of the four blocks that they did not complete as part of Contemporary Drawing A: Life Drawing, Computer Drawing, Mechanical and Incidental, and Experimental Drawing.

Textbooks

Texts provided by the lecturer

MSTD1112

Foundation Studio B

Credit points: 8 **Teacher/Coordinator:** Dr Caleb Kelly, Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 160 hrs **Corequisites:** MSTD1123, CADR1002, THAP1202 and THAP1212 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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 self-directed learning 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, Coordinator **Session:** Semester 2 **Classes:** Two hour seminar/workshop and directed contact over 6 weeks, plus self-directed study; total student effort of 80hrs **Corequisites:** MSTD1112, CADR1002, THAP1202 and THAP1212 **Assessment:** The assessment of each block is averaged to establish a final grade at the end of semester (100%)

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 80hrs **Corequisites:** MSTD1112, MSTD1123, CADR1002, and THAP1212 **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

Robert Rosenblum and H.W. Janson, 19th Century Art, New York, Abrams, 1984.
Stephen Eisenman, Nineteenth Century Art: A Critical History, London, Thames and Hudson, 1994.

THAP1212

Studio Theory B

Credit points: 4 **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 80hrs **Corequisites:** MSTD1112, MSTD1123, CADR1002, and THAP1202 **Assessment:** Assessment is based on successful completion of written and/or/seminar assignments (100%)

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 institutionalised 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 Street: The historical role of print as a communications medium will be examined. The part this has played in instigating cultural and political change over the past 150 years will be explored. Focusing on early modernism through to pop art, the way in which artists used posters, magazines other public media as vehicles for their ideas and cultural interventions will be explored. These historical precedents are then linked to the work of recent artists.

Photomedia

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.

Textbooks

Refer to Studio for Reading List.

Second Year

Studio Major

MSTD2511

Ceramics C

Credit points: 12 **Teacher/Coordinator:** Jan Guy **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** (one of THAP2621 or THAP2631 or THAP2641) and one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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

Dormer P. The New Ceramics: Trends and Traditions.
Peterson S. The Craft and Art of Clay: A Complete Potter's Handbook.
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.

MSTD2512

Ceramics D

Credit points: 12 **Teacher/Coordinator:** Jan Guy **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2511 **Corequisites:** (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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 (clays 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.
 Peterson S. The Craft and Art of Clay: A Complete Potter's Handbook.
 Rawson P. Ceramics: a Philosophical Approach.
 Rhodes D. Clay and Glazes for the Potter.
 Currie I. Stoneware Glazes: a Systematic Approach.
 Hamer F. The Potter's Dictionary of Materials and Techniques.
 Journals
 Ceramics: Art and Perception.
 Pottery in Australia.
 Studio Potter.
 Object.

MSTD2521

Glass C

Credit points: 12 **Teacher/Coordinator:** Jane Gavan, Andrew Lavery
Session: Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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

Ioannou N. Australian Studio Glass. Craftsman House, 1995.
 Frantz S. Contemporary Glass. NY: Harry N Abrams Inc., 1989.

MSTD2522

Glass D

Credit points: 12 **Teacher/Coordinator:** Jane Gavan, Andrew Lavery
Session: Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2521 **Corequisites:** (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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

Rowley S. Craft and Contemporary Theory. Sydney: Allen & Unwin, 1997.
 Frantz S. Contemporary Glass. NY: Harry N Abrams Inc., 1989.

MSTD2531

Jewellery and Object C

Credit points: 12 **Teacher/Coordinator:** Karin Findeis, Joyce Hinterding, Oliver Smith **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD2532

Jewellery and Object D

Credit points: 12 **Teacher/Coordinator:** Karin Findeis, Joyce Hinterding, Oliver Smith **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2531 **Corequisites:** (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD2541

Painting C

Credit points: 12 **Teacher/Coordinator:** Dr Lindy Lee, Coordinator **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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 fulfils 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.

MSTD2542

Painting D

Credit points: 12 **Teacher/Coordinator:** Dr Lindy Lee, Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2541 **Corequisites:** (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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 fulfils 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 Beardmore
Session: Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD2552

Printmedia D

Credit points: 12 **Teacher/Coordinator:** Justin Trendall, Rebecca Beardmore
Session: Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2551 **Corequisites:** (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD2561

Sculpture C

Credit points: 12 **Teacher/Coordinator:** Margaret Seymour, Michael Goldberg, Dr Adam Geczy **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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

MSTD2562

Sculpture D

Credit points: 12 **Teacher/Coordinator:** Margaret Seymour, Michael Goldberg, Dr Adam Geczy **Session:** Semester 2 **Classes:** Lecturer and directed contact

over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2561 **Corequisites:** (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Marilyn Fairskye, Steven Lojewski and others **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD2572

Photomedia D

Credit points: 12 **Teacher/Coordinator:** Marilyn Fairskye, Steven Lojewski and others **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2571 **Corequisites:** (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD2581

Film and Digital Art C

Credit points: 12 **Teacher/Coordinator:** Geoff Weary, Ryszard Dabek, Josephine Starrs, John Conomos, Mahalya Middlemist **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** (one of THAP2621 or THAP2631 or THAP2641) and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2581 **Corequisites:** (one of THAP2622 or THAP2632 or THAP2642) and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

Studio Theory

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** THAP1211 and THAP1212 **Prohibitions:** THAP2421 **Assessment:** Assessment is based on successful completion of written and or/seminar assignments (100%)

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

Bolton, Richard (ed.). *The Contest of Meaning: Critical Histories of Photography* Cambridge, Mass.: MIT Press, 1989.

Squiers, Carol (ed.). *The Critical Image*, Seattle: Bay Press, 1990.

French, Blair (ed.). *Photofiles: An Australian Photography Reader*, Sydney: Power Institute and Australian Centre for Photography, 1999.

Film and Digital Art

Deleuze, Gilles. *Cinema 1* (Minneapolis: University of Minnesota Press, 1986).
Lupton, Catherine. *Chris Marker: Memories of the Future*. London: Reaktion Books, 2006, 87-97.

THAP2622

Studio Theory Media Arts D

Credit points: 3 **Teacher/Coordinator:** Photomedia: Anne Ferran Film and Digital Art: Josephine Starrs **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** THAP2621 **Prohibitions:** THAP2422 **Assessment:** Assessment is based on successful completion of written and or/seminar assignments (100%)

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: new 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

Bright, Deborah (ed.). *The Passionate Camera: Photography and Bodies of Desire*, London/New York: Routledge, 1998.

Company, David (ed.). *Art and Photography*, London: Phaidon, 2003.

Green, David. (ed.), *Where is the Photograph?* Brighton/Kent: Photoforum/Photoworks, 2003.

Film and Digital Art

John Grierson, "First Principles of Documentary." (1932-4) In *Imagining Reality*, Eds. Kevin McDonald & Mark Cousins, London & Boston: Faber and Faber, 1998 97-103.

Baudrillard, Jean. "Requiem for the Media." Monfort, N. & Wardrip-Frium. *The New Media Reader* (Cambridge, Mass.: MIT Press, 2003) 277-288.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** THAP1211 and THAP1212 **Prohibitions:** THAP2431 **Assessment:** Assessment is based on successful completion of written and or/seminar assignments (100%)

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

Fisher, Philip. *Making and effacing art: modern American art in a culture of museums*, New York : Oxford University Press, 1991.

Battcock, Gregory, ed., *Minimal Art: A Critical Anthology*, New York: Dutton, 1968.
Causey, Andrew. *Sculpture since 1945*, Oxford; New York: Oxford University Press, 1998.
Krauss, Rosalind. *Passages in modern sculpture*, London: Thames and Hudson, 1977.
Printmedia
Hoptman, Laura J. *Drawing now : eight propositions*, New York: Museum of Modern Art, 2002.
Stallabrass, Julian. *High art lite : British art in the 1990s* London : Verso, 1999.
Ice cream : contemporary art in culture, London : Phaidon, 2007.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** THAP2631 **Prohibitions:** THAP2432 **Assessment:** Assessment is based on successful completion of written and or/seminar assignments (100%)

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 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 UoS outline at the beginning of semester.

Sculpture

Buchloch, Benjamin ed., *Broodthaers*, Cambridge, Mass.: MIT Press 1987.
Hansen, Mark, *New Philosophy for New Media*, Cambridge, Mass.: MIT Press, 2004.
Kaprow, Alan, *Essays on the Blurring of Art and Life*, ed. Jeff Kelly, Berkeley and Los Angeles, University of California Press. 1993.
Kelly, Mary, *Post-Partum Document*, London: Routledge, 1983.
Printmedia
Illusive 2 - contemporary illustration and its context, Berlin, Die Gestalten Verlag, 2007.
Contemporary art in print, London: Paragon, c2001.
Grishin, Sasha. *Australian printmaking in the 1990s*, Sydney: Craftsman House, 1997.
Klanten, R and Hellige, H (ed). www.davidshrigley.com

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** THAP1211 and THAP1212 **Prohibitions:** THAP2441 **Assessment:** Assessment is based on successful completion of written and or/seminar assignments (100%)

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

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

Adamson, Glenn *Thinking Through Craft* Berg, UK, 2007.
Greenhalgh, Paul (ed). *The Persistence of Craft: the applied arts today*, A & C Black, London, 2003.

Ceramics

Adamson, Glenn *Thinking Through Craft* Berg, UK, 2007.
Risatti, Howard A *Theory of Craft: function and aesthetic expression* The University of North Carolina Press, USA, 2007.
Jewellery and Object
Greenhalgh, Paul *The Modern Ideal: The Rise and Collapse of Idealism in the Visual Arts, From the Enlightenment to Postmodernism*, V&A, London, 2005.
John Thackara. *Design after modernism : beyond the object*. New York, N.Y: Thames and Hudson, 1988.

THAP2642

Studio Theory Object Art and Design D

Credit points: 3 **Teacher/Coordinator:** Ms Joyce Hinterding **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** THAP2641 **Prohibitions:** THAP2442 **Assessment:** Assessment is based on successful completion of written and or/seminar assignments (100%)

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

McCullough, Malcolm *Abstracting Craft: the practiced digital hand*, MIT Press, 1996.

Popper, Frank *From Technology to Virtual Art* MIT Press, Cambridge 2005.

Pierre Lévy, *Becoming virtual: reality in the Digital Age*, Plenum Trade, c1998.

Studio Extension

CAEX2001

Ceramics C Studio Extension

Credit points: 3 **Teacher/Coordinator:** Jan Guy **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2511 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEX2009

Ceramics D Studio Extension

Credit points: 3 **Teacher/Coordinator:** Jan Guy, Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2512 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2521 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEX2010

Glass D Studio Extension

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2522 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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 Findeis, Coordinator **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2531 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEX2011

Jewellery and Object D Studio Extension

Credit points: 3 **Teacher/Coordinator:** Karin Findeis, Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2532 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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, Coordinator **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2541 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEX2012

Painting D Studio Extension

Credit points: 3 **Teacher/Coordinator:** Dr Lindy Lee, Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2542 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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, Coordinator **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2551 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEX2013

Printmedia D Studio Extension

Credit points: 3 **Teacher/Coordinator:** Justin Trendall, Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2552 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2561 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEX2014

Sculpture D Studio Extension

Credit points: 3 **Teacher/Coordinator:** Dr Adam Geczy **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2562 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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, Coordinator **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2571 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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, Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2572 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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, Coordinator **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2581 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEX2016

Film and Digital Art D Studio Extension

Credit points: 3 **Teacher/Coordinator:** Josephine Starrs, Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD2582 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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

Studio Major

MSTD3511

Ceramics E

Credit points: 12 **Teacher/Coordinator:** Jan Guy **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2511 or MSTD2211; and MSTD2512 or MSTD2212 **Corequisites:** THAP3441 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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 imaginative problem solving, 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.

MSTD3512

Ceramics F

Credit points: 12 **Teacher/Coordinator:** Jan Guy **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD3511 **Corequisites:** THAP3442 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD3521

Glass E

Credit points: 12 **Teacher/Coordinator:** Jane Gavan, Andrew Lavery **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2521 or MSTD2221; and MSTD2522 or MSTD2222 **Corequisites:** THAP3441 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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

Clements J & Pennings M. Cultural Theory & Crafts Practice. Craft Victoria, 1996.

Rowley S. Craft and Contemporary Theory. Sydney: Allen & Unwin, 1997.

Zimmer J (ed). Contemporary Craft Review. Craft Victoria, 1995.

MSTD3522

Glass F

Credit points: 12 **Teacher/Coordinator:** Jane Gavan, Andrew Lavery
Session: Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD3521
Corequisites: THAP3442 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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

Rowley S. Craft and Contemporary Theory. Sydney: Allen & Unwin, 1997.

Frantz S. Contemporary Glass. NY: Harry N Abrams Inc., 1989.

MSTD3531

Jewellery and Object E

Credit points: 12 **Teacher/Coordinator:** Karin Findeis, Joyce Hinterding, Oliver Smith **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2531 or MSTD2231; and MSTD2532 or MSTD2232
Corequisites: THAP3441 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD3532

Jewellery and Object F

Credit points: 12 **Teacher/Coordinator:** Karin Findeis, Joyce Hinterding, Oliver Smith **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD3531 **Corequisites:** THAP3442 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** (MSTD2541 or MSTD2241) and (MSTD2542 or MSTD2242) **Corequisites:** THAP3431 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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 fulfils 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.

