2008
handbook

Sydney College of the Arts

SCA

The University of Sydney

Acknowledgements

The Arms of the University

Sidere mens eadem mutato

*Though the constellation may change
the spirit remains the same*

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Official course information

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

Amendments

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

Disability access

Accessible versions of this document in Microsoft Word are available at www.usyd.edu.au/handbooks/handbooks_disability/index.shtml

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)*; and
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; and
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 purchases

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

Production

Publications Office
Website: www.usyd.edu.au/publications

Printing

University Publishing Service
Website: www.usyd.edu.au/ups/

Handbook enquiries

For any enquiries relating to the handbook, please email the Publisher at handbooks@publications.usyd.edu.au

Address

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

Important dates

University semester and vacation dates for 2008

Summer School lectures	Dates
December program	Monday 10 December to Thursday 31 January
Main program	Friday 4 January to Friday 15 February
Late January program	Monday 14 January to Friday 22 February
Winter School lectures	**Dates**
For the latest dates please refer to www.summer.usyd.edu.au/summer_winter/	
Semester One	**Dates**
International student orientation (Semester One) - full degree	Wednesday 20 February and Thursday 21 February
International student orientation (Semester One) - STABEX	Monday 18 February and Tuesday 19 February
Lectures begin	Monday 3 March
AVCC Common Week/non-teaching Easter period	Friday 21 March to Friday 28 March
International application deadline (Semester Two)*	Wednesday 30 April
Last day of lectures	Friday 6 June
Study vacation	Monday 9 June to Friday 13 June
Examination period	Monday 16 June to Saturday 28 June
Semester ends	Saturday 28 June
AVCC Common Week/non-teaching period	Monday 7 July to Friday 11 July
Semester Two	**Dates**
International student orientation (Semester Two) - full degree	Wednesday 23 July and Thursday 24 July
International student orientation (Semester Two) - STABEX	Monday 21 July and Tuesday 22 July
Lectures begin	Monday 28 July
AVCC Common Week/non-teaching period	Monday 29 September to Friday 3 October
International application deadline (Semester One 2008)*	Friday 31 October*
Last day of lectures	Friday 31 October
Study vacation	Monday 3 November to Friday 7 November
Examination period	Monday 10 November to Saturday 22 November
Semester ends	Saturday 22 November

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

Last dates for withdrawal or discontinuation for 2008

Semester One units of study	Dates
Last day to add a unit	Friday 14 March
Last day for withdrawal	Monday 31 March
Last day to discontinue without failure (DNF)	Friday 25 April
Last to discontinue (Discontinued - Fail)	Friday 6 June
Semester Two units of study	**Dates**
Last day to add a unit	Friday 8 August
Last day for withdrawal	Sunday 31 August
Last day to discontinue without a failure (DNF)	Friday 12 September
Last day to discontinue (Discontinued - Fail)	Friday 31 October
Last day to withdraw from a non-standard unit of study	Census date of the unit, which must not 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	Monday 28 January
Good Friday	Friday 21 March
Easter Monday	Monday 24 March
Anzac Day	Friday 25 April
Queen's Birthday	Monday 9 June
Labour Day	Monday 6 October

What is a handbook?

The handbook is an official publication and an essential guide for every student who studies at the University of Sydney. It is an important source of enrolment information. It can also help you with more than just planning your course of study.

As a student at the University of Sydney you need to be aware of course structures and content, who your lecturers are, as well as examination procedures. You should also become familiar with University policies and faculty rules and regulations. The handbook will supply a lot of this information.

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

What new students need to know

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

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

Where to find what

Course terminology

University terminology – like 'credit point', 'unit of study', 'WAM' etc – can be found at the back of all handbooks.

Definitions of all terminology are located in the General University information section under **Abbreviations and Glossary**, at the back of this handbook.

Dates

The start and finish dates of semester can be found in the front section of the handbook. Summer School dates are in the General University section at the back of the handbook.

Contents and index

The comprehensive **contents** section at the front of the handbook explains the details you'll find within each chapter.

You'll find information like:

- how and where to contact Faculty staff
- how to select your units of study and programs
- a list of degrees
- detailed information on all units of study – classified by unit identifiers (a four-alpha, four-digit code and a title)
- electives and streams
- scholarships and prizes
- information specific to faculties

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

Colour-coded sections

- Ivory – for undergraduate courses
- Blue – for postgraduate courses

Faculty rules and regulations

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

These should be read along with the University's own *Coursework Rule 2000 (as amended)* which can be found in the University Calendar at www.usyd.edu.au/calendar. Together they outline the agreement between student and faculty, and student and University.

General University information

This is information about the University in general, rather than information specific to the faculty. This information is at the back of the book and includes, among other things:

- University terminology and abbreviations
- campus maps to help you find your way around
- Summer School information
- international student information
- student services
- where to find the University Coursework Rule and PhD Rule.

Course planner

You might like to plot the course of your degree as you read about your units of study. This planner can be found at the back of the handbook.

Timetables

For information about personal timetables, centrally timetabled units of study, and venue bookings, see www.usyd.edu.au/studentcentre/timetabling.shtml.

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

Students with a disability

Accessible versions of this document, including word, pdf and html versions are available at www.usyd.edu.au/handbooks/handbooks_disability/.

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

For details on registering with the Service and online resources see the Disability Services website: www.usyd.edu.au/disability.

Handbook updates

The information in the handbook is current at the time of publication. Updated information to handbooks and references to University policies such as plagiarism and special consideration, among others can be found in the University's website.

Feedback regarding the Handbook is welcome.
Visit www.usyd.edu.au/handbooks

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To view the latest update, download, purchase or search a handbook visit Handbooks online. http://www.usyd.edu.au/handbooks

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Message from the Dean

Thank you for choosing Sydney College of the Arts to pursue your studies in contemporary arts.

We have a long tradition here of delivering learning and teaching of the highest quality across all our specialist areas. 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 Foundation year 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 to further enrich their experience as artists and take advantage of knowledge and equipment from other disciplines. SCA's excellent reputation derives from a track record of consistent achievement for its students and alumni – and we boast an impressive list of movers and shakers in the art world here and overseas as alumni and staff. We are not content to live off 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 Handbook

Introduction to 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. This is something of which we can be justly proud. Reputation has been achieved by excellent quality and committed artist-academics and theorists, and postgraduate research students and alumni who, together, make 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 & 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, which saw the graduation of such luminaries as Designer Marc Newson (Jewellery and Sculpture 1984) and Jane Campion (Painting 1981). As state politics helped SCA into existence, in 1988 they were responsible 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 is demonstrably strong across several key indicators. For example, the Faculty tops the table for overall satisfaction with its courses in a comparison of Art and Design provision at Australia's top universities. It has the top Teaching Performance Indicator of all faculties in the University of Sydney and shares with Humanities and Education a ranking of 'excellent' and a place in the top band of the externally assessed Teaching Performance Fund for 2007.

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

The SCA Vision and Mission

SCA 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, SCA will contribute significantly to its cultural and academic life, as well as to society and the community at large.

It will achieve its vision through: 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; and 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 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 – one for Coursework (Undergraduate and Postgraduate) and the other for Higher Degree Research students – that meet at least four times each year to discuss and act upon a range of issues.

1. Staff of the Faculty

Academic staff

Office bearers

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

Associate Dean (Research)
Merilyn Fairskye, GradDipEd *SCAE* MVA

Associate Dean (Learning and Teaching)
Jane Gavan, GradDipGalleryMgmt *UNSW* BFA BVA GradCertEdStud(Higher Education)

Professors

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

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

Associate Professor

Brad Buckley, MFA *RISD* GradDipEd *SCAE*

Senior Lecturers

Eril Baily, PhD
John Conomos
Debra Dawes, DCA *W'gong* GradDipVisArt *SCAE* DipVisArt *N'cleCAE*
Ann Elias, MA(Hons) PhD *Auck*
Merilyn Fairskye, DipArtEd *SCAE* MVA
Anne Ferran, MFA *UNSW* Grad Dip *SCA* DipEd *Mitchell Adv Ed* BA
Matthys Gerber
Michael Goldberg, BFA(Hons) *Capetown* GradDipHigherEd *Jo'burg* MFA(Hons) *UNSW*
Lindy Lee, PhD *UNSW* BA GradDipVis
Steven Lojewski, MA
Josephine Starrs, MVA *USA*
Geoffrey Weary, MFA *UNSW*

Lecturers

Robyn Backen, BVA MA *UNSW*
Rebecca Beardmore
Ryszard Dabek, BA(VA) MA MFA *UNSW*
Christina Davidson, BA(Hons) *Melb*
Simone Douglas, MFA GDPA *UNSW* BA(VA)
Mikala Dwyer, MVA
Karin Findeis, BFA GradDipArtAdmin *UNSW* MVA
Jane Gavan, GradDipGalleryMgmt *UNSW* BFA BVA GradCertEdStud(Higher Education)
Adam Geczy, BVA(Hons) PhD
Jan Guy, DipArt *QCA* GradDipVisArts *SCA* MVA
Joyce Hinterding, GradDipVisArts
Andrew Hurle
Bridie Lander, MVA
Danie Mellor, BA(Visual Arts)(Hons) MAFA BIAD PhD *ANU*
Tanya Peterson, BAT(Hons) *UNSW*
Margaret Roberts, MFA *UNSW*
Margaret Seymour, GradDipAdEd *UNSW* MVA Grad Dip Adult Ed *UWS*

Andrew Speirs, MA *UNSW* PhD *N'cle* DipEd *Griffith* CFA *NAS* BA
Justin Trendall, MVA

Associate Lecturers

Andrew Lavery, BA (Ceramic Design) BA (Ceramic Des) (Hons) *Monash* MA GradCertEdStud(Higher Education)
Mahalya Middlemist, BA Communication *UTS* MA *UNSW*
Oliver Smith, BVA(Hons) MPhil *ANU* BVA

General staff

Faculty Manager
Erica Ring, MA *(until April 2008)*
Charlene Griffiths, BA *(from May 2008)*

Acting Associate Finance Director
Erin Sreejayan, ACMA *CIMA*

Facilities Manager
Grant Crompton, BEnvPlan *UWS*

Project Officer
Marlene Troha, BA *UNSW*

SCA Gallery Manager
vacant

Marketing and Communications Manager
Jennifer Roseman, BA GradDipEd *SCAE* BVA(Hons) MVA

Research Services Manager
Andrew Taylor

Executive Assistant to the Dean
Nerida Olson, BVA(Hons) MVA

Acting Finance Manager
Wendy Ju, BSc (Chemistry) *East China University of Chemical Technology* PGDipAcc *Macq*

Finance Assistant
vacant

Purchasing Officer
Jenny Ng, BArtTheory *UNSW*

IT Staff

Network Manager
Morgan Jones, BEc MInfTech

IT Support Officer
Jared Molina, AdvDipITNetMan *TAFE*

Campus Services
Brett Bentley
Marie Fergusson

Student administration

Student Administration Manager
Isobel Horton

Undergraduate Student Coordinators
Christina Forte
Lee Chin Tan, BComp *Monash*

Postgraduate Student Coordinator
Gulnara Shayakhmetova, BCST (Hons) *FESTU*

Administrative Assistant
Kerry Stern

Studio Supervisors

Studio Supervisors, Painting
Terry Burrows, GradDipVisCom
Paul Donald, MVA

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

Studio Supervisor, Sculpture, Performance and Installation
Colin Winter

Studio Supervisor, Film and Digital Art
Glenn Remington, BVA

Technical Supervisor, Master of Film and Ditigal Image
Virginia Hilyard, MVA

Studio Supervisor, Photomedia
Duncan Bourne, BVA

Studio Supervisor, Ceramics
Clive Cooper

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

Studio Supervisor, Jewellery and Object

SCA Safety Officer and Technical Staff Coordinator
Valerie Odewahn, GD OHM *Ballarat*

Workshop Supervisor
Tony Mesiti, Cert (Boilermaking) *STC*

Computer Systems Officer
Cameron Fargo

Library

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

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

Cataloguing/Circulation
Gillian McPherson *(on leave)*

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

Journals
Lorraine Child, *AAlia*

Document Delivery/Collection Processing
Nina Knezevic

2. Studio and theory disciplines and profiles of academic staff

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
- Theory – Theories and Histories of Art Practice including Studio Theory

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

Object Art and Design

Ceramics

The Ceramics studio encourages students to explore individual visions and ideas within a contemporary ceramic context. Research, experimentation and development of skills provide students with the basis for developing a personal practice and career opportunities.

The studio embraces a wide range of practices including utilitarian and one-off, and vessel-based work, as well as sculpture and installation work. Studies in Ceramics are largely hands-on, giving students the opportunity to develop a personal visual vocabulary through explorations of concept and form. Tuition includes a wide range of techniques including hand building, throwing, slip casting, mould making, surface technologies and firing.

Studio-specific facilities
Studio facilities supporting study in Ceramics include a throwing studio, slip casting studio, plaster workshop, glaze room, 11 electric kilns and six gas-fired kilns, as well as individual studio spaces for all ceramic majors.

Glass

The Glass studio focuses on designing and making objects with the goal of establishing and developing a contemporary visual practice through research, experimentation and an acquisition of skills. Each studio member is encouraged to realise the wide applications of glass in their work and the possibilities of resolving their ideas using the most appropriate materials and processes available. Professional academic staff encourage self-directed learning, which is combined with the support of regular personal tutorials and the added stimulation of visiting artists and designers, studio and gallery visits and professional experience placements. The glass program introduces all necessary glass skills; no prior experience with glass is required.

Studio-specific facilities
Glass students have access within the studio to an excellent hot glass and casting facility and fully equipped mould making and kiln rooms. Flame working and sandblasting areas and a comprehensive range of cutting, grinding, engraving and polishing equipment support study in Glass. New equipment includes a Suhner for polishing and grinding glass as well as an additional sandblaster and flat bed diamond saw.

Jewellery and Object

Jewellery and Object explores concepts and techniques fundamental to the making of human-scale works within the disciplines of contemporary jewellery and objects. The Studio engages students in conceptual and practical investigations through specific projects designed to develop ideas through research, experimentation and the acquisition of technical skills. An introduction to a broad range of appropriate materials and processes encourages work of both a utilitarian and conceptual nature. This lays the foundations for students to develop self-initiated projects. The work itself may take the form of exhibition pieces, small runs of production work to be placed in galleries and shops, design for manufacture, or commissioned art works.

Studio-specific facilities
Study in Jewellery and Object is supported by fully equipped workshops and studios, including hydraulic presses, enamelling, casting and smithing facilities.

Media Arts

Film and Digital Art

The Film and Digital Art studio (FDA) provides students 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 studio program 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. Students are 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.

The first and second years of the undergraduate program are structured around studio projects that are aimed to encourage flexibility in problem solving, and openness to intellectual inquiry and working in ways that may be challenging or unfamiliar. In Third Year students have the opportunity to develop two self-directed projects in any media and/or combination of media that are appropriate to the realisation of work at a high level of conceptual and technical expertise. The Honours year offers students the opportunity to establish a research practice. The FDA Studio also offers postgraduate research degrees majoring in Film and Digital Art and coursework degrees in Interactive and Digital Media and Film and Digital Image.

Studio-specific facilities
Studio facilities include a blue screen studio, sound production studios, film and digital video editing studios and an interactive digital media studio and a computer access studio.

Photomedia

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

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

degree of specialisation and self-direction is expected of senior students.

Studio-specific facilities

Comprehensive colour and black and white darkrooms and film-processing areas, mural and copy rooms, digital image laboratory, digital printery and a well-equipped photographic studio support study in Photomedia.

Fine Arts

Painting

Painting is addressed in its historical continuum and as a category of contemporary art. It is broadly defined as an extended practice with a broad range of representational and non-objective, material, spatial and intellectual possibilities. The object, colour and surface, installation and arrangement, the readymade, the role of typography, photography and digital processes may each profoundly impact on painting as a contemporary practice. In the course these are explored through focused and self-initiated projects. As their studies progress, students are encouraged to develop their own approaches and set out their own parameters to create a valid studio practice.

Studio-specific facilities

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

Printmedia

Drawing, photography and digital graphics are the key creative mediums used in the studio. The open structure of the course allows students to engage with these in a wide variety of ways, and the work produced in the studio ranges from landscape drawing to comics, from electronic publications to screen-printed garments.

Technically, the course covers a range of print processes that extend from fine art printmaking through to digital graphics programs. Students are expected to work in an independent and exploratory way, developing their own ideas through an ongoing process of experimentation, research and creative intuition. The course is structured around a series of studio projects that encourage students to develop their work and creative thinking within a contemporary art and design context. An accompanying program of workshops provides appropriate technical skills, including courses in Adobe InDesign and Adobe Photoshop.

Studio-specific facilities

The teaching program is supported by excellent workshop facilities in the core areas of screen printing, digital print, etching and lithography.

Sculpture, Performance and Installation

Sculpture addresses the language of three-dimensional space through the manipulation of materials and objects and explores the relationship between the body, the object and space. The Studio incorporates concepts and processes central to its history such as casting, carving, welding and the assembling of objects and the building of structures that articulate space. Contemporary sculpture also encourages temporal as well as spatial approaches including installation, performance and the documentation of time-based work. New technologies, such as the visualisation techniques of 3D computer modelling and digital imaging, are also addressed.

Studio-specific facilities

Clay and plaster working area, stone and wood carving workshops, a metal forge, the SCA workshop and a specialised computer laboratory support study in Sculpture.

Theory

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

Core theory addresses the theories and histories of art and design practice, as well as critical theory as a practice in itself. Core theory units address the development of ideas and philosophies central to the theoretical and historical framework of visual arts study. Students are shown how contemporary visual arts practice is connected with the past, so that students can place themselves in an art historical context.

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

Academic staff profiles

Robyn Backen, Lecturer, Media Arts; MSA Coordinator

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

Robyn Backen has shown in many national and international exhibitions including Urban Detritus, Australian National Gallery, Canberra (1991), Australian Perspecta (1991 and 1997), Bi Focal - Spirit and Place: The Spirit in Australian Art 1880-1996, Museum of Contemporary Art, Sydney (1996), Flow, National Gallery Kuala Lumpur (2000), Echigo-Tsumari Art Triennial, Japan (2003) and Imagining Prometheus, Palazzo dell Ragione, Milan, Italy (2003). Her public art works include the building that speaks, New Farm Powerhouse, Brisbane (2001), Weeping walls, at the Sydney International Airport (2000) and Archaeology of bathing, for the Sydney Sculpture Walk in the Botanical Gardens (1999). Her work is included in major public collections in Australia, including the National Gallery of Australia, Canberra, Art Gallery of Western Australia, Perth, Powerhouse Museum, Sydney and Australia Museum, Sydney.

Recently she completed a work for the 50 year celebration of ABC television and a collaboration with a scientific researcher at the Garvan Institute. At present Backen is working on a number of larger commissions: one for Sydney Foreshore Authority and an installation for Den Haag in Holland.

Robyn Backen is represented by Roslyn Oxley9 Gallery, Sydney.

Dr Eril Baily, Senior Lecturer, Theory

Eril Baily combines a pre-academic career in advertising with an academic career in philosophy. Baily's primary fields of interest and research are analysing the effects of historic symbolic constructs on contemporary visual practice, and the impact of technology on concepts of subjects and culture.

In her spare time, Baily writes baroque fictions.

Brad Buckley, Associate Professor, Painting

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

Buckley's work has been exhibited widely in Australia, Europe and North America, most recently at the Kunstlerhaus Bethanien, Berlin, Franklin Furnace, New York and La Chambre Blanche, Quebec, Canada. He is the recipient of various grants and scholarships, and in 1990 was awarded the PS 1/MoMA Institute for Contemporary Art Fellowship from the Australia Council. During 1997, he was Visiting Professor at the National College of Art and Design in Dublin and in 2003 Visiting Artist at the Royal Danish Academy of Fine Arts. During 1999, Buckley convened with John Conomos a series of forums at Artspace Visual Arts Centre in Sydney titled *The Republics of Ideas*. These forums explored the rhetorical, political and cultural implications of an Australian republic. In September 2001 Pluto Press published an anthology, *The Republics of Ideas*, edited by Buckley and John Conomos. Brad Buckley was the Chair of the Board of Artspace Visual Arts Centre, Sydney, Australia from 2001–2006.

John Conomos, Senior Lecturer, Film and Digital Art

John Conomos is a media artist, critic, and theorist who exhibits extensively both locally and internationally. His art practice cuts across a variety of art forms – video, new media, installation, performance and radiophonic art – and deals with autobiography, identity, memory, post-colonialism, and the "in-between" links between cinema, literature, and the visual arts. Conomos is a prolific contributor to local and overseas art, film and media journals and a frequent participant in conferences, forums and seminars. In 2000 Conomos was awarded a New Media Fellowship from the Australia Council for the Arts. He also co-edited (with Brad Buckley) the recent anthology *The Republics of Ideas* (Pluto Press) in 2001.

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

Ryszard Dabek's artistic practice encompasses a number of forms and mediums including digital image manipulation, video, sound, interactive media and the web. These imaging and dissemination technologies are used to posit a fluid, expanded field of inquiry where the photographic image is used as a departure point. His work is exhibited both nationally and internationally. In 2001 he received an Australia Council new work grant for a project that used video and photography to explore sites of "emptiness" in the Australian landscape. Ryszard Dabek is currently Academic Advisor for the digital strand of Year 1 and the Master of Multtimedia Design course. (http://www.ryszard.net)

Christina Davidson, Lecturer, Theory

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

Dr Debra Dawes, Lecturer, Painting

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

Dawes' work is represented in several collections including the Art Gallery of New South Wales, National Gallery of Victoria, Art Gallery of Western Australia, National Gallery of Australia, Queensland Art Gallery and New England Regional Art Museum, Armidale. Debra Dawes has held solo shows since the early 1980s such as Starlite at the Art Gallery of New South Wales and Wollongong City Art Gallery. Her work has been shown in group exhibitions at the Art Gallery of New South Wales, the National Gallery of Victoria, University Art Museum, the University of Queensland, Institute of Modern Art, Brisbane and Monash University Gallery, Melbourne.

Simone Douglas, Lecturer, Photomedia

Simone Douglas is a graduate of both Sydney College of the Arts and the College of Fine Arts, UNSW. She exhibits extensively, and her work, primarily photographic and video based, is held in national and international collections. Her works have been exhibited at and are held in: the collection of the Tate Modern, London; V&A Museum, London; Art Gallery of NSW, Sydney; and the National Gallery Of Victoria, Melbourne, and have also been exhibited at: the Photographers Gallery, London; Museum of Contemporary Art, Sydney; and The Australian Centre For Photography, Sydney, among others.

Douglas is also active curatorially, including Curator/Project Director for Picture Sydney: landmarks of a new generation, at the Australian Museum. She has been a guest scholar and scholar at Köln International School of Design since 2001, initiated the international art and design collective Conjecture and served on the Board of Directors at First Draft Gallery Sydney. Most recently she has worked at and been a graduate supervisor in Photography and Related Media at Parsons the New school for Design, New School University, NYC.

Douglas' studio work acts to destabilise the photographic index and explores the spatial relationship between memory and consciousness. Speculative and temporal ideas of absence and peripheral vision in relation to theories of the sublime underpin her practice. The outcome of her work is essentially photographic but hybrid in formation and moves between interplay of image, object and light. Douglas' work informs her teaching methodology where students are encouraged to formulate and extend an individual and innovative approach in their area of interest.

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

As University Artist-in-Residence, Richard Dunn's role is to promote art practice as research, supervising postgraduate students working mainly in the fine or media arts, although their discipline focus could be in any of the College's studios.

Richard Dunn studied architecture at the University of New South Wales, sculpture at National Art School and is a graduate in painting of the Royal College of Art, London. Richard Dunn was PS 1 Fellow, NY, in 1984/5 and Director of Sydney College of the Arts from 1987–2001. He was Visiting Professor at Royal Fine Art Academy, Oslo, in 2000 and guest professor at Künstakademie Düsseldorf for the winter semester 2003/4.

His work responds, in the present, to the opportunities presented by pop and minimalism, through the filter of conceptualism. He exhibits paintings, installations, photographs without the limiting boundaries of style or medium. Richard Dunn's background has prepared him to work with students whose focus is firmly on international contemporary art, irrespective of medium or approach. Further research interests include: the relationship between visual art, art in public space and architecture; and the interaction between space, music/sound, video/film and the context for visual art. Richard Dunn has written on the relationship of art and architecture, addressing, by analogy, the body and space. Gallery work equally addresses: the physical response to space, and the material that defines it, but also to its cultural conditions; and the history and aesthetics of modernism and modernity represented by the industrial revolution, photography and the heroic period of modernism in art and architecture. Recent solo museum exhibitions have been in Germany.

Mikala Dwyer, Lecturer, Painting

Mikala Dwyer completed her BVA at Sydney College of Art in 1983 and then moved to London where she studied at Middlesex Polytechnic. She moved back to Australia in 1986 and co-directed 1st Draft Gallery and later she directed Black Gallery. She has shown in many national and international exhibitions including the 1995 Istanbul

Bienale, Bonheurs des Antipodes, Musee de Picardie, Amiens, France, solo survey show at the Museum of Contemporary Art, solo show at Chapter Arts Centre, Cardiff, Wales. Dwyer's work utilises and experiments with a fluid array of ideas, materials and applications. These often present themselves in large-scale installations and sometimes they become paintings. The Sarah Cottier Gallery, Sydney, the Hamish Mckay Gallery, New Zealand, and Anna Shwartz Gallery, Melbourne, represent Dwyer.

