



The
University
of Sydney

'09

Sydney College of the Arts

visual arts handbook 2009



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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

Professor of Contemporary Arts

Ross Gibson, BA(Hons) Qld PGDipFilmStudies PCL AKC (Philosophy and Theology) PhD King's College London FAHA

Professor

Colin Rhodes, BA(Hons) Lond MA PhD Essex

Associate professor

Brad Buckley, MFA RISD GradDipEd SCAE

Associate professor

Merilyn Fairskye, GradDipEd SCAE MVA

Senior lecturers

Eril Baily, PhD

John Conomos

Debra Dawes, DCA W'gong GradDipVisArt SCAE
DipVisArt N'cleCAE

Ann Elias, MA(Hons) PhD Auck

Anne Ferran, MFA UNSW Grad Dip SCA DipEd Mitchell Adv Ed BA

Jane Gavan, GradDipGalleryMgmt UNSW BFA BVA
GradCertEdStud(Higher Education)

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

Justin Trendall, MVA

Geoffrey Weary, MFA UNSW

Lecturers

Robyn Backen, BVA MA UNSW

Rebecca Beardmore

Ryszard Dabek, BA(VA) MA MFA UNSW

Christina Davidson, BA(Hons) Melb

Mikala Dwyer, MVA

Karin Findeis, BFA GradDipArtAdmin UNSW MVA

Adam Geczy, BVA(Hons) PhD

Jan Guy, DipArt QCA GradDipVisArts SCA MVA

Joyce Hinterding, GradDipVisArts

Bridie Lander, MVA

Andrew Lavery, BA (Ceramic Design) BA (Ceramic Des) (Hons)
Monash MA GradCertEdStud(Higher Education)

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

Tanya Peterson, BAT(Hons) UNSW

Margaret Seymour, GradDipAdEd UNSW MVA GradDipAdEd UWS

Andrew Speirs, MA UNSW PhD N'cle DipEd Griffith CFA NAS BA

Associate lecturers

Mahalya Middlemist, BA Communication UTS MA UNSW

Oliver Smith, BVA(Hons) MPhil ANU BVA



General staff

Faculty Manager

Isobel Horton (*until June 2009*)
Charlene Griffiths, BA (*from June 2009*)

Associate Finance Director

Erin Sreejayan, ACMA CIMA

Facilities Manager

Grant Crompton, BEnvPlan UWS

Project Officer

Marlene Troha, BA UNSW

SCA Gallery Manager

Position vacant

Public Relations and Marketing Manager

Nerida Olson, BVA(Hons) MVA

Research Services Manager

Andrew Taylor, DipMgmt TTS ARMS

Executive Assistant to the Dean

Jana Nash

Finance Manager

Philip Alterator B Bus (Accounting) MBA CPA AIMM

Finance Assistant

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

Purchasing Officer

Jenny Ng, BArtTheory UNSW

IT Staff

Network Manager

Morgan Jones, BEc MInfTech

Campus Services

Brett Bentley

Marie Fergusson

Student administration

Student Administration Manager

Gulnara Shayakhmetova, BCST (Hons) *FESTU (until June 2009)*

Isobel Horton (*from June 2009*)

Undergraduate Student Coordinators

Christina Forte (*currently on leave*)
Kerry Stern (*until June 2009*)

Postgraduate Student Coordinator

Milly Vranes (*until June 2009*)

Gulnara Shayakhmetova, BCST (Hons) *FESTU (from June 2009)*

Administrative Assistant

Kerry Stern (*from June 2009*)

Studio supervisors

Studio Supervisors, Painting

Terry Burrows, GradDipVisCom
Kate Wilkie

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 Digital Image

Virginia Hilyard, MVA

Studio Supervisor, Photomedia

Position vacant

Studio Supervisor, Ceramics

Clive Cooper

Supervisor, Glass

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

Studio Supervisor, Jewellery and Object

SCA Safety Officer

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*

Coordinator Loan Enquiries/Cataloguing

Wilfred Brandt BFA (Hons), *MCAE*

Inter-Library Loans/Document Delivery

Dominica Lowe, DipLib&Info *STC*

Journals

Lorraine Child, *AAlia*

Document Delivery/Collection Processing

Elizabeth Ray DipLib&Info *STC*

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

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

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

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

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

Studio-specific facilities

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

Glass

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

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

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

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

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

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

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

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

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

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

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

Studio-specific facilities

The studio is equipped with twenty kilns designed for various applications. Four of the large casting kilns are equipped with digital multipoint annealing computers. The studio has a purposed design wax and mould making room, excellent coldworking facilities including,



lathes, three diamond saws, two finishers, suhners, core drill, engraving station and two flat bed grinders (one with diamond pads).