MSTD3542

Painting F

Credit points: 12 **Teacher/Coordinator:** Dr Lindy Lee, Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD3541 **Corequisites:** THAP3432 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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 fulfils 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 Beardmore **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2551 or MSTD2251; and MSTD2552 or MSTD2252 **Corequisites:** THAP3431 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD3552

Printmedia F

Credit points: 12 **Teacher/Coordinator:** Justin Trendall, Rebecca Beardmore **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks,

plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD3551 **Corequisites:** THAP3432 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD3561 Sculpture E

Credit points: 12 **Teacher/Coordinator:** Margaret Seymour, Michael Goldberg, Dr Adam Geczy **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2561 or MSTD2261; and MSTD2562 or MSTD2262 **Corequisites:** THAP3431 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD3562 Sculpture F

Credit points: 12 **Teacher/Coordinator:** Margaret Seymour, Michael Goldberg, Dr Adam Geczy **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD3561 **Corequisites:** THAP3432 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2571 or MSTD2271; and MSTD2572 or MSTD2272 **Corequisites:** THAP3421 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD3572 Photomedia F

Credit points: 12 **Teacher/Coordinator:** Anne Ferran, Steven Lojewski, Merilyn Fairskye **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD3571 **Corequisites:** THAP3422 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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 Conomos, Mahalya Middlemist **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD2581 or MSTD2281; and MSTD2582 or MSTD2282 **Corequisites:** THAP3421 and (one of CATE2001 or CATE2003 or CATE2005 or CATE2007 or CATE2009 or CATE2011) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD3582 Film and Digital Art F

Credit points: 12 **Teacher/Coordinator:** Geoff Weary, Ryszard Dabek, Josephine Starrs, John Conomos, Mahalya Middlemist **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240hrs **Prerequisites:** MSTD3481 or MSTD3581 **Corequisites:** THAP3422 and (one of CATE2002 or CATE2004 or CATE2006 or CATE2008 or CATE2010) **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

Studio Theory

THAP3421 Studio Theory Media Arts E

Credit points: 3 **Teacher/Coordinator:** Photomedia: Tanya Peterson Film and Digital Art: John Conomos **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** THAP2422 or THAP2622 **Prohibitions:** THAP3321

Assessment: Assessment is based on successful completion of written and or/seminar assignments (100%)

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

Campany, David. (ed.). *The Cinematic: Documents of Contemporary Art*, London/Cambridge: Mass.: Whitechapel & MIT Press, 2007.

Elkins, James. (ed.). *Photography Theory*, New York: Routledge, 2007.

Wallis, Brian. (ed.). *Blasted Allegories: An Anthology of Writings by Contemporary Artists*, New York: New Museum of Contemporary Art & Cambridge, Mass.: MIT Press, 1993 (1987).

Film and Digital Art

Scott Bukatman, *Terminal Identity*, Duke University Press, 1993.

John Conomos, *Mutant Media*, Sydney, Artspace/Power Publications, 2008.

Lev Manovich, *The Language of New Media*, Cambridge, Mass., MIT Press, 2002.

Film and Digital Art

THAP3422

Studio Theory Media Arts F

Credit points: 3 **Teacher/Coordinator:** Photomedia: Tanya Peterson Film and Digital Art: John Conomos **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** THAP3421 **Prohibitions:** THAP3322 **Assessment:** Assessment is based on successful completion of written and or/seminar assignments (100%)

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 enquiry 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

French, Blair. *Out of Time: Essays Between Photography & Art*, Parkside: Contemporary Art Centre of South Australia, 2006.

Kelsey, Robin & Stimson, Blake (eds.). *The Meaning of Photography*, New Haven, Conn./London: Yale University Press, 2008.

Lunenfeld, Peter (ed.). *The Digital Dialectic*, Cambridge, Mass./London: MIT Press, 1999.

Film and Digital Art

Bill Beckley, *Sticky Sublime*, New York, Allworth Press, 2001.

Keith Cohen (ed.), *Writing in a Film Age*, Colorado, University Press of Colorado, 1991.

Elaine Scarry, *On Beauty and Being Just*, Princeton, Princeton Press, 1999.
Brian Wallis (ed), *Blasted Allegories*, MIT Press, 1989.

THAP3431

Studio Theory Fine Arts E

Credit points: 3 **Teacher/Coordinator:** Painting: Dr Debra Dawes Sculpture: Mr Michael Goldberg Printmedia: Mr Justin Trendall **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** THAP2632 or THAP2432 **Prohibitions:** THAP3331 **Assessment:** Assessment is based on successful completion of written and or/seminar assignments (100%)

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 primarily focus on Australian painters to provide students with an understanding of their local context and history.

Sculpture

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 explores 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 UoS outline at the beginning of semester.

Sculpture

Green, Charles, *The Third Hand*, Sydney: UNSW Press, 2001.

Stallabrass, Julian, *Internet Art*, London: Tate Publishing, 2003.

Printmedia

Unmonumental, New York : Phaidon, 2007.

Stallabrass, Julian. *Internet art: the online clash of culture and commerce*, London: Tate Publishing, 2003.

THAP3432

Studio Theory Fine Arts F

Credit points: 3 **Teacher/Coordinator:** Painting: Assoc Professor Brad Buckley Sculpture: Dr Adam Geczy Printmedia: Mr Justin Trendall **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** THAP3431 **Prohibitions:** THAP3332 **Assessment:** Assessment is based on successful completion of written and or/seminar assignments (100%)

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 twenty-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

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs. **Prerequisites:** THAP2642 or THAP2442 **Prohibitions:** THAP3341 **Assessment:** Assessment is based on successful completion of written and or/seminar assignments (100%).

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 on 'inter-disciplinary' practice, what it might mean and entail through various readings on contemporary art and craft practice. Students will be asked to explore the many and varied fields of interest a practitioner may be engaging with. Throughout the unit students will be expected to be critically analysing what their own area of continuing research within their own practice may be.

(Please note due to changes in class sizes course 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

Roland Barthes, The language of fashion, Power Publications, 2006.

Marie Mulvey-Roberts: The handbook to Gothic literature New York University Press, 1998.

Ceramics

Clark, Garth (ed.) Ceramic Millennium: critical writings on ceramic history, theory and art NSCAD, Canada, 2007.

Hanaor, Ziggy Breaking the Mould: new approaches to ceramics Black Dog Publishing, London, 2007.

Jewellery and Object

Roland Barthes, The Language of Fashion, Power Publications, 2006.

Marie Mulvey-Roberts: The handbook to Gothic literature New York University Press, 1998.

THAP3442

Studio Theory Object Art and Design F

Credit points: 3 **Teacher/Coordinator:** Ms Jan Guy, Mr Andrew Lavery, Ms Karin Findeis **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** THAP3441 **Prohibitions:** THAP3342 **Assessment:** Assessment is based on successful completion of written and or/seminar assignments (100%)

Understanding Professional Practice

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

The unit of study serves to locate a student's ceramics practice in a professional context. Through participating in a series of workshops and lectures you will develop and apply strategies fundamental to sound visual arts business practice. Relevant topics such as arts law, copyright, contracts, exhibiting, photographing work, writing of proposals and curriculum vitae and defining a market will be examined. You will be asked to consider and formulate how you want to present yourself publicly as an artist. Knowledge of these areas will establish the solid foundation necessary to facilitate your ability as an artist to sustain a strong business ethic that will enhance and extend your creative working life. These issues will enable you to understand the arts / crafts industry and prepare you for a range of possible career options within the visual arts.

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

Textbooks

Schaffner I. & Winzen M. (eds) Deep Storage: collecting, storing, and archiving in art Munich ; New York : Prestel, 1998.

Stokes, James Earning a Living in the Visual Arts & Crafts Sydney: Hale & Iremonger, 1987.

Jill Yelland, The Art of Minding Your Own Business: Arts and Crafts Business Starter and Survival Kit Press for Success., South Perth: Press for Success, 1994.

Studio Extension

CAEX3001

Ceramics E Studio Extension

Credit points: 3 **Teacher/Coordinator:** Jan Guy, Coordinator **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD3511 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEX3009

Ceramics F Studio Extension

Credit points: 3 **Teacher/Coordinator:** Jan Guy, Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD3512 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEX3015

Photomedia F Studio Extension

Credit points: 3 **Teacher/Coordinator:** Steven Lojewski, Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD3572 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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, Coordinator **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD3581 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEX3016

Film and Digital Art F Studio Extension

Credit points: 3 **Teacher/Coordinator:** Josephine Starrs, Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** MSTD3582 **Assessment:** 1x15min review with your academic advisor in week 7 and 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

Second and Third Year Theoretical Enquiry Units

CATE2001

Bodies in Theory and Practice

Credit points: 6 **Teacher/Coordinator:** Dr Eril Bailly **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** THAP1201 and THAP1202 **Assessment:** Assessment is based on successful completion of written and seminar assignments (100%).

Note: Department permission required for enrolment.

Introduces a range of key theoreticians and practitioners who have taken the body as site of content or critique. The course investigates psychoanalytic constructions of the body (Freud, Lacan, Kristeva, Irigaray), the political body (Foucault, Deleuze and Guattari), the medical/scientific body (Haraway) and the virtual body (Virilio, Luke).

Textbooks

Michel Foucault, *Discipline and Punish: The Birth of the Prison*, Trans. Alan Sheridan. New York, Vintage, 1977
Elizabeth Grosz, *Space, Time and Perversion: Essays on the Politics of Bodies*, Taylor & Francis Inc. 1995
Michael A. Proudfoot, Ed., *The Philosophy of Body*, Oxford Blackwell, 2003

CATE2003

Surrealism and Contemporary Art

Credit points: 6 **Teacher/Coordinator:** Dr Ann Elias **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** THAP1201 and THAP1202 **Assessment:** Assessment is based on successful completion of written and seminar assignments (100%)

Note: Department permission required for enrolment.

The Surrealists challenged orthodox views on 'nature', 'reality', 'morality', and 'beauty'. They were dedicated to social and artistic freedom, an art of the instincts, and the power of the unconscious.

What ethical, aesthetic, and political aspects of Surrealism are relevant to art in the Twenty-First century and what is the nature of the surrealist impulse in contemporary art and design?

Textbooks

Kim Grant, *Surrealism and the Visual Arts: Theory and Reception*, Cambridge, Cambridge University Press, 2005
Natalya Lusty, *Surrealism, Feminism, Psychoanalysis*, Burlington, VT; Ashgate 2007
Raymond Spiteri and Donald LaCoss (eds), *Surrealism, Politics and Culture*, Burlington, Vt.; Ashgate, 2003.

CATE2005

Contemporary Australian Indigenous Art

Credit points: 6 **Teacher/Coordinator:** Dr Danie Mellor **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** THAP1201 and THAP1202 **Assessment:** Assessment is based on successful completion of written and seminar assignments (100%)

This elective addresses how contemporary Aboriginal and Torres Strait Islander art has shaped our perception of Indigenous culture in Australia. It includes the development of contemporary Indigenous art, and discusses the crucial issues of appropriation, ownership and institutional protocols. We will examine interactions between Indigenous and non-Indigenous artists in Australia, and where appropriate, overseas.

Textbooks

Wally Caruana, *Aboriginal Art*, Thames and Hudson, 1993

CATE2007

The Art of Memory

Credit points: 6 **Teacher/Coordinator:** Tanya Peterson **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** THAP1201 and THAP1202 **Assessment:** Assessment is based on successful completion of written and seminar assignments (100%)

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

James McConkey, *The Anatomy of Memory: An Anthology*, New York: Oxford University Press, 1996.
Andreas Huyssen, *Present Pasts: Urban Palimpsests and the Politics of Memory*, California: Stanford University Press, 2003.
Michael Rossington and Anne Whitehead (eds.), *Theories of Memory: A Reader*, Crawley, W.A.: University of Western Australia Press, 2007.

CATE2009

Philosophies of Life and Practice

Credit points: 6 **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs. **Prerequisites:** THAP1201 and THAP1202 **Assessment:** Assessment is based on successful completion of written and seminar assignments (100%)

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

Brian Dolan, Josiah Wedgwood: *Entrepreneur to the Enlightenment*, London, Harper Collins, 2004.
Marianne Viljanen, Tapio Wirkkala: *Eye, Hand and Thought*, Taideteollisuusmuseo - Museum of Art and Design, Porvoo, 2002
Bruce Altshuler, Isamu Noguchi, New York: Abbeville Press, 1994

CATE2011**Post-Object Art**

Credit points: 6 **Teacher/Coordinator:** Dr Caleb Kelly **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** THAP1201 and THAP1202 **Assessment:** Assessment is based on successful completion of written and seminar assignments (100%).

This Unit of Study will focus on practices that work in a post-object manner, drawing on approaches initiated in the middle of the twentieth century such as Fluxus, Happenings, Performance Art and Conceptual Art. Within contemporary art post-objecthood is expansive and central, and can be witnessed in video art, the sound arts, relational aesthetics and site-specific installation. A seminal approach to these practices stems from the experiential and situational installation of Michael Asher whereby the audience come to know the work through its experience. The Unit of Study will look at a range of practices from the twentieth century to the present day.