Dr Ann Elias, Senior Lecturer, Theory

Dr Ann Elias teaches in the undergraduate program and supervises MVA and PhD candidates. Her research fields are flower painting, Australian modernism and war camouflage, modern and contemporary photography, and visual arts education. Her publications can be found in Eyeline, the Journal of Interdisciplinary Gender Studies, the Journal of the Australian War Memorial, Art and Australia, Wartime, the Journal of Australian Ceramics, Art and New Zealand, and Photofile.

Merilyn Fairskye, Senior Lecturer, Photomedia

Merilyn Fairskye works in a variety of contexts using photomedia, video and installation to explore the contemporary experience of a hyper-connected world where physical and geographic boundaries dissolve. A recent work, Connected, is a multi-versioned digital video installation about the shadows cast on the remote township of Alice Springs by the long-term presence of Pine Gap, the secretive joint US/Australian spy facility that connects Central Australia to the world. Her latest work, Stati d'Animo (2005-2006), contains images captured at fifteen international airports, and includes still images, a three-channel video installation and a single-channel video essay. In this work the cinematic division of time into discrete frames is dissolved into the sensation of duration within the image. The 'present' is thus continuous (and coexistent) with the past, in a perpetual state of becoming and vanishing, in the same way as the people who briefly inhabit the airport, and the airspace above it, become, and vanish.

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

Anne Ferran, Senior Lecturer, Photomedia

Anne Ferran works primarily in photomedia and across video, installation art and writing. Her recent work examines the residues of Australia's colonial past, especially in relation to the lives of women and children. This interest in highly charged and poignant fragments of people's lives has led her to work with archives, museum collections and historic sites in Australia, New Zealand and the UK. In 2002 she was Artist in Residence at the National Museum of Australia and she is a recipient of the NSW Women and Arts Fellowship. Ferran exhibits widely and her work is regularly invited into curated museum exhibitions. It is represented in most major public collections in Australia. Ferran had a major solo survey exhibition at the Tasmanian Museum and Art Gallery in 2006. Ferran has contributed to numerous journals including Photofile, Eyeline, Art Monthly Australia and the Australian and New Zealand Journal of Art.

Karin Findeis, Lecturer, Jewellery and Object

Karin Findeis has been exhibiting since 1988, both in Australia and internationally. She currently holds the position of Chair of the Jewellers and Metalsmiths Group of Australia, NSW and curated the 12th International Biennial JMGA Conference 2006.

The foundations of Karin's work are based in the jewellery tradition; however, the real focus lies in the role that objects play in our lives. Through the use of materials such as wool (felt), lead, hair and (chemically-produced) crystals, alongside precious metals, the conventional becomes personal. Through making objects she draws on broad interests and curiosities such as belief systems, history, science and photography. The underlying ideas behind her work

consider jewellery as fragments and remnants: as visual narratives that have evolved from the origins of history, culture, and fascinations. The result is 'bijoux', jewellery that plays in the spaces between our understanding of the body and the object.

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

Jane Gavan, Lecturer, Glass

Through her studio practice of thirteen years and commitment to student learning, as Associate Dean, Learning and Teaching, and lecturer in the Glass Studio, Jane Gavan is interested in exploring and challenging the parameters of contemporary object design and making in glass. Her national and international experience in glass making and exhibiting informs a broad and interdisciplinary understanding of the role of glass as a material in contemporary object art and design. Her interests in light, space, colour and visual communication combine and recombine in each project where an emphasis on formal or conceptual concerns is mediated through appropriate processes and materials. Major projects include: a collaborative, woven beadwork with blown glass in Venice and an interdisciplinary test case; developing a material science and material culture history of the colourant fluorescent pink. Her current project is to develop a process of casting glass in the form of the magnified surface of a butterfly wing to examine the optical and structural colour effects that can be achieved with thin glass, ceramic lustres and metallic foils. This project is using computer-driven milling to produce a mould that is a faithful replica of the wing surface taken from photos of electron microscopic images. The resulting work will be a screen of textured glass suitable for an interior wall. These projects revolve around the joy of discovering and developing new techniques for making and examining the role of materials and objects and phenomena in society.

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

Matthys Gerber, Senior Lecturer, Painting

Born in the Netherlands and in Australia since 1971, Gerber is an artist who works primarily with painting and photography. The work tends to hover uncomfortably between abstraction and representation, seeking out the failings of images and superimpositions of contradictory painting techniques. Any technique can be used, from photorealism to geometric abstraction. Gerber regularly exhibits in Australia and overseas.

Michael Goldberg, Senior Lecturer, Sculpture

Michael Goldberg graduated in 1976 with a Bachelor of Fine Arts (Hons) from the Michaelis School of Fine Art, University of Capetown. He received a Master of Fine Arts (Hons) from the UNSW College of Fine Arts in 1996.

Recent themes in Goldberg's practice have been informed by Australia's early colonial period and reference locations of historical significance in the Sydney region. Site-specific installations have been created for Elizabeth Bay House, Tusculum, the Royal Botanic Gardens and the Art Gallery of New South Wales. Goldberg's work was recently exhibited at the Bathurst Regional Art Gallery as part of the sesqui-centennial anniversary of the discovery gold in Australia. Curatorial projects are also of prime interest. "Artists in the House!" and "Swelter" were produced for the Historic Houses Trust of NSW and the Royal Botanic Gardens and Domain Trust, respectively. These

exhibitions featured past SCA staff members (Tom Arthur and Nigel Helyer). In 2001 Goldberg was the recipient of an Australia Council Grant for New Work. His current work explores themes of risk and jeopardy with particular reference to global financial markets.

Jan Guy, Lecturer, Ceramics

Jan Guy is an artist and writer who graduated from the Queensland College of Art and gained an MVA at the University of Sydney. She maintains a broad practice and interest in ceramics with a specific focus on sculptural and installed works. While her personal research is presently concerned with relationships between the haptic senses and virtual spaces, she has an on-going interest in feminist art practices and craft theory. She has been an advocate for the growth and continuation of Australian ceramic arts through extensive writing for national journals and major exhibitions in the field including *Cerebration*, the catalogue essay for the 2000 Australian Ceramics Association exhibition, and more recently the 2006 SOFA catalogue. She has been the recipient of a National Craft Acquisition Award and her work is in the collection of the Museum and Art Gallery of the Northern Territory.

Bridie Lander, Lecturer, Jewellery and Object

Bridie Lander is interested in the relationship of body, objects and technology in the context of contemporary craft and design. Her work explores understandings of the relationship we have with objects in context of a "post-industrial" contemporary culture. A focus of her practice is the impact digital technology has on the notions of the handmade object, as well as its effects on the designed object and objects of everyday. The practical impacts of technology also constitute some form of paradigm shift in our interaction with the "real". Lander's work recognises the dissolving of past boundaries and definitions. One way in which notions of hybridity is expressed in Lander's work is the use of mixed aesthetic signifiers, such as south east Asian and modernist motifs.

Andrew Lavery, Associate Lecturer, Glass

Andrew Lavery completed an MA at Monash University, Victoria, and has participated in numerous glass workshops in Australia and overseas. Recently he spent time in Murano, Venice, Italy as part of an Australia Council Skills and Development Grant. Lavery has exhibited nationally and internationally with recent solo shows at Sherman and Object Galleries in Sydney. His playful objects and installations investigate human perception using light, space and form to create wonder and an unfamiliar awareness of visual sensation. Through local and international research Lavery has developed a broad knowledge of traditional, contemporary approaches to object design and making, informing a teaching practice that encourages individual and multidisciplinary approaches to art practice and the early development research skills to support conceptual concerns.

Dr Lindy Lee, Senior Lecturer, Painting

Lindy Lee's work explores notions of authenticity and the fluidity of identity. Being a first generation Chinese Australian, Lee says that, living between two cultures, she never felt she quite fitted into any of the established social frameworks. According to Lee, "living in between" is the formative experience for many Australians and is the drive behind what is vitally creative in this country. Her work plays with the relationship between originals and copies, self-hood and the integration of both Eastern and Western experiences in a single perspective. Lee has exhibited widely both nationally and internationally, and her work is included in most major public Australian collections. Some significant exhibitions include Perspecta '85 AGNSW; Biennale of Sydney 1986; Edge to Edge: Contemporary Australian Art to Japan, touring Museums of Contemporary Art in Japan 1988/89; Australia Beyond the Mundane: Australian Art to China 1988; Paraculture, Artistspace New York; Strangers in Paradise: Contemporary Australian Art of Korea 1992; Prospect '93 Kunstverein, Frankfurt, Germany; Photography is Dead, MCA, Sydney 1996; Spirit and Place, MCA, Sydney 1997 and Bright and Shining, Australian Embassy, Tokyo 1999.

Steven Lojewski, Senior Lecturer, Photomedia

Steven Lojewski's photographic practice focuses on an exploration of cultural and geographic environments, attempting, through photography, to make sense of his surroundings. He deals with cultural aspects of society, often depicting the mundane and ordinary in an approach that brings together an anthropological interest and an exploration of visual language. Lojewski's photographic practice is not fixed on fine art expression, but equally sees its role as archiving and recording issues of historical and cultural significance. His most recent colour work explores issues of narrative combining traditional photography and pigment printing. He was a recent receipient of the Leica Documentary Award.

Mahalya Middlemist, Associate Lecturer, Film and Digital Art

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

Tanya Peterson, Lecturer, Photomedia

Tanya Peterson's practice encompasses art making, writing, and criticism. She has a strong interest in Conceptual Art practices of the 1960/70s and the process of signification and its failure. Her work explores how the entropic breakdown of systems can produce new economies of meaning and desire. Her current research examines the relationship between photography, sculpture and the readymade gesture. In conjunction with an exhibition profile spanning ten years, she has published arts-related writing extensively since 2000. She has contributed to journals such as *Photofile*, *Eyeline*, *Art & Australia*, *runway* and *Broadsheet*, and has written numerous essays on contemporary art for a variety of galleries, both locally and internationally.

Colin Rhodes, Professor, Dean

Rhodes' research is primarily in the areas of twentieth century and contemporary art history and theory. He has written and lectured widely on Modernism, especially Expressionism, in its many forms, and Outsider Art. His books include the influential Outsider Art: spontaneous alternatives (2000), which has also been published in Spanish, French and Finnish editions, and Primitivism and Modern Art (1994), which has also been translated into French. He has a particular interest in the way in which western art and culture has interacted with that of its perceived others, and in those cultures of production that exist in the margins of the dominant art world. He is a regular contributor to Raw Vision, Création Franche and The Burlington Magazine. He has a keen commitment to drawing and exhibits his own work occasionally.

Margaret Seymour, Lecturer, Sculpture

Margaret Seymour completed a Master of Visual Arts degree at Sydney College of the Arts in 1998 and has exhibited site-specific installations in various galleries and public spaces in Sydney. Her artworks combine aspects of new media technologies within a hybrid practice incorporating sculptural installation, video and sound. In her teaching and art practice, she emphasises a critical engagement with new technologies and investigates the links between existing and emerging art traditions.

Oliver Smith, Associate Lecturer, Jewellery and Object

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

dynamic role of the contemporary craftsperson and designer. Smith began his
tertiary studies in the Jewellery and Object Studio at SCA and completed his Bachelor of Visual Arts degree in 1995. This was followed by a period of work experience – modelled on the traditional journeymanship – that saw him work for significant silversmiths and metalworkers in Australia, New Zealand, Mexico, Germany and England. Returning to formal study in the Gold and Silversmithing Workshop at the Australian National University School of Art, he gained First Class Honours in 2000, and a Master of Philosophy in 2003. The recipient of numerous awards, and with a growing international profile, he now combines a vigorous craft and design practice with lecturing at SCA.

Dr Andrew Speirs, Lecturer, 2D and 3D Visualisation

Andrew Speirs works across fine arts, medicine, history and criminology. His research areas include the impact of globalisation and 9/11 on space and scopic regimes. His exhibition research examines space, surveillance, criminality, detection, and interactivity with works in digital media and public interactive sculpture.

Josephine Starrs, Senior Lecturer, Film and Digital Art

Josephine Starrs is an artist whose video and new media works have been shown extensively in Australia and overseas. In 1998 she received a New Media Arts Board Fellowship from Australia Council for the Arts. Recent exhibitions include Trace, a multimedia installation at the Sydney Records Centre, in 2002, a game mod, Bio-Tek Kitchen included in the House of Tomorrow exhibition, presented by Experimenta, Melbourne in September 2003, and Floating Territories, a mixed media installation shown at ISEA2004. Starrs organised a major international symposium focusing on current and future trends in the field of digital games, featuring key Australian and international game designers theorists and artists, held at the University of Sydney, October 2003. She is the currently the recipient of an ARC Discovery Project grant to explore the culture of digital games.

Justin Trendall, Lecturer, Printmedia

Justin Trendall completed a Master of Visual Arts degree at Sydney College of the Arts in 1994. He works primarily within the mediums of digital graphics, screen printing and photography, exploring the convergence of technology and cultural identity in the modern world. His visual influences include the contemporary urban landscape, the decorative traditions of pre-industrial societies and the aesthetics of text.

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

Geoffrey Weary holds a Master of Fine Arts degree from the University of New South Wales. He began teaching at Sydney College of the Arts in 1991. Weary's art practice is based in film, video and photography in the context of digital media production. His exhibitions have often included a mixed media approach with the inclusion of photographs, film and video elements and rediscovered objects. His interest in exploring themes related to the visible and the intangible have led to the production of a series of recent digital video works that shift in focus between documentary and fictional and biographical elements. These works have extended investigations into the domains of the personal and public archive as a means of tracing the evidence of lived existence and patterns of private desire. Geoffrey Weary was awarded a VA/CB New Work Grant (Australia Council) in 2000 and an Australian Film Commission Digital Film Production grant in 2001.

3. Graduate attributes

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

Research and enquiry

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

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

Information literacy

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

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

Personal and intellectual autonomy

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

- SCA graduates should have highly developed creative and imaginative abilities that in turn are able to ellicit 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 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 life-long 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.

4. 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.

SCA's academic 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 also 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.

How to apply

Academic requirements

The basic academic requirement is the NSW Higher School Certificate or its interstate or overseas equivalent. The University Admission Index (UAI) is used as an indicator of ability to undertake studies at tertiary level, and therefore SCA would not normally accept applicants with a UAI below 70. Mature age applicants (21 by 1 March in the year of admission) who have not satisfied the normal academic requirements may be eligible for admission to the Bachelor of Visual Arts program under special provisions.

Additional criteria

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

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

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

Application procedures for local students

A local applicant is a citizen of Australia or New Zealand or a permanent resident of Australia. Students currently completing the New South Wales Higher School Certificate and all other local applicants must apply to the Universities Admissions Centre (UAC).

(Please refer to the current UAC guide for application details.)

International applicants currently completing the New South Wales Higher School Certificate must also apply through UAC. All other international applicants must submit an application to the International Office of the University of Sydney.

(Please refer to the application procedures for international students below.)

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

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

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

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

(For more information please refer to the Undergraduate portfolio guidelines below.)

Admission with advanced standing

Applicants may be eligible for advanced standing on the basis of relevant tertiary study previously completed and exemption from equivalent SCA units, to a maximum of 50 per cent of the course (72 credit points).

If an applicant is granted exemption in units of study to the equivalent of one year of full-time study (48 credit points) or more, the applicant will be admitted on the basis of the questionnaire and interview.

Application procedures for international students

If an applicant is NOT an Australian citizen, a permanent resident or a citizen of New Zealand, the applicant will be considered as an international student, and can be accepted into the University only on a full-fee basis. An international student application form must be completed and submitted to the International Office by the last working day in October together with an international BVA questionnaire and portfolio.

Application forms and international BVA questionnaires are available from the University of Sydney's International Office:

International Office
University of Sydney
Ground floor, Services Building G12
Corner of Abercrombie and Codrington Streets
NSW 2006 AUSTRALIA
Tel: +61 2 9351 4079 or +61 2 9351 4161
Fax: +61 2 9351 4013
Email: info@io.usyd.edu.au
Website: www.usyd.edu.au/internationaloffice

Applicants currently completing the New South Wales Higher School Certificate must apply through the Universities Admissions Centre (UAC).

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

Step 1 – International Office application
Applicants must submit an application form, together with the international BVA questionnaire and a portfolio of recent artwork, to the International Office of the University of Sydney by the last working day in October. Application forms are available from the International Office and their website.

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

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

Undergraduate English proficiency requirements

Instruction in the University of Sydney is in English. If you have completed an Australian Year 12 qualification in Australia or in another country, or have completed senior secondary studies or at least one year of full-time university study in one of the following countries in English, you are not required to present proof of English proficiency: Canada, Papua New Guinea, USA, England, Northern Ireland, Wales, Fiji, Scotland, Western Samoa, Ireland, Singapore, Zambia, Kenya, Solomon Islands, New Zealand or South Africa.

All other applicants must provide proof of English proficiency. Accepted undergraduate English proficiency requirements may be found on the International Office website.

The following are the acceptable language qualifications for the University of Sydney at the time of publication of this Handbook:

- IELTS (International English Language Testing Scheme) – score of 6.5 with no band below 6.0; or
- TOEFL (Test of English as a Foreign Language) – score of 577, with a TWE (Test of Written English) score of 4.5; or
- CBT (computer-based TOEFL) – 233 with an Essay Rating of 4.5; or
- Cambridge Certificate of Proficiency in English – grade A or B; or
- GCSE English language – grade A or B; or
- CULT (Combined Universities Language Test) – 70; or
- Indian CBSE English Core B2; or
- IB (International Baccalaureat) as follows: International Baccalaureat students who have gained the diploma can be regarded as having met the University of Sydney minimum English requirements, provided they have met one of the following criteria:

1. completion of two Languages A1 in English at Higher or Standard Level;
2. completion of Language A2 English as a Group 2 subject at either Higher or Standard Level; or
3. completion of Language B English at Higher Level with Grade 4 or more; or completion of Language B English at Standard Level with a Grade 5 or more.

Special admission for educational disadvantage

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

Eligible local students are selected on the basis of the interview and portfolio presentation process. This is a single process and a score is given based on assessment of five criteria. It is the overall score out of 100 that is used to rank applicants. The interview panels evaluate the applicants based on the following criteria:

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

More information about special entry schemes is available on the University website. Persons applying under the Educational Disadvantage entry provisions should contact:
The Special Admissions Officer
University of Sydney
Phone: +61 2 9351 3615
Fax: +61 2 9351 4013
Email: spad@records.usyd.edu.au

Undergraduate portfolio guidelines

Portfolio requirements

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

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

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

Preparing a portfolio

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

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

Get an opinion early
Again, art teachers or other art professionals can review your finished work and works in progress as well as your sketchbooks and visual

arts diary. They can give you tips on the kinds of work to include as well as how to make your work look stronger.

Select only your best work

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

Things to avoid:

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

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

International applicants, and applicants submitting their portfolio by post, are required to submit a portfolio of slides, a VHF video, photographs or CD Rom documenting a maximum of 10 examples of their recent artwork (must be MAC compatible). Portfolios from international applicants must be submitted to the International office along with the completed application form and SCA international questionnaire. Please do not send original artworks. Include a postage-paid, self-addressed envelope for the return of the portfolio.

Portfolio Development Day at SCA

Sydney College of the Arts held an extremely successful Portfolio Development Day in November 2007 which all UAC applicants, who had expressed a preference for admission to the BVA degree course at SCA, were invited to attend. It is anticipated that a similar event will be held in 2008.

The program

First Year (Foundation Year)

Foundation at SCA is a vibrant mixture of interdisciplinary and studio-specific subjects. This program includes a variety of subjects that help to develop your ideas and concepts to develop your work and a theoretical and critical awareness of contemporary art practice. In this program you will learn about appropriate materials and methods for your work and be able to develop the technical skills required to make and document it successfully. The interdisciplinary subjects are the main focus of the program and include Foundation Concepts and Artists Research Workshops (Research A and B), a Drawing program (Computer, Experimental and Life/Observational) and Theories of Art Practice. Studio discipline-specific subjects from semester one onwards include time each week in your chosen Studio major and a Studio theory class. In the Foundation concepts program each student will consider the themes of Time Space and Light through a program of three 6-week blocks over first and second semester. The final block will be focused on increased studio classes prior to movement into Second Year.

Second and Third Year

Expands the understanding of visual arts through studio-based practice and studio and core theory subjects. Students undertake specialist study in a single studio and develop their art practice through structured group and self-directed projects. Students may also choose a broader interdisciplinary study within the Faculty or other parts of the University. The Theories of Art Practice program provides a

theoretical and historical understanding of contemporary art practice and encourages students to place their own studio practice in context.

Fourth Year (Honours)

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

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

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

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

Bachelor of Visual Arts (Fine Arts)
Painting, Printmedia and Sculpture

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

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

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

Bachelor of Visual Arts (Fine Arts)

Painting, Printmedia and Sculpture

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

Bachelor of Visual Arts (Media Arts)

Film and Digital Art, and Photomedia

This stream 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, photo-journalism, visual communication, film and video, and multimedia design and other digital processes.

Bachelor of Visual Arts (Object Art and Design)

Ceramics, Glass, and Jewellery and Object

This stream provides an opportunity for the specialist or integrated study of Ceramics, Glass, and Jewellery and Object in the context of contemporary art, craft and design practice. Object Art and Design provides professional skills and knowledge for those who wish to

become practicing object designers, studio artists, makers of hand-made functional objects or objects designed for manufacture.

Studio units of study

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

Electives – 3 credit points
From the Second Year of the BVA, Major study in one of the studios may be combined with Elective studies offered by other studios. These options enable students to further tailor their study to their desired outcomes. Please refer to the list of electives provided at the end of this chapter. Please note: Introductory electives cannot be taken in the same studio as the student's major study.

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

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

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

Theory units of study

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

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

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

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

Time for completion
The minimum time within which a student may become eligible for the Bachelor of Visual Arts degree is six (6) semesters (unless this is reduced on the basis of advanced standing granted for previous studies).

The maximum number of semesters that a student may take to complete the requirements for the BVA degree is eight (8) semesters (excluding periods of leave). Requirements for a pass degree must be completed within eight (8) years of initial enrolment, including periods of leave.

Requirements and procedures

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

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

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

2000 level (Second Year)
- 48 credit points as prescribed (24 credit points per semester) comprising:
- 24 credit points in Studio major,
- 12 credit points in Theories of Art Practice,
- 6 credit points in Studio Theory, and
- 6 credit points in Studio Extension or Electives

3000 level (Third Year)
- 48 credit points as prescribed (24 credit points per semester) comprising:
- 24 credit points in Studio major,
- 12 credit points in Theories of Art Practice,
- 6 credit points in Studio Theory, and
- 6 credit points in Studio Extension or Electives

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

Attendance requirements
You are required to attend 90 per cent of classes.

If you have been absent without approval or explanation, such as a medical certificate, from more than ten per cent of the classes in any one semester in a particular unit, you may be considered to have failed to complete the requirements and consequently to have failed the unit of study.

Leave

Leave during semester
If for reasons such as illness, family or financial difficulties or misadventure, you cannot attend classes and undertake course-work during a particular period within the semester, you should apply for Special Leave of up to four (4) weeks. Work missed during the period of absence will need to be made up on your return.

Leave for a semester or longer
Leave of Absence (sometimes referred to as Suspension of Candidature) may be granted at the conclusion of a semester for a maximum of two semesters, provided you have successfully completed at least one semester of study. Applications for leave of absence may be lodged up to the first two (2) weeks of the semester.

Absence
Students who, for medical or other reasons, are unable to attend for a period of five days or more, are asked to provide medical certificates, or other documentation where appropriate, within seven days of their

return. All information is held in absolute confidence. It is best to advise your lecturers directly by phone if you are missing classes. All staff have voicemail facilities on their phone extension so messages can be left at any time.

Students are discouraged from submitting certificates for absences totalling less than one week (although frequent, recurrent short absences would need documentation).

While it is important to ask for a medical certificate for illness of longer than a few days' duration at the time of the first visit to a doctor, there is no need to submit it unless the illness becomes prolonged or further frequent absences are required.

Extensions

If you encounter medical or other difficulties affecting your work you are required to contact your tutor at the earliest possible time to discuss this.

In simple cases occurring during the semester, such problems can be handled by discussing the issue with a lecturer or the academic staff member in charge of the unit of study who may grant an extension of one week only.

Application for an extension must be submitted to your lecturing staff on an official SCA form (available from Student Administration) before the due date of the essay.

A penalty of one per cent per day will apply to late submissions with no approval.

Special consideration

This becomes relevant when disruption to your academic performance has been of a particularly serious nature which cannot be dealt with by a regular extension. Disruptions of this nature would be very exceptional and would normally affect all areas of your study.

Documentation of illness or other misadventure is required and the information you supply is needed by the University so that it can deal with your application for special consideration. This application, and any associated records, will be retained by the Faculty. The records will only be available to those staff who need access to it in order to carry out their duties. All records will be destroyed in a secure manner at the appropriate time. Any request to access and/or correct the information should be addressed to Student Administration in the first instance.