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

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

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

Jewellery and Object

Students in the Jewellery and Object Studio explore concepts and techniques fundamental to the making of human-scale works. Building on formal metalsmithing skills, broad experimentation is encouraged, with the aim of developing a rich and individual visual language. Along with learning the processes of making, students also are asked to be able to effectively discuss and present their work.

During the first and second years, students engage in conceptual and practical investigations through projects designed to develop ideas and expression while acquiring technical and material knowledge.

An introduction to a diverse range of materials and processes encourages work of both a utilitarian and conceptual nature. This lays the foundations for students to develop self-initiated projects in their final year. 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, which include hydraulic presses, enamelling kilns, casting, smithing facilities and 3D visualisation.

Media Arts

Film and Digital Art

The Film and Digital Art (FDA) program 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 aimed at encouraging flexibility in problem solving, and openness to intellectual inquiry and working in ways that may be challenging or unfamiliar.

In the 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 still and moving image, and documentary photography – each with its own specialised theoretical concerns and techniques. While students initially work in response to assignments, an increasing degree of specialisation and self-direction is expected of senior students.

Studio-specific facilities

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

Fine Arts

Painting

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

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

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

Studio-specific facilities

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

Printmedia

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

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

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

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

Studio-specific facilities

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

Sculpture, Performance and Installation

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

Facilities include a clay and plaster working area, stone and wood carving workshops, a metal forge, the SCA workshop and a specialised computer laboratory.

Theory

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

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

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

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, borders 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), *Imagining Prometheus*, Palazzo dell Ragione, Milan, Italy (2003) and *Whispering Trees De Overkant*, Den Haag Sculptur, Holland (2007).

Her public artworks 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.

At present Backen is working on a number of larger commissions, one titled *Delicate Balance* for Sydney Foreshore Authority which will be completed in mid 2009 and she is also working on a touring exhibition funded by the Australia Council.

Robyn Backen is represented by Roslyn Oxley9 Gallery, Sydney.

Dr Eril Baily, Senior Lecturer, Theoretical Enquiry

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

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

Throughout the 1970s, Brad Buckley travelled widely throughout North America and Europe. He attended St Martin's School of Art in London and, between 1980 and 1982, the Rhode Island School of Design in Providence, USA, where he graduated with a Master of Fine Arts. He was the Chair of the Board of Artspace Visual Arts Centre, Sydney, Australia from 2001–2006.

Buckley's work has been exhibited widely in Australia, Europe and North America, most recently at the *Kunsterhaus 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 for the Arts. He has been a Visiting Professor at the National College of Art and Design, Dublin, the Royal Danish Academy of Fine Arts and at the Nova Scotia College of Art and Design University, Canada.

Buckley, with John Conomos, is the editor of the *Republics of Ideas* (Pluto Press, 2001) and is presently working on a new book, *Rethinking the Contemporary Art School* (NSCAD University Press, 2009).

Buckley, with John Conomos, has also developed and chaired several conferences, including 'Republics of Ideas', Artspace, Sydney, 2001, 'America: The Divine Empire', CAA, Atlanta, 2005 and 'The Contemporary Collaborator in an Interdisciplinary World' CAA, Dallas, 2008.

John Conomos, Senior Lecturer, Film and Digital Art

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

Conomos is a prolific contributor to local and overseas art, film and media journals and a frequent participant in conferences, forums and seminars. In 2000 Conomos was awarded a New Media Fellowship from the Australia Council for the Arts. He also co-edited (with Brad Buckley) the recent anthology *The Republics of Ideas* (Pluto Press) in 2001. In 2008 Conomos published a new book *Mutant Media*.

Website: johnconomos.com

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

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

Much of Dabek's recent work coalesces around an engagement with the recent past and in particular the idea of a present haunted by the spectral vestiges of Modernity. In the second half of 2007 Dabek conducted a program of faculty-supported research in France and Poland that set out to explore the architecture of Le Corbusier and the remnants of Socialist Realist forms in relation to these ideas.

Ryszard Dabek is currently Academic Advisor for the digital strand of the Year 1 FDA program and coordinator of Master of Interactive and Digital Media degree.

Website: www.ryszard.net

Christina Davidson, Lecturer, Theoretical Enquiry

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

Dr Debra Dawes, Senior Lecturer, Painting

Debra Dawes 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.

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. In 2007, Dawes exhibited in 'Cross Currents: Focus on Contemporary Australian Art' at the Museum of Contemporary Art in Sydney.

Dawes' work is represented in several major 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.