Textbooks

Caleb Kelly, Sound (London/Cambridge: Whitechapel/MIT Press, 2011)
Kirsi Peltomäki, Situation Aesthetics: The Work of Michael Asher (Cambridge, Mass.: MIT Press, 2010)

CATE2002**Politics, Propaganda and Counter-Culture**

Credit points: 6 **Teacher/Coordinator:** Dr Eril Bailly **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** THAP1201 and THAP1202 **Assessment:** Assessment is based on successful completion of written and seminar assignments (100%).

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

John Berger, Ways of Seeing, Penguin, 1972
Victoria E. Bonnell, Iconography of Power: Soviet Political Posters under Lenin and Stalin, University of California Press, 1999
Chris Jenks, Ed., Visual Culture, Routledge, 1995.
R.U. Sirius, Counterculture Through the Ages: From Abraham to acid house, N.Y. Villard, 2005

CATE2004**Life, Art and the Everyday**

Credit points: 6 **Teacher/Coordinator:** Dr Ann Elias **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** THAP1201 and THAP1202 **Assessment:** Assessment is based on successful completion of written and seminar assignments (100%).

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

Stephen Johnstone (Ed), The Everyday, London, Whitechapel; Cambridge, Mass; MIT Press, 2008
Nikos Papastergiadis, Spatial Aesthetics: art, place and the everyday, London, Chicago, Rivers Oram, 2006.
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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** THAP1201 and THAP1202 **Assessment:** Assessment is based on successful completion of written and seminar assignments (100%)

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

Jean Baudrillard, The System of Objects, Paris, Denoel, 1968
Ann Goldstein, Reconsidering the Object of Art 1965-1975, Museum of Contemporary Art, Los Angeles, MIT Press, Mass., 1996
Susan Pearce, Susan M.(ed), Interpreting Objects and Collections, Routledge, London, 1994

CATE2008**Social Relations and Critical Spaces**

Credit points: 6 **Teacher/Coordinator:** Tanya Peterson **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** THAP1201 and THAP1202 **Assessment:** Assessment is based on successful completion of written and seminar assignments (100%)

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

Claire Bishop (ed.), Participation, Cambridge, Mass.: MIT Press, 2006.
Nicholas Bourriand, Relational Aesthetics, France: Les Presses du Réel, 2002.
Grant H. Kester, Conversation Pieces : Community and Communication in Modern Art, Berkeley: University of California Press, 2004.

CATE2010**Art and Cross-Cultural Perspectives**

Credit points: 6 **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** THAP1201 and THAP1202 **Assessment:** Assessment is based on successful completion of written and seminar assignments (100%)

Note: Department permission required for enrolment.

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

Jaynie Anderson (Ed), Crossing cultures: conflict, migration and convergence : the proceedings of the 32nd International Congress of the History of Art, Carlton, Vic, Melbourne University Publishing, 2009.
Sam Durant and Catherine Lord (Eds), Essays in Migratory Aesthetics: Cultural practices between migration and art making, Amsterdam, New York, Rodopi, 2007.

Second and Third Year Studio Electives

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

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. **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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

Dormer P. The New Ceramics: Trends and Traditions.
Peterson S. The Craft and Art of Clay: A Complete Potter's Handbook.

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:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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

Dormer P. The New Ceramics: Trends and Traditions.
Peterson S. The Craft and Art of Clay: A Complete Potter's Handbook.
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.

MSTD8111

Ceramics Elective Advanced

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:** MSTD7121 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

The Advanced 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

Dormer P. The New Ceramics: Trends and Traditions.
Peterson S. The Craft and Art of Clay: A Complete Potter's Handbook.
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.

CAEL2003

Warm Glass Elective Introductory

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** CAEL2003 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** CAEL2004 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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 addresses 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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** CAEL2005 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** CAEL2006 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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 addresses 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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15.

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.

Throughout the semester students will, in consultation with a tutor, follow a project-based 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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** CAEL2007 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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 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.

CAEL3004

Glass Casting Elective Advanced

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** CAEL2008 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** CAEL2009 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** CAEL2010 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEL2016

Glass Mosaic Elective Introductory

Credit points: 3 **Teacher/Coordinator:** Mr Andrew Lavery, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

The introductory Elective unit in Glass Mosaics 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 Glass Mosaic making in flat form and 3D form.

Textbooks

Biggs, Emma. Encyclopedia of Mosaic Technique Quarto Inc, 1990
Cheek, Martin. Design Sourcebook Mosaics New Holland, UK 2002

MSTD7311

Jewellery & Object Elective Introductory

Credit points: 3 **Teacher/Coordinator:** Karin Findeis **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD7321

Jewellery & Object Elective Intermediate

Credit points: 3 **Teacher/Coordinator:** Karin Findeis **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** MSTD7311 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

The Intermediate 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.

MSTD8131

Jewellery & Object Elective Advanced

Credit points: 3 **Teacher/Coordinator:** Karin Findeis, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** MSTD7321 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD7411

Painting Elective Introductory

Credit points: 3 **Teacher/Coordinator:** Dr Lindy Lee, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD7421

Painting Elective Intermediate

Credit points: 3 **Teacher/Coordinator:** Dr Lindy Lee, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** MSTD7411 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** MSTD7421 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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

Textbooks

Refer to Studio Reading List.

MSTD7511

Printmedia Elective Introductory

Credit points: 3 **Teacher/Coordinator:** Justin Trendall, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD7521

Printmedia Elective Intermediate

Credit points: 3 **Teacher/Coordinator:** Justin Trendall, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** MSTD7511 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

The Intermediate Elective unit in Printmedia 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.

Textbooks

Refer to Studio Reading List.

MSTD8151

Printmedia Elective Advanced

Credit points: 3 **Teacher/Coordinator:** Justin Trendall, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** MSTD7521 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

The Advanced Elective unit in Printmedia 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.

Textbooks

Refer to Studio Reading List.

MSTD7611

Sculpture Elective Introductory

Credit points: 3 **Teacher/Coordinator:** Michael Goldberg, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15 **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 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** MSTD7611 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** MSTD7621 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MSTD7721

Photomedia Elective Intermediate

Credit points: 3 **Teacher/Coordinator:** Steven Lojewski, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** MSTD7711 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

The Introductory Elective provides a studio-based approach to the production of self-directed creative work. Throughout the semester students will follow a project-based curriculum, addressing concepts, methodologies and technologies integral to contemporary Photomedia. The elective provides for the enhancement of critical skills through

group and individual tutorials and critiques and the further development of technical skills appropriate to the self-directed projects.

Textbooks

Refer to Studio Reading List.

MSTD8171

Photomedia Elective Advanced

Credit points: 3 **Teacher/Coordinator:** Steven Lojewski, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** MSTD7721 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

The Advanced Elective provides a studio-based approach to the production of self-directed creative work. Throughout the semester students will follow a project-based curriculum, addressing concepts, methodologies and technologies integral to contemporary Photomedia. The elective provides for the further development and enhancement of critical and conceptual 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.

MSTD7811

Film & Digital Art Elective Introductory

Credit points: 3 **Teacher/Coordinator:** Josephine Starrs, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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 Film and Digital Art. 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.

MSTD7821

Film & Digital Art Elective Intermediate

Credit points: 3 **Teacher/Coordinator:** Josephine Starrs, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** MSTD7811 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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, 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.

MSTD8181

Film & Digital Art Elective Advanced

Credit points: 3 **Teacher/Coordinator:** Josephine Starrs, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:**

MSTD7821 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEL2022

Electronic & New Media Art Elective Intr

Credit points: 3 **Teacher/Coordinator:** Josephine Starrs, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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 and 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:** Depends on visiting artist **Assessment:** Satisfactory completion, no mark or grade given

Note: Department permission required for enrolment. Note: Special permission to enrol required. See Academic Advisor

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 **Assessment:** Satisfactory completion, no mark or grade given

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 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** End-of-semester project (100%) in week 15, 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.

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 their work focusing on exhibition design and curatorial practice. In particular participating students will gain an understanding of visual art space. This knowledge and understanding will be contextualized in learning and teaching.

CAEL2012**Fundamentals in 2D Animation**

Credit points: 3 **Teacher/Coordinator:** Simon Rippingale **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

This 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.

CAEL2013**Managing and Developing Digital Imagery**

Credit points: 3 **Teacher/Coordinator:** Steven Lojewski **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Corequisites:** One of MSTD2571, MSTD2572, MSTD3571, MSTD3572 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEL2014**Digital Photo Editing**

Credit points: 3 **Teacher/Coordinator:** Steven Lojewski **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** CAEL2013 **Corequisites:** One of MSTD2571, MSTD2572, MSTD3571, MSTD3572 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAEL2015**Digital Narrative**

Credit points: 3 **Teacher/Coordinator:** Steven Lojewski **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 60hrs **Prerequisites:** CAEL2014 **Corequisites:** One of MSTD2571, MSTD2572, MSTD3571, MSTD3572 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

CAPP2001**Professional Placement for Artists 1**

Credit points: 3 **Teacher/Coordinator:** Jane Gavan **Session:** Semester 1, Semester 2 **Classes:** total student effort of 60hrs **Assessment:** Satisfactory completion, no mark or grade given

Note: Department permission required for enrolment. Note: Special permission to enrol is required. 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 **Classes:** total student effort of 60hrs **Assessment:** Satisfactory completion, no mark or grade given

Note: Department permission required for enrolment. Note: Special permission to enrol is required. 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.

Bachelor of Visual Arts (Honours)

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 **Teacher/Coordinator:** Ms Anne Ferran, Coordinator **Session:** Semester 1 **Classes:** Average 1x1 hr fortnightly meeting with the supervisor who provides advice and feedback **Corequisites:** THAP4241 and THAP4251 **Assessment:** Examination of studio work presented at final exhibition (100%) (this unit is assessed in semester 2) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran, Coordinator **Session:** Semester 1 **Classes:** Average 1x1 hr fortnightly meeting with the supervisor who provides advice and feedback **Corequisites:** THAP4241 and THAP4251 **Assessment:** Examination of studio work presented at final exhibition(100%) (this unit is assessed in semester 2) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran, Coordinator **Session:** Semester 1 **Classes:** Average 1x1 hr fortnightly meeting with the supervisor who provides advice and feedback **Corequisites:** THAP4241 and THAP4251 **Assessment:** Examination of studio work presented at final exhibition (100%) (this unit is assessed in semester 2) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran, Coordinator **Session:** Semester 1 **Classes:** 1x2 hr seminar/week **Corequisites:** THAP4231 or THAP4241; and one of: MSTD4111 or MSTD4221 or MSTD4231 or MSTD4241 **Assessment:** 1x2000 word essay (100%) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran, Coordinator **Session:** Semester 1 **Classes:** 1x 2hr seminar/week, commencing week 5 **Corequisites:**

MSTD4221 or MSTD4231 or MSTD4241; and THAP4251 **Assessment:** 1x 25 minute seminar presentation (100%) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran, Coordinator **Session:** Semester 2 **Classes:** Average 1x1 hr fortnightly meeting with the supervisor who provides advice and feedback **Prerequisites:** MSTD4221 **Corequisites:** THAP4242 **Assessment:** Examination of studio work presented at final exhibition (100%) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran, Coordinator **Session:** Semester 2 **Classes:** Average 1x1 hr fortnightly meeting with the supervisor who provides advice and feedback **Prerequisites:** MSTD4231 **Corequisites:** THAP4242 **Assessment:** Examination of studio work presented at final exhibition (100%) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran, Coordinator **Session:** Semester 2 **Classes:** Average 1x1 hr fortnightly meeting with the supervisor who provides advice and feedback **Prerequisites:** MSTD4241 **Corequisites:** THAP4242 **Assessment:** Examination of studio work presented at final exhibition (100%) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran, Coordinator **Session:** Semester 2 **Classes:** Average 1x1 hr fortnightly meeting with the supervisor who provides advice and feedback **Corequisites:** MSTD4222 or MSTD4232 or MSTD4242 **Assessment:** 1x 5,000-7,000 word research paper (100%) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran, Coordinator **Session:** Semester 1 **Classes:** Average 1x1 hr fortnightly meeting with the supervisor who provides advice and feedback **Corequisites:** THAP4231 and THAP4251 **Assessment:** Examination of studio work presented at final exhibition(100%) (this unit is assessed in semester 2) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran, Coordinator
Session: Semester 1 **Classes:** Average 1x1 hr fortnightly meeting with the supervisor who provides advice and feedback **Corequisites:** THAP4251 and MSTD4111 **Assessment:** 1x 15,000 word dissertation (100%) (this unit is assessed in semester 2) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran, Coordinator **Session:** Semester 1 **Classes:** 1x2 hr seminar/week **Corequisites:** THAP4231 or THAP4241; and one of: MSTD4111 or MSTD4221 or MSTD4231 or MSTD4241 **Assessment:** 1x2000 word essay (100%) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran **Session:** Semester 2 **Classes:** Average 1x1 hr fortnightly meeting with the supervisor who provides advice and feedback **Prerequisites:** MSTD4111 **Corequisites:** THAP4222 **Assessment:** Examination of studio work presented at final exhibition (100%) **Campus:** Rozelle

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 **Teacher/Coordinator:** Ms Anne Ferran **Session:** Semester 2 **Classes:** Average 1x1 hr fortnightly meeting with the supervisor who provides advice and feedback **Corequisites:** MSTD4112 **Assessment:** 1x 15,000 word dissertation (100%) **Campus:** Rozelle

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.