To apply for special consideration:

- obtain a special consideration form from Student Administration, the SCA website or the Student Centre
- complete this special consideration application 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 SCA Student Administration
- give one copy of the completed form to each of your lecturers in the units of study for which special consideration is being sought.
- Applications must be received within one week from the end of the period (i.e. assignment due date) for which consideration is sought.
- Students must retain their receipt (at the bottom of this page) that will be given upon lodgement of this form with the relevant faculty office.
- Students will be notified of the academic judgment concerning their special consideration application.

For guidelines to special consideration see the University Guidelines available.

Satisfactory progress

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

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

A student who fails to demonstrate satisfactory progress in any semester of enrolment may be considered to fall into the "Students at Risk" category.

Students at risk

The University's policy on Identifying and Supporting Students at Risk provides for identifying students who are making poor or unsatisfactory progress with their studies, thereby putting themselves at risk of exclusion from their course. See www.usyd.edu.au/su/ab/policies/Students@Risk.pdf)

The policy provides for timely intervention when a student is identified as being at risk and also for the provision of advice and assistance to support the student with his or her ongoing studies.

Show cause

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

Exclusion

Where a student is called upon to show good cause, and the student submits a statement that is deemed not to show good cause, the Dean may exclude the student from re-enrolment in the BVA degree course. A student who has been required to show cause, and who fails to submit a statement, shall be excluded automatically.

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

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 the appropriate form from Student Administration and attach course outlines of the intended study, in the semester prior to intended study. It is your responsibility to ensure you comply with any requirements of the other faculty or institution.

Finalisiation of results

Please refer to Chapter 8.

Information to be provided to students

Students should be provided with 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);
- course outline; and
- a copy of the assessment criteria and definition of grades.
- attendance requirements in each course
- reading list if appropriate
- deadlines for submissions of work if specified

other requirements of the degree/course such as:

- 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. For example, 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;
- expectations regarding self-motivation in the course.

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.

Plagiarism

Plagiarism can be broadly defined as knowingly presenting another person's ideas, findings or written work as one's own by copying or reproducing them without due acknowledgement of the source.

Within this general definition, plagiarism may take several different forms. At its worst, plagiarism is theft. Plagiarism may involve copying the work of another student, or it may involve paraphrasing or copying a published author's text or argument without giving a reference.

Procedures for dealing with plagiarism will be consistent with the University policy/code of practice and be consistent with the nature and severity of the alleged offence. Please refer the policy on plagiarism on the University website

Students who plagiarise will receive substantial penalties and be referred to the Dean and Director.

Withdrawal and discontinuation – census dates

There are two census dates set by the Department of Education, Science & Training (DEST) 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 HECS liability or academic penalty. After these dates, discontinuing your study in a unit will not cancel the HECS liability and may incur academic penalty. See the table: Last Dates for Withdrawal or Discontinuation at the beginning of this Handbook for information on 2008 withdrawal and discontinuation deadlines.

If you withdraw from the degree during First Year you are required to re-apply through the Universities Admission Centre for re-admission unless the Associate Dean has agreed that you may re-enrol without reapplying for admission.

Variation of enrolment

Students should carefully check the statements of enrolment posted to the semester address registered with the University. All variations of enrolments must be made through the Student Administration office.

Advising the lecturer is not sufficient. Students have sometimes found themselves with an unwelcome result of Absent Fail or with an unnecessary HECS liability because they either did not check their enrolment carefully or did not record their new semester address though MyUni. Students are encouraged to check without delay if they believe their formal enrolment may not be correct.

Students wishing to vary their enrolment must do so at the Student Administration office by:

- the end of the second week first semester (for first semester units of study); and
- the end of second week of second semester (for second semester units of study).

You may vary your major study provided that:

- you have successfully completed Foundation Studies;
- there are space and facilities available in the discipline you wish to study;
- 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.

You will need to submit to Student Administration, a Variation of Program form that must be approved (in the case of major study), prior to the commencement of the semester for which the variation is to be effective – or by the end of the second week of any semester, in the case of other units.

Resolutions of the Faculty

Bachelor of Visual Arts

1. **Requirements for the pass degree**
1.1 To qualify for the award of the pass degree, candidates must:
1.1.1 successfully complete units of study prescribed by the Faculty giving credit for a total of 144 credit points; and
1.1.2 satisfy the requirements of all other relevant Rules and Resolutions of the University.
2. **Streams**
2.1 The degree of Bachelor of Visual Arts shall be awarded in the following streams:
2.1.1 Fine Arts;
2.1.2 Media Arts; and
2.1.3 Object Art and Design.
3. **Requirements for the honours degree**
3.1 To qualify for the award of the honours degree candidates must complete the honours requirements published in the Faculty resolutions relating to the course.

[Section 1]
Course Rules
4. **Units of study**
4.1 The units of study which may be taken for the degree are set out in the associated table.
4.2 A unit of study shall consist of lectures, and/or such studio instruction, seminars and tutorials, practical work, exercises and essays as may be prescribed by Sydney College of the Arts Board (hereafter referred to as SCA Board).
4.3 A candidate for the Bachelor of Visual Arts shall complete the units of study prescribed by the Faculty, satisfying all requirements with regard to all required units of study and streams.
4.4 The words 'to complete a unit' and derivative expressions mean:
4.4.1 to attend the lectures, seminars tutorials and other prescribed meetings or instruction; and
4.4.2 to attend studio for self-directed work; and
4.4.3 to obtain a passing grade for that unit in accordance with the assessment criteria prescribed by SCA Board.
5. **Requirements for the pass degree**
5.1 To be eligible for the award of the degree of Bachelor of Visual Arts a candidate must complete successfully units of study giving credit for a total of 144 credit points from units of study set out in the associated table.
6. **Specially designated streams**
6.1 The degree of Bachelor of Visual Arts shall be awarded in the following streams:
6.1.1 Fine Arts;
6.1.2 Media Arts; and
6.1.3 Object Art and Design.
6.2 The testamur for the degree of Bachelor of Visual Arts shall specify the stream for which it is awarded.
6.3 A candidate for the BVA degree in any stream may apply to the Dean for permission to transfer candidature to any other stream.
7. **Requirements for the honours degree**
7.1 The Dean may permit a candidate who has qualified for the award of the pass degree of Bachelor of Visual Arts at the

University of Sydney or an equivalent degree at another recognised institution to take the fourth year Honours course.

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

7.3 Except with the permission of the Dean, a candidate who is otherwise eligible to enter a fourth year Honours course shall not do so:

7.3.1 more than three years after having satisfied the entry requirement for that course; or

7.3.2 if the candidate is in breach of any time limit imposed under section 8.

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

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

8. Award of the degree

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

8.2 The Honours degree of Bachelor of Visual Arts shall be awarded to eligible students with the following grades:

8.2.1 Honours Class I (with a mark of at least 80); or

8.2.2 Honours Class II, Division 1 (with a mark of at least 75); or

8.2.3 Honours Class II, Division 2 (with a mark of at least 70); or

8.2.4 Honours Class III, (with a mark of at least 65).

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

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

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

9. Agency

9.1 Where in these resolutions a power is given to the Dean, subject to any express indication to the contrary or resolution passed by SCA Board, the Dean may, in his or her discretion, in any particular case:

9.1.1 exercise the power;

9.1.2 exercise the power conditionally; or

9.1.3 decline to exercise the power.

10. Repeating a unit of study

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

11. Re-enrolment after an absence

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

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

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

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

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

12. Credit transfer policy

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

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

13. Time limit

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

14. Satisfactory progress

14.1 The Faculty requires students to demonstrate satisfactory progress with their studies.

14.2 A student may be deemed not to have made satisfactory progress if, in any semester, the student:

14.2.1 fails to complete at least half the credit points in which he/she is enrolled; or

14.2.2 fails a unit of study that he/she has failed previously; or

14.2.3 has an unsatisfactory attendance record.

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

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

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

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

15. Transitional provisions

15.1 These resolutions shall apply to:

15.1.1 persons who commence their candidature after 1 January 2007; and

15.1.2 persons who commenced their candidature prior to 1 January 2007 and who elect to proceed under these resolutions.

15.2 A candidate for the degree who commenced candidature prior to 1 January 2007 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 2010 or such later date as the Dean may, in special circumstances, approve.

Units of study

Bachelor of Visual Arts

Course code: VH000

First Year (Foundation)

FRES1001
Research A

Credit points: 2 **Teacher/Coordinator:** Margaret Roberts, Foundation Coordinator, and Library staff. **Session:** Semester 1, Semester 2 **Classes:** Library sessions plus self-directed study; total of 40 hours of student effort. **Corequisites:** MSTD1111, MSTD1121, MDRW1013, THAP1201 and THAP1211 **Assessment:** Students are eligible to be assessed for this program if attendance is 90% or over and students have submitted their work folders by the due date. For further information refer to SCA Assessment Criteria.

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

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

FRES1002
Research B

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

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

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

MDRW1013
Drawing A

Credit points: 2 **Teacher/Coordinator:** Margaret Roberts, Foundation Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer contact, plus self-directed study; total of 80 hours of student effort. Classes will mostly be structured as self-directed learning exercises, and it is envisaged that students will engage with their peers and develop some useful links with other **Corequisites:** MSTD1111, MSTD1121, FRES1001, THAP1201 and THAP1211 **Assessment:** There will be a qualitative assessment grade given at the end of the semester, based on the presentation of the student's drawing in the 2 x 6-week blocks they have completed. The grades for these blocks are averaged to form the student's final assessment grade in Drawing. Students are eligible to be assessed for this program if attendance is 5 classes per block or over and students have submitted their work folders by the due date. The Drawing folio must include evidence of research and/or competency (demonstrated skills) across all areas of Drawing. For further information refer to SCA Assessment Criteria.

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

The Drawing program consists of 3 subjects: Computer Drawing, Experimental Drawing and Observational and Life Drawing. Students rotate through during the year in 3 x 6-week blocks. Students may elect their preferred program to be repeated in the last 6-week block of Semester 2. Skills developed during Foundation will form the basis of drawing skills that are expected of Second Year BVA students.

Textbooks
Refer to Studio Reading List.

MDRW1014
Drawing B

Credit points: 2 **Teacher/Coordinator:** Margaret Roberts, Foundation Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer contact, plus self-directed study; total of 80 hours of student effort. Classes will mostly be structured as self-directed learning exercises, and it is envisaged that students will engage with their peers and develop some useful links with other **Corequisites:** MSTD1112, MSTD1123, FRES1002, THAP1202 and THAP1212 **Assessment:** There will be a qualitative assessment grade given at the end of the semester, based on the presentation of the student's drawing in the 2 x 6-week blocks they have completed. The grades for these blocks are averaged to form the student's final assessment grade in Drawing. Students are eligible to be assessed for this program if attendance is 5 classes per block or over and students have submitted their work folders by the due date. The Drawing folio must include evidence of research and/or competency (demonstrated skills) across all areas of Drawing. For further information refer to SCA Assessment Criteria.

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

The Drawing program consists of 3 subjects: Computer Drawing, Experimental Drawing and Observational and Life Drawing. Students rotate through during the year in 3 x 6-week blocks. Each student may elect their preferred program to repeat in the last 6-week block of Semester 2. Skills developed during Foundation will form the basis of drawing skills that are expected of Second Year BVA students.

Textbooks
Refer to Studio Reading List.

MSTD1111
Foundation Studio A

Credit points: 6 **Teacher/Coordinator:** Margaret Roberts, Foundation Coordinator **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Corequisites:** MSTD1121, FRES1001, MDRW1011 or MDRW1013, THAP1201 and THAP1211 **Assessment:** A qualitative assessment grade will be allocated at the end of the semester. Students are expected to successfully complete specified stages/projects within the semester, and the combination of these will reflect the final assessment grade. For further information refer to SCA Assessment Criteria. Academic staff will be responsible for end-of-semester assessments and a mid-semester review in Week 7. Where appropriate, guided peer assessment may be employed for some projects. Students are eligible to be assessed if attendance is no less than 90%, and students have submitted all project work.

The studio program is a project-based, studio-specific program. The studio program is structured to expose students to a diversity of approaches in utilising their chosen studio and its unique qualities. The aims of the studio program are: to cultivate a contemporary dialogue of issues informing practice; to promote individual exploration within and between media; and to assist and equip students with the necessary skills for working as professional artists. Students will gain basic understanding of their chosen studio, its staffing, organisation and possible learning paths and directions for their practice and an understanding of how researching ideas can inform their own developing practice. Students will be required to purchase some materials to complete projects. Appropriate footwear and clothing will be required at all times.

Textbooks
Refer to Studio Reading List.

MSTD1112
Foundation Studio B

Credit points: 8 **Teacher/Coordinator:** Margaret Roberts, Foundation Coordinator **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 160 hours. **Corequisites:** MSTD1123, FRES1002, MDRW1012 or MDRW1014, THAP1202 and THAP1212 **Assessment:** A qualitative assessment grade will be allocated at the end of the semester. Students are expected to successfully complete specified stages within the semester, and the combination of these grades will reflect the final assessment grade. For further information refer to SCA Assessment Criteria. Academic staff will be responsible for end-of-semester assessments and a mid-semester review in Week 7. Where appropriate, guided peer assessment may be employed for some projects. Students are eligible to be assessed if attendance is no less than 90%, and students have submitted all project work.

Foundation Studio B continues to develop skills gained in Studio A; by the end of the year students will have developed some understanding of studio-based art practice by working in their chosen

studio each week. Studio classes will mostly be structured as 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.

MSTD1121
Foundation Studio Concepts A

Credit points: 6 **Teacher/Coordinator:** Margaret Roberts, Foundation Coordinator **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Corequisites:** MSTD1111, FRES1001, MDRW1011 or MDRW1013, THAP1201 and THAP1211 **Assessment:** The assessment of each block is averaged to establish a final grade at the end of the semester. For further information refer to SCA Assessment Criteria.

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.

MSTD1123
Foundation Studio Concepts B

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

This program is an idea-centered, project-based non-studio-specific program consisting of six classes around a theme. Students are encouraged to identify and develop an interdisciplinary practice. The timetable structure enables students to explore a range of approaches between disciplines, facilities and staff, thus providing a more inclusive educational experience. By the end of the year students will have developed some generic technical skills and will be able to clearly identify the facilities and equipment, and their purposes, as well as the health and safety requirements that are essential to SCA and current art practice.

Textbooks
Refer to Studio Reading List.

THAP1201
Theories of Art Practice A

Credit points: 4 **Teacher/Coordinator:** Dr Eril Baily, Dr Ann Elias, Danie Mellor **Session:** Semester 1 **Classes:** 2 hours of contact and a minimum of 2 hours on research and study. **Corequisites:** MSTD1111, MSTD1121, FRES1001, MDRW1013 or MDRW1011, and THAP1211 **Assessment:** Refer to unit outline and SCA Assessment Criteria.

'Critical Frameworks for Contemporary Art and Theory' introduces students to key concepts and theoretical frameworks relevant to the past 30 years of contemporary art practice. The unit embraces the range of visual arts practices taught at SCA. Lectures and tutorials 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 that of others.

Textbooks
Wallis B (ed). Art After Modernism: Rethinking Representation. New York: New Museum of Contemporary Art, 1984
Also refer to THAP Reading List.

THAP1202
Theories of Art Practice B

Credit points: 4 **Teacher/Coordinator:** Dr Eril Baily, Dr Ann Elias, Danie Mellor **Session:** Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of research and study. **Corequisites:** MSTD1112, MSTD1123, FRES1002, MDRW1014 or MDRW1012, and THAP1212 **Assessment:** Refer to unit outline and SCA Assessment Criteria.

'The Rise of Modern Art and the Spectacle of Modern Life: 19th Century Origins of Contemporary Art' is centred on the nineteenth century through the lens of its contemporary relevance. This unit explores: the changing roles of art and the artist; the heritage of The Enlightenment; the rise of the city and its visual manifestations; the impact of new technologies on visual practices; and the emergence of avant-garde cultural practices.

Textbooks
Franscina F & Harrison C (eds). Modern Art and Modernism: A Critical Anthology. London: Harper and Row, 1982
Also refer to THAP Reading List.

THAP1211
Studio Theory A

Credit points: 4 **Teacher/Coordinator:** Margaret Roberts, Foundation Coordinator **Session:** Semester 1 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 80 hours. **Corequisites:** MSTD1111, MSTD1121, FRES1001, MDRW1011 or MDRW1013, and THAP1201 **Assessment:** Students are eligible to be assessed for this program if attendance is 5 classes per block or over and students have submitted their work folder by the due date. For further information refer to SCA assessment criteria.

This Unit 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/stream-based.

Textbooks
Refer to Studio Reading List.

THAP1212
Studio Theory B

Credit points: 4 **Teacher/Coordinator:** Margaret Roberts, Foundation Coordinator **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 80 hours. **Corequisites:** MSTD1112, MSTD1123, FRES1002, MDRW1012 or MDRW1014, and THAP1202 **Assessment:** A qualitative assessment grade will be allocated at the end of the semester. Students are expected to successfully complete specified projects within the semester, and the combination of this work will reflect their final assessment grade. For further information refer to SCA assessment criteria.

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

This unit 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. Involves lectures, seminars and essays from a list of topics. This unit is currently studio/stream-based.

Textbooks
Refer to Studio Reading List.

Second Year

Candidates are required to enrol in and complete the following units of study: (i) Theories of Art Practice C and D; (ii) Studio Theory Fine Arts C and D, or Studio Theory Media Arts C and D, or Studio Theory Object Art and Design C and D; (iii) at least 24 credit points from the studio major subject areas of Ceramics, Glass, Jewellery and Object design, Painting, Printmedia, Sculpture, Photomedia, Film and Digital Art; and(iv) 6 credit points from level 2 electives or 6 credit points from level 2 extension.

Semester One

THAP2611
Theories of Art Practice C

Credit points: 6 **Teacher/Coordinator:** Dr Eril Baily, Dr Ann Elias, Danie Mellor **Session:** Semester 1 **Classes:** 2 hours of contact and a minimum 2 hours of research and study. **Prerequisites:** THAP1201 and THAP1202 **Prohibitions:** THAP2411 **Assessment:** Refer to unit outline and SCA Assessment Criteria.

'The Historical Avant-garde of the Twentieth Century' looks at the period 1900-1950 in Europe, the U.S.A. and Australia. It considers the material and conceptual challenges posed by abstraction, collage, montage and ready-mades to mainstream art and canonical notions of art. Attention is given to the social and cultural factors and forces that influenced a concept of the avant-garde artist and avant-garde culture.

Textbooks
Krauss R. The Originality of the Avant-garde and Other Modernist Myths. Cambridge, Mass.: MIT Press, 1985
Also refer to THAP Reading List.

THAP2621
Studio Theory Media Arts C

Credit points: 3 **Teacher/Coordinator:** Anne Ferran (Photmedia), Anne Finnegin (Film and Digital Art) **Session:** Semester 1 **Classes:** 2 hours per week **Prerequisites:** THAP1211 and THAP1212 **Prohibitions:** THAP2421 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

This unit is split into two streams: Photomedia; and Film and Digital Art. Photomedia: In this stream, we consider various attempts on the part of photography's critics and theorists to define the medium, and conduct our own individual research projects. Topics are selected to provide a window into both photographic history and photo-criticism. Film and Digital Art: The purpose of this set of lectures will be to study the theory and practice surrounding the use of various multimedia techniques, modes of presentation and delineation in pursing a set of ideas.

Textbooks
Refer to Studio Reading List.

THAP2631
Studio Theory Fine Arts C

Credit points: 3 **Session:** Semester 1 **Classes:** 2 hours weekly **Prerequisites:** THAP1211 and THAP1212 **Prohibitions:** THAP2431 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

This unit addresses the critical moments of change in the visual arts, beginning in the early part of the 20th century and moving through to the present. In particular, the key Modernist movements are considered

in the broader political and socio/cultural contexts from the early Russian Avant-garde to Minimalism and beyond.

Textbooks
Refer to Studio Reading List

THAP2641
Studio Theory Object Art and Design C

Credit points: 3 **Session:** Semester 1 **Classes:** 2 hours weekly **Prerequisites:** THAP1211 and THAP1212 **Prohibitions:** THAP2441 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

Studio Theory investigates the development of contemporary object-art and design practices within the contexts of developments in the last 100 years. The focus will be on developing an understanding of the link between craft/design practices and movements and development in the visual arts as a whole. We will look closely at how various avant-garde movements impacted and continue to influence object-making practices .The aim in focusing on the avant-garde is to develop an understanding of the complex relationships that exist between the various art practices and how they developed. We will investigate and expand on existing understandings of historical developments, connections and precedents, philosophical and social/political issues. The unit will also provide a link with core art theory, which this semester investigates the concept of avant-garde art and culture.

Textbooks
Unit reader and such texts as relevant to student research.

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 240 hours. **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** THAP2611; and one of THAP2621 or THAP2631 or THAP2641 **Prohibitions:** MSTD2191 **Assessment:** Assessment is based on: quality of performance in the studio throughout the semester; development and application of appropriate skills; and participation in practical and critical class activities and discussions. Assessment will reflect the student's conceptual and practical progress, made throughout the semester, as well as demonstrated commitment. For further information refer to SCA Assessment Criteria. Assessment level will be commensurate with the credit point value of the unit.

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

Textbooks
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.

MSTD2521
Glass C

Credit points: 12 **Teacher/Coordinator:** Jane Gavan, Andrew Lavery **Session:** Semester 1 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** THAP2611; and one of: THAP2621 or THAP2631 or THAP2641 **Prohibitions:** MSTD2191 **Assessment:** Students will be required to present projects at nominated dates during the semester. Students will be assessed in

terms of how their work fulfils the criteria and extends their understanding of their practice. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

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

MSTD2531
Jewellery and Object C

Credit points: 12 **Teacher/Coordinator:** Bridie Lander, Karin Findeis, Joyce Hinterding, Oliver Smith **Session:** Semester 1 **Classes:** 6 hours of contact and 6 hours of independent, studio-based practice. **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** THAP2611; and one of THAP2621 or THAP2631 or THAP2641 **Prohibitions:** MSTD2191 **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

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

Textbooks
Refer to Jewellery and Object Reading List.

MSTD2541
Painting C

Credit points: 12 **Teacher/Coordinator:** Associate Professor Brad Buckley, Dr Debra Dawes, Dr Lindy Lee, Mr Matthys Gerber **Session:** Semester 1 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** THAP2611; and one of: THAP2621 or THAP2631 or THAP2641 **Prohibitions:** MSTD2191 **Assessment:** For information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

The aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined Second- and Third-Year students. This grouping 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, Andrew Hurle, Rebecca Beardmore **Session:** Semester 1 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** THAP2611; and one of: THAP2621 or THAP2631 or THAP2641 **Prohibitions:** MSTD2191 **Assessment:** Attendance at programmed sessions is a requirement for assessment. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Over the course of the semester students are introduced to a range of techniques, materials and ideas. A series of studio projects will provide students with the basic technical skills that are needed to begin working independently with the core print processes of etching and relief printing, digital print and screen-printing. A program of group and individual tutorials helps students to begin locating their ideas and creative thinking within a contemporary art and design context.

Textbooks
Refer to Studio Reading List.

MSTD2561
Sculpture C

Credit points: 12 **Teacher/Coordinator:** Margaret Seymour, Michael Goldberg, Dr Adam Geczy **Session:** Semester 1 **Classes:** Weekly tutorial meetings, technical workshops and supervised studio work. 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** THAP2611; and one of: THAP2621 or THAP2631 or THAP2641 **Prohibitions:** MSTD2191 **Assessment:** Assessment is based on: the fulfillment of studio requirements; the level of an individual's participation; engagement within the studio program; and the quality of works presented for critical review. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks
Refer to Studio Reading List

MSTD2571
Photomedia C

Credit points: 12 **Teacher/Coordinator:** Merilyn Fairskye, Steven Lojewski and others **Session:** Semester 1 **Classes:** One workshop class per week. 4 hours of contact and 4 hours of independent, studio-based practice. **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** THAP2611; and one of: THAP2621 or THAP2631 or THAP2641 **Prohibitions:** MSTD2191 **Assessment:** Assessment is progressive as well as based on the work shown at the end of the semester.

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

Textbooks
Refer to Studio Reading List.

MSTD2581
Film and Digital Art C

Credit points: 12 **Teacher/Coordinator:** Geoff Weary, Ryszard Dabek, Josephine Starrs, John Conomos, Mahalya Middlemist **Session:** Semester 1 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** THAP2611; and one of: THAP2621 or THAP2631 or THAP2641 **Prohibitions:** MSTD2191 **Assessment:** Progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks
Refer to Studio Reading List.

MSTD2711
Studio Extension C

Credit points: 3 **Session:** Semester 1 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** one of: MSTD2511 or MSTD2521 or MSTD2531 or MSTD2541 or MSTD2551 or MSTD2561 or MSTD2571 or MSTD2581 **Assessment:** Assessable work produced for this unit will be an additional body of work or an extension of work required for the Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Studio Major.

The Studio Extension is an additional academic component directly linked to the Studio Major unit offered by the specific studio discipline. Students wishing to study in only one discipline should enrol in the Studio Extension unit. Work produced for this unit will be an additional body of work or an extension of work required for the Studio Major unit.