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 graduate programs 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 (PhD)

Master of Fine Arts (MFA)

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

Faculty Postgraduate Research Candidature Regulations

Candidature Variations

- PhD and MFA Candidates are required to complete their first year as full-time students, unless there are exceptional circumstances. Exceptional circumstances may include major personal hardship; major health reasons; maternity leave; circumstances that demonstrably support a candidate's research and require the candidate to participate in an activity somewhere else.
- Final year candidates are expected to exhibit in the end-of-year exhibition unless they can show good 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.
- Candidates wishing to transfer from MFA to PhD, are required to submit a revised application appropriate to the PhD degree at the end of the first year of the MFA. Applications must be submitted by published closing date and will be considered with the whole pool of applicants.

Supervision

Every research candidate will have a supervisor who supervises both creative work and written research and an associate supervisor for additional advice and interim supervision when the supervisor is on

leave. The supervisor takes primary responsibility for the conduct and progress of the candidature. 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.

Annual Review

Research candidates are required to complete an annual progress report and attend a progress review each year. The maximum composition of a review panel will normally be two members of academic staff. First year PhD candidates are also required to make a presentation on their work-in-progress at the review.

Providing progress in the degree is considered satisfactory, a candidate will be permitted to proceed. If the 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.

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.

Course structure and requirements

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. The expectations for Option (1), dual outcome, 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 part-time equivalent. 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.

Candidates are expected to have regular meetings with their supervisors.

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 School 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.

Senate resolutions relating to the PhD

Please refer to the *University of Sydney (Doctor of Philosophy (PhD)) Rule 2004*, available at sydney.edu.au/senate/policies/PhD_Rule.pdf.

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 on a full-time basis. 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 and subject to the Faculty approval. 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 year honours degree 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.

Course structure and requirements

Candidates are required to nominate one of the following methods of candidature:

1. by creative work and research paper, 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 paper

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 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.

Course resolutions

Master of Fine Arts

1 Course codes

Code	Course title
VC003	Master of Fine Arts

2 Award of the degree

The degree of Master of Fine Arts shall be awarded in one grade only.

3 Eligibility for admission

- (1) An applicant for admission to candidature for the degree shall, except as provided in chapter 10 of the By-laws:
 - (a) be a Bachelor of Visual Arts (Honours) of the University of Sydney, or
 - (b) hold the degree of Bachelor of Visual Arts and the Graduate Diploma of Visual Arts of the University of Sydney.
- (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.
- (3) Applicants may be required to demonstrate to the satisfaction of SCA Board their ability to proceed by the method nominated.

4 Availability

- (1) Admission to candidature for the degree may be limited by quota.
- (2) In determining the quota the University will take into account:
 - (a) availability of resources, including studio space, library, equipment and computing facilities; and
 - (b) availability of adequate and appropriate supervision.
- (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.

5 Probationary admission

- (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.
- (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.

6 Method of progression

- (1) A candidate for the degree shall proceed:
 - (a) by studio practice and research; or
 - (b) by thesis.

7 Discipline areas

- (1) The degree may be taken in the following disciplines:
 - (a) Ceramics
 - (b) Glass
 - (c) Jewellery and Object
 - (d) Electronic and Temporal Arts
 - (e) Photomedia
 - (f) Painting
 - (g) Printmedia
 - (h) Sculpture (including performance and installation)
 - (i) Theories of Art Practice

8 Time limits

- (1) A candidate may proceed on either a full-time basis or, with the permission of SCA Board, a part-time basis.
- (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.
- (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.
- (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.

9 Credit

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.

10 Supervision

- (1) SCA Board shall appoint to act as supervisor of each candidate, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Fine Arts:
 - (a) a full-time member of the academic staff of Sydney College of the Arts; or
 - (b) a member of the academic staff of Sydney College of the Arts with a fractional appointment of 0.5 or greater.
- (2) SCA Board will appoint, from amongst appropriately qualified persons, an associate supervisor to assist in the supervision of any candidature.

11 Requirements for the degree

- (1) A candidate proceeding primarily by thesis shall:
 - (a) complete such seminars and such units as may be prescribed by SCA Board;
 - (b) 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;
 - (c) write a thesis embodying the results of the research; and in completion of requirements for the degree;
 - (d) lodge with the Registrar three copies of this thesis, typewritten and bound in either a temporary or a permanent form.
 - (e) 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.
 - (f) 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.
 - (g) 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.
 - (h) 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.
- (2) A candidate proceeding by studio practice and research shall:
 - (a) complete such courses;
 - (b) attend such seminars; and
 - (c) complete such essay or other written work including a research paper; and
 - (d) 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
 - (e) 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.

12 Examination: Research and Thesis

- (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:
 - (a) at least two persons, who have not been supervisors of the candidate; and
 - (b) at least one of whom is external to SCA.
- (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.
- (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.
- (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.
- (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.

13 Examination: Studio Practice and Research

- (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:
 - (a) at least two persons, who have not been supervisors of the candidate; and
 - (b) at least one of whom is external to SCA.
- (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;
- (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.
- (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.
- (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.

14 Progress

- (1) The SCA Board may:
 - (a) 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
 - (b) where, in the opinion of SCA Board, the candidate does not show good cause, terminate the candidature.

15 Transitional provisions

- (1) These resolutions shall apply to:
 - (a) persons who commence their candidature after 1 January 2010; and
 - (b) persons who commenced their candidature prior to 1 January 2010 and who elect to proceed under these resolutions.
- (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.

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 (MDP)

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.

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 means 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 contemporary culture. Candidates deliver short presentations and write essays on areas related to documentary image making and their practice.

The History of Documentary Image Making and Documentary Photo Practice units are delivered in lectures and/or seminars and tutorials,

while project major units are delivered in group sessions and face-to-face consultations in the SCA studios.

Candidates also have individual and group access to studio facilities to develop their projects outside class hours.

Academic Adviser

Candidates are supervised by the MDP course 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 7 for SCA assessment criteria.

Master of Documentary Photography

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2000 (the 'Coursework Rule'), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions

1 Course codes

Code	Course title
VH032	Master of Documentary Photography

2 Attendance pattern

The attendance pattern for this course is full time or part time according to candidate choice.

3 Master's type

The master's degree in these resolutions is a professional master's course, as defined by the Coursework Rule.

4 Admission to candidature

- (1) Available places will be offered to qualified applicants according to the following admissions criteria.
- (2) Admission to candidature requires:
 - (a) the Bachelor of Visual Arts degree or an equivalent qualification in a relevant discipline, from the University of Sydney or equivalent institution; and
 - (b) the presentation of a portfolio of creative work demonstrating the ability to undertake advanced art practise and coursework.
- (3) In exceptional circumstances the Dean may admit applicants without these qualifications but whose evidence of experience and achievement is deemed to be equivalent and sufficient to undertake the award.
- (4) 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.



5 Requirements for award

- (1) The units of study that may be taken for the course are set out in Table A: Postgraduate core units of study.
- (2) To qualify for the award of the Master of Documentary Photography a candidate must complete 48 credit points of core units as prescribed in the table.
- (3) Candidates may apply to the course coordinator to substitute 12 credit points of electives from any postgraduate coursework units in the University in place of the Documentary Photo Practice Seminar units. Permission may also be required from the coordinator of the elective unit.

6 Transitional provisions

- (1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.
- (2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.

Master of Film and Digital Image (MFDI)

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 film-making.

Course objectives

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.

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 units of study that include Studio Project Majors, Studio Practice Seminars and SCA electives are delivered in the Film and Digital Art studio of SCA. Candidates have access to the studio facilities outside class hours to develop their projects.

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 7 for SCA assessment criteria.

Master of Film and Digital Image

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2000 (the 'Coursework Rule'), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as

amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions

1 Course codes

Code	Course title
VC031	Master of Film and Digital Image

2 Attendance pattern

The attendance pattern for this course is full time or part time according to candidate choice.

3 Master's type

The master's degree in these resolutions is a professional master's course, as defined by the Coursework Rule.

4 Admission to candidature

- (1) Available places will be offered to qualified applicants according to the following admissions criteria.
- (2) Admission to candidature requires:
 - (a) the Bachelor of Visual Arts degree or an equivalent qualification in a relevant discipline, from the University of Sydney or equivalent institution; and
 - (b) the presentation of a portfolio of creative work demonstrating the ability to undertake advanced art practise and coursework.
- (3) In exceptional circumstances the Dean may admit applicants without these qualifications but whose evidence of experience and achievement is deemed to be equivalent and sufficient to undertake the award.
- (4) 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.

5 Requirements for award

- (1) The units of study that may be taken for the course are set out in:
 - (a) Table A: Postgraduate core units of study ; and
 - (b) Table B: Postgraduate elective units of study.
- (2) To qualify for the award of the Master of Film and Digital Image a candidate must complete 48 credit points, including:
 - (a) 24 credit points from the core units of study as set out in Table A; and
 - (b) 24 credit points from the elective units of study as set out in Table B, ensuring that 12 credit points of the elective units must be from units of study listed under the Faculty of Arts section.
- (3) Candidates may apply to the course coordinator to substitute six credit points of Table B electives with any other postgraduate coursework unit of study in the University. Permission may also be required from the coordinator of the chosen unit.

6 Transitional provisions

- (1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.
- (2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.

Master of Interactive and Digital Media (MIDM)

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.

Course structure and requirements

Within the MIDM candidates propose and develop self-initiated, creative projects using industry standard authoring technologies within the supportive environment of a studio-based program. The technical component of the coursework is delivered through a series of studio-based seminars that provide instruction in the use and implementation of relevant authoring programs and the development and exploration of media.

These 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 a 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.

Academic Adviser

Candidates are supervised by the MIDM coordinator.

Assessment

Assessment will be based on the completion of all coursework for each unit of study, the completion of associated written work and

meeting of attendance requirements. Please refer to Chapter 7 for SCA assessment criteria.

Master of Interactive and Digital Media

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2000 (the 'Coursework Rule'), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions

Master of Interactive and Digital Media

1. Course codes

Code	Course title
VC033	Master of Interactive and Digital Media

2 Attendance pattern

The attendance pattern for this course is full time or part time according to candidate choice.

3 Master's type

The master's degree in these resolutions is a professional master's course, as defined by the Coursework Rule.

4 Admission to candidature

- (1) Available places will be offered to qualified applicants according to the following admissions criteria.
- (2) Admission to candidature requires:
 - (a) the Bachelor of Visual Arts degree or an equivalent qualification in a relevant discipline, from the University of Sydney or equivalent institution; and
 - (b) the presentation of a portfolio of creative work demonstrating the ability to undertake advanced art practise and coursework.
- (3) In exceptional circumstances the Dean may admit applicants without these qualifications but whose evidence of experience and achievement is deemed to be equivalent and sufficient to undertake the award.
- (4) 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.

5 Requirements for award

- (1) The units of study that may be taken for the course are set out in:
 - (a) Table A: Postgraduate core units of study; and
 - (b) Table B: Postgraduate elective units of study.
- (2) To qualify for the award of the Master of Interactive and Digital Media a candidate must complete 48 credit points, including:
 - (a) 30 credit points from the core units of study as set out in Table A; and
 - (b) 18 credit points from the elective units of study as set out in Table B.
- (3) Candidates may apply to the course coordinator to substitute six credit points of Table B electives with any other postgraduate coursework unit of study in the University. Permission may also be required from the coordinator of the chosen unit.

6 Transitional provisions

- (1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who

commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

- (2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.

Master of Studio Art (MSA)

The Master of Studio Art (MSA) is a one-year, full-time course structured over two semesters and may be undertaken on a part-time basis.

The MSA aims to provide visual artists with conceptual and technical skills to consolidate, extend and contextualize their contemporary arts practice. It is intended for those engaged in the professional visual arts who wish to undertake a further degree based primarily in studio practice.

Candidates propose and develop a studio-based project in one of the SCA studios. An SCA academic adviser assists candidates in the development of their project through dialogue and supportive critical feedback.

Course objectives

The MSA course objective are:

- 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; and
- 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.

Course structure and requirements

Over the period of the course, MSA candidates develop a studio project for examination. Weekly art practice group seminars, history and theory of art practice units and regular individual studio tutorials are scheduled each semester to enhance studio practice.

Candidates choose one elective unit of study 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 works completed for an elective will be delivered by a panel consisting of two SCA academic staff members at the end of each semester.

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

Assessment will be based on the completion of all coursework for each unit of study, the completion of associated written work and meeting of attendance requirements. At least two examiners internal to SCA will assess the studio project. Examination of the studio project will be held at the end of the course. Please refer to Chapter 7 for SCA assessment criteria.

Master of Studio Art

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2000 (the 'Coursework Rule'), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions

1 Course codes

Code	Course title
VC001	Master of Studio Art

2 Attendance pattern

The attendance pattern for this course is full time or part time according to candidate choice.

3 Master's type

The master's degree in these resolutions is a professional master's course, as defined by the Coursework Rule.

4 Admission to candidature

- (1) Available places will be offered to qualified applicants according to the following admissions criteria.
- (2) Admission to candidature requires:
 - (a) the Bachelor of Visual Arts degree or an equivalent qualification in a relevant discipline, from the University of Sydney or equivalent institution; and
 - (b) the presentation of a portfolio of creative work demonstrating the ability to undertake advanced art practise and coursework.
- (3) In exceptional circumstances the Dean may admit applicants without these qualifications but whose evidence of experience and achievement is deemed to be equivalent and sufficient to undertake the award.
- (4) 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.

5 Requirements for award

- (1) The units of study that may be taken for the course are set out in
 - (a) Table A: Table of postgraduate core units of study; and
 - (b) Table B: Table of postgraduate elective units of study.
- (2) To qualify for the award of the Master of Studio Art a candidate must complete 48 credit points, including:
 - (a) 36 credit points of core units of study from Table A; and
 - (b) 12 credit points of elective units of study from Table B.
- (3) Candidates may apply to the course coordinator to substitute six credit points of Table B electives with any other postgraduate coursework unit of study in the University. Permission may also be required from the coordinator of the chosen unit.

6 Transitional provisions

- (1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.
- (2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that

requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative

requirements for completion of candidatures that extend beyond this time.

Table A - Postgraduate core units of study

<i>Unit of study</i>	<i>Credit points</i>	<i>P: Prerequisites C: Corequisites N: Prohibition</i>	<i>Session</i>
Table A: Postgraduate core units of study			
Master of Documentary Photography (MDP)			
MODP5001 Documentary Photo Project Major 1	12	C MODP5011 and MODP6001	Semester 1 Semester 2
MODP5002 Documentary Photo Project Major 2	12	P MODP5001 C MODP5012 and MODP6002	Semester 1 Semester 2
MODP5011 Documentary Photo Practice Seminar 1	6	C MODP5001 and MODP6001	Semester 1 Semester 2
MODP5012 Documentary Photo Practice Seminar 2	6	P MODP5011 C MODP5002 and MODP6002	Semester 1 Semester 2
MODP6001 History of Documentary Image Making 1	6	C MODP5001 and MODP5011	Semester 1 Semester 2
MODP6002 History of Documentary Image Making 2	6	P MODP6001 C MODP5002 and MODP5012	Semester 1 Semester 2
Master of Film and Digital Image (MFDI)			
MFDI9001 Studio Project Major 1	6	C MFDI9011	Semester 1 Semester 2
MFDI9002 Studio Project Major 2	6	P MFDI9001 C MFDI9012	Semester 1 Semester 2
MFDI9011 Studio Practice Seminar 1	6	C MFDI9001	Semester 1 Semester 2
MFDI9012 Studio Practice Seminar 2	6	P MFDI9011 C MFDI9002	Semester 1 Semester 2
Master of Interactive and Digital Media (MIDM)			
MMDE5001 Interactive Media Project Major 1	6	C MMDE5011 or MMDE5012	Semester 1 Semester 2
MMDE5002 Interactive Media Project Major 2	6	P MMDE5001 C MMDE5011 or MMDE5012	Semester 1 Semester 2
MMDE5011 Interactive Media Practice Seminar 1	6		Semester 1 Semester 2
MMDE5012 Interactive Media Practice Seminar 2	6	P MMDE5011	Semester 1 Semester 2
MMDE6001 History and Theory of New Media 1	6		Semester 1
Master of Studio Art (MSA)			
STUD5003 Studio Project Major 1	6		Semester 1 Semester 2
STUD5004 Studio Project Major 2	6	P STUD5003	Semester 1 Semester 2
SMNR6001 Art Practice Group Seminar 1	6		Semester 1 Semester 2
SMNR6002 Art Practice Group Seminar 2	6		Semester 1 Semester 2
SMNR5001 History and Theory of Art Practice 1	6		Semester 1 Semester 2
SMNR5002 History and Theory of Art Practice 2	6		Semester 1 Semester 2

Table B - Postgraduate elective units of study

<i>Unit of study</i>	<i>Credit points</i>	<i>P: Prerequisites C: Corequisites N: Prohibition</i>	<i>Session</i>
Table B: Postgraduate elective units of study			
SCA elective units of study are offered subject to sufficient demand and staff availability and may be cancelled.			
MCAE5011 Photomedia 1	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5012 Photomedia 2	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5021 Digital Imagery 1	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5022 Digital Imagery 2	6	P MCAE5021 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5031 Printmedia 1	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5032 Printmedia 2	6	P MCAE5031 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5041 Painting 1	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5042 Painting 2	6	P MCAE5041 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5051 Ceramics 1	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5052 Ceramics 2	6	P MCAE5051 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5061 Sculpture 1	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5062 Sculpture 2	6	P MCAE5061 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5071 Glass 1	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5072 Glass 2	6	P MCAE5071 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5081 Film and Digital Art 1	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5082 Film and Digital Art 2	6	P MCAE5081 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5091 Jewellery and Object 1	6	<i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MCAE5092 Jewellery and Object 2	6	P MCAE5091 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
MFDI9303 Digital Effects for Film and Video	6		Semester 1 Semester 2
MFDI9313 Digital Editing for Film and Video	6		Semester 1 Semester 2
MFDI9323 Documentary Digital Video	6		Semester 1 Semester 2
MFDI9333 Experimental Film	6		Semester 1 Semester 2
MMDE6002 History and Theory of New Media 2	6		Semester 2
MMDE6101 Animation for Interactive Media & Video	6		Semester 1 Semester 2
RMAP5003 Research Methodology in Art Practice	6		Semester 1 Semester 2
CAEL5026 Documentary Photography Elective 1	6	N MODP5001, MODP5002, MODP5011, MODP5012, MODP6001, MODP6002 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL5027 Documentary Photography Elective 2	6	P CAEL5026 Documentary Photography Elective 1 N MODP5001, MODP5002, MODP5011, MODP5012, MODP6001, MODP6002 <i>Note: Department permission required for enrolment</i>	Semester 1 Semester 2
CAEL5028 Rich Internet Applications and Flash	6		Semester 1 Semester 2
Faculty of Arts electives			
ARHT5904 Cross Cultural Art and Film <i>This unit of study is not available in 2011</i>	6		Semester 2
ARHT6925 Cinematographic Performance	6		Semester 1
ARHT6930 Film Theory: Art, Industry, Culture	6		Semester 2
ARHT6939 The Documentary Film	6		Semester 2

Unit of study	Credit points	P: Prerequisites C: Corequisites N: Prohibition	Session
ARHT6940 Editing the Moving Image <i>This unit of study is not available in 2011</i>	6		Semester 1
Note: These units are restricted to MFDI students.			
ENGL6903 Creative Writing: Screenwriting Workshop	6		Semester 1
Note: This unit, offered by the Department of English, is restricted to MFDI students.			
ARIN6901 Network Society	6		Semester 2
ARIN6902 Internet Cultures and Governance	6		Semester 1
ARIN6903 Exploring Digital Cultures	6		Semester 1
ARIN6914 Remixable Media	6		Semester 2a
Note: These 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	6	<i>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.</i>	Semester 2
Note: This unit is restricted to MFDI students.			
Faculty of Engineering and Information Technologies electives			
COMP5214 Software Development in Java	6	<i>Note: Department permission required for enrolment in the following sessions: Semester 1</i>	Semester 1 Semester 2
COMP5211 Algorithms	6		Semester 1 Semester 2
COMP5213 Computer and Network Organisation	6		Semester 1 Semester 2
COMP5212 Software Construction	6		Semester 1
Note: These 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.			
COMP5206 Introduction to Information Systems	6	N INFO5210	Semester 1 Semester 2
COMP5114 Digital Media Fundamentals	6		Semester 1 Semester 2
COMP5116 Internet Protocols	6	N ELEC5740	Semester 1 Semester 2
COMP5028 Object-Oriented Design	6	N INFO3220 <i>Note: Department permission required for enrolment in the following sessions: Semester 2</i>	Semester 1 Semester 2
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.			
PMGT5887 Computer Applications in PM	6		Semester 1 Semester 2
Note: This unit is restricted to MIDM students only.			

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:** 3x1hr studio class/week over 13 weeks 6 x 1/2 hr tutorials/semester; plus self-directed study; total student effort of 240hrs. **Corequisites:** MODP5011 and MODP6001 **Assessment:** Project work to be presented for review regularly during the semester to class and academic supervisor (this unit is assessed in final semester)

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. The 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 at 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 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:** 3x1hr studio class/week over 13 weeks 6 x 1/2 hr tutorials/semester; plus self-directed study; total student effort of 240hrs. **Prerequisites:** MODP5001 **Corequisites:** MODP5012 and MODP6002 **Assessment:** Project work to be presented for review regularly during the semester to class and academic supervisor. Final project work to be presented for assessment to an academic panel at end of semester (100%)

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 studio 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:** 3x1hr studio class/week over 13 weeks, plus self-directed study; total student effort of 120hrs **Corequisites:** MODP5001 and MODP6001 **Assessment:** Completion of project work presented to academic staff by end of semester (100%)

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 digital still equipment, using Photoshop in the production process, an introduction to scanning film and large format ink jet printers and working with 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 project 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:** 3x1hr studio class/week over 13 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** MODP5011 **Corequisites:** MODP5002 and MODP6002 **Assessment:** Completion of project work presented to academic staff by end of semester (100%)

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 Studio Reading List.

MODP6001

History of Documentary Image Making 1

Credit points: 6 **Teacher/Coordinator:** Steven Lojewski, Coordinator **Session:** Semester 1, Semester 2 **Classes:** 3x1hr seminar class/week over 13 weeks, plus self-directed study; total student effort of 120hrs **Corequisites:** MODP5001 and MODP5011 **Assessment:** Completion of two projects (2x50%) during 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:** 3x1hr seminar class/week over 13 weeks,

plus self-directed study; total student effort of 120hrs **Prerequisites:** MODP6001 **Corequisites:** MODP5002 and MODP5012 **Assessment:** Completion of two projects (2x50%) during 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 13 weeks, plus self-directed study; total student effort of 120 hours. **Corequisites:** MFDI9011 **Assessment:** Studio project (60%); Project documentation (25%); Seminar (15%)

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 13 weeks, plus self-directed study; total student effort of 120 hours **Prerequisites:** MFDI9001 **Corequisites:** MFDI9012 **Assessment:** Studio project (60%); Project documentation (25%); Seminar (15%)

The aim of this unit of study is to consolidate and expand on the conceptual and technical areas explored in the Studio Project Major 1 program. Students will work in small groups, or individually, to complete a major studio-based project at an advanced level, for 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.

MFDI9011

Studio Practice Seminar 1

Credit points: 6 **Teacher/Coordinator:** Geoff Weary, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 13 weeks, plus self-directed study; total student effort of 120 hours. **Corequisites:** MFDI9001 **Assessment:** Satisfactory completion, no mark or grade given

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 program will be supported by an intensive series of workshops. The workshops will consist of technical demonstrations, studio and location exercises and group workshop activities. The workshop program will provide an overview of the

following: working with digital video and audio equipment, using Final Cut Pro in the editing process, an introduction to ProTools and soundtrack design and working with 16mm film in the studio and on location. A technical officer and member of academic staff will be responsible for the delivery of the program. The completion of all workshop exercises and projects is a requirement.

Textbooks

Refer to Studio Reading List.

MFDI9012

Studio Practice Seminar 2

Credit points: 6 **Teacher/Coordinator:** Geoff Weary, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 13 weeks, plus self-directed study; total student effort of 120 hours. **Prerequisites:** MFDI9011 **Corequisites:** MFDI9002 **Assessment:** Satisfactory completion, no mark or grade given

Studio Practice Seminar 2 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 Studio Practice Seminar 1. The program will be supported by an intensive workshop program. The workshops will consist of technical demonstrations, studio and location exercises and group workshop activities. These will include advanced video and audio recording techniques, digital editing techniques, elements of digital studio sound recording and mixing and advanced filmmaking techniques using the 16 mm camera. A technical officer and member of academic staff will be responsible for the delivery of the program. The completion of all workshop exercises and projects is a requirement for Studio Practice Seminar 2.

Textbooks

Refer to Studio Reading List.

Master of Interactive and Digital Media (MIDM)

MMDE5001

Interactive Media Project Major 1

Credit points: 6 **Teacher/Coordinator:** Ryszard Dabek, Coordinator **Session:** Semester 1, Semester 2 **Classes:** 1x1hr lecture/week, 1 x 2 hr tutorial/workshop over 13 weeks plus self-directed study; total student effort of 156 hrs. **Corequisites:** MMDE5011 or MMDE5012 **Assessment:** 1x15min oral examination of presentation of major studio project (60%) and 2 x development presentations (20%) and production documentation (20%).