Semester Two

THAP2612
Theories of Art Practice D

Credit points: 6 **Teacher/Coordinator:** Dr Eril Baily, Dr Ann Elias, Danie Mellor **Session:** Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of research and study. **Prerequisites:** THAP2611 **Prohibitions:** THAP2412 **Assessment:** Refer to unit outline and SCA Assessment Criteria.

'Postmodernity and Contemporary Critique' focuses on a detailed analysis of postmodern practice and theory as they emerged through a growing critique of Western modernity. The unit examines the historical specificity of postmodernism in the visual arts and introduces a range of debates surrounding postmodern subjects, technology and culture.

Textbooks
Jencks C (ed). The Postmodern Reader. London: Academy Editions, 1992
Also refer to THAP Reading List.

THAP2622
Studio Theory Media Arts D

Credit points: 3 **Teacher/Coordinator:** Anne Ferran (Photmedia), Anne Finnegin (Film and Digital Art). **Session:** Semester 2 **Classes:** 2 hours per week **Prerequisites:** THAP2621 **Prohibitions:** THAP2422 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

This unit is split into two streams: Photomedia; and Film and Digital Art. Photomedia: In this stream we approach photography via the work of selected contemporary and historical practitioners, in order to understand photography's key place in contemporary art practice. Film and Digital Art: From a range of study-groups workshops, film and vide screenings and sound performances, students devise a program best suited to their needs. Historical and theoretical issues will be examined, as well as the relation of theory to studio work through a more formalised process.

Textbooks
Refer to Studio Reading List.

THAP2632
Studio Theory Fine Arts D

Credit points: 3 **Session:** Semester 2 **Classes:** 2 hours weekly **Prerequisites:** THAP2631 **Prohibitions:** THAP2432 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

This unit focuses on the relationship between an artist's work and the ideas that have directed its making. Using the work of artists as a framework, students examine how materials, traditional and digital processes, and historical contexts all play a part in giving a work of art its meaning. Students will participate in exhibition visits, critical discussion and analysis of artworks, make individual presentations and complete a written assignment.

Textbooks
Refer to Studio Reading List

THAP2642
Studio Theory Object Art and Design D

Credit points: 3 **Session:** Semester 2 **Classes:** 2 hours weekly **Prerequisites:** THAP2641 **Prohibitions:** THAP2442 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

Virtual and handmade This class will develop various notions associated with 'the virtual' of relevance within contemporary craft practice. Students will be encouraged to investigate how issues of virtuality engage with and enable contemporary studio practice. This will be achieved by specifically focusing investigation upon new materials and processes, the representation and dissemination of objects through various media, the work of contemporary practitioners and a variety of theoretical material.

Textbooks
Unit reader and such texts as relevant to student research.

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 240 hours. **Prerequisites:** MSTD2511 **Corequisites:** THAP2612; and one of THAP2622 or THAP2632 or THAP2642 **Assessment:** Assessment is based on: quality of performance in the studio throughout the semester; development and application of appropriate skills; and participation in practical and critical class activities and discussions. Assessment will reflect students' conceptual and practical progress, made throughout the semester, as well as demonstrated commitment. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

This unit may be combined with other approved units of study. The unit continues to expand and develop ceramic studio skills, through studio-based projects, as well as to provide the opportunity for students to identify an area of interest and develop that as a major project. This unit further develops skills in hand-building and wheel-throwing, that were introduced in Semester One, as well as providing an introduction to casting. Students develop design skills through the planning of their projects. Students continue to develop their understanding of technology (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.

MSTD2522
Glass D

Credit points: 12 **Teacher/Coordinator:** Jane Gavan, Andrew Lavery **Session:** Semester 2 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD2521 **Corequisites:** THAP2612; and one of: THAP2622 or THAP2632 or THAP2642 **Assessment:** Students will be required to present projects at nominated dates during the semester. Assessment is in terms of how students' work fulfils the criteria and extends their understanding of their practice and its context. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Students will begin to elect areas of study from approaches and skills acquired in Semester 1. This self-directed approach is combined with ongoing set projects that further develop critical and technical skills. In consultation with academic staff, students will begin to direct a path of exploration relevant to their interest and appropriate level of practical

skill. Students may decide to work exclusively within the medium of glass or in conjunction with other media and processes as required. A variety of glass-working activities are available for students to develop their skills, including: glass-blowing, cold-working, polishing and cutting, lathe-working, engraving, kiln-working, casting and mould-making, flame-working and glass-painting and sand-blasting.

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

MSTD2532
Jewellery and Object D

Credit points: 12 **Teacher/Coordinator:** Bridie Lander, Karin Findeis, Joyce Hinterding, Oliver Smith **Session:** Semester 2 **Classes:** 6 hours of contact and 6 hours of independent, studio-based practice. **Prerequisites:** MSTD2531 **Corequisites:** THAP2612; and one of: THAP2622 or THAP2632 or THAP2642 **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

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

Textbooks
Refer to Jewellery and Object Reading List.

MSTD2542
Painting D

Credit points: 12 **Teacher/Coordinator:** Associate Professor Brad Buckley, Dr Debra Dawes, Dr Lindy Lee, Mr Matthys Gerber **Session:** Semester 2 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD2541 **Corequisites:** THAP2612; and one of: THAP2622 or THAP2632 or THAP2642 **Assessment:** For information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

The aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined Second- and Third-Year students. This grouping 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

MSTD2552
Printmedia D

Credit points: 12 **Teacher/Coordinator:** Justin Trendall, Andrew Hurle, Rebecca Beardmore **Session:** Semester 2 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD2551 **Corequisites:** THAP2612; and one of: THAP2622 or THAP2632 or THAP2642 **Assessment:** Attendance at programmed sessions is a requirement for assessment. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

Building on their first semester's work, and as part of the process of defining their own art practice or design practice, students begin to focus on specific areas of interest; identifying for themselves the print mediums they will be continuing to work with and the set of ideas that will form the basis of their conceptual explorations. An ongoing program of technical instruction and tutorial sessions will provide the framework for these developments.

Textbooks
Refer to Studio Reading List.

MSTD2562
Sculpture D

Credit points: 12 **Teacher/Coordinator:** Margaret Seymour, Michael Goldberg, Dr Adam Geczy **Session:** Semester 2 **Classes:** Weekly tutorial meetings, technical workshops and supervised studio work. 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD2561 **Corequisites:** THAP2612; and one of: THAP2622 or THAP2632 or THAP2642 **Assessment:** Assessment is based on: the fulfillment of studio requirements; the level of an individual's participation; engagement within the studio program; and the quality of works presented for critical review. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks
Refer to Studio Reading List.

MSTD2572
Photomedia D

Credit points: 12 **Teacher/Coordinator:** Merilyn Fairskye, Steven Lojewski and others **Session:** Semester 2 **Classes:** Three workshop classes per week. 4 hours of contact and a minimum 4 hours of independent, studio-based practice. **Prerequisites:** MSTD2571 **Corequisites:** THAP2612; and one of: THAP2622 or THAP2632 or THAP2642 **Assessment:** Progressive throughout the semester; includes class participation, attendance and the presentation of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks
Refer to Studio reading list.

MSTD2582
Film and Digital Art D

Credit points: 12 **Teacher/Coordinator:** Geoff Weary, Ryszard Dabek, Josephine Starrs, John Conomos, Mahalya Middlemist **Session:** Semester 2 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD2581 **Corequisites:** THAP2612; and one of: THAP2622 or THAP2632 or THAP2642 **Assessment:** Progressive throughout the semester and includes class participation, attendance and presentation of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks
Refer to Studio Reading List.

MSTD2712
Studio Extension D

Credit points: 3 **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** one of: MSTD2512 or MSTD2522 or MSTD2532 or MSTD2542 or MSTD2552 or MSTD2562 or MSTD2572 or MSTD2582 **Assessment:** Assessable work produced for this unit will be an additional body of work or an extension of work

required for the Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Studio Major.

The Studio Extension is an additional academic component directly linked to the Studio Major unit offered by the specific studio discipline. Students wishing to study in only one discipline should enrol in the Studio Extension unit. Work produced for this unit will be an additional body of work or an extension of work required for the Studio Major unit.

Level 2 electives

Semesters One and Two

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

The Introductory unit in Ceramics provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum, addressing concepts, methodologies and technologies integral to ceramic practice. In this unit students will: - learn the basics of ceramics construction, surface-finishing and firing techniques; engage with experimental approaches to problem solving; - develop an awareness of possibilities available to practitioners; - develop a capacity to express personal aesthetic solutions; and - understand and apply Occupational Health and Safety procedures to studio practice.

Textbooks
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:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

The Intermediate unit in Ceramics builds on and enhances information and skills provided in the Introductory unit. The unit provides a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, follow a project-based curriculum, addressing concepts, methodologies and technologies integral to ceramic practice. In this unit students will: - enhance ceramics construction skills, surface-finishing and firing techniques; - engage with experimental approaches to problem solving; - build an awareness of contemporary practices in ceramics; - develop their capacity for personal aesthetic solutions; and - understand and apply Occupational Health and Safety procedures to studio practice.

Textbooks
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.

MSTD7211
Glass Elective Introductory
Credit points: 3 **Teacher/Coordinator:** Jane Gavan, Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of independent study. **Assessment:** Assessment is continuous and culminates

with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

This unit is an introduction to glass-making, using cold-working and kiln-working, or blowing or casting techniques. There are three electives offered; please contact SCA administration to indicate your preference and to check the timetable of offerings. Please note you will also need to formally enrol in MSTD7211 as per the usual process. Kiln-Forming This program allows students to explore many techniques and aspects of glass. These may be useful, used in conjunction with their major area of study. Techniques and aspects students will learn include: looking at the recent glass movement here in Australia and abroad; cutting, grinding and polishing glass; and sand-blasting and engraving. Students will develop understanding about glass compatibility and kiln procedures, fusing and slumping, pate de verre and flame-working. Students will be able to utilise techniques in three set projects. Glass-Blowing This introductory elective is aimed at developing students' skills in glass-blowing and refining blown forms through grinding and polishing or engraving on the glass. Students will be given projects so that they can explore ideas that can be made from glass. It is hoped that the project will allow students to relate back to their studio major practice. Students will develop competency in glass-blowing and will develop skills in the use of colour, mould-blowing and hot glass manipulation. Blown objects will then be finished in the cold shop using the sand-blaster, polishing wheel, flatbed grinder and linisher. Glass-Casting In this elective students will develop an understanding of how to make 3d objects in glass by making a mould from a plaster mix and melting the glass into the mould in a kiln to form their object. During the program students will learn about preparing their wax model, understand mould-making by making several different types of mould and finally how to fire and melt the work in the kiln. Some cold-working processes will be covered, such as grinding and polishing the glass after firing.

Textbooks
Refer to Studio Reading List.

MSTD7221
Glass Elective Intermediate
Credit points: 3 **Teacher/Coordinator:** Jane Gavan, Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of independent study. **Prerequisites:** MSTD7211 **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

This unit is designed for students to continue their glass research work in a more self-directed module than the introductory unit. It is expected that students will develop proposal-related projects in glass during this session.

Textbooks
Refer to Studio Reading List.

MSTD7311
Jewellery & Object Elective Introductory
Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3 hours of contact and a minimum 3 hours of independent study. **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

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

Textbooks

Refer to Studio Reading List.

MSTD7321
Jewellery & Object Elective Intermediate

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3 hours of contact and a minimum of 3 hours of independent study. **Prerequisites:** MSTD7311 **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

The Intermediate elective unit in 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.

MSTD7411
Painting Elective Introductory

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

The Introductory Elective provides a studio-based approach to the production of creative work. Throughout the semester students will follow a project-based curriculum, addressing concepts, methodologies and technologies integral to contemporary 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 **Session:** Semester 1, Semester 2 **Classes:** 3 hours of contact and a minimum 3 hours of independent study. **Prerequisites:** MSTD7411 **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

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

MSTD7511
Printmedia Elective Introductory

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3 hours of contact through a structured, weekly class. **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from projects emanating from the assignment program. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

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

Textbooks
Refer to Studio Reading List.

MSTD7521
Printmedia Elective Intermediate

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3 hours of contact and a minimum 3 hours of independent study. **Prerequisites:** MSTD7511 **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

The Intermediate Elective unit in 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 **Session:** Semester 1, Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of independent study. **Assessment:** Students produce a body of work for review at regular intervals during the semester. Assessment is continuous and culminates with an end-of-semester assessment when all works are presented for review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

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

Textbooks
Refer to Studio Reading List.

MSTD7621
Sculpture Elective Intermediate

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of independent study. **Prerequisites:** MSTD7611 **Assessment:** Students produce a body of work for review at regular intervals during the semester. Assessment is continuous and culminates with an end-of-semester assessment when all works are presented for review. For further information refer to SCA Assessment Criteria.
Note: Department permission required for enrolment.

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

student's studio work. The elective provides for the development and enhancement of critical skills through group and individual tutorials and critiques.

Textbooks
Refer to Studio Reading List.

MSTD7711
Photomedia Elective Introductory

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

Note: Department permission required for enrolment.

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

Textbooks
Refer to Studio Reading List.

MSTD7721
Photomedia Elective Intermediate

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of independent study. **Prerequisites:** MSTD7711 **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment.

The Introductory Elective provides a studio-based approach to the production of 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.

MSTD7811
Film & Digital Art Elective Introductory

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

Note: Department permission required for enrolment.

The Introductory Elective provides a studio-based approach to the production of creative work. Throughout the semester students will follow a project-based curriculum, addressing concepts, methodologies and technologies integral to contemporary 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 **Session:** Semester 1, Semester 2 **Classes:** 3 hours of contact and a minimum 3 hours of independent study. **Prerequisites:** MSTD7811 **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment.

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

Textbooks
Refer to Studio Reading List.

MSTD7911
Digital Visualisation Introductory

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

Note: Department permission required for enrolment.

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

Textbooks
Refer to Studio Reading List.

MSTD7921
Digital Visualisation Intermediate

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

Note: Department permission required for enrolment.

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

Textbooks
Refer to Studio Reading List.

THAP7101
Contemporary Art

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

Note: Department permission required for enrolment.

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

Textbooks
Refer to THAP Reading List.

THAP7201
A History of Australian Art

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

Note: Department permission required for enrolment.

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

Textbooks
Refer to THAP Reading List.

Third Year

Candidates are required to enrol in and complete the following units of study: (i) Theories of Art Practice E and F;(ii) Studio Theory Fine Arts E and F, or Studio Theory Media Arts E and F, or Studio Theory Object Art and Design E and F;(iii) at least 24 credit points from the studio major subject areas of Ceramics, Glass, Jewellery and Object design, Painting, Printmedia, Sculpture, Photomedia, Film and Digital Art; and (iv) 6 credit points from level 3 electives, or 6 credit points from level 3 studio extension.

Semester One

THAP3401
Theories of Art Practice E

Credit points: 6 **Teacher/Coordinator:** Dr Eril Baily, Dr Ann Elias, Danie Mellor **Session:** Semester 1 **Classes:** 2 hours of contact and a minimum 2 hours of research and study. **Prerequisites:** THAP2612 or both THAP2412 and THAP1202 **Prohibitions:** THAP3301 **Assessment:** Refer to unit outline and SCA Assessment Criteria.

'Contemporary Art in Australia and the Asia-Pacific' focuses on the dynamics between different Australian and Asian-Pacific cultures and their impact on contemporary Australian and Asian-Pacific visual arts. The unit analyses and debates a range of issues such as identity, difference, hybridity and regional specificity.

Textbooks
Burn I et.al.. The Necessity of Australian Art. Sydney: Power Publications, 1988
Also refer to THAP Reading List.

THAP3421
Studio Theory Media Arts E

Credit points: 3 **Teacher/Coordinator:** Tanya Peterson (Photomedia), John Conomos (Film and Digital Art **Session:** Semester 1 **Classes:** 2 hours per week **Prerequisites:** THAP2422 or THAP2622 **Prohibitions:** THAP3321 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

This unit is split into two streams: Photomedia; and Film and Digital Art. Photomedia: In this stream we approach photography via the work of selected contemporary and historical practitioners, in order to understand photography's key place in contemporary art practice. Film and Digital Art: In this stream we examine the historical and theoretical frameworks of digital video, film, multimedia and web-art.

Textbooks
Refer to Studio Reading List

THAP3431
Studio Theory Fine Arts E

Credit points: 3 **Session:** Semester 1 **Classes:** 2 hours weekly **Prerequisites:** THAP2632 or THAP2432 **Prohibitions:** THAP3331 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

This unit examines significant issues in art and related critical writing, in particular developments in the modes and strategies of art since the 1960s that have re-fashioned avant-garde practice. This includes an analysis of the art object and a critique of its exhibition and display.

Textbooks
Unit reader and texts as prescribed by the lecturer.

THAP3441
Studio Theory Object Art and Design E

Credit points: 3 **Session:** Semester 1 **Classes:** 2 hours weekly **Prerequisites:** THAP2642 or THAP2442 **Prohibitions:** THAP3341 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

Locating practice This unit explores the notion of the 'inter-disciplinary' practice, what it might mean and entail through various readings on contemporary art and craft and practical examples. Art practice today may cross genres of academic research, such as science, or technology. There are many examples of practising artists participating in research and debate, inter-disciplinary practitioners working across the boundaries of design and art, or craft. Students will be asked to explore and appreciate the many and varied fields of interest a practitioner may be engaging with. Throughout the unit students will be expected to be critically analysing their own area of continuing research within their own practice and will be expected to be able to clearly identify and articulate this.

Textbooks
Such texts as are relevant to student research or are provided to the class.

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 240 hours. **Prerequisites:** either MSTD2511 or MSTD2211; and either MSTD2512 or MSTD2212 **Corequisites:** THAP3401 and THAP3441 **Assessment:** Assessment is based on: quality of performance in the studio throughout the semester; development and application of appropriate skills; and participation in practical and critical class activities and discussions. Assessment will reflect the student's conceptual and practical progress, made throughout the semester, as well as demonstrated commitment. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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.

MSTD3521
Glass E

Credit points: 12   **Teacher/Coordinator:** Jane Gavan, Andrew Lavery   **Session:** Semester 1 **Classes:** 6 hours of contact and minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD2521 or MSTD2221; and MSTD2522 or MSTD2222   **Corequisites:** THAP3401 and THAP3441 **Assessment:** Students will be required to present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends their understanding of their practice. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks
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.

MSTD3531
Jewellery and Object E

Credit points: 12   **Teacher/Coordinator:** Bridie Lander, Karin Findeis, Joyce Hinterding, Oliver Smith   **Session:** Semester 1 **Classes:** 6 hours of contact and 6 hours of independent, studio-based practice. **Prerequisites:** MSTD2531 or MSTD2231; and MSTD2532 or MSTD2232   **Corequisites:** THAP3401 and THAP3441   **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

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

Textbooks
Refer to Jewellery and Object Reading List.

MSTD3541
Painting E

Credit points: 12   **Teacher/Coordinator:** Associate Professor Brad Buckley, Dr Debra Dawes, Dr Lindy Lee, Mr Matthys Gerber   **Session:** Semester 1 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** (MSTD2541 or MSTD2241) and (MSTD2542 or MSTD2242)   **Corequisites:** THAP3401 and THAP3431 **Assessment:** For information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

The aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined Second- and Third-Year students. This grouping 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, Andrew Hurle, Rebecca Beardmore   **Session:** Semester 1 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD2551 or MSTD2251; and MSTD2552 or MSTD2252   **Corequisites:** THAP3401 and THAP3431   **Assessment:** Attendance at programmed sessions is a requirement for assessment. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks
Refer to Studio Reading List.

MSTD3561
Sculpture E

Credit points: 12 **Teacher/Coordinator:** Margaret Seymour, Michael Goldberg, Dr Adam Geczy   **Session:** Semester 1 **Classes:** Weekly tutorial meetings, technical workshops and supervised studio work. 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD2561 or MSTD2562 or MSTD2262; and MSTD2262   **Corequisites:** THAP3401 and THAP3431   **Assessment:** Assessment is based on: the fulfillment of studio requirements; the level of an individual's participation; engagement within the studio program; and the quality of works presented for critical review. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks
Refer to Studio Reading List.

MSTD3571
Photomedia E

Credit points: 12 **Teacher/Coordinator:** Anne Ferran, Steven Lojewski, Merilyn Fairskye   **Session:** Semester 1 **Classes:** At least one of the optional strands, the Year 3 Studio Seminar Program, and regular academic contact. 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD2571 or MSTD2271; and MSTD2572 or MSTD2272 **Corequisites:** THAP3401 and THAP3421 **Assessment:** Progressive throughout the semester; includes class participation, attendance and the presentation of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

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:** 6 hours of contact and a minimum 6 hours of independent,

studio-based practice. **Prerequisites:** MSTD2581 or MSTD2281; and MSTD2582 or MSTD2282 **Corequisites:** THAP3401 and THAP3421 **Assessment:** Based on: quality of performance in the studio throughout the semester; development and application of appropriate skills; and participation in practical and critical class activities including discussions. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks
Refer to Studio Reading List.

MSTD3711
Studio Extension E

Credit points: 3 **Session:** Semester 1 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** one of: MSTD3511 or MSTD3521 or MSTD3531 or MSTD3541 or MSTD3551 or MSTD3561 or MSTD3571 or MSTD3581 **Assessment:** Assessable work produced for this unit will be an additional body of work or an extension of work required for the Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Studio Major.

The Studio Extension is an additional academic component directly linked to the Studio Major unit offered by the specific studio discipline. Students wishing to study in only one discipline should enrol in the Studio Extension unit. Work produced for this unit will be an additional body of work or an extension of work required for the Studio Major unit.

Semester Two

THAP3402
Theories of Art Practice F

Credit points: 6 **Teacher/Coordinator:** Dr Eril Baily, Dr Ann Elias, Danie Mellor **Session:** Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of research and study. **Prerequisites:** THAP3401 **Prohibitions:** THAP3302 **Assessment:** Refer to unit outline and SCA Assessment Criteria.

This unit is designed to give students a more advanced encounter with issues, concepts and topics relevant to contemporary visual arts practitioners. It concentrates on the history of ideas and the contemporary relevance of these ideas. Options are offered in areas including 'Time Technology and Memory', 'Theories of the Object for Artists', 'Artists as Writers', 'Contemporary Australian and Aboriginal Art'.

Textbooks
Refer to THAP Reading List.

THAP3422
Studio Theory Media Arts F

Credit points: 3 **Teacher/Coordinator:** Tanya Peterson (Photomedia), John Conomos (Film and Digital Art) **Session:** Semester 2 **Classes:** 2 hours per week **Prerequisites:** THAP3421 **Prohibitions:** THAP3322 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

This unit is a continuation of THAP3421.

Textbooks
Refer to Studio Reading List

THAP3432
Studio Theory Fine Arts F

Credit points: 3 **Session:** Semester 2 **Classes:** 2 hours weekly **Prerequisites:** THAP3431 **Prohibitions:** THAP3332 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

This unit aims to consolidate students' understanding of the critical debates surrounding contemporary art at the beginning of the 21st Century and to identify and critically evaluate key issues and methodologies by which artists define their own practice within broader historical contexts.

Textbooks
Unit reader and texts as prescribed by the lecturer.

THAP3442
Studio Theory Object Art and Design F

Credit points: 3 **Session:** Semester 2 **Classes:** 2 hours weekly **Prerequisites:** THAP3342 **Prohibitions:** THAP3342 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

This unit focuses on professional issues, including development of a portfolio, galleries relationship, arts law and copyright issues. It aims to equip the student with the skills appropriate to maintaining a sound visual arts practice.

Textbooks
Such texts as are relevant to student research or are provided to the class.

MSTD3512
Ceramics F

Credit points: 12 **Teacher/Coordinator:** Jan Guy and/or part-time staff. **Session:** Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 240 hours. **Prerequisites:** MSTD3511 **Corequisites:** THAP3402 and THAP3442 **Assessment:** Based on: quality of performance in the studio throughout the semester; development and application of appropriate skills; and participation in practical and critical class activities and discussions. Assessment will reflect the progress a student has made throughout the semester both on a practical and conceptual level.

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

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

MSTD3522
Glass F

Credit points: 12 **Teacher/Coordinator:** Jane Gavan, Andrew Lavery **Session:** Semester 2 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD3521 **Corequisites:** THAP3402 and THAP3442 **Assessment:** Students will be required to present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends their understanding of their practice and its context. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

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

MSTD3532
Jewellery and Object F

Credit points: 12 **Teacher/Coordinator:** Bridie Lander, Karin Findeis, Joyce Hinterding, Oliver Smith **Session:** Semester 2 **Classes:** 6 hours of contact and 6 hours of independent, studio-based practice. **Prerequisites:** MSTD3531 **Corequisites:** THAP3402 and THAP3442 **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

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

Textbooks
Refer to Jewellery and Object Reading List.

MSTD3542
Painting F

Credit points: 12 **Teacher/Coordinator:** Associate Professor Brad Buckley, Dr Debra Dawes, Dr Lindy Lee, Mr Matthys Gerber **Session:** Semester 2 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD3541 **Corequisites:** THAP3402 and THAP3432 **Assessment:** For information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

The aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined Second- and Third-Year students. This grouping 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.