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 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 1, Semester 2 **Classes:** 1x1hr lecture/week, 1 x 2 hr tutorial/workshop over 13 weeks plus self-directed study; total student effort of 156 hrs **Prerequisites:** MMDE5001 **Corequisites:** MMDE5011 or MMDE5012 **Assessment:** 1x15min oral examination of presentation of major studio project (60%) and 2 x development presentations (20%) and production documentation (20%)

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 both 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:** 1x1hr lecture/week, 1 x 2 hr tutorial/workshop over 13 weeks plus self-directed study; total student effort of 156 hrs **Assessment:** 1x15min oral examination of presentation of major studio project (60%) and completion of personal profile website (30%) and participation in class exercises (10%)

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 web authoring tools such as Macromedia Flash, Dreamweaver and Fireworks, and are introduced to the possibilities of scripting for interactivity using Actionscript and Javascript. This series of workshops also covers the specifics of media preparation, with lectures dedicated to digital sound and video production for online delivery. 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:** 1x1hr lecture/week, 1 x 2 hr tutorial/workshop over 13 weeks plus self-directed study; total student effort of 156 hrs **Prerequisites:** MMDE5011 **Assessment:** 1x15min oral examination of presentation of major studio project (60%) and completion of a Flash-based micro-site (30%) and participation in class exercises (10%)

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:** 1x1hr lecture/week, 1 x 2 hr tutorial/workshop over 13 weeks plus self-directed study; total student effort of 156 hrs. **Assessment:** 1 x 2000 word essay (50%) and 1 x tutorial seminar (30%) and participation in class exercises (20%)

The aim of this unit of study is to provide students with a theoretical understanding of New Media forms. The concept of New Media is explored in relation to interactivity, narrative, 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 digital technology and networked space. A range of digital, interactive and 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. The aim of this unit of study is to provide students with a theoretical understanding of New Media forms. The concept of New Media is explored in relation to interactivity, narrative, 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 digital technology and networked space. A range of digital, interactive and 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

Master of Studio Art (MSA)

STUD5003

Studio Project Major 1

Credit points: 6 **Teacher/Coordinator:** Robyn Backen, Coordinator **Session:** Semester 1, Semester 2 **Classes:** 1/2hr tutorial/weeks over 12 weeks, plus self-directed study; total student effort of 120hrs. **Assessment:** Presentation of studio project in final semester, 1x30min oral examination, (100%)

The Studio Project Major unit concentrates on the student's project proposal. The project will be developed and completed over the period of the course. The work is supervised through individual tutorials by the course coordinator and a staff member from the studio major. The students are assisted in the development of their studio project through dialogue and supportive critical feedback.

Textbooks

Refer program Reading List.

STUD5004

Studio Project Major 2

Credit points: 6 **Teacher/Coordinator:** Robyn Backen, Coordinator **Session:** Semester 1, Semester 2 **Classes:** 1/2hr tutorial/weeks over 12 weeks, plus self-directed study; total student effort of 120hrs. **Prerequisites:** STUD5003 **Assessment:** 1x30min oral examination of presentation of studio project (100%)

The Studio Project Major unit concentrates on the student's project proposal. The project will be developed and completed over the period of the course. The work is supervised through individual tutorials by the course coordinator and a staff member from the studio major. The students are assisted in the development of their studio project through dialogue and supportive critical feedback.

Textbooks

Refer program Reading List

SMNR6001

Art Practice Group Seminar 1

Credit points: 6 **Teacher/Coordinator:** Robyn Backen, Coordinator **Session:** Semester 1, Semester 2 **Classes:** 2hr seminar/week over 12 weeks, plus self-directed study; total student effort of 120hrs. **Assessment:** Seminar presentation to the MSA group: PowerPoint presentation (70%); PowerPoint presentation hardcopy (30%)

Art Practice Group Seminar concentrates on the practical, theoretical and material context of contemporary art and the relationship with student's individual studio practice. Students meet as a group with the MSA coordinator on a weekly basis in a group tutorial situation.

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 **Classes:** 2hr seminar/week over 12 weeks, plus

self-directed study; total student effort of 120hrs. **Assessment:** Seminar presentation to the MSA group: PowerPoint presentation (70%); PowerPoint presentation hardcopy (30%)

Art Practice Group Seminar concentrates on the practical, theoretical and material context of contemporary art and the relationship with student's individual studio practice. Students meet as a group with the MSA coordinator on a weekly basis in a group tutorial situation.

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 **Classes:** 1x2hr lecture/week over 12 weeks plus self-directed study; total student effort of 120hrs. **Assessment:** One essay 2,000 words (100%)

The course gives a broad overview of the contemporary art scene and theories which underpin contemporary practice. The course raises the issues relevant to 21st century art practice; the relation of science to art; classicism; identity politics; emotion in art and the need to define a critical position in relation to the artists practice.

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 **Classes:** 1x2hr lecture/week over 12 weeks plus self-directed study; total student effort of 120hrs. **Assessment:** One essay 2,000 words (100%)

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.

Textbooks

Refer program Reading List.

Postgraduate elective units of study descriptions

MCAE5011

Photomedia 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 120hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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

MCAE5021

Digital Imagery 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 120hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

This 6-credit point postgraduate coursework elective unit in Digital Imagery 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

MCAE5022

Digital Imagery 2

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 60hrs **Prerequisites:** MCAE5021 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

This 6-credit point postgraduate coursework elective unit in Digital Imagery 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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** MCAE5031 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** MCAE5041 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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 120hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** MCAE5051 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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

MCAE5062

Sculpture 2

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 120hrs. **Prerequisites:** MCAE5061 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs. **Prerequisites:** MCAE5071

Assessment: 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs. **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs. **Prerequisites:** MCAE5081 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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**Jewellery and Object 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 120hrs. **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120hrs. **Prerequisites:** MCAE5091 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

Note: Department permission required for enrolment.

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 13 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

The aim of this unit of study is to equip students with a conceptual understanding and technical expertise in the use of digital effects for film and video projects. Students will be introduced to the use of software programs such as Adobe After Effects to explain how moving images can be transformed over time in combination with text, masks, animation, filters, effects and sound. Students will learn how to author in After Effects through an intensive series of tutorials film/video screenings and practical studio workshops. This will culminate in the production of a studio project with students applying digital effects to existing film or video footage that they are using to complete their major studio project. The project is to be developed in consultation with an academic adviser.

Textbooks

Refer to Studio Reading List.

MFDI9313**Digital Editing for Film and Video**

Credit points: 6 **Teacher/Coordinator:** Geoff Weary, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 13 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

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.

MFDI9323**Documentary Digital Video**

Credit points: 6 **Teacher/Coordinator:** Geoff Weary, Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 13 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** completed short documentary film or fully completed script for a documentary film assessed at the end of semester (100%)

The aim of this unit is to introduce students to history, theory and practice of documentary filmmaking in the context of contemporary trends and new directions. The Documentary Digital Video unit of study will be supported by weekly seminars, readings and film and video screenings. The unit has been designed flexibly to give students the option to either complete a short documentary film project or develop a detailed script with additional production documents written to a professional standard highlighting the planning and budgeting aspects of a proposed documentary film. The studio project or script 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 13 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15

The aim of this unit of study is to encourage students to imaginatively explore the potential of working with film as a tactile, creative medium. The program will explore key processes and issues related to the production and exhibition of experimental film works. It will include group discussion, readings and screenings of relevant historical and contemporary film works. Some of the practical techniques that will be explored are: drawing, scratching and painting on emulsion, drawing an optical soundtrack, creating installed film work and film-loops, montage editing utilising found footage and coloured leader and Flatbed editing techniques. Each student will produce one self-initiated film project of 3 to 5 minutes in length. The project is to be developed in consultation with an academic adviser.

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:** 1x1hr lecture/week, 1 x 2 hr tutorial/workshop over 13 weeks plus self-directed study; total student effort of 156 hrs **Assessment:** 1 x 2000 word essay (50%) and 1 x tutorial seminar (30%) and participation in class exercises (20%)

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

MMDE6101

Animation for Interactive Media & Video

Credit points: 6 **Teacher/Coordinator:** Ryszard Dabek, Coordinator **Session:** Semester 1, Semester 2 **Classes:** 1x1hr lecture/week, 1 x 2 hr tutorial/workshop over 13 weeks plus self-directed study; total student effort of 156 hrs **Assessment:** 1x15min oral examination of presentation of major studio project (60%) and pre-production documentation (20%) and participation in class exercises (20%)

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:** 1x2hrs tutorial/week over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Basic research skills assessment (20%); Research writing and presentation (30%); Research proposal (50%)

Research Methodology in Art Practice (RMAP) investigates traditional research skills, literature reviews and statistical testing/analysis as well as emergent and interdisciplinary methodologies drawn from intuitive reflective practice in the studio. RMAP explores the pursuit of knowledge and realization of singular perspectives through practice-led visual arts research, emphasizing the interaction between creative practice and the discursive component.

Textbooks

Refer to Unit Reading List.

CAEL5026

Documentary Photography Elective 1

Credit points: 6 **Teacher/Coordinator:** Steven Lojewski **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 13 weeks, plus self-directed study; total student effort of 120hrs **Prohibitions:** MODP5001, MODP5002, MODP5011, MODP5012, MODP6001, MODP6002 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15 *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.

The aim of this unit of study is to introduce students to the conceptual and visual means necessary to develop a 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:** Lecturer and directed contact over 13 weeks, plus self-directed study; total student effort of 120hrs **Prerequisites:** CAEL5026 Documentary Photography Elective 1 **Prohibitions:** MODP5001, MODP5002, MODP5011, MODP5012, MODP6001, MODP6002 **Assessment:** 1x15min oral examination of presentation of studio projects (100%) in week 15 *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.

CAEL5028

Rich Internet Applications and Flash

Credit points: 6 **Teacher/Coordinator:** Mr Ryszard Dabek, Coordinator **Session:** Semester 1, Semester 2 **Classes:** 1x1hr lecture/week, 1 x 2 hr tutorial/workshop over 13 weeks plus self-directed study; total student effort of 156 hrs **Assessment:** 1x15min oral examination of presentation of major studio project (70%) and completion of associated documentation (20%) and participation in class exercises (10%)

This unit of study provides students who have an intermediate ActionScript level with a diverse exposure to web 2.0 concepts for Flash and Flex. Students will learn how to use ActionScript 3.0 and Object Orientated Programming concepts while working in a team to create a Rich Internet Application (RIA).

Its outcome is to create a Flash RIA with a Content Management System (CMS) working with rich media such as images, sound and video. Each student will be assigned a component of the project, which they will have to develop by the end of class to complete the project. This will demonstrate how to work in a team on a large project by splitting off elements and delegating tasks.

This unit is an ActionScript based course and will focus on the development aspects of Flash including project management and ActionScript development (coding with ActionScript). It covers basic PHP, although PHP is not the main component. It will also use ActionScript Message Format (AMF) with PHP via the AMFPHP framework, which is a fast, secure and rapid development tool for working with PHP.

The unit of study introduces how to use open source Frameworks and Application Programming Interfaces (API's) like YouTube, Flickr and Twitter while utilizing other web 2.0 concepts and resources with the aim of understanding how to use available open source resources and APIs rather than building your own from scratch. It will demonstrate how to develop rich web 2.0 websites and in particular the glue required to combine different Web 2.0 languages, frameworks, APIs, resources and environments into one Flash project as extensible and component based application development. It covers the process from planning technologies and the project through to development and deployment.

Textbooks

Refer to the unit of study reading list

Faculty of Arts electives

ARHT5904

Cross Cultural Art and Film

This unit of study is not available in 2011

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

Text: ARHT 5904 Course reader; Recommended Readings: Zeynep Celik, "Speaking Back to Orientalist Discourse at the World's Columbian Exposition", 'Noble Dreams Wicked Pleasures. Orientalism in America, 1870-1930', Princeton University Press and Sterling and Francine Clark Art Institute, New Jersey and Williamstown, 2000, pp77-97; Darcy Grigsby, "Out of the Earth: Egypt's Statue of Liberty", 'Edges of Empire, Orientalism and Visual Culture', eds., Jocelyn Hackforth-Jones and Mary Roberts, Blackwells, Oxford, 2005, pp. 38-69.; Michael Archer, Guy Brett and Catherine de Zegher (eds.), 'Mona Hatoum', Phaidon, London, 1997; Edward Said, "Reflections on Exile", 'Out There, Marginalization and Contemporary Cultures', eds. Russell Ferguson, Martha Gever, Trinh T.