MSTD3552
Printmedia F

Credit points: 12 **Teacher/Coordinator:** Justin Trendall, Andrew Hurle, Rebecca Beardmore **Session:** Semester 2 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD3551 **Corequisites:** THAP3402 and THAP3432 **Assessment:** Attendance at programmed sessions is a requirement for assessment. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks
Refer to Studio Reading List.

MSTD3562
Sculpture F

Credit points: 12 **Teacher/Coordinator:** Margaret Seymour, Michael Goldberg, Dr Adam Geczy **Session:** Semester 2 **Classes:** Weekly tutorial meetings, technical workshops and supervised studio work. 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD3561 **Corequisites:** THAP3402 and THAP3432 **Assessment:** Assessment is based on: the fulfillment of studio requirements; the level of an individual's participation; engagement within the studio program; and the quality of works presented for critical review. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks
Refer to Studio Reading List.

MSTD3572
Photomedia F

Credit points: 12 **Teacher/Coordinator:** Anne Ferran, Steven Lojewski, Merilyn Fairskye **Session:** Semester 2 **Classes:** At least one of the optional strands, the Year 3 Studio Seminar Program, and regular academic contact. 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD3571 **Corequisites:** THAP3402 and THAP3422 **Assessment:** Progressive throughout the semester; includes class participation, attendance and the presentation of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

MSTD3582
Film and Digital Art F

Credit points: 12 **Teacher/Coordinator:** Geoff Weary, Ryszard Dabek, Josephine Starrs, John Conomos, Mahalya Middlemist **Session:** Semester 2 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD3481 or MSTD3581 **Corequisites:** THAP3402 and THAP3422 **Assessment:** Progressive throughout the semester; includes class participation, attendance and the presentation of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks
Refer to Studio Reading List.

MSTD3712
Studio Extension F

Credit points: 3 **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** one of: MSTD3512 or MSTD3522 or MSTD3532 or MSTD3542 or MSTD3552 or MSTD3562 or MSTD3572 or MSTD3582 **Assessment:** Assessable work produced for this unit will be an additional body of work or an extension of work required for the Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Studio Major.

The Studio Extension is an additional academic component directly linked to the Studio Major unit offered by the specific studio discipline. Students wishing to study in only one discipline should enrol in the Studio Extension unit. Work produced for this unit will be an additional body of work or an extension of work required for the Studio Major unit.

Level 3 electives

Semesters One and Two

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:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment.

The Advanced 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.

MSTD8121
Glass Elective Advanced

Credit points: 3 **Teacher/Coordinator:** Jane Gavan, Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of independent study. **Prerequisites:** MSTD7221 **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment.

This unit is designed for students to continue their glass research work in a more self-directed module than the intermediate unit. It is expected that students will develop proposal-related projects in glass during this session.

Textbooks
Refer to Studio Reading List.

MSTD8131
Jewellery & Object Elective Advanced

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3 hours of contact and a minimum 3 hours of independent study. **Prerequisites:** MSTD7321 **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment.

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

Textbooks

MSTD8141
Painting Elective Advanced

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3 hours of contact and a minimum 3 hours of independent study. **Prerequisites:** MSTD7421 **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment.

The Advanced Elective unit in 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.

MSTD8151
Printmedia Elective Advanced

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3 hours of contact and a minimum 3 hours of independent study. Assessment **Prerequisites:** MSTD7521 **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment.

The Advanced Elective unit in 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.

MSTD8161
Sculpture Elective Advanced

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of independent study. **Prerequisites:** MSTD7621 **Assessment:** Students produce a body of work for review at regular intervals during the semester. Assessment is continuous and culminates with an end-of-semester assessment when all works are presented for review. For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment.

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

Textbooks
Refer to Studio Reading List.

MSTD8171
Photomedia Elective Advanced

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of independent study. **Prerequisites:** MSTD7721 **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment.

The Advanced Elective 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.

MSTD8181
Film & Digital Art Elective Advanced

Credit points: 3 **Session:** Semester 1, Semester 2 **Classes:** 3 hours of contact and a minimum 3 hours of independent study. **Prerequisites:** MSTD7821 **Assessment:** Assessment is continuous and culminates with an end-of-semester assessment where works are presented for critical review. For further information refer to SCA Assessment Criteria.

Note: Department permission required for enrolment.

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

Textbooks
Refer to Studio Reading List.

MSTD8191
Digital Visualisation Advanced

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

Note: Department permission required for enrolment.

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

Textbooks
Refer to Studio Reading List.

5. Undergraduate study – Bachelor of Visual Arts (Honours)

The objective of the additional Honours year is to provide students who have qualified for, or been awarded, an undergraduate pass degree in visual arts the opportunity to extend their potential in studio-based and written research. Students may continue to work in the area of their undergraduate study or undertake research in a different area. Studio areas available include Ceramics, Film and Digital Art, Glass, Jewellery and Object, Painting, Photomedia, Printmedia and Sculpture. 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 Visual Arts and Doctor of Philosophy (Visual Arts) programs.

Candidates nominate study by either:

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

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

Admission to honours year

Applicants will need to have qualified for a pass degree in Visual Arts or have an equivalent qualification. Entry to the honours program is based on a minimum academic requirement (please refer below) and a proposal, interview and portfolio. Applicants are selected on the basis of their undergraduate grades and studio- and paper-project proposal. Admission is competitive and not all eligible applicants can be offered candidature.

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

How to apply

Graduates can apply for honours up to three years after the completion of the BVA pass degree or equivalent. Applicants may be interviewed if they are not current Third Year SCA students. Application may be made for study in an inter-disciplinary mode, in which case an application may be considered by more than one visual arts discipline. Interviews, if required, will take place in late November/early December. For applicants offered a place, candidature cannot be deferred.

Application procedures for local students

Internal applicants
Submit an SCA Honours application form to Student Administration.

External applicants
Submit an SCA Honours application form, the University of Sydney application form, and a portfolio *(please refer to the Undergraduate Portfolio Guidelines in Chapter 4)* to:

Student Administration
Sydney College of the Arts
Locked Bag 15
Rozelle NSW 2039

Application forms are available on the following websites:

- SCA Honours application form is available on the SCA website www.usyd.edu.au/sca
- The University of Sydney application form is available on the University of Sydney website www.usyd.edu.au

Please contact SCA Student Administration on +61 2 9351 1104 for further details.

Application procedures for international students

If an applicant is NOT an Australian citizen, a permanent resident or a citizen of New Zealand, the applicant will be considered as an international student, and can be accepted into the University only on a full-fee basis. An international student application form must be completed and submitted to the International Office by the last working day in October together with an SCA Honours application form and a portfolio. Forms can be obtained from the International Office:

International Office
University of Sydney
Ground floor, Services Building G12
Corner of Abercrombie and Codrington Streets
NSW 2006 Australia
Tel: +61 2 9351 4079 or +61 2 9351 4161
Fax: +61 2 9351 4013
Email: info@io.usyd.edu.au
International Office website www.usyd.edu.au/internationaloffice

Undergraduate English proficiency requirements
(Please refer to Chapter 4 and the International Office website.)

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 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(Hons) 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. You will need to include in your submission a supporting visual record of work completed during the candidature and a notebook documenting the developmental process in the course.

Following approval of examiners, SCA will arrange meetings for the candidate with each of their examiners, to familiarise the examiner with work to be submitted.

Levels of honours

Percentages are calculated as a weighted average mark (WAM). The WAM is calculated as described below.

The following levels of honours apply
First Class and possible University Medal : 90–100%*
First Class: 80–100%
Second Class, Division 1: 75–79%
Second Class, Division 2: 70–74%
Third Class: 65–69%
Honours not to be awarded: less than 65%

* A student who achieves a weighted average mark of 90 or more may qualify for the award of First Class Honours with the University Medal. Recipients of Medals will have not only outstanding performances in the Honours year, but also meritorious undergraduate performances (particularly in their major subjects), especially after first year. The final decision regarding award of the Medal will be made by the Honours Board of Examiners.

BVA honours weighted average mark (WAM) calculation

Honours by Studio

The BVA Honours by Studio WAM is calculated by summing the products of the marks awarded and the credit point (CP) values for all units taken in the degree (except for the mark awarded to Honours Studio A which is not included in the calculations as the credit point loading for Honours Studio B is given an adjusted weight of 32 CPs) and then dividing by the sum of the credit point values.

Semester One
THAP 4241 Studio Seminar/Research Paper A
mark x 4 CP =

THAP 4251 Honours Theories of Art Practice
mark x 4 CP =

Semester Two
MSTD 4222 Honours Studio B (Media Arts)
mark x 32 CP =
or
4232 Honours Studio B (Fine Arts)
mark x 32 CP =
or
4242 Honours Studio B (Object, Art and Design)
mark x 32 CP =

THAP4242 Research Paper B
mark x 8 CP =

Sum / 48 CP = WAM

Honours by Thesis

The BVA Honours by Thesis WAM is calculated by summing the products of the marks awarded and the credit point (CP) values for all units taken in the degree (except for the mark awarded to Honours Dissertation A which is not included in the calculations as the credit point loading for Honours Dissertation B is weighted at 32 CPs) and then dividing by the sum of the credit point values.

Semester One
MSTD 4111 Honours Studio Project A
mark x 4 CP =

THAP 4251 Honours Seminar
mark x 4 CP =

Semester Two
THAP 4222 Honours Dissertation B
mark x 32 CP =

MSTD 4112 Honours Studio Project B
mark x 8 CP =

Sum / 48 CP = WAM

Requirements and procedures

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

Seminar attendance

Students must satisfy the requirements for both participation and attendance and be present at the whole of each seminar and contribute actively to its discussion.

Leave
Please refer to Chapter 4.

Show cause/exclusion
Please refer to Chapter 4.

Finalising of results
Please refer to Chapter 8.

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.

Plagiarism
Please refer to Chapter 4.

Special consideration/extension
Please refer to Chapter 4.

Withdrawal and discontinuation – census dates
Please refer to Chapter 4.

Variation of enrolment
Please refer to Chapter 4.

Resolutions of the Faculty

Please refer to Chapter 4.

Units of study

Bachelor of Visual Arts (Honours)

Course Code: VH040

Honours by Studio

MSTD4221
Honours Studio A Media Arts

Credit points: 16 **Session:** Semester 1 **Corequisites:** THAP4241 and THAP4251 **Campus:** Camperdown/Darlington

Students research and develop a coherent body of studio work that is individually conceived. In addition, they research and prepare the first draft of the research paper. Both are monitored through regular meetings with their supervisor who provides advice and feedback.

MSTD4222
Honours Studio B Media Arts

Credit points: 16 **Session:** Semester 2 **Prerequisites:** MSTD4221 **Corequisites:** THAP4242 **Campus:** Camperdown/Darlington

This unit is a continuation of MSTD4221 and entails research and development of a coherent body of studio work leading to exhibition and final assessment. Regular meetings with the student's supervisor provide advice and feedback.

MSTD4231
Honours Studio A Fine Arts

Credit points: 16 **Session:** Semester 1 **Corequisites:** THAP4241 and THAP4251 **Campus:** Camperdown/Darlington

Students research and develop a coherent body of studio work that is individually conceived. In addition, they research and prepare the first draft of the research paper. Both are monitored through regular meetings with their supervisor who provides advice and feedback.

MSTD4232
Honours Studio B Fine Arts

Credit points: 16 **Session:** Semester 2 **Prerequisites:** MSTD4231 **Corequisites:** THAP4242 **Campus:** Camperdown/Darlington

This unit is a continuation of MSTD4231 and entails research and development of a coherent body of studio work leading to exhibition and final assessment. Regular meetings with the student's supervisor provide advice and feedback.

MSTD4241
Honours Studio A Object Art and Design

Credit points: 16 **Session:** Semester 1 **Corequisites:** THAP4241 and THAP4251 **Campus:** Camperdown/Darlington

Students research and develop a coherent body of studio work that is individually conceived. In addition they research and prepare the first draft of the research paper. Both are monitored through regular meetings with their supervisor who provides advice and feedback.

MSTD4242
Honours Studio B Object Art and Design

Credit points: 16 **Session:** Semester 2 **Prerequisites:** MSTD4241 **Corequisites:** THAP4242 **Campus:** Camperdown/Darlington

This unit is a continuation of MSTD4241 and entails research and development of a coherent body of studio work leading to exhibition and final assessment. Regular meetings with the student's supervisor provide advice and feedback.

THAP4251
Honours Theories of Art Practice

Credit points: 4 **Session:** Semester 1 **Classes:** 2 hours of contact and a minimum 2 hours of research and study. **Corequisites:** THAP4231 or THAP4241; and one of: MSTD4111 or MSTD4221 or MSTD4231 or MSTD4241 **Assessment:** Refer to the unit outline and SCA Assessment Criteria. **Campus:** Camperdown/Darlington

Students investigate, at an advanced level, the philosophies and histories that have shaped contemporary visual arts. Students are expected to further develop their critical and analytical skills in discussion papers and essay writing.

Textbooks
Refer to THAP Reading List.

THAP4241
Studio Seminar/Research Paper A

Credit points: 4 **Session:** Semester 1 **Corequisites:** MSTD4221 or MSTD4231 or MSTD4241; and THAP4251 **Campus:** Camperdown/Darlington

Supervised and independent study including research for and the first draft of the research paper. Students present an individual seminar on their developing research.

THAP4242
Research Paper B

Credit points: 8 **Session:** Semester 2 **Corequisites:** MSTD4222 or MSTD4232 or MSTD4242 **Campus:** Camperdown/Darlington

Students research and prepare the second and final drafts of the research paper. Regular meetings with their supervisor provide advice and feedback.

Honours by Dissertation

MSTD4111
Honours Studio Project A
Credit points: 4 **Session:** Semester 1 **Corequisites:** THAP4231 and THAP4251 **Campus:** Camperdown/Darlington

In this unit students develop a body of studio-based work in support of the dissertation. Students meet regularly with their supervisor for discussion and feedback.

MSTD4112
Honours Studio Project B
Credit points: 8 **Session:** Semester 2 **Corequisites:** THAP4222 **Campus:** Camperdown/Darlington

This unit is a continuation of studio-based project work done in support of the dissertation. Students meet regularly with their supervisor for discussion and feedback.

THAP4231
Honours Dissertation A
Credit points: 16 **Session:** Semester 1 **Corequisites:** THAP4251 and MSTD4111 **Campus:** Camperdown/Darlington

Supervised and independent studio work on a nominated project leading to final assessment in November. Regular meetings with the student's supervisor provide advice and feedback.

THAP4222
Honours Dissertation B
Credit points: 16 **Session:** Semester 2 **Corequisites:** MSTD4112 **Campus:** Camperdown/Darlington

Supervised and independent studio work on a nominated project leading to final assessment in November. Regular meetings with the student's supervisor provide advice and feedback.

THAP4251
Honours Theories of Art Practice
Credit points: 4 **Session:** Semester 1 **Classes:** 2 hours of contact and a minimum 2 hours of research and study. **Corequisites:** THAP4231 or THAP4241; and one of: MSTD4111 or MSTD4221 or MSTD4231 or MSTD4241 **Assessment:** Refer to the unit outline and SCA Assessment Criteria. **Campus:** Camperdown/Darlington

Students investigate, at an advanced level, the philosophies and histories that have shaped contemporary visual arts. Students are expected to further develop their critical and analytical skills in discussion papers and essay writing.

Textbooks
Refer to THAP Reading List.

6. Postgraduate studies – Research

Sydney College of the Arts Graduate School

Applicants applying to undertake postgraduate degrees at SCA apply to the Sydney College of the Arts Graduate School rather than to a studio discipline.

Postgraduate degrees by research

Doctor of Philosophy (Visual Arts)
Master of Visual Arts
Postgraduate research degrees may be undertaken in any of the disciplines offered by Sydney College of the Arts:

- Ceramics
- Film and Digital Art
- Glass
- Jewellery and Object
- Painting
- Photomedia
- Printmedia
- Sculpture
- Theories of Art Practice

Candidates for the Doctor of Philosophy (PhD) and the Master of Visual Arts (MVA) are required to complete their first year as full-time students, unless there are exceptional circumstances.

Sydney College of the Arts regulations regarding Postgraduate Research candidatures:

- Candidates cannot convert to part-time status in the first year of candidature, except in exceptional circumstances.*
- Candidates are expected to exhibit in the end-of-year exhibition unless the candidate can show cause to the Director of the SCA Graduate School.
- Candidates are required to submit a Special Consideration form whenever extension of the examination date is required.
- Candidates are expected to attach supporting documentation and make a good case for a change to their enrolment.
- Changes to enrolment and extensions of examination will be considered, and approved if appropriate, by the Director of the SCA Graduate School.
- Conversion from the MVA to the PhD degree requires a revised application (appropriate to the PhD degree) to be submitted at the end of the first year of the MVA, and applications will be considered with the whole pool of applicants.

* Exceptional Circumstances are: major personal hardship; major health reasons; maternity leave; circumstances that demonstrably support the candidate's research and require the candidate to participate in an activity somewhere else.

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 thesis (80,000 words), or by thesis (50,000–80,000 words) combined with creative work. A PhD by thesis and creative work reflects accepted research methods in the visual arts and is an exploration/enquiry through practical work accompanied by a related text.

An SCA academic staff member supervises each candidate's progress. Each candidate has a Supervisor and an Associate Supervisor. Weekly seminars are scheduled each semester to encourage dialogue and critical awareness. This degree is awarded for the successful completion of an approved program of supervised, advanced research which constitutes an original contribution to knowledge.

Entry requirements

Applicants for the PhD program are expected to hold the following qualifications:

- a relevant postgraduate degree – e.g. a master's degree; or
- a Bachelor of Visual Arts degree with first or second class Honours; and
- a demonstrated ability to undertake advanced research.

In addition to the academic qualifications, the Faculty must be assured that an applicant has the necessary training and ability to pursue the proposed course of study and research, and that sufficient supervisory and other resources and facilities are available to enable successful completion of the program.

Application procedure

Local applications
If an applicant is an Australian citizen or permanent resident, or a citizen of New Zealand, the applicant will be considered a local applicant and should apply direct to Sydney College of the Arts.

Local applicants must return the following to SCA Student Administration by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment.

- a postgraduate research degree application form;
- a PhD Questionnaire with a detailed synopsis of the proposed program of research, proposed methods of investigation, an indication of source material already consulted, and evidence of the applicant's ability to carry out research; and
- a portfolio of recent work (please refer to the Postgraduate portfolio guidelines for research students at the end of this chapter).
- Local applicants must also attend an interview.

Local application forms and questionnaires are available from SCA Student Administration and via the SCA website (http://www.usyd.edu.au/sca/).

International applications
If an applicant is NOT an Australian citizen, a permanent resident or a citizen of New Zealand, the applicant will be considered as an international applicant, and can be accepted into the University only on a full-fee basis.

International applicants must return the following to the International Office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment.

- a postgraduate research degree application form;
- a PhD questionnaire with a detailed synopsis of the proposed program of research, the proposed methods of investigation, an

indication of source material already consulted, and evidence of the applicant's ability to carry out research; and

- a portfolio of recent work (please refer to the Postgraduate portfolio guidelines for research students at the end of this chapter).

International application forms and questionnaires are available from the University of Sydney International Office:

International Office
University of Sydney
Ground floor, Services Building G12
Corner of Abercrombie and Codrington Streets
NSW 2006 Australia

Tel: +61 2 9351 4079
Fax: +61 2 9351 4013
Email: info@io.usyd.edu.au
http://www.usyd.edu.au/internationaloffice

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

Postgraduate English proficiency requirements

Students who can provide proof that their previous tertiary studies were conducted entirely in the medium of English are not required to provide further proof of English proficiency. These studies must have been undertaken no more than five years prior to the date of application for admission to the University of Sydney.

Please note that in exceptional circumstances the Faculty may require further proof of English language proficiency than is listed here.

The English requirement for postgraduate programs at Sydney College of the Arts is:

- IELTS (International English Language Testing Scheme) – score of 6.5 with no band below 6.0
- TOEFL (Test of English as a Foreign Language) – score of 577 with a TWE (Test of Written English) score of 4.5
- CBT (computer-based TOEFL) – score of 233 with an Essay Rating of 4.5
- IBT (Internet-based TOEFL) – score of 90 with a writing section minimum of 21
- Cambridge Certificate of Proficiency in English – grade A or B
- GCSE English language – grade A or B
- CULT (Combined Universities Language Test) – 75

Please consult the International Office website for any changes to this policy.

Course structure and requirements

Candidates are required to nominate one of the following methods:

- Thesis (80,000 words); or
- Thesis and Creative Work – a "pass" must be obtained for both. Thesis length is 50,000–80,000, and the final exhibition of creative work must be the equivalent of a significant, coherent, solo exhibition.

The course is offered over three-to-four years full-time or six-to-eight years part-time. (International students may only study on a full-time basis.) The first year of candidature is a probationary year.

Candidates deemed to be making unsatisfactory progress at the end of the first year will be given the option of converting to the Master of Visual Arts (MVA) degree if such a move is considered appropriate

on academic advice. This option does NOT apply to candidates who already have an MVA.

In the first year of candidature, candidates who have not completed a research master's degree are required to attend the first year postgraduate seminar program and complete written work in the form of essays.

In subsequent years, candidates are required to deliver one seminar paper on aspects of their research per year at the Faculty Staff and PhD Research seminar program. All PhD candidates are required to attend each seminar.

Supervision

Research candidates will have a supervisor who supervises both studio and written research. The supervisor takes primary responsibility for the conduct and progress of the candidature. Every candidate also has an associate supervisor for additional advice and interim supervision when the supervisor is on leave.

The associate supervisor:

- meets with the candidate and supervisor at least once per semester to discuss the project;
- meets with the candidate at the request of the candidate if time permits; and
- acts as interim supervisor when the supervisor is on leave.

The nature and amount of supervision will be discussed with the candidate. Candidates should refer to the full list of academic staff available, as set out in chapter one in the SCA handbook and via the SCA website (http://www.usyd.edu.au/sca/) when considering the selection of a supervisor. Please note that members of academic staff may be unavailable to supervise candidates if they already have a full supervisory load.

Annual review

There will be a review of candidates' progress at the end of each academic year. Provided progress in the degree is satisfactory, candidates will be permitted to proceed. The maximum composition of a Review Panel will normally be two members of academic staff.

If a candidate's work is considered unsatisfactory by the Review Panel, 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.

A candidate whose progress is unsatisfactory at any time during the year may be subject to the review process as described above.

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.

* Please refer to the Postgraduate Studies Handbook 2007-08, avalable at: www.usyd.edu.au/handbooks

Resolutions of the Senate

Please refer to the University of Sydney Calendar, the University of Sydney (Doctor of Philosophy (PhD)) Rule 2004.

Master of Visual Arts (MVA)

The Master of Visual Arts (MVA) by research is designed to provide graduates and professionally qualified visual artists with the opportunity to extend their professional practice through advanced research. The MVA provides an opportunity for candidates to pursue studio 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 Visual Arts is normally undertaken full-time, except in exceptional circumstances (see the SCA Regulations regarding Postgraduate Research Candidature that are set out at the beginning of this chapter). Full-time candidates are allocated a studio space at Rozelle Campus and will be expected to complete the degree requirements in 2 (two) years. Generally speaking, candidates will be expected to devote the equivalent of a 35-hour week to their research.

Part-time candidature is available on a limited basis. Part-time candidates must complete requirements in 3 years and may not be allocated studio space within SCA.

Entry requirements

Applicants for the MVA program are expected to hold the following qualifications:

- an honours degree in Visual Arts; or
- a Bachelor of Visual Arts and a Graduate Diploma in Visual Arts; or
- other qualifications considered by the Dean to be equivalent to four years of tertiary study in visual arts; and
- a demonstrated ability to undertake research.

As there are some limitations on places and studio space, not all eligible applicants can be offered candidature. Selection is competitive, based on the applicant's research proposal, portfolio of recent work and interview.

Probationary admission

Candidates may be admitted on a probationary basis for a period not exceeding one year. Upon completion of this probationary period, the candidate's work will be reviewed and the candidature confirmed or terminated.

Postgraduate qualifying/preliminary study

SCA may admit an applicant to a period of preliminary study if the normal entry requirements have not been met. This may involve completing specified units of study or carrying out a particular piece of research. A further application for admission to candidature for the degree must then be made on completion of the preliminary program.

Application procedure

Local applications

Applicants who are Australian citizens or permanent residents, or citizens of New Zealand, will be considered as local applicants and should apply direct to Sydney College of the Arts.

Local applicants must return the following to SCA Student Administration by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment.

- a postgraduate research degree application form;
- an MVA questionnaire with a synopsis of the proposed program of research, and evidence of the applicant's ability to carry out research; and
- a portfolio of recent work (please refer to the Postgraduate portfolio guidelines for research students at the end of this chapter).
- Local applicants must also attend an interview.

Local application forms and questionnaires are available from SCA Student Administration and via the SCA website (http://www.usyd.edu.au/sca).

International applications

Applicants who are NOT Australian citizens, permanent residents or citizens of New Zealand, will be considered as international applicants, and can be accepted into the University only on a full-fee basis. International applicants must return the following to the International Office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment.

- a postgraduate reserch degree application form;
- an MVA questionnaire with a synopsis of the proposed program of research, and evidence of the applicant's ability to carry out research; and
- a portfolio of recent work (please refer to the Postgraduate portfolio guidelines for research students at the end of this chapter).

International application forms and questionnaires are available from the University of Sydney International Office:

International Office
University of Sydney
Ground floor, Services Building G12
Corner of Abercrombie and Codrington Streets
NSW 2006 Australia

Tel: +61 2 9351 4079
Fax: +61 2 9351 4013
Email: info@io.usyd.edu.au
http://www.usyd.edu.au/internationaloffice

Instruction in the University of Sydney is in English. If English is not an applicant's first language, the applicant must demonstrate a proficiency in English before admission can be confirmed. Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the degree of Doctor of Philosophy (please refer above). Please consult the International Office website for any changes to this policy.

Course structure and requirements

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

1. a Studio Practice and Research Paper (10,000–12,000 words), 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 and oral presentation; or
2. a Thesis (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 Faculty Staff and PhD research seminar program.

Supervision

Research candidates will have a supervisor who supervises both studio and written research. The supervisor takes primary responsibility for the conduct and progress of the candidature. Every candidate also has an associate supervisor for additional advice and interim supervision when the supervisor is on leave.

The associate supervisor:

- meets with the candidate and supervisor at least once per semester to discuss the project;
- meets with the candidate at the request of the candidate if time permits; and
- acts as interim supervisor when the supervisor is on leave.

The nature and amount of supervision will be discussed with the candidate. Candidates should refer to the full list of members of academic staff available, as listed in chapter one in the SCA handbook, when considering the selection of a supervisor. Please note that academic staff may be unavailable to supervise candidates if they already have a full supervisory load.

Annual review

There will be a review of candidates' progress at the end of each academic year. Provided their progress in the degree is satisfactory, candidates will be permitted to proceed. The maximum composition of a Review Panel will normally be two members of academic staff.

If a candidate's work is considered unsatisfactory by the Review Panel, 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.

A candidate whose progress is unsatisfactory at any time during the year may be subject to the review process as described above.

Submission of work and examination

By studio practice and research

All candidates must mount/submit for examination in the last semester of their candidature:

1. a substantial exhibition, performance or installation of the work or works with supporting visual material of work completed during candidature and an explanation of the structure and mode of exhibition and developmental process; and
2. a Research Paper in English, of between 10,000–12,000 words, relevant to the candidate's work and its development, its cultural, historical or theoretical references.

The work or works of art and the Research Paper will be the result of original investigation in the approved study area.

By thesis

The candidate must submit for examination a thesis, in English, of between 35,000 and 50,000 words, which is the result of an original investigation in the field of art theory, art history, cultural studies or professional studies in visual art. The candidate must identify those components of assessable work which are respectively their own, and that of others.

The candidate will need to advise of their expected submission date in writing (the form is available from Student Administration and the SCA website) approximately 13 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.

Resolutions of the Faculty

Master of Visual Arts

1. **Award of the degree**
1.1 The degree of Master of Visual Arts shall be awarded in one grade only.
2. **Eligibility for admission**
2.1. An applicant for admission to candidature for the degree shall, except as provided in chapter 10 of the By-laws:
2.1.1 be a Bachelor of Visual Arts (Honours) of the University of Sydney, or
2.1.2 hold the degree of Bachelor of Visual Arts and the Graduate Diploma of Visual Arts of the University of Sydney.
2.2 An applicant for admission to candidature must in support of the application submit for the approval of the Sydney College of the Arts Board (hereafter in these resolutions referred to as SCA Board) a proposal for a program of study in the discipline area nominated.
2.3 Applicants may be required to demonstrate to the satisfaction of SCA Board their ability to proceed by the method nominated.
3. **Availability**
3.1 Admission to candidature for the degree may be limited by quota.
3.2 In determining the quota the University will take into account:
3.2.1 availability of resources, including studio space, library, equipment and computing facilities; and
3.2.2 availability of adequate and appropriate supervision.
3.3 In considering an applicant for admission to candidature SCA Board may take account of the quota and will select in preference applicants who are most meritorious in terms of the admission criteria.
4. **Probationary admission**
4.1 A candidate may be accepted by SCA Board on a probationary basis for a period not exceeding twelve months and upon completion of this period SCA Board shall review the candidate's work and shall either confirm the candidate's status or terminate the candidature.
4.2 In the case of a candidate accepted on a probationary basis, the candidature shall be deemed to have commenced from the date of acceptance.
5. **Method of progression**
5.1 A candidate for the degree shall proceed:
5.1.1 by studio practice and research; or
5.1.2 by thesis.
6. **Discipline areas**
6.1 The degree may be taken in the following disciplines:
6.1.1 Ceramics
6.1.2 Glass
6.1.3 Jewellery & Object
6.1.4 Electronic and Temporal Arts
6.1.5 Photomedia
6.1.6 Painting
6.1.7 Printmedia
6.1.8 Sculpture (including performance and installation)
6.1.9 Theories of Art Practice
7. **Time limits**
7.1 A candidate may proceed on either a full-time basis or, with the permission of SCA Board, a part-time basis.
7.2 A full-time candidate shall complete the requirements for the degree, unless otherwise determined by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, at the end of the second year of candidature.
7.3 A part-time candidate shall complete the requirements for the degree, unless otherwise determined by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, by the end of the third year of candidature.
7.4 The dates for completion of requirements for the degree shall be adjusted for those candidates permitted to proceed on a part-time basis following their admission to candidature on a full-time basis, and vice versa.
8. **Credit**
8.1 A candidate, who before admission to candidature has spent time in advanced study in the University of Sydney or in another University or institution, may be deemed by SCA Board to have

spent such time after admission to candidature provided that it represents no more than half of the total candidature.

9. **Supervision**

9.1 SCA Board shall appoint 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 Visual Arts:

9.1.1 a full-time member of the academic staff of Sydney College of the Arts; or

9.1.2 a member of the academic staff of Sydney College of the Arts with a fractional appointment of 0.5 or greater.

9.2 SCA Board will appoint, from amongst appropriately qualified persons, an associate supervisor to assist in the supervision of any candidature.

10. **Requirements for the degree**

10.1 A candidate proceeding primarily by thesis shall:

10.1.1 complete such seminars and such units as may be prescribed by SCA Board;

10.1.2 carry out supervised research on a topic approved by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts;

10.1.3 write a thesis embodying the results of the research; and in completion of requirements for the degree;

10.1.4 lodge with the Registrar three copies of this thesis, typewritten and bound in either a temporary or a permanent form.

10.1.5 The degree shall not be awarded until the candidate has caused at least one copy of the thesis (containing any corrections or amendments that may be required) to be bound in a permanent form.

10.1.6 The candidate shall state in the thesis the sources from which the information was derived, the extent to which the work of others has been used and the portion of the work claimed as original.

10.1.7 The thesis shall be accompanied by a statement from the supervisor stating whether, in the supervisor's opinion, the form of presentation of the thesis is satisfactory.

10.1.8 A candidate may not present as the thesis a work which has been presented for a degree in this or another university, but will not be precluded from incorporating such in the thesis provided that in presenting the thesis the candidate indicates the part of the work which has been so incorporated.

10.2 A candidate proceeding by studio practice and research shall:

10.2.1 complete such courses;

10.2.2 attend such seminars; and

10.2.3 complete such essay or other written work including a research paper; and

10.2.4 carry out such supervised research in a discipline or disciplines as may be prescribed by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts; and

10.2.5 present for exhibition, at a joint exhibition of candidates, and examination at the end of the second year of candidature a substantial exhibition, performance or installation, work or series of works of art.

11. **Examination: Research and Thesis**

11.1 On completion of requirements for the degree by a candidate proceeding primarily by thesis, SCA Board shall appoint on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, an examination panel consisting of:

11.1.1 at least two persons, who have not been supervisors of the candidate; and

11.1.2 at least one of whom is external to SCA.

11.2 The reports of the examiners shall be made available to the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts who shall consult with the supervisor.

11.3 The Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts shall report the result of the examination of the candidature, together with a recommendation concerning the award of the degree, to SCA Board which shall determine the result.

11.4 In special cases SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts may require the candidate to take a further examination in the area of the thesis.

11.5 SCA Board may permit an unsuccessful candidate to revise and re-submit the thesis if, in the opinion of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, the candidate's work is of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

12. **Examination: Studio Practice and Research**

12.1 On completion of the requirements for the degree by a candidate proceeding primarily by studio practice and research, SCA Board, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, shall appoint an examination panel consisting of:

12.1.1 at least two persons, who have not been supervisors of the candidate; and

12.1.2 at least one of whom is external to SCA.

12.2 The Examination Panel shall examine the exhibition, performance or installation and the associated written work at a meeting chaired in a non voting capacity by the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts;

12.3 Having received reports from the Examination Panel and having received reports on the examination of the coursework the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts shall report the result of the examination to SCA Board, which shall determine the result of the candidature.

12.4 In special cases SCA Board, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts may require the candidate to take a further examination.

12.5 SCA Board may permit an unsuccessful candidate to revise and re-submit the work if, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, the candidate's work is of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

13. **Progress**

13.1 The SCA Board may:

13.1.1 on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, call upon any candidate to show cause why that candidature should not be terminated by reason of satisfactory progress towards completion of the degree; and

13.1.2 where, in the opinion of SCA Board, the candidate does not show good cause, terminate the candidature.

Postgraduate portfolio guidelines

The portfolio should reflect an applicant's recent art practice. Please submit documentation of a maximum of ten (10) examples of creative work and label all examples clearly.

The portfolio must be submitted in one of the following documentation formats:

- CD (Mac compatible); or
- slides (individually labelled); or
- DVD or VHS (PAL only).

The portfolio must be clearly labelled and if sent by post, well packaged.

DO NOT submit original creative work or master discs. Please provide a postage paid, self-addressed envelope for the return of the portfolio when assessment is completed.

Successful applicants admitted to the degree program can collect their portfolio in person. Portfolios not accompanied by a postage paid, self-addressed envelope will be disposed of if not collected two months after the start of semester. The faculty is not responsible for any damage or loss of the portfolio.

Local postgraduate applicants should submit their portfolio along with the completed application form, research proposal and questionnaire to Sydney College of the Arts.

International postgraduate applicants should submit their portfolio along with the completed application form, research proposal and questionnaire to the International Office.

Postgraduate exhibition

Postgraduate students in their final semester are expected to participate in the annual postgraduate exhibition, which may be separate to their examination exhibition.

7. Postgraduate Studies – Coursework

Postgraduate degrees by coursework

Master of Documentary Photography
Master of Film and Digital Image
Master of Interactive and Digital Media
Master of Studio Art

Master of Documentary Photography

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

Course objectives

The MDP provides professional training for photographers in the area of documentary still image making. Candidates gain an understanding and critical awareness of the development of documentary photography and its place in contemporary culture. Candidates learn appropriate technologies, materials and processes in the development and resolution of documentary photography including the use of digital technologies to further their practice in critical, conceptual and creative ways. The MDP also provides candidates with the skills of critical analysis, professional presentation and problem solving appropriate to photographic practice.

Entry requirements

Applicants for the MDP program are expected to have the following:

- a relevant undergraduate degree; or
- professional skills and experience deemed equivalent by the Dean; and
- a demonstrated ability to undertake advanced documentary practice and coursework.

Application procedure

Local applications

If an applicant is an Australian citizen, a permanent resident or a citizen of New Zealand, the applicant will be considered a local applicant and should apply direct to Sydney College of the Arts. Full fees apply for coursework programs but applicants may be eligible for the Department of Education, Science and Training postgraduate education loans scheme (FEE-HELP) or one of several Commonwealth-supported places (when available).

Local applicants must return the following to SCA Student Administration by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form;
- an MDP questionnaire with attachments, project proposal and evidence of the applicant's ability to carry out coursework; and
- a portfolio of recent work (please refer to the Postgraduate portfolio guidelines for coursework students at the end of this chapter).

Local application forms and questionnaires are available from Student Administration and the SCA website: www.usyd.edu.au/sca/mdp.htm

International applications

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

International applicants must return the following to the International Office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form;
- an MDP questionnaire with attachments, project proposal and evidence of the applicant's ability to carry out coursework; and
- a portfolio of recent work (please refer to the postgraduate portfolio guidelines for coursework students at the end of this chapter).

International application forms and questionnaires are available from the University of Sydney International Office:

International Office
University of Sydney
Ground floor, Services Building G12
Corner of Abercrombie and Codrington Streets
NSW 2006 AUSTRALIA

Tel: +61 2 9351 4079 or +61 2 9351 4161
Fax: +61 2 9351 4013
Email: info@io.usyd.edu.au
International Office website: www.usyd.edu.au/internationaloffice

Instruction in the University of Sydney is in English. If English is not an applicant's first language, the applicant must demonstrate a proficiency in English before admission can be confirmed. Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the Doctor of Philosophy (please refer to Chapter 6). Please consult the International Office website for any changes to this policy.

Course structure and requirements

MDP candidates present a proposed area of investigation at the beginning of the course to develop as a Project Major. In the first semester of study candidates are introduced to the conceptual and technical 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 Photoshop 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.

Semester 1			
Documentary Photo	Project Major 1	MODP5001	12 cp
Documentary Photo	Practice Seminar 1	MODP5011	6 cp
History of Documentary	Image Making 1	MODP6001	6 cp

Semester 2			
Documentary Photo	Project Major 2	MODP5002	12 cp
Documentary Photo	Practice Seminar 2	MODP5012	6 cp
History of Documentary	Image Making 2	MODP6002	6 cp

Refer to Table A for Core units of study and Table B for electives at the end of this chapter.

Supervision

Candidates are supervised by the MDP Course Coordinator, Mr Steven Lojewski.

Assessment

Assessment will be based on the completion of all coursework units of study, the completion of written work and meeting attendance requirements.

Resolutions of the Faculty

Master of Documentary Photography

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

[Section 1]

1. **Admission**
1.1 An applicant for admission to candidature for the degree of Master of Documentary Photography shall:
1.1.1 hold a related bachelor's degree; or
1.1.2 furnish evidence which satisfies the Sydney College of the Arts Board that they hold equivalent professional skills and experience; or
1.1.3 have demonstrated to the satisfaction of the SCA Board through the presentation of work, their ability to undertake postgraduate coursework.
2. **Units of study**
2.1 The units of study which may be taken for the degree are set in the Table A; Table of Core Requirements together with:
2.1.1 credit point values;
2.1.2 corequisites/prerequisites/assumed, and learning/assumed knowledge;
2.1.3 any special conditions.
3. **Requirements for the Master of Documentary Photography**
3.1 To qualify for the award of the degree a candidate must complete successfully units of study giving credit for a total of 48 consisting of:

3.1.1 48 credit points from the core units of study as indicated in Table A consisting of:
3.1.1.1 Studio Project Major units of study totalling 24 credit points
3.1.1.2 History and Theory of Documentary Image Making units of study totalling 12 credit points
3.1.1.3 Documentary Photography Practice units of study totalling 12 credit points, or in special circumstances, in consultation with the course coordinator, one elective unit of study (6CPT) each semester chosen from the range of postgraduate coursework electives in the Faculty.
4. **Award of Master of Documentary Photography**
4.1 The degree of Master of Film and Digital image shall be awarded in the pass grade only.

[Section 2]
5. **Cross-institutional study**
5.1 Cross institutional study is not available for this degree.
6. **Suspension of candidature**
6.1 Unless suspension of candidature has been approved by the Sydney College of the Arts Board, a student is required to re enrol each calendar year.
6.2 A student who has completed units of study may, with the permission of the Sydney College of the Arts Board suspend candidature for up to two semesters. At the end of that time the candidature will be deemed to have lapsed and the student shall be required to reapply for admission to the degree.
7. **Re-enrolment after an absence**
7.1 Except where the Sydney College of the Arts Board determines otherwise, a candidate who re enrols after an absence or a suspension of candidature for any period shall proceed under the by laws and resolutions in force at the time.
8. **Satisfactory progress**
4.1 The Sydney College of the Arts Board may require a candidate:
4.1.1 to show good cause why he or she should be allowed to re enrol in a unit of study which has been failed twice; and/or
4.1.2 to show good cause why he or she should be allowed to reenrol if in any two successive years of attendance fails to gain at least 50 per cent of the credit points attempted.
9. **Time limits**
9.1 A candidate for the degree may proceed either full-time or part-time.
9.2 A candidate may complete the degree within a minimum of two semesters.
9.3 All candidates shall complete the requirements for the degree within a maximum of six semesters.
10. **Assessment policy**
10.1 The SCA Board will receive and approve assessments of all units of study from faculties offering them within the Master of Documentary Photography.
10.2 The SCA Board shall appoint an Assessment Panel consisting of two academic staff members for assessment of the studio project units of study.
10.3 The assessment panel shall assess the work and shall assess the associated written work of the candidate.
10.4 Having received a report from the assessment panel the SCA Board shall determine the result of the studio project units.
11. **Credit**
11.1 A candidate, who before admission to candidature, has completed postgraduate units of study at the University of Sydney or another university may apply to the Sydney College of the Arts Board to have these credited towards his or her degree, provided that:
11.1.1 the candidate has ceased to be a candidate for the other award; and
11.1.2 did not graduate with the award; and
11.1.3 the credit constitutes no more than half of the prescribed coursework for the degree.

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 Master of Film and Digital Image is a production-based program that provides students with an understanding and critical awareness of the relationship between cinema, digital media and the visual arts. Students enrolled in the MFDI are encouraged to explore creative responses to film practice and digital media processes through the completion of major digital film projects over their course of study. The MFDI also provides candidates with the skills of critical analysis, professional presentation and problem solving through the film-making process.

Entry requirements

Applicants for the MFDI program are expected to have the following:

- a relevant undergraduate degree; or
- professional skills and industry experience deemed equivalent by the Dean; and
- a demonstrated ability to undertake a postgraduate coursework degree through the presentation of a portfolio of creative work.

Application procedure

Local applications

If an applicant is an Australian citizen, a permanent resident or a citizen of New Zealand, the applicant will be considered a local applicant and should apply direct to Sydney College of the Arts. Full fees apply for coursework programs, but applicants may be eligible for the Department of Education, Science and Training postgraduate education loans scheme (FEE-HELP), or one of several Commonwealth supported places (when available).

Local applicants must return the following to SCA Student Administration by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form;
- an MFDI questionnaire with attachments, and evidence of the applicant's ability to carry out coursework; and
- a portfolio of recent work (please refer to the postgraduate portfolio guidelines for coursework students at the end of this chapter).

Local application forms and questionnaires are available from Student Administration and the SCA website: www.usyd.edu.au/sca/mfdi.htm

International applications

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

International applicants must return the following to the International Office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form;
- an MFDI questionnaire with attachments, and evidence of the applicant's ability to carry out coursework; and
- a portfolio of recent work (please refer to the Postgraduate portfolio guidelines for coursework students at the end of this chapter).

International application forms and questionnaires are available from the University of Sydney International Office:

International Office
University of Sydney
Ground floor, Services Building G12
Corner of Abercrombie and Codrington Streets
NSW 2006 AUSTRALIA

Tel: +61 2 9351 4079 or +61 2 9351 4161
Fax: +61 2 9351 4013
Email: info@io.usyd.edu.au
International Office website: www.usyd.edu.au/internationaloffice

Instruction in the University of Sydney is in English. If English is not an applicant's first language, the applicant must demonstrate a proficiency in English before admission can be confirmed. Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the Doctor of Philosophy (please refer to Chapter 6). Please consult the International Office website for any changes to this policy.

Course structure and requirements

Candidates choose units of study from a full range of electives offered by SCA, the Faculty of Arts and the Faculty of Architecture, Design and Planning. Core units of study in film theory are offered by the Faculty of Arts. Core studio project majors, studio practice seminars and practice electives are offered by SCA. Film theory units of study are delivered in lectures and/or seminars and tutorials, while studio units are delivered in 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.

Semester 1			
Studio Project	Major 1	MFDI9001	6 cp
Studio Practice	Group Seminar 1	MFDI9011	6 cp
Faculty of Arts	Film Theory 'Art, Industry and Culture'	ARHT6930	6 cp
Elective			6 cp

Semester 2			
Studio Project	Major 2	MFDI9002	6 cp
Studio Practice	Group Seminar 2	MFDI9012	6 cp
Faculty of Arts	Film Theory	Elective	6 cp
Elective			6 cp

Refer to Table A for Core units of study and Table B for electives at the end of this chapter.

Supervision

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.

Resolutions of the Faculty

Master of Film and Digital Image

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

[Section 1]

1. Admission

1.1 An applicant for admission to candidature for the degree of Master of Film and Digital Image shall:

1.1.1 hold a related bachelor's degree; or

1.1.2 furnish evidence which satisfies the Sydney College of the Arts Board that they hold equivalent professional skills and experience; or

1.1.3 have been previously enrolled in the Faculty of Architecture's Graduate Certificate in Design Science (Film and Digital Video), Graduate Diploma in Design Science (Film and Digital Video) and the Master of Design Science (Film and Digital Video); or

1.1.4 have demonstrated to the satisfaction of the SCA Board through the presentation of work, their ability to undertake postgraduate coursework.

2. Units of study

2.1 The units of study which may be taken for the degree are set out in the following Table A; Table of core requirements and Table B; Table of electives together with:

2.1.1 credit point values;

2.1.2 corequisites/prerequisites/assumed learning/ assumed knowledge; and

2.1.3 any special conditions.

3. Requirements for the Master of Film and Digital Image

3.1 To qualify for the award of the degree a candidate must complete successfully units of study giving credit for a total of 48 consisting of:

3.1.1 30 credit points from the core units of study as indicated in Table A; and

3.1.2 18 credit points from elective units as indicated in Table B, 6 units of which must be from units of study listed under the Faculty of Arts section of the table.

3.2 Candidates may substitute elective units from Table B with other postgraduate coursework units subject to the approval of the Course Coordinator.

4. Award of Master of Film and Digital Image

4.1 The degree of Master of Film and Digital image shall be awarded in the pass grade only.

[Section 2]

5. Cross-institutional study

5.1 Cross institutional study is not available for this degree.

6. Suspension of candidature

6.1 Unless suspension of candidature has been approved by the Sydney College of the Arts Board, a student is required to re enrol each calendar year.

6.2 A student who has completed units of study may, with the permission of the Sydney College of the Arts Board suspend candidature for up to two semesters. At the end of that time the candidature will be deemed to have lapsed and the student shall be required to reapply for admission to the degree.

7. Re-enrolment after an absence

7.1 Except where the Sydney College of the Arts Board determines otherwise, a candidate who re enrols after an absence or a suspension of candidature for any period shall proceed under the by laws and resolutions in force at the time.

8. Satisfactory progress

8.1 The Sydney College of the Arts Board may require a candidate:

8.1.1 to show good cause why he or she should be allowed to re enrol in a unit of study which has been failed twice; and/or

8.1.2 to show good cause why he or she should be allowed to reenrol if in any two successive years of attendance fails to gain at least 50 per cent of the credit points attempted.

9. Time limits

9.1 A candidate for the degree may proceed either full-time or part-time.

9.2 A candidate may complete the degree within a minimum of two semesters.

9.3 All candidates shall complete the requirements for the degree within a maximum of six semesters.

10. Assessment policy

10.1 The SCA Board will receive and approve assessments of all units of study from faculties offering them within the MFDI.

10.2 The SCA Board shall appoint an Assessment Panel consisting of two academic staff members for assessment of the studio project units of study.

10.3 The assessment panel shall assess the work and shall assess the associated written work of the candidate.

10.4 Having received a report from the assessment panel the SCA Board shall determine the result of the studio project units.

11. Credit

11.1 A candidate, who before admission to candidature, has completed postgraduate units of study at the University of Sydney or another university may apply to the Sydney College of the Arts Board to have these credited towards his or her degree, provided that:

11.1.1 the candidate has ceased to be a candidate for the other award; and

11.1.2 did not graduate with the award; and

11.1.3 the credit constitutes no more than half of the prescribed coursework for the degree.

11.2 A candidate, who before admission to candidature, has completed the requirements for but not graduated from the Graduate Certificate in Design Sciences (Film and Digital Video) or (Digital Media) the Graduate Diploma in Design Science (Film and Digital Video) or (Digital Media) will be granted advanced standing of 12 credit points from the Graduate Certificate or 24 credit points from the Graduate Diploma.

Master of Interactive and Digital Media (MIDM)

The Master of Interactive and Digital Media (MIDM), formerly named the Master of Multimedia Design, is a professional development program designed to provide candidates with the conceptual and technical skills associated with the design, development and implementation of interactive-based websites and applications. The MIDM encourages the creative exploration of multimedia through the use of video, sound, animation and interactivity.

The MIDM 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 provides candidates with an understanding and critical awareness of the methodologies and theoretical frameworks utilised in the design and implementation of interactive-based new media art and design works. Candidates learn the appropriate technologies, approaches and processes for the development and resolution of interactive-based works. The MIDM also provides candidates with the skills of critical analysis, problem solving and professional presentation appropriate to new media practice.

Entry requirements

Applicants for the MIDM program are expected to hold the following qualifications:

- a relevant undergraduate degree; or
- other qualifications or experience considered by the Dean to be equivalent; and
- a demonstrated ability to undertake coursework; and
- a demonstrated ability to undertake sustained creative endeavour.