ARHT6925

Cinematographic Performance

Credit points: 6 **Teacher/Coordinator:** Dr Laleen Jayamanne **Session:** Semester 1 **Classes:** 1x2-hr seminar/week **Assessment:** 1x4000wd essay (100%)

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 Richard Smith **Session:** Semester 2 **Classes:** 1x2-hr seminar/week **Assessment:** 2x2000wd essays (100%)

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? What theoretical and aesthetic language(s) do we draw on? 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

ARHT6930 Course Reader
Recommended Readings:
Manovich, Lev. 'The Language of New Media', Cambridge Massachusetts: MIT Press, 2001

ARHT6939

The Documentary Film

Credit points: 6 **Teacher/Coordinator:** Dr Bruce Issacs **Session:** Semester 2 **Classes:** 1x1-hr lecture/week pre film screening, 1x2-hr film screening/week, 1x1-hr seminar/week post film screening **Assessment:** 1x seminar presentation and 1x1500wd paper (35%), 1x4000wd research essay or 2x2000wd research essays (50%), participation (15%)

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

This unit of study is not available in 2011

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: Screenwriting Workshop

Credit points: 6 **Teacher/Coordinator:** Dr David Brooks **Session:** Semester 1 **Classes:** 1x2-hr seminar/week **Assessment:** 1x6000wd original written work by the end of the semester (total) (100%)

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 semester. 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 Chris Cheshier **Session:** Semester 2 **Classes:** 1x2-hr seminar/week **Assessment:** 1x1500wd online themed presentation (20%), 1x1000wd weblog (20%), 1x2500wd essay (40%) and participation (20%)

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 John Tonkin **Session:** Semester 1 **Classes:** 1x2-hr seminar/week **Assessment:** 1x500wd wiki entry (10%), 1x1500wd government consultation paper (25%), 1x1000wd blog (20%), 1x2500wd essay (35%), participation (10%)

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:** Dr Kathy Cleland **Session:** Semester 1 **Classes:** 1x2-hr seminar/week **Assessment:** 1x10minute seminar presentation (20%), 1x1500wd weblog (30%), 1x2000wd essay (35%), participation (15%)

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

ARIN6903 Course Reader

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 William Martens, Mr Michael Bates **Session:** Semester 2 **Classes:** 13 x 3hr lecture/seminars **Assessment:** (25%), Class Attendance, Participation & Journal (15%), Major Project: Initial Proposal Presentation and 1 x 1000 word written (20%), Final Project (40%)

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 miking 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 1, Semester 2 **Classes:** One 2 hour lecture and one 1 hour tutorial per week. **Assessment:** Assignment (75%), Lab Skills (25%)

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

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, Semester 2 **Classes:** One 2 hour lectures and one 1 hour tutorial per week. **Assessment:** Assignment (40%), Final Exam (60%)

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, Semester 2 **Classes:** One 2 hour lecture and one 1 hour tutorial per week. **Assessment:** Assignment (40%), Final Exam (60%)

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:** Assignment (10%), Lab Skills (10%), Quiz (10%), Final Exam (70%)

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.

COMP5206

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:** Quiz (10%), Assignment (40%), Final Exam (50%)

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:** Assignment (35%), Quiz (10%), Final Exam (55%)

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 and compression and management. It also elaborates different multimedia coding standards, various multimedia systems and cutting-edge multimedia applications.

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:** Assignment (20%), Mid-Sem Exam (20%), Final Exam (60%)

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.

COMP5028

Object-Oriented Design

Credit points: 6 **Session:** Semester 1, Semester 2 **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:** Quizzes (50%), final written exam (50%).

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

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 – see Faculty of Engineering and Information Technologies Handbook for prerequisites.

PMGT5887

Computer Applications in PM

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Session 1: On-line; Session 2: Block-mode **Assessment:** Assignment (40%), Quiz (10%), Final Exam (50%)

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.

Textbooks

Kloppenborg.T. Contemporary Project Management (1st Edition) 2009

Note: This unit is restricted to MDIM students.

Senate and faculty resolutions

Resolutions of the Senate

1 Degrees, diplomas and certificates of the Sydney College of the Arts

- (1) With the exception of the Doctor of Philosophy, the Senate, by authority of the University of Sydney Act 1989 (as amended), provides and confers the following degrees, diplomas and certificates, according to the rules specified by the Sydney College of the Arts. The Doctor of Philosophy is provided and conferred according to the rules specified by the Senate and the Academic Board.
- (2) This list is amended with effect from 1 January, 2011. Degrees, diplomas and certificates no longer open for admission will be conferred by the Senate according to the rules previously specified by the Faculty.

2 Degrees

Code	Course title and stream	Abbreviation	Credit points
VB000	Doctor of Philosophy	PhD	Re-search
VC003	Master of Fine Arts	MFA	Re-search
VC032	Master of Documentary Photography	MDP	48
VC031	Master of Film and Digital Image	MFDI	48
VC033	Master of Interactive and Digital Media	MIDM	48
VC001	Master of Studio Art	MSA	48
VH000	Bachelor of Visual Arts*	BVA	144
	Fine Arts	BVA	144
	Media Arts	BVA	144
	Object Art and Design	BVA	144

*may be awarded with honours following a further year of study.

Resolutions of the Sydney College of the Arts for coursework awards

These resolutions apply to all undergraduate and postgraduate coursework award courses in the Faculty, unless specifically indicated otherwise. Students enrolled in postgraduate research awards should consult the resolutions for their course. These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2000 (the 'Coursework Rule'), the resolutions for the course of enrolment, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Part 1: Course enrolment

1 Enrolment restrictions

The Coursework Rule limits the maximum number of credit points students may take in any given semester. The Faculty does not encourage full time students to exceed the recommended enrolment patterns for its courses.

2 Time limits

The Coursework Rule limits the time students may take to complete their course; part time students should ensure their enrolment pattern allows completion within the maximum time. The Rule also defines how time limits are affected by periods of suspension or absence, and the time limits for recognition of credit for previous study.

3 Suspension, discontinuation and lapse of candidature

Suspension of candidature is governed by the Coursework Rule, except that:

- (a) the maximum period of suspension of candidature permitted by the Faculty in any course is one year; and
- (b) no suspension of candidature will be granted from an undergraduate honours year.

4 Credit for previous study

A student may be granted credit towards an award course on the basis of studies, regarded by the dean as equivalent in workload and academic standard, successfully completed at this or another university or tertiary institution. Credit will be granted according to the provisions of the Coursework Rule.

Part 2: Unit of study enrolment

5 Cross-institutional study

- (1) Provided permission has been obtained in advance, the Dean may permit a student to complete a unit of study at another institution and have that unit credited to the student's course requirements, provided that:
 - (a) the unit of study content is not taught in any corresponding unit of study at the University; or
 - (b) the student is unable, for good reason, to attend a corresponding unit of study at the University
- (2) Cross institutional study is regarded as another form of credit and will be counted as such when considering eligibility.

6 International exchange

- (1) Sydney College of the Arts (SCA) has a number of faculty-specific exchange programs available to currently enrolled students of SCA after successful completion of one year of study.
- (2) The following conditions and limitations apply:
 - (a) The faculty does not allow candidates for undergraduate honours or postgraduate coursework awards to participate in international exchange programs.
 - (b) Only one exchange is permissible during a postgraduate research degree.
 - (c) Only one exchange is permissible during an undergraduate degree and exchange offers are subject to a credit average and successful completion of all units of study in the semesters preceding the exchange.
- (3) Refer to the Faculty and International Office for more information.



Part 3: Studying and Assessment

7 Attendance

- (1) Students are required to be in attendance at the correct time and place of any formal or informal examinations. Non attendance on any grounds is insufficient to claim special consideration thus resulting in the forfeiture of marks associated with the assessment. Participation in a minimum number of assessment items may be included in the requirements specified for a unit of study.
- (2) Students are expected to attend a minimum of 90% of timetabled activities for a unit of study, unless granted exemption by the Dean, nominee or lecturer most concerned. The Dean, nominee or lecturer most concerned may determine that a student fails a unit of study because of inadequate attendance. Alternatively, at their discretion, they may set additional assessment items where attendance is lower than 90%.

8 Late submission policy

- (1) It is expected that unless an application for special consideration has been approved, students will submit an assessment for a unit of study on the due date specified. If the assessment is completed and submitted within the period of extension, no academic penalty will be applied to that piece of assessment.
- (2) If an extension is either not sought, not granted or is granted but work is submitted after the extended due date, the late submission of assessment will result in an academic penalty as follows:
 - (a) For work submitted after the deadline but up to 10 working days late, a penalty of one per cent of the maximum mark awardable for the assignment will apply for each working day.
 - (b) Work submitted after 10 working days and up to 15 working days after the deadline will be assessed on a pass/fail basis and without comments.
 - (c) Work submitted more than 15 working days after the deadline will not be assessed (Fail).

9 Special consideration for illness, injury or misadventure

Special consideration is a process that affords equal opportunity to students who have experienced circumstances that adversely impact their ability to adequately complete an assessment task in a unit of study. The Coursework Rule provides full details of the University policy. The procedures for applying for special consideration are described in the Faculty handbook and on its website.

10 Concessional pass

- (1) In this Faculty the grade PCON (Concessional Pass) may be awarded.

- (2) 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 or lower was awarded in a pre-requisite unit of study.

11 Re-assessment

The Faculty does not offer opportunities for re-assessment other than on the grounds of approved special consideration.

Part 4: Progression, Results and Graduation

12 Satisfactory progress

The Faculty will monitor students for satisfactory progress towards the completion of their award course. In addition to the common triggers used to identify students not meeting academic progression requirements (as defined by the Progression requirements of the Coursework Rule), students must pass any unit of study identified in the course resolutions as being critical to progression through the course.

13 Weighted average mark (WAM)

- (1) The University WAM is calculated using the following formula:

$\text{WAM} = \frac{\text{sum}(\text{Wc} \times \text{Mc})}{\text{sum}(\text{Wc})}$

Where Wc is the unit of study credit points multiplied by the unit weighting and Mc is the mark achieved for the unit. The mark used for units with a grade AF is zero. Pass/fail units and credited units from other institutions are not counted. However, the marks from all attempts at a unit of study are included.

- (2) The weight of a unit of study is assigned by the owning faculty. In this Faculty, junior units are weighted zero, Intermediate units are weighted two, Senior units are weighted three and graduate units are weighted one.

Part 5: Other

14 Transitional provisions

- (1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.
- (2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.

Student Information

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 percent of programmed sessions in a unit of study unless notified absent with reasonable cause – that is, ninety percent 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.

Academic Dishonesty and Plagiarism

You must familiarise yourself with the University *Academic Board Policy: Academic Dishonesty and Plagiarism* available at sydney.edu.au/ab/policies/Academic_Honesty_Cwk.pdf.

Students who plagiarise might receive substantial penalties and be referred to the Registrar.

At SCA, if a student is found guilty of plagiarism and is allowed to resubmit the Work for assessment, according to the above policy, 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.

Special Consideration procedure

Applications for Special Consideration due to Serious Illness, Injury or Misadventure, and any associated records, will be retained by the faculty. The records will only be available to those staff who need access to them 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, and 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 ten working days.

For more information see:

sydney.edu.au/current_students/student_administration/examinations.

Academic progression and staying on track

We recognise the value of reliably and efficiently monitoring the progress of students in their studies, and of having systems in place to promote the early detection of students who are making poor or unsatisfactory progress and are therefore at risk of exclusion from their award course.

You can find information about Academic Progression and the Staying on Track program on sydney.edu.au/student_affairs.

In addition, if your lecturer or coordinator identifies your poor attendance or performance during a semester, we would send you a warning letter. If you receive one, please do not ignore and act on it immediately.

Variation of enrolment

You are required to re-enrol in each semester of candidature unless granted a leave of absence (suspension of candidature).

Please carefully check the statements of enrolment, which are posted to your 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. You are encouraged to check without delay if you believe your formal enrolment may not be correct.

If you wish to vary your enrolment, you must do so at the Student Administration office by:

- the end of the second week of Semester One (for first semester units of study), and/or

- the end of the second week of Semester Two (for second semester units of study).

Bachelor of Visual Arts 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.

Bachelor of Visual Arts variation of major study

You may vary your major study in the Bachelor of Visual Arts 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.

External coursework and cross-credit study

You 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

If you, for good reasons such as family difficulties, financial difficulties or misadventure, are unable to attend the Sydney College of the Arts during a particular period within a semester, you 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.

You will be required to complete an application for Special Leave and submit it with supporting documentation to SCA Student Administration.

If you are granted Special Leave, you will need to meet all requirements for assignments, studio activities and assessments for the units of study in which you are enrolled. If you are unable to fulfil these requirements, you 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.

You must make your request for suspension in advance and not retrospectively.

If you have not re-enrolled and not obtained approval from the Dean for suspension, your candidature 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 2011 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.

Enrolment and pre-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 your responsibility to ensure that you are enrolled correctly to complete all requirements of the course. You will not be credited for units in which you are not enrolled and will incur a liability for all units in which you are enrolled after the applicable census date. You should contact Student Administration if unclear about your enrolment status.

Grades

Common result grades			
Grade	Description	Mark range	Comments
Permanent results			
HD	High Distinction	85–100	An outstanding level of achievement. Displays innovative and imaginative thinking. Artwork demonstrates initiative and ingenuity in research and production, confident and proficient application of materials and critical skills throughout, makes an insightful contribution to contemporary art. High level of ability to set demanding and achievable objectives, meets those objectives in challenging and exciting ways with a high degree of success. Demonstrates a broad and in-depth knowledge of current issues and practices as well as the ability to apply theoretical understandings and relate ideas and art work to a broader context. Exhibits independence in thinking and motivation as well as a high degree of sophistication in critical analysis and self-evaluation.
D	Distinction	75–84	An excellent level of achievement. Artwork demonstrates initiative and resourcefulness 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 demanding and achievable objectives and meet those objectives with a high degree of success and originality. Demonstrates a broad awareness of current issues and practices and the ability to adapt and apply ideas to new situations. Independently motivated, resolves problems with informed critical judgment.
CR	Credit	70–74 (High Credit)	Highly competent work, demonstrates clear capacity to complete honours work. Artwork displays evidence of initiative 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.
CR	Credit	65-69 (Low Credit)	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, a 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.
P	Pass	60-64 (High Pass)	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.
P	Pass	55-59 (Medium Pass)	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.