Application procedure

Local applications

If an applicant is an Australian citizen, a permanent resident or a citizen of New Zealand, the applicant will be considered a local applicant and should apply direct to Sydney College of the Arts. Full fees apply for coursework programs, but applicants may be eligible for the Department of Education, Science and Training postgraduate education loans scheme (FEE-HELP), or one of several Commonwealth-supported places (when available).

Local applicants must return the following to SCA Student Administration by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form;
- an MIDM questionnaire with attachments, and evidence of the applicant's ability to carry out coursework; and
- a portfolio of recent work (please refer to the Postgraduate portfolio guidelines for coursework students at the end of this chapter).

Local application forms and questionnaires are available from Student Administration and the SCA website:
www.usyd.edu.au/sca/mmdes.htm

International applications

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

International applicants must return the following to the International Office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form;
- an MIDM questionnaire with attachments, and evidence of the applicant's ability to carry out coursework; and
- a portfolio of recent work (please refer to the Postgraduate portfolio guidelines for coursework students at the end of this chapter).

International application forms and questionnaires are available from the University of Sydney International Office:

International Office
University of Sydney
Ground floor, Services Building G12
Corner of Abercrombie and Codrington Streets
NSW 2006 AUSTRALIA

Tel: +61 2 9351 4079 or +61 2 9351 4161
Fax: +61 2 9351 4013
Email: info@io.usyd.edu.au
International Office website: www.usyd.edu.au/internationaloffice

Instruction in the University of Sydney is in English. If English is not an applicant's first language, the applicant must demonstrate a proficiency in English before admission can be confirmed. Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the Doctor of Philosophy (please refer to Chapter 6). Please consult the International Office website for any changes to this policy.

Course structure and requirements

Candidates develop self-initiated, creative projects incorporating the latest multimedia authoring technologies within the supportive environment of a studio-based program. 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.

The MIDM delivers the technical component of the coursework in a series of workshops that provide instruction in the use and implementation of authoring programs and the development and exploration of media. The workshops 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 Macromedia Dreamweaver, Fireworks and Flash and explore the possibilities of scripting for interactivity using Actionscript and Javascript. A range of digital sound and image-based production techniques specific to media preparation and animation are also explored.

In support of the core units of the degree MIDM candidates choose electives from the full range of electives offered by SCA, the Faculty of Arts and the Faculty of Architecture, Design and Planning. The MIDM is a one-year, full-time course structured over two semesters, and may be undertaken on a part-time basis. Enrolments are accepted each semester. Classes are held during afternoons and evenings, and candidates have access to the studio facilities outside class hours to develop their projects.

Semester 1			
Interactive Media	Project Major 1	MMDE5001	6 cp
Interactive Media	Practice Seminar 1	MMDE5011	6 cp
History and Theory	of New Media 1	MMDE6001	6 cp
Elective			6 cp

Semester 2			
Interactive Media	Project Major 2	MMDE5002	6 cp
Interactive Media	Practice Seminar 2	MMDE5012	6 cp
History and Theory	of New Media 2	MMDE6002	6 cp
Elective			6 cp

Refer to Table A for Core units of study and Table B for electives at the end of this chapter.

Supervision

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.

Resolutions of the Faculty

Master of Interactive and Digital Media

Course Rules

1. Admission

1.1 An applicant for admission to candidature for the degree of Master of Interactive and Digital Media shall:

1.1.1 hold a related bachelor's degree; or

1.1.2 furnish evidence which satisfies the Dean that they hold equivalent professional skills and experience; or

1.1.3 have demonstrated to the satisfaction of the Dean, through the presentation of work, their ability to undertake advanced art practice and postgraduate coursework.

2. Units of study

2.1 The units of study which may be taken for the degree are set out in the following Table A: Table of core requirements; and Table B: Table of electives, together with:

2.1.1 credit point values;

2.1.2 corequisites/prerequisites/assumed learning/assumed knowledge; and

2.1.3 any special conditions.

3. Requirements for the Master of Interactive and Digital Media

3.1 To qualify for the award of the degree a candidate must complete successfully units of study giving credit for a total of 48 credit points consisting of:

3.1.1 36 credit points from the core units of study as indicated in Table A; and

3.1.2 12 credit points from elective units as indicated in Table B.

3.2 Candidates may substitute elective units from Table B with other postgraduate coursework units subject to the approval of the Course Coordinator.

4. Award of Master of Interactive and Digital Media

4.1 The degree of Master of Interactive and Digital Media shall be awarded in the Pass grade only. The Pass degree shall be awarded with merit to students who obtain an average of at least 80 per cent in the completed units of study.

Faculty Rules

5. Cross-institutional study

5.1 Cross-institutional study is not available for this degree.

6. Suspension of candidature

6.1 Unless suspension of candidature has been approved by the Dean, a student is required to re-enrol each calendar year.

6.2 A student who has completed units of study may, with the permission of the Dean, suspend candidature for up to two semesters. At the end of that time the candidature will be deemed to have lapsed and the student shall be required to reapply for admission to the degree.

7. Re-enrolment after an absence

7.1 Except where the Dean determines otherwise, a candidate who re-enrols after an absence or a suspension of candidature for any period shall proceed under the resolutions in force at the time.

8. Satisfactory progress

8.1 The Dean may require a candidate:

8.1.1 to show good cause why he or she should be allowed to re-enrol in a unit of study which has been failed twice; and/or

8.1.2 to show good cause why he or she should be allowed to re-enrol if in any two successive years of attendance fails to gain at least 50 per cent of the credit points attempted.

9. Time limits

9.1 A candidate for the degree may proceed either full-time or part-time.

9.2 A candidate may complete the degree within a minimum of two semesters.

9.3 All candidates shall complete the requirements for the degree within a maximum of four semesters.

10. Assessment policy

10.1 A candidate may be tested by written and oral examinations, assignments, exercises and practical work or any combination of these.

10.2 On completion of the requirements of for the degree the results of the examination of the coursework shall be reported to the Faculty which shall determine the result of the candidature.

11. Credit

11.1 A candidate who, before admission to candidature, has completed postgraduate units of study at the University of Sydney or another university may apply to the Dean to have these credited towards his or her degree, provided that:

11.1.1 the candidate has ceased to be a candidate for the other award; and

11.1.2 the candidate did not graduate with the degree; and

11.1.3 the credit constitutes no more than half of the prescribed coursework for the degree.

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 is designed to provide visual artists with conceptual and technical skills to consolidate and extend their contemporary arts practice. It is intended for those engaged in a professional visual arts practice who wish to undertake a further degree based primarily in Studio Practice.

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

Course objectives

- To make available to professional and other suitably-qualified visual arts practitioners the opportunity to work and study in an environment dedicated to the practice and theory of the visual arts.

- To provide an opportunity for those who want to re-engage with contemporary art practices and critical theory but who do not necessarily have the time to commit to a two-year research master's program.

- To assist in the development of a visual arts-based project that otherwise might not be realised due to the absence of a motivating, critically engaging environment and access to technical facilities.

Entry requirements

Applicants for the MSA program are expected to hold the following qualifications:

- a relevant undergraduate degree; or
- other qualifications or experience considered by the Dean to be equivalent; and
- a demonstrated ability to undertake advanced art practice and coursework.

Application procedure

Local applications

If an applicant is an Australian citizen, a permanent resident or a citizen of New Zealand, the applicant will be considered a local applicant and should apply direct to Sydney College of the Arts. Full fees apply for coursework programs, but applicants may be eligible for the Department of Education, Science and Training postgraduate education loans scheme (FEE-HELP) or one of several Commonwealth supported places (when available).

Local applicants must return the following to SCA Student Administration by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form;
- an MSA questionnaire with attachments, and evidence of the applicant's ability to carry out coursework; and

- a portfolio of recent work (please refer to the Postgraduate portfolio guidelines for coursework students at the end of this chapter).

Local application forms and questionnaires are available from Student Administration and the SCA website: www.usyd.edu.au/sca/msa.htm

International applications

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

International applicants must return the following to the International Office by the last working day in October for Semester One enrolment, or by the last working day in April for Semester Two enrolment:

- a postgraduate coursework application form;
- an MSA questionnaire with attachments, and evidence of the applicant's ability to carry out coursework; and
- a portfolio of recent work (please refer to the Postgraduate portfolio guidelines for coursework students at the end of this chapter).

International application forms and questionnaires are available from the University of Sydney International Office:

International Office
University of Sydney
Ground floor, Services Building G12
Corner of Abercrombie and Codrington Streets
NSW 2006 Australia

Tel: +61 2 9351 4079 or +61 2 9351 4161
Fax: +61 2 9351 4013
Email: info@io.usyd.edu.au
International Office website: www.usyd.edu.au/international

Instruction in the University of Sydney is in English. If English is not an applicant's first language, the applicant must demonstrate a proficiency in English before admission can be confirmed. Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the Doctor of Philosophy (please refer to Chapter 6). Please consult the International Office website for any changes to this policy.

Course structure and requirements

MSA candidates develop, over the period of the course, a studio project for examination. A weekly seminar, weekly history and theory of art practice seminars and regular individual studio tutorials are scheduled each semester to enhance studio practice.

Candidates choose one elective per semester from a full range of postgraduate electives offered by SCA. The electives are intended as either an introduction to, or the development of, a skills base according to the individual needs of the candidate. An assessment of the works completed for the elective will be delivered by a panel consisting of two SCA academic staff members at the end of each semester.

Semester 1			
Studio Project	Major 1	STUD5003	6 cp
Art Practice	Group Seminar 1	SMNR6001	6 cp
History and Theory	of Art Practice 1	SMNR5001	6 cp
Elective			6 cp

Semester 2			
Studio Project	Major 2	STUD5004	6 cp
Art Practice	Group Seminar 2	SMNR6002	6 cp
History and Theory	of Art Practice 2	SMNR5002	6 cp
Elective			6 cp

Refer to Table A for Core units of study and Table B for electives at the end of this chapter.

Supervision

Candidates are appointed an academic supervisor who monitors progress and assists in the development of the project through dialogue and critical feedback. Candidates also have access to technological facilities on the SCA campus and the support of technical staff.

Assessment

One assessment per semester, scheduled progress report on the rationale and critical development of the candidate's studio project supported by appropriate visual material. Examination at the end of the year by two examiners internal to SCA.

Resolutions of the Faculty

Master of Studio Art

Course Rules
1. **Admission**
1.1   An applicant for admission to candidature for the degree of Master of Studio Art shall:
1.1.1   hold a related bachelor's degree; or
1.1.2   furnish evidence which satisfies the Sydney College of the Arts Board that they hold equivalent professional skills and experience; and
1.1.3   have demonstrated to the satisfaction of the Sydney College of the Art Board through the presentation of work, their ability to undertake postgraduate coursework.
2.   **Units of study**
2.1   The units of study which may be taken for the degree are set out in the following Table A; Table of core requirements and Table B; Table of electives together with:
2.1.1   credit point values;
2.1.2   corequisites/prerequisites/assumed learning/ assumed knowledge; and
2.1.3   any special conditions.
3.   **Requirements for the Master of Studio Art**
3.1   To qualify for the award of the degree a candidate must complete successfully units of study giving credit for a total of 48 consisting of:

3.1.1   36 credit points from the core units of study as indicated in Table A; and
3.1.2   12 credit points from elective units as indicated in Table B.
3.2   Candidates may substitute elective units from Table B with other postgraduate coursework units subject to the approval of the Course Coordinator.
4.   **Award of Master of Studio Art**
4.1   The degree of Master of Studio Art shall be awarded in the pass grade only.

Faculty Rules
5.   **Cross-institutional study**
5.1   Cross-institutional study is not available for this degree.
6.   **Suspension of candidature**
6.1   Unless suspension of candidature has been approved by the Sydney College of the Arts Board, a student is required to re enrol each calendar year.
6.2   A student who has completed units of study may, with the permission of the Sydney College of the Arts Board suspend candidature for up to two semesters. At the end of that time the candidature will be deemed to have lapsed and the student shall be required to reapply for admission to the degree.
7.   **Re-enrolment after an absence**
7.1   Except where the Sydney College of the Arts Board determines otherwise, a candidate who re enrols after an absence or a suspension of candidature for any period shall proceed under the by laws and resolutions in force at the time.
8.   **Satisfactory progress**
8.1   The Sydney College of the Arts Board may require a candidate:
8.1.1   to show good cause why he or she should be allowed to re enrol in a unit of study which has been failed twice; and/or
8.1.2   to show good cause why he or she should be allowed to reenrol if in any two successive years of attendance fails to gain at least 50 per cent of the credit points attempted.
9.   **Time limits**
9.1   A candidate for the degree may proceed either full-time or part-time.
9.2   A candidate may complete the degree within a minimum of two semesters.
9.3   All candidates shall complete the requirements for the degree within a maximum of six semesters.
10.   **Assessment policy**
10.1   The SCA Board shall appoint an Assessment Panel consisting of two academic staff members for assessment of the studio project units of study.
10.2   The assessment panel shall assess the work and shall assess the associated written work of the candidate.
10.3   Having received a report from the assessment panel the SCA Board shall determine the result of the studio project units.
11.   **Credit**
11.1   A candidate, who before admission to candidature, has completed postgraduate units of study at the University of Sydney or another university may apply to the Sydney College of the Arts Board to have these credited towards his or her degree, provided that:
11.1.1   the candidate has ceased to be a candidate for the other award; and
11.1.2   did not graduate with the award; and
11.1.3   the credit constitutes no more than half of the prescribed coursework for the degree.

Postgraduate portfolio guidelines

The portfolio should reflect an applicant's recent art practice. Please submit documentation of a maximum of ten (10) examples of creative work and label all examples clearly. The portfolio must be submitted in one of the following documentation formats:

Master of Studio Art (MSA)

• CD (Mac compatible); or

• slides (individually labelled); or

• DVD or VHS (must be provided in PAL standard).

Master of Film and Digital Image (MFDI)

• DVD or high-quality VHS (must be provided in PAL standard) copy of an original film or digital video work; or

• CD of original audio/music or soundtrack completed for a film or digital video work; or

• bound copy of an original storyboard, treatment or script.

Master of Interactive and Digital Media (MIDM)

• CD (Mac compatible) with examples of graphics, artwork and/or web pages; or

• website (please provide the web address and additional links, if applicable); or

• DVD or high-quality VHS (must be provided in PAL standard) of an original film or digital video work.

Master of Documentary Photography (MDP)

• DVD or CD (Mac compatible) copy of an original film or digital images; or

• bound copy of an original photo essay or portfolio.

The portfolio must be clearly labelled and, if sent by post, well packaged.

DO NOT submit original creative work or master discs. Please provide a postage-paid, self-addressed envelope for the return of the portfolio when assessment is completed.

Successful applicants admitted to the degree program can collect their portfolios in person. Portfolios not accompanied by a postage-paid, self-addressed envelope, or not collected two months after the start of semester, will be disposed of. The Faculty is not responsible for any damage to, or loss of, the portfolio.

Local postgraduate applicants should submit their portfolio with the completed application form and questionnaire to Sydney College of the Arts.

International postgraduate applicants should submit their portfolio with the completed application form and questionnaire to the International Office.

Units of study

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Master of Documentary Photography			
Course code: VC032			
Core units of study: Table A			
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
Note: For information on elective offerings see Table B at the end of this chapter.			

Master of Documentary Photography

Course code: VC032

Core units of study: Table A

MODP5001
Documentary Photo Project Major 1

Credit points: 12 **Teacher/Coordinator:** Steven Lojewski **Session:** Semester 1, Semester 2 **Classes:** Seminars - 3 hours per week; Placement - 6 hours per week; Workshop - 3 hours per week; other (Tutorial/ Lab) - 3 hours per week; total of 15 hours of contact per week. Lecturer and directed contact over 12 weeks, plus self-directed study; total student ef **Corequisites:** MODP5011 and MODP6001 **Assessment:** Students are required to present a proposed area of investigation at the beginning of the semester and are expected to work on their projects throughout the semester. They will present their developing work for discussion in regular group critiques and individual tutorials with relevant academic staff. Work from the project will be presented for assessment at the end of the semester to a panel of academics.

The aim of this unit of study is to 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 **Session:** Semester 1, Semester 2 **Classes:** Seminars - 3 hours per week; Placement - 6 hours per week; Workshop - 3 hours per week; other (Tutorial/ Lab) - 3 hours per week; total of 15 hours of contact per week. Lecturer and directed contact over 12 weeks, plus self-directed study; total student e **Prerequisites:** MODP5001 **Corequisites:** MODP5012 and MODP6002 **Assessment:** Students are required to present a proposed area of investigation at the beginning of the semester and are expected to work on their projects throughout the semester. They will present their developing work for discussion in regular group critiques and individual tutorials with relevant academic staff. Work from the project will be presented for assessment at the end of the semester to a panel of academics.

The aim of this unit of study is to consolidate and expand conceptually, aesthetically and technically a documentary photography project initiated in the Documentary Photo Project Major 1 unit of study. Students will work individually to complete a major studio-based project at an advanced level - as a book, exhibition prints and digital portfolio - for assessment at the end of semester. The 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 **Session:** Semester 1, Semester 2 **Classes:** Workshop - 3 hours per week; Other (Tutorial/Lab) - 2 hours per week; Total - 5 hours per week. Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Corequisites:** MODP5001 and MODP6001 **Assessment:** Students are expected to attend the classes regularly, to participate in workshops, discussions

and individual consultations, to complete all project work by the required dates and to present this work for assessment by the end of the semester.

This unit of study is designed to give students proficiency in the use of equipment and facilities they will use in the production of studio-based works. The unit will be supported by a series of workshops. The workshops will consist of technical demonstrations, studio and location exercises and group workshop activities. The unit will provide an overview of the following: working with 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 **Session:** Semester 1, Semester 2 **Classes:** Workshop - 3 hours per week; Other (Tutorial/ Lab) - 2 hours per week; Total - 5 hours per week. Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Prerequisites:** MODP5011 **Corequisites:** MODP5002 and MODP6002 **Assessment:** Students are expected to attend the classes regularly, to participate in workshops, discussions and individual consultations, to complete all project work by the required dates and to present this work for assessment by the end of the semester.

This unit of study is designed to consolidate proficiency and skills in the use of equipment and facilities that students have used in the production of studio-based works in Documentary Photo Practice Seminar 1. This unit will be supported by a workshop program consisting of technical demonstrations, studio and location exercises and group workshop activities. These will include advanced Photoshop techniques, digital file preparation and ink jet printing techniques and advanced camera techniques using medium format digital cameras. The completion of all workshop exercises and projects is a requirement for Documentary Photo Practice Seminar 2. This unit of study aims to enable students to consolidate technical skills in digital image making, Photoshop, inkjet printing and studio lighting. The key focus of this unit is for students to develop advanced technical skills and to utilise these in their project work from the Major unit of study. This unit will flow from the Documentary Photo Practice Seminar 1 in the first semester. By the end of this unit students will have a working knowledge of technical skills related to documentary image making

and be able to utilise these in their project work from the Major unit of study.

Textbooks
Refer Studio Reading List.

MODP6001
History of Documentary Image Making 1

Credit points: 6 **Teacher/Coordinator:** Steven Lojewski **Session:** Semester 1, Semester 2 **Classes:** Lectures - 3 hours per week; Other (Tutorial/ Lab) - 2 hours per week; Total - 5 hours per week. Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Corequisites:** MODP5001 and MODP5011 **Assessment:** Students are expected to attend the classes regularly, participate in class discussions and individual tutorials and to write a 2000-word essay by the end of the semester.

This unit will consider various attempts on the part of photography's critics and theorists to define the medium of documentary image making. Topics are selected to provide a window into both documentary history and photo-criticism. This unit flows directly into the History and Theory of Documentary Image Making 2. The key focus of this unit is to enable students to discuss and analyse issues relating to historic and contemporary documentary image making. The outcome of this unit is an ability on the student's part to write a reflective paper dealing with issues pertinent to documentary image making.

Textbooks
Refer to Studio Reading List.

MODP6002
History of Documentary Image Making 2

Credit points: 6 **Teacher/Coordinator:** Steven Lojewski **Session:** Semester 1, Semester 2 **Classes:** Lectures - 3 hours per week; Other (Tutorial/ Lab) - 2 hours per week; Total - 5 hours per week. Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Prerequisites:** MODP6001 **Corequisites:** MODP5002 and MODP5012 **Assessment:** Students are expected to attend the classes regularly, to participate in class discussions and individual tutorials, to present a twenty-minute seminar and to write a 2000-word essay by the end of the semester.

This unit will approach documentary image making through the work of selected historical and contemporary practitioners, in order to understand documentary photography's key place in contemporary culture. This unit flows directly from History of Documentary Image Making 1. The key focus of this unit is to enable students to discuss and analyse issues relating to historic and contemporary documentary image making. The outcome of this unit is an ability on the student's part to present a seminar and to write a reflective paper dealing with issues pertinent to documentary image making and their own documentary practice.

Textbooks
Refer to Studio Reading List.

Note: For information on elective offerings see Table B at the end of this chapter.

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Master of Film and Digital Image			
Course code: VC031			
Core units of study: Table A			
MFDI9001 **Studio Project Major 1**	6		Semester 1 Semester 2
MFDI9002 **Studio Project Major 2**	6	**P** MFDI9001	Semester 1 Semester 2
MFDI9011 **Studio Practice Seminar 1**	6		Semester 1 Semester 2
MFDI9012 **Studio Practice Seminar 2**	6	**P** MFDI9011	Semester 1 Semester 2
ARHT6930 **Film Theory: Art, Industry, Culture**	6		Semester 1
Note: For information on elective offerings see Table B at the end of this chapter.			

Master of Film and Digital Image

Course code: VC031

Core units of study: Table A

MFDI9001
Studio Project Major 1

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

The aim of this unit of study is to introduce students to the 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 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours **Prerequisites:** MFDI9001 **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

The aim of this unit of study is to consolidate and expand on the 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 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit of study 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 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Prerequisites:** MFDI9011 **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

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.

ARHT6930
Film Theory: Art, Industry, Culture
Credit points: 6 **Teacher/Coordinator:** Dr. Richard Smith **Session:** Semester 1 **Classes:** 2 hours per wk **Assessment:** 4000 word essay

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

Note: For information on elective offerings see Table B at the end of this chapter.

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Master of Interactive and Digital Media			
Course code: VC033			
Core units of study: Table A			
MMDE5001 **Interactive Media Project Major 1**	6	**C** MMDE5011 or MMDE5012	Semester 1
MMDE5002 **Interactive Media Project Major 2**	6	**C** MMDE5011 or MMDE5012	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
MMDE6002 **History and Theory of New Media 2**	6		Semester 2
Note: For information on elective offerings, see Table B at the end of this chapter.			

Master of Interactive and Digital Media

Course code: VC033

Core units of study: Table A

MMDE5001
Interactive Media Project Major 1

Credit points: 6 **Teacher/Coordinator:** Ryszard Dabek **Session:** Semester 1 **Classes:** 3 hours per week **Corequisites:** MMDE5011 or MMDE5012 **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit provides students with a strong basis in the processes associated with the design, development and implementation of an interactive website. Students are provided both with an historical and conceptual framework in which to conceive of and develop their own online projects. They will learn a range of approaches to interactive 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 **Session:** Semester 2 **Classes:** 3 hours per week **Corequisites:** MMDE5011 or MMDE5012 **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit provides students with a strong basis in the processes associated with the design, development and implementation of desktop-based, interactive applications (CD-ROM, information kiosk, interactive screen-based installation work etc). Students are provided 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 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit provides students with the technical skills to design, develop and publish an interactive website or interactive, desktop-based application (CD-ROM, information kiosk, interactive screen-based installation work etc). This is done through the lecture-based presentation of technical examples that are supported by in-class exercises. Students are taught current 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 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week **Prerequisites:** MMDE5011 **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit provides students with further technical skills related to the design and development of websites and interactive, desktop-based applications (CD-ROM, information kiosk, interactive screen-based installation work, etc). This is done through the lecture-based presentation of technical examples that are supported by in-class exercises. Students are taught current multimedia authoring tools such as Macromedia Flash and are taught to extend the possibilities of scripting for interactivity using Actionscript. This series of workshops also covers the specifics of media preparation, with lectures dedicated to digital sound and video production. Students apply the knowledge gained in this unit to the design and development of their major project.

Textbooks
Refer to Studio Reading List

MMDE6001
History and Theory of New Media 1

Credit points: 6 **Teacher/Coordinator:** Ryszard Dabek **Session:** Semester 1 **Classes:** 1 hour lecture, 2 hours tutorial, per week **Assessment:** The assessment for this unit of study will be continuous and ongoing, with two key assessment tasks: active participation in tutorial discussion groups, including completion of reading-related exercises; and a 2000-word essay based on issues covered in the unit on a topic set by the lecturer.

The aim of this unit of study is to provide students with a theoretical understanding of new media forms in relation to networked space and, more specifically, the internet. The unit provides both an historical overview and critical perspective to a range of approaches and forms that have emerged in direct relationship to the possibilities of networked space. A range of internet-based art and design projects will be examined and discussed in relation to key concepts surrounding new media. This unit will allow students to conceptualise and situate their practice both in terms of media-specific debates and the broader context of contemporary art and media discourses.

Textbooks
Refer to Studio Reading List

MMDE6002
History and Theory of New Media 2

Credit points: 6 **Teacher/Coordinator:** Ryszard Dabek **Session:** Semester 2 **Classes:** one hour of lecture and 2 hours of tutorial per week **Assessment:**

The assessment for this unit of study will be continuous and ongoing, with two key assessment tasks: active participation in tutorial discussion groups, including completion of reading-related exercises; and a 2000-word essay based on issues covered in the unit on a topic set by the lecturer.

The aim of this unit of study is to provide students with an historical and theoretical introduction to new media in specific relation to narrative structure(s) and interactivity. The unit will consider contemporary new media practice in terms of its ability to question and reinvent the dominant narrative form of single screen cinema and the shifting role of the viewer. A number of key writings concerned with both emergence of new media and its historical precedents will be examined. In support of this, a diverse range of related materials, ranging from pre-cinematic animation to contemporary database cinema experiments, will also be considered. Historical strategies and forms such as repetition, spatial montage and immersive environments will be examined in relation to contemporary media art practices. Related materials and artworks will include cd-rom, video, film, sound and installation.

Textbooks
Refer to Studio Reading List

Note: For information on elective offerings, see Table B at the end of this chapter.

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Master of Studio Art			
Course code: VC001			
Core units of study: Table A			
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
STUD5003 **Studio Project Major 1**	6		Semester 1 Semester 2
STUD5004 **Studio Project Major 2**	6		Semester 1 Semester 2
Note: For information on elective offerings see Table B at the end of this chapter.			

Master of Studio Art

Course code: VC001

Core units of study: Table A

SMNR6001
Art Practice Group Seminar 1

Credit points: 6　**Session:** Semester 1, Semester 2　**Assessment:** One scheduled progress report on the rationale and critical development of the candidate's studio project, based on an individual seminar presentation and supported by appropriate visual material. For further information refer to SCA Assessment Criteria.

Candidates meet as a group with the MSA Academic Supervisor on a weekly basis, in a group-tutorial situation. This may include gallery visits and lectures by specialists in the field of contemporary visual art and craft. The seminar concentrates on the practical, theoretical and material context of contemporary art and finds focus through the candidate's individual studio discipline.

Textbooks
Refer to progam Reading List.

SMNR6002
Art Practice Group Seminar 2

Credit points: 6　**Session:** Semester 1, Semester 2　**Assessment:** One scheduled progress report on the rationale and critical development of the candidate's studio project, based on an individual seminar presentation and supported by appropriate visual material. For further information refer to SCA Assessment Criteria.

Candidates meet as a group with the MSA Academic Supervisor on a weekly basis, in a group-tutorial situation. This may include gallery visits and lectures by specialists in the field of contemporary visual art and craft. The seminar concentrates on the practical, theoretical and material context of contemporary art and finds focus through the candidate's individual studio discipline.

Textbooks
Refer to program Reading List

SMNR5001
History and Theory of Art Practice 1

Credit points: 6　**Session:** Semester 1, Semester 2　**Assessment:** One 2000-word essay (or equivalent). For further information refer to SCA Assessment Criteria.

This is a reading and discussion seminar, titled 'Art for the 21st Century: Contemporary Theories of the Visual', that deals with issues such as the globalisation of contemporary art, identity theory, visual theory in the philosophy of the mind and the centrality of Body. Theorists and philosophers discussed include Husserl, Heidegger and Merleeau-Ponty. Seminars run for approximately ten weeks of the semester.

Textbooks
Refer to program Reading List

SMNR5002
History and Theory of Art Practice 2

Credit points: 6　**Session:** Semester 1, Semester 2　**Assessment:** One 2000 word essay (or equivalent). For further information refer to SCA Assessment Criteria.

This is a reading and discussion seminar, titled 'Phenomenology of Art', and is concerned with areas of study that include the phenomenology of Spirit, the technology of the Body, and Space and Light. Seminars run for approximately 10 weeks of the semester.

Textbooks
Refer program Reading List.

STUD5003
Studio Project Major 1

Credit points: 6　**Session:** Semester 1, Semester 2　**Assessment:** Examination of the candidate's studio project at the end of the year, preferably by one examiner internal to SCA and one examiner external to SCA. The studio work can be supported by visual and written documentation of work undertaken over the year. The candidate does not have to be present at the examination. For Further information Refer to SCA Assessment Criteria.

Development and realisation of the candidate's proposed studio project in consultation with the candidate's supervisor. Work on the project continues over the full academic year. Students also undertake one Elective unit of study per semester from the Postgraduate Coursework electives available from respective studios.

Textbooks
Refer program Reading List.

STUD5004
Studio Project Major 2

Credit points: 6　**Session:** Semester 1, Semester 2　**Assessment:** Examination of the candidate's studio project at the end of the year, preferably by one examiner internal to SCA and one examiner external to SCA. The studio work can be supported by visual and written documentation of work undertaken over the year. The candidate does not have to be present at the examination. For Further information Refer to SCA Assessment Criteria.

Development and realisation of the candidate's proposed studio project in consultation with the candidate's supervisor. Work on the project continues over the full academic year. Students also undertake one Elective unit of study per semester from the Postgraduate Coursework electives available from respective studios.

Textbooks
Refer program Reading List

Note: For information on elective offerings see Table B at the end of this chapter.

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Elective units of study: Table B			
Sydney College of the Arts electives			
MCAE5011 **Photomedia 1**	6		Semester 1 Semester 2
MCAE5012 **Photomedia 2**	6		Semester 1 Semester 2
MCAE5021 **Digital Imagery 1**	6		Semester 1 Semester 2
MCAE5022 **Digital Imagery 2**	6		Semester 1 Semester 2
MCAE5031 **Printmedia 1**	6		Semester 1 Semester 2
MCAE5032 **Printmedia 2**	6		Semester 1 Semester 2
MCAE5041 **Painting 1**	6		Semester 1 Semester 2
MCAE5042 **Painting 2**	6		Semester 1 Semester 2
MCAE5051 **Ceramics 1**	6		Semester 1 Semester 2
MCAE5052 **Ceramics 2**	6		Semester 1 Semester 2
MCAE5061 **Sculpture 1**	6		Semester 1 Semester 2
MCAE5062 **Sculpture 2**	6		Semester 1 Semester 2
MCAE5071 **Glass 1**	6		Semester 1 Semester 2
MCAE5072 **Glass 2**	6		Semester 1 Semester 2
MCAE5081 **Film and Digital Art 1**	6		Semester 1 Semester 2
MCAE5082 **Film and Digital Art 2**	6		Semester 1 Semester 2
MCAE5091 **Jewellery and Object 1**	6		Semester 1 Semester 2
MCAE5092 **Jewellery and Object 2**	6		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
MFDI9343 **Experimental Sound**	6		Semester 1 Semester 2
MFDI9353 **Memory Time and Identity**	6		Semester 1 Semester 2
MFDI9363 **Interpreting Underground Cinema**	6		Semester 1 Semester 2
MMDE6101 **Animation for Interactive Media &** **Video**	6		Semester 1 Semester 2
RMAP5003 **Research Methodology in Art Practice**	6		Semester 1 Semester 2

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Faculty of Arts electives			
ARHT6927 **Recent Approaches to Art and Film** *This unit of study is not available in 2008*	6		Semester 2
Note: This unit is restricted to MFDI students.			
ENGL6903 **Creative Writing: Scriptwriting Workshop**	6		Semester 2
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 **Computers as Culture**	6		Semester 2
Note: These units, offered by the Digial Cultures Program, are available to MIDM students only.			
Faculty of Architecture, Design and Planning elective			
DESC9117 **Sound Design for New Media**	6	*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.*	Semester 1 Semester 2
Note: This unit is restricted to MFDI students.			
School of Information Technologies units			
COMP5214 **Software Development in Java**	6		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	**P** Students cannot enrol until they have completed at least 12 cp of study in the Graduate Diploma in Computing, including COMP5214 Software Development in Java.	Semester 1 Semester 2
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		Semester 1 Semester 2
COMP5028 **Object-Oriented Analysis and Design**	6		Semester 1 Semester 2
Note: These SIT units are restricted to MIDM students only. They require a background in IT studies – see Faculty of Engineering and Information Technologies Handbook for prerequisites.			

Elective units of study: Table B

Sydney College of the Arts electives

MCAE5011
Photomedia 1

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Photomedia provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks
Refer to Studio Reading List

MCAE5012
Photomedia 2

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Photomedia provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow

either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks
Refer to Studio Reading List

MCAE5021
Digital Imagery 1

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit point postgraduate coursework elective unit in 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 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit point postgraduate coursework elective unit in 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 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Printmedia provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks
Refer to Studio Reading List.

MCAE5032
Printmedia 2

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Printmedia provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks
Refer to Studio Reading List

MCAE5041
Painting 1

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in 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 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from

self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in 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 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Ceramics provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester.

Textbooks
Refer to Studio Reading List

MCAE5052
Ceramics 2

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week. **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in 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 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week   **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Sculpture provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester. The aim of this unit is to introduce to students and to develop critical, conceptual and technical skills in Sculpture.

Textbooks
Refer to Studio Reading List

MCAE5062
Sculpture 2

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Sculpture provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester. The aim of this unit is to introduce to students and to develop critical, conceptual and technical skills in Sculpture.

Textbooks
Refer to Studio Reading List

MCAE5071
Glass 1

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week. **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Glass provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students

are expected to produce a body of work for review at regular intervals during the semester. The aim of this unit is to introduce to students and to develop critical, conceptual and technical skills in Glass.

Textbooks
Refer to Studio Reading List

MCAE5072
Glass 2

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week. **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Glass provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester. The aim of this unit is to introduce to students and to develop critical, conceptual and technical skills in Glass.

Textbooks
Refer to Studio Reading List

MCAE5081
Film and Digital Art 1

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Film and Digital Art provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester. The aim of this unit is to introduce to students and to develop critical, conceptual and technical skills in Film and Digital Art.

Textbooks
Refer Studio Reading List

MCAE5082
Film and Digital Art 2

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 3 Hours per week, plus 3 hours outside of class per week **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in Film and Digital Art provides a studio-based approach to the production of creative work. At the beginning of the semester students will follow either a project-based curriculum, or develop an individual work

proposal in consultation with an academic staff member. Each student's creative development will be supported by access to academic staff consultations. These consultations focus on the conceptual, creative and technical aspects of a student's elective work. The elective provides for the development and enhancement of critical skills through individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects and/or individual work. Students are expected to produce a body of work for review at regular intervals during the semester. The aim of this unit is to introduce to students and to develop critical, conceptual and technical skills in Film and Digital Art.

Textbooks
Refer Studio Reading List

MCAE5091
Jewellery and Object 1

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in 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 **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week, plus 3 hours outside of class per week **Assessment:** Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from self-directed and/or assigned projects emanating from the program. For further information refer to SCA Assessment Criteria.

This 6-credit-point postgraduate coursework elective unit in 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 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

The aim of this unit of study is to 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 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

The aim of this unit of study is to give students a comprehensive understanding of how to work in the digital post-production environment to complete a film or video project. Students will be introduced to the use of Final Cut Pro to explain how film and video media can be imported as clips to be edited into sequences on a timeline. Students will learn how to manage projects, use transitions and effects, work with audio and complete projects for export to digital videotape or DVD. Students will also be introduced to the Media 100 editing system later in the program. Each student will complete a short project using Final Cut Pro. The studio project is to be developed in consultation with an academic adviser.

Textbooks
Refer to Studio Reading List.

MFDI9323
Documentary Digital Video

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

The aim of this unit of study is to introduce students to the making of documentary projects. While the practical aspects of documentary production will be emphasized, students will also be familiarised with the history of documentary filmmaking and an analysis of contemporary trends and directions. Documentary Digital Video will be supported by weekly seminars, readings, film and video screenings. Students will complete a short documentary project including the submission of professional standard pre-production documents highlighting the planning and production. The studio project is to be developed in consultation with an academic adviser.

Textbooks
Refer to Studio Reading List.

MFDI9333
Experimental Film

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

The aim of this unit of study is to 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.

MFDI9343
Experimental Sound

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit of study will explore key processes and issues related to the production and exhibition of experimental sound works. It will include discussions, readings and presentations of relevant historical and contemporary experimental sound works. Some examples of techniques to be explored include basic mixing and recording in the studio, creating loops, working with feedback and noise, composing with 'found' sounds, integrating live and prerecorded sounds, working with the voice as an expressive instrument and creating installed audio works in site-specific locations. Student enrolled in this unit will produce one, self-initiated sound project. This work may include any number of the processes explored in the program. The project is to be developed in consultation with an academic adviser.

Textbooks
Refer to Studio Reading List.

MFDI9353
Memory Time and Identity

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit of study will examine the cultural, thematic and formal characteristics of European art cinema in terms of certain filmmakers whose films are notable for their treatment of identity, history, memory, time and space. They include Igmar Bergman, Jean Cocteau, Jean-Luc Godard, Chris Marker, Alain Resnais, Roberto Rossellini and Agnes Varda. These filmmakers' oeuvres will be discussed in the light of Gilles Deleuze's influential cinema theory and related theoretical perspectives. Topics in the program will include documentary and fiction: perceptions of the past, flashbacks, narrative and trauma; memory, time travel and nostalgia. Each lecture will be accompanied by an appropriate film/video screening. No background in film theory is assumed. Students will be asked to write a 2,500-word essay on any representative film and/or filmmaker discussed in the program.

Textbooks
Refer to Studio Reading List.

MFDI9363
Interpreting Underground Cinema

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

This unit will examine the American avant-garde/independent cinema of the late 1950s to the early 1970s. It will look at the various underlying concepts, forms, techniques and motifs informing the works of such influential experimental filmmakers such as John Cassavetes, Andy Warhol, Kenneth Anger, Jonas Mekas, Shirley Clark, Jim McBride and Ron Rice. Each lecture will be accompanied by an appropriate film/video screening. The avant-garde film expressivism of the 1960s overlapped with that of other significant art forms like painting, jazz, experimental theatre, poetry and dance. Thus the production and critical reception of '60s American avant-garde film will be contextualised in the broader, counter-cultural avant-garde of the time. Students will be asked to write a 2,500-word essay on any

representative film and/or filmmaker of the late 1960's American underground cinema.

Textbooks
Refer to Studio Reading List.

MMDE6101
Animation for Interactive Media & Video

Credit points: 6 **Teacher/Coordinator:** Ryszard Dabek **Session:** Semester 1, Semester 2 **Classes:** 3 hours per week **Assessment:** The assessment for this unit of study will be continuous and ongoing, with two key assessment tasks: development of a paper-based, pre-production documentation for an animation project; and an animation project to be developed with an academic advisor and presented for examination as either a DVD or online work.

The aim of this unit of study is to give students a comprehensive understanding of techniques and approaches for creating animated sequences for use in interactive media and video. Through a combination of film/video screenings, tutorials and practical studio workshops, students will be provided with an understanding of the creative potential of animation. A range of digital and camera-based techniques will be explored, including the use of software programs such as Flash. Students will learn techniques such as rotoscoping, frame-by-frame animation and stop-frame animation. During the semester each student will complete a short animation project that will be developed, along with supporting paper-based designs, in consultation with an academic advisor.

Textbooks
Refer to Studio Reading List

RMAP5003
Research Methodology in Art Practice

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours. **Assessment:** Mid-semester seminar presentation (individual or team) - 40% of mark; and one 2000-2500 word (individual) essay - 60% of mark.

Research Methodology in Art Practice involves a complex mix of traditional research skills: literature reviews and statistical testing/analysis with the skills drawn from intuitive reflective practice in a studio, laboratory or workshop environment. This unit will investigate, test and hone the variety of research skills, and the relationship between them, from the production of research papers/text to presentations of visual art.

Textbooks
Refer to Unit Reading List.

Faculty of Arts electives

ARHT6927
Recent Approaches to Art and Film
This unit of study is not available in 2008
Credit points: 6 **Teacher/Coordinator:** Dr K Broadfoot **Session:** Semester 2 **Classes:** 2 hours per wk **Assessment:** 4000 words written work

This unit will examine some of the major theoretical influences on recent approaches to the study of art and film. We will explore and assess the impact of some recent key ideas and theories through a number of case studies from different historical periods. While the unit will be situating recent approaches to art and film within the broader perspective of theoretical developments within the humanities in general, the focus will be on how these new ideas relate to the activity of visual analysis and interpretation that is specific to the study of art and film.

Textbooks
Recommended Readings:
Nicholas Mirzoeff, 'An Introduction to Visual Culture', Routledge, London, 1999.

Note: This unit is restricted to MFDI students.

ENGL6903
Creative Writing: Scriptwriting Workshop

Credit points: 6 **Teacher/Coordinator:** Co-ordinator: Ms Sue Woolfe, conducted by Anne Brooksbank **Session:** Semester 2 **Classes:** 2 hours per week **Assessment:** Original written work by the end of the semester, totalling 6,000 words.

This is a unit in writing film, television and/or theatre scripts taught by an established script writer. Students are required to produce their own work or works throughout the programme. These works will provide the basis for discussion in class.

Note: This unit, offered by the Department of English, is restricted to MFDI students.

ARIN6901
Network Society

Credit points: 6 **Teacher/Coordinator:** Dr C Chesher **Session:** Semester 2 **Classes:** 2 hours per week **Assessment:** Online themed presentation (1500 words equivalent); weblog (1000 words equivalent); major essay (2500 words); participation in online and offline discussion

Is the network the distinctive mode of organisation for the 21st century? The Internet is the paradigmatic mode of decentralised many-to-many communication that interconnects with the century-old telecommunications and broadcasting networks. Geopolitical networks have displaced left/right Cold War oppositions. Social and professional networks extend influence beyond traditional institutional and family allegiances. Network models have challenged rationalist rule-governed models of thought and practice. The interdisciplinary critical analysis of current research, theory and debates will allow students to understand and evaluate the significance of networks in the contemporary world.

ARIN6902
Internet Cultures and Governance

Credit points: 6 **Teacher/Coordinator:** Mr J Cook **Session:** Semester 1 **Classes:** 2 hours per week **Assessment:** Online themed presentation - 1500 words equiv; weblog - 1000 words equiv; major essay - 2500 words; participation in online and offline discussion

The Internet is playing an increasingly important role in all aspects of social and economic life. This unit of study gives students an understanding of the underlying standards and regulations that impose constraints and open up opportunities for individuals and organisations to make strategic use of the global Internet infrastructure. The Internet provides a case study of how politics manifest not only in public rhetoric and policy, but also in the design of information architectures and interactive systems.

ARIN6903
Computers as Culture

Credit points: 6 **Teacher/Coordinator:** Ms K Cleland **Session:** Semester 2 **Classes:** 2 hours per week **Assessment:** Seminar presentation - 1500 words equiv; weblog - 1000 words equiv; essay - 2500 words

Why study computers as culture? Computers are platforms for social interaction, work and entertainment. They exist in the cultural imagination as well as in our homes and workplaces. This unit of study analyses computers as culture, giving insights into human-technology interactions, and the past, present and future of digital culture and communication. The unit has four modules: Computers and the Cultural Imaginary; Computers, Language and Ideology; Computers and Communication; and Computers and new Cultural Forms.

Textbooks
Manovich, L. The Language of New Media. Cambridge, Mass.: MIT Press, 2001.

Note: These units, offered by the Digial 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:** Mr Michael Bates **Session:** Semester 1, Semester 2 **Classes:** Lectures, computer lab, and studio sessions **Assessment:** Project work (50%), written assignment (35%), class attendance and participation (15%)

Note: Enrolment numbers limited by teaching resources. If your attempt to enrol online is unsuccessful please contact the Faculty of Architecture Student Administration Centre. First preference to students in the Audio or Digital Media streams.

The objectives of this unit are to introduce essential sound design concepts including editing, synchronisation, rhythm and audiovisual counterpoint; to provide an overview of the sound design for visual media process including development an understanding of the historical impact of film 'factory', radio and television broadcasting production antecedents on the design language; to learn skills in track-laying, mixing and mastering audio for different media and genres; to learn essential sound recording skills; to learn the creation of various psychoacoustic effects and atmospheres; and to learn essential file management and archiving skills; to learn essential post-production skills in computer-based sound design in a studio environment. This unit is intended to give an understanding of the theory and practice of digital audio production for various visual media including digital video, web-based and interactive media. Using the industry standard ProTools software the unit will look at current computer-based tools and techniques available to the sound designer, as well as examine the various underlying strategies, processes, and sound design philosophies. The unit will offer a grounding in the history, theory and criticism of sound design and its applicability to current digital visual media. It will introduce conventional and non-conventional production models across a range of media production modes in broadcasting and multimedia. The sound designer's role in the process of creation of meaning will be examined in cultural as well as technical contexts of compositional practices. It is anticipated that the unit will encourage debate about and a demystification of current production practices. It will aim at developing and extending production techniques towards an individual aesthetic. At the completion of this unit students will be expected to: understand the aural medium, essential concepts and terms; have an overview of film 'factory', radio and television broadcasting production antecedents on the design language; be acquainted with the history, theory and criticism of audiovisual technology and design; develop an audiovisual language; understand spatial aspects of sound design; and develop technical and conceptual skills in preproduction, general 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.

School of Information Technologies units

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:** Assignments, written exam.

This unit of study introduces software development methods, where the main emphasis is on careful adherence to a process. It includes design methodology, quality assurance, group work, version control, and documentation. It will suit students who do not come from a programming background, but who want to learn the basics of computer software. Objectives: This unit of study covers systems analysis, a design methodology, quality assurance, group collaboration, version control, software delivery and system documentation.

COMP5211
Algorithms

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** One 2 hour lectures and one 1 hour tutorial per week. **Assessment:** Assignments, written exam.

The study of algorithms is a fundamental aspect of computing. This unit of study covers data structures, algorithms, and gives an overview of the main ways of thinking used in IT from simple list manipulation and data format conversion, up to shortest paths and cycle detection in graphs. The objective of the unit are to teach basic concepts in data structure, algorithm, dynamic programming and program analysis. Students will gain essential knowledge in computer science.

COMP5213
Computer and Network Organisation

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** One 2 hour lecture and one 1 hour tutorial per week. **Assessment:** Assignments, written exam.

This unit of study provides an overview of hardware and system software infrastructure including: compilers, operating systems, device drivers, network protocols, etc. It also includes user-level Unix skills and network usability. The objectives are to ensure that on completion of this unit students will have developed an understanding of compilers, operating systems, device drivers, network protocols, Unix skills and network usability.

COMP5212
Software Construction

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** One 2 hour lecture and one 1 hour tutorial per week. **Prerequisites:** Students cannot enrol until they have completed at least 12 cp of study in the Graduate Diploma in Computing, including COMP5214 Software Development in Java. **Assessment:** Assignments, written exam

This is a programming unit of study focusing on the C language, 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, binary trees); debugging; threads, and errors associated with them; 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: 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

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** One 2 hour lecture and one 1 hour tutorial per week. **Prohibitions:** INFO5210 **Assessment:** Assignments, written exam

This unit provides an introduction to information systems in organisations and the role of database management. It introduces the fundamentals of database management, along with the modeling and analysis that is needed for designing and implementing database solutions. The unit also introduces a database query language. Objectives: On completion of this unit students will be able to develop an understanding of the role of information systems in organisations, and the value of data and information to organisations. Students will also develop skills in creating database solutions, capturing user requirements, and building process and data models.

COMP5114
Digital Media Fundamentals

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** One 2 hour lecture and one 1 hour tutorial per week. **Assessment:** Assignments, written exam.

This unit provides an overview of processing digital media which include text, audio, pictorial data and video. It introduces various processing techniques and standards, and presents some applications. Objectives: The unit covers Multimedia Primer; Text Processing which includes text parsing, text summarization, text manipulation, text index and retrieval, and surrogate coding; Audio Data Processing which includes audio attribute, audio masking, MP3 audio, audio manipulation and audio segmentation; pictorial data processing which includes still image processing, multi-modal image processing and artificial image processing; video data processing which includes active image processing, video segmentation, motion analysis, moving object extraction, video representation and codification.

COMP5116
Internet Protocols

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** One 2 hour lecture and one 1 hour tutorial per week. **Assessment:** Assignments, written examination

In this unit students will develop the ability to gain in depth knowledge of the structure and algorithms used in the TCP/IP networking protocols that make up the foundation of the Internet. Furthermore, the unit will provide students with the architectural insight to being able to design and analyse protocols in the perspective of their intended use. Objectives: On completion of this unit students will develop an understanding on the layered model, the core protocols, the routing protocols, the link layer and the various tools for traffic and protocol analysis.

COMP5028
Object-Oriented Analysis and Design

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** One 2 hour lecture and one 1 hour tutorial per week. **Assessment:** Assignments, written exam.

This unit introduces Object-Oriented Analysis and Design especially the principles of modelling through Rational Unified Process and agile processes using Unified Modeling Language (UML), both of which are industry standard. Students work in small groups to experience the process of object-oriented analysis, architectural design, object-oriented design, implementation and testing by building a real-world application. Objectives: In this unit students will develop the ability to: identify how the system interacts with its environment; identify appropriate objects and their attributes and methods; identify the relationships between objects; write the interfaces of each object and exception handling; implement and test the objects; read and write various UML diagrams (use case, activity, class, object, sequence, collaboration, state chart, component and deployment diagrams).

Note: These SIT units are restricted to MIDM students only. They require a background in IT studies – see Faculty of Engineering and Information Technologies Handbook for prerequisites.