Common result grades			
P	Pass	50-54 (Low Pass)	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 passable 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.
R	Satisfied Requirements		This is used in Pass/Fail only outcomes.
UCN	Unit of study continuing		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.
PCON	Pass (Concessional)	46-49	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.
F	Fail	0-49	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.
AF	Absent Fail		Includes non-submission of compulsory work (or non-attendance at compulsory labs, etc) as well as failure to attend an examination.
W	Withdraw		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 (ie, within the first four weeks of enrolment).
DNF	Discontinued - Not to count as failure		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.
DF	Discontinued - Fail		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.
Temporary results			
MINC	Incomplete with a mark of at least 50	50-100	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. 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 the indicated mark and grade by the third week of the immediately subsequent academic session.
INC	Incomplete		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 permanent passing or failing grade, either: (a) by the Dean at the 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 subsequently academic session.

SCA 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, ie, Study Abroad students.

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 the faculty resolutions at the beginning of this chapter for conditions and limitation on students exchange.

SCA Exchange applications and the list of participating institutions are available on the faculty website:

sydney.edu.au/sca/current_students/student_exchange

SCA 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.

Information about SCA scholarships and application forms are available at:

sydney.edu.au/sca/current_students/scholarships

Occupational Health and Safety

The University of Sydney has a commitment to ensuring the safety, health and wellbeing of all University employees, students and visitors.

All staff and students at the University have occupational health and safety (OH&S) responsibilities. You have a duty of care for yourself and others who may be affected by your actions.

You can find an outline of the University OH&S management practices and guidelines to help ensure that you and others around you are safe in the different working environments on sydney.edu.au/ohs/

SCA local safety and security conditions apply to all workshops and spaces on campus and are posted in the area.

Personal protective equipment (PPE)

You 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.

You 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

You should raise any OH&S issues with your studio supervisor or lecturer of the studio area first. If the matter cannot be resolved at this level then you should contact the Departmental Safety Officer.

If the matter has still not been resolved you can refer it to the Zone OHS Committee. You can also refer OH&S issues to your representative association for assistance.

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.

Emergency and First Aid

In the event of an emergency in the studio, immediately advise the Studio Supervisor or an Academic Staff member. There are also Security Staff on campus. They can be contacted on 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.

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 also has responsibility 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.

You should seek permission from your lecturer or tutor for a child or children to attend a class with you and, when making such requests, bear in mind the size of the tutorial rooms. Your lecturer or tutor must comply with the University's legal obligations not to put at risk the health and safety of both you and your children. You must supervise your children at all times and they must not disrupt the class. If you are taking children into the library occasionally, or other non-teaching areas, you must ensure that other users are not inconvenienced.

Pets

Pets (excluding guide dogs) are not permitted on campus.

Policy on smoking

Smoking is prohibited in all University buildings and in entranceways, doorways, and outside windows.

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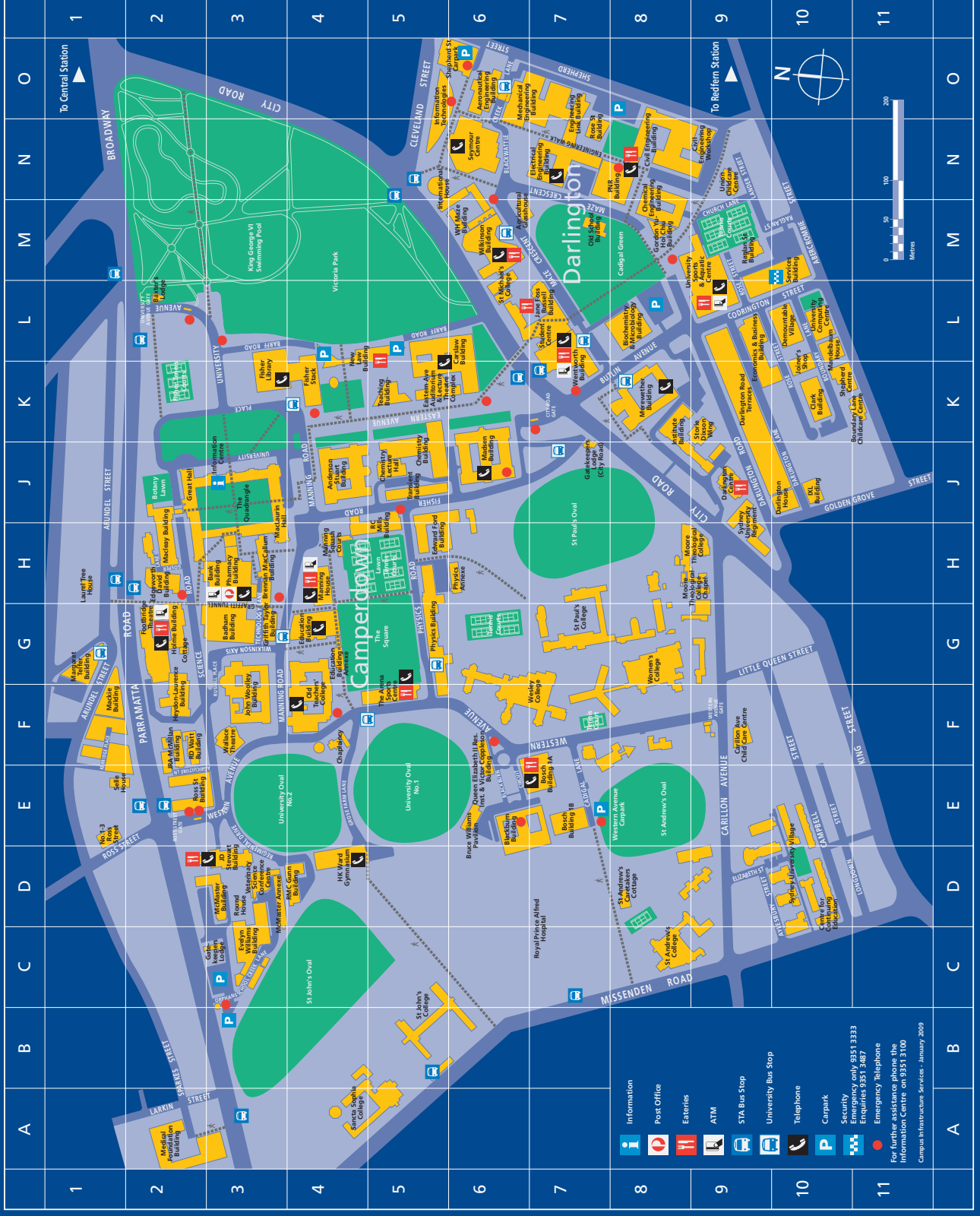


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Camperdown and Darlington Campuses



- Information
 - Post Office
 - Enteries
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 - STA Bus Stop
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 - Security Security only, 0815 3333
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 - Emergency Telephone For further assistance phone the
Information Centre on 3551 3100
- Campus Infrastructure Services - January 2009

Directory

University buildings

O6	Aeronautical Engineering Building	L4	Law School
J4	Anderson Stuart Building	F1	Mackie Building
G3	Badham Building	H3	MacLaurin Hall
H3	Bank Building	H2	Macleay Building
L2	Baxter's Lodge	G1	Margaret Telfer Building
L8	Biochemistry and Microbiology Building	J6	Madsen Building
E6	Blackburn Building	H4	Manning House
E7	Bosch Building 1A	H4	Manning Squash Courts
E7	Bosch Building 1B	D3	McMaster Annex
H3	Brennan MacCallum Building	D3	McMaster Building
E6	Bruce Williams Pavilion	O6	Mechanical Engineering Building
L6	Carlaw Building	A2	Mechanical Foundation Building
F4	Chaplaincy	K8	Merevether Building
M8	Chemical Engineering Building	L4	New Law Building
J5	Chemistry Building	E1	No. 1-3 Ross Street
N8	Civil Engineering Building	M7	Old School Building
N9	Civil Engineering Workshop	F4	Old Teachers' College
K10	Clark Building	H3	Pharmacy Building
J9	Darlington Centre	H6	Physics Annex
J10	Darlington House	G5	Physics Building
K9	Darlington Road Terraces	N8	PNR Building
L10	Demountable Village	E6	Queen Elizabeth II Research Institute
K5	Eastern Avenue Auditorium & Lecture Theatre Complex	H5	RC Mills Building
L9	Economics and Business Building	F2	RD Watt Building
H2	Edgeworth David Geology Building	D4	RMC Gunn Building
G4	Education Building	M9	Raglan Street Building
H4	Education Building Annex	N7	Rose Street Building
H5	Edward Ford Building	E2	Ross Street Building
N7	Electrical Engineering Building	G2	Science Road Cottage
N7	Engineering Link Building	E1	Selle House
C3	Evelyn Williams Building	M10	Services Building
K3	Fisher Library	N6	Seymour Centre
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G2	Footbridge Theatre	O6	Shepherd Street Carpark
C3	Gatekeeper's Lodge	K9	Storie Dixon Wing
J7	Gatekeeper's Lodge (City Road)	L4	Sydney Law School
M8	Gordon Yu-Hoi Chui Building	K5	Teaching Building
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D4	HK Ward Gymnasium	J5	Transient Building
F2	Heydon-Laurence Building	L10	University Computing Centre
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N5	Information Technologies	D3	Veterinary Science Conference Centre
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N5	International House	F3	Wallace Theatre
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D3	JD Stewart Building	E7	Western Avenue Carpark
F2	JRA McMillan Building	M6	WH Mase Building
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F3	John Woolley Building		

Childcare centres

K11	Boundary Lane
F9	Carlton Avenue
N9	KU Union
H1	Laurel Tree House

Colleges & residential accommodation

J10	Darlington House
K9	Darlington Road Terraces
N5	International House
L10	Mandelbaum House
A4	Sancta Sophia College
C8	St Andrew's College
B5	St John's College
L6	St Michael's College
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Computer Access Centres

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G4	Education
K3	Fisher
N7	Link
L6	McGrath (Carlaw)
H3	Pharmacy

Cultural venues

H2	Macleay Museum
J3	Nidholson Museum
N6	Seymour Centre
K7	Sir Hermann Black Gallery
M6	Tin Sheds Gallery
J2	University Art Gallery

Faculties (offices)

F2	Agriculture, Food and Natural Resources
M6	Architecture
H3	Arts
K8	Economics & Business
G4	Education and Social Work
N7	Engineering
L4	Law
H5	Medicine
H3	Pharmacy
L6	Science
D3	Veterinary Science

Libraries

G3	Badham
H5	Burkitt-Ford
K3	Fisher
L4	Freehills Law Library
E7	Medical
H5	Schaeffer Fine Arts
L7	SciTech

Retail

H3	Australia Post Office
J9	Darlington Centre
G2	Hoime Building
L7	Jane Foss Russell Building
H4	Manning House
F5	The Arena Sports Centre
M9	University Copy Centre
K7	University Health Service
M9	University Sports & Aquatic Centre
M9	University Co-op Bookshop
C3	Valentine Charlton Cat Centre
C3	Veterinary Hospital & Clinic
K7	Wentworth Building

Security

M10	Emergency Services
M10	Lost Property
M10	Traffic & Parking

Sports & recreational venues

K2	Fisher Tennis Courts
D4	HK Ward Gymnasium
H5	Lawn Tennis Courts
H4	Manning Squash Courts
F5	The Arena Sports Centre
G5	The Square
E5	University Oval No. 1
E3	University Oval No. 2
M9	University Sports & Aquatic Centre

Unions & associations (offices)

K7	Students' Representative Council (SRC)
M9	Sydney University Postgraduate Representative Association (SUPRA)
M9	Sydney Uni Sport & Fitness
G2	University of Sydney Union

University administration, centres & services

L7	Accommodation Service
H3	Alumni Relations Office
L7	Careers Centre
L7	Cashier
D10	Centre for Continuing Education
K7	Centre for English Teaching
H3	Chancellor
L7	Counselling Service
L7	Disability Services
L7	Equity Support Services
H2	Executive Offices
L7	Financial Assistance Office
G1	Financial Services
J3	Information Centre
L10	Information and Communications Technology Services
L7	International Office
L7	International Student Support Unit
G4	Learning Centre
L6	Mathematics Learning Centre
H2	Media Office
G1	Office of General Counsel
L7	Research Office
L7	Scholarships and Prizes Office
L7	Student Centre
L7	Student Support Services
K8	Summer School
K8	Support Sydney
M10	SydneyPeople – HR Service Centre
D9	SydneyPeople – Learning Solutions
E1	SydneyPeople – Unistaff
L7	Sydney Talent
O5	Sydnovate
F3	United States Studies Centre
G2	University of Sydney Venue Collection
C3	Veterinary Hospital & Clinic
H2	Vice-Chancellor

Map Code: 12_MAIN
ROZELLE CAMPUS



Directory

University Buildings

D2 Administration (B2.4)
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)

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)

Library

B4 SCA Library

Parking

F5 Northern carpark
B4 Southern carpark
D4 Visitor carpark
C2 Western carpark

Course planner

Year	Semester	Unit of study 1 & credit points		Unit of study 2 & credit points		Unit of study 3 & credit points		Unit of study 4 & credit points		Total credit points
1	1									
	2									
2	summer									
	1									
	winter									
	2									
3	summer									
	1									
	winter									
	2									
4	summer									
	1									
	winter									
	2									
5	summer									
	1									
	winter									
	2									
Total credit points										