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

As University Artist-in-Residence, Richard Dunn's role is to promote art practice as research. He supervises postgraduate students working as fine artists whose discipline focus could potentially be in any of the College's studios, interdisciplinary across the visual arts or fine arts or in relation to other related disciplines such as architecture or music.

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 Kunstakademie Düsseldorf for the winter semester 2003/4.

His work responds, in the present, to the opportunities presented by historic pop and minimalism, through the filter of conceptualism. He exhibits paintings, installations, photographs and videos 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 and the enlightenment understanding of people experience of urban 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. His 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 Biennale, 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. Dwyer is represented by Roslyn Oxley 9, The Sarah Cottier Gallery (Sydney), the Hamish McKay Gallery (New Zealand), Anna Schwartz Gallery (Melbourne), and Hamish Morrison (Berlin, Germany).

Dr Ann Elias, Senior Lecturer, Theoretical Enquiry

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

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

Merilyn Fairskye, Associate Professor, Photomedia

Merilyn Fairskye works in a variety of contexts using photo media, video and installation. Recent works have engaged with the mapping of bodies, identities and terrains in globally networked environments such as Pine Gap Defence facility and the international airport, and most recently, in bodies of water.

Aqua (2007 -), is a series of video and still image works which explore the interdependent relationship between human bodies and bodies of water. People, ship and ferries, swimming pools, harbours and

oceans in Miami, Hong Kong, Taipei and around Australia have been filmed for this work, which is ongoing.

Stati d'Animo (2005-2006), contains images captured at twenty international airports, and includes still images, a three-channel video installation and a single-channel video essay.

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. Represented by Stills Gallery, Sydney, her work can be viewed online at www.stillsgallery.com.au and www.plusandminus.net.

Anne Ferran, Senior Lecturer, Photomedia

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

In 1995 she began working on aspects of Australia's colonial past, probing it for gaps and silences, especially around the lives of anonymous women and children. Her interest in highly charged and poignant fragments of people's lives has led her to work with museum collections, photographic archives and historic sites in Australia and New Zealand, including major projects with the Historic Houses Trust of New South Wales and the National Museum of Australia where she was inaugural Artist-in-Residence in 2002.

In 1999 she was awarded a NSW Women and Arts Fellowship to work on a little-known archive of patient photographs from the 1940s. The resulting photographs and artist books were exhibited in 2003 as INSULA and 1-38.

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

Karin Findeis, Lecturer, Jewellery and Object

Karin Findeis is currently completing her Doctorate of Creative Arts and has been exhibiting since 1988, both in Australia and internationally. She has held the position of Chair of the Jewellers and Metalsmiths Group of Australia, NSW since 2006 and curated the 12th International Biennial JMGA Conference 2006 held at Sydney College of the Arts.

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. In making her 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.

Findeis' current research interrogates and investigates contemporary jewellery practice and the possibilities that objects may hold as communicators of culture. More specifically, a focus is placed on the impacts that collecting, classification and museology have had on the relationship between objects and memory in both private and public domains.

Recent work explores these ideas through the themes of visibility and invisibility, and the consequent relationships of jewellery and 'intimate objects' to these concepts. Findeis is interested in the philosophical presence of objects through addressing the notions of transience, perception, memory and collecting: that is, the place these objects take in people's lives.

Jane Gavan, Senior Lecturer, Glass

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

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

Major projects include a collaborative, woven beadwork with blown glass in Venice and an interdisciplinary test case; developing a material science and material culture history of the colourant fluorescent pink. Her current project is to develop a process of casting glass in the form of the magnified surface of a butterfly wing to examine the optical and structural colour effects that can be achieved with thin glass, ceramic lustres and metallic foils. The resulting work will be a screen of textured glass suitable for an interior wall. These projects revolve around the joy of discovering and developing new techniques for making and examining the role of materials and objects and phenomena in society.

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

Dr Adam Geczy, Lecturer, Sculpture, Performance and Installation

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

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

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

Matthys Gerber, Senior Lecturer, Painting

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

dealing with these tropes distinctly, Gerber is more interested in investigating the possible relationships between them.

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

Ross Gibson, Professor of Contemporary Arts

BA (Hons 1st), UQld
PG Diploma of Film Studies, Polytechnic of Central London
AKC (Philosophy and Theology), King's College, London
PhD Univ. London
FAHA (Fellow of the Australian Academy of Humanities)

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

His books include *The Diminishing Paradise* (1984); *South of the West* (1992); *The Bond Store Tales* (1996); *Exchanges* (1996, editor); *Seven Versions of an Australian Badland* (2002); *Remembrance + The Moving Image* (2003, editor); and *The Summer Exercises: a novel* (2009).

His films include: *Camera Natura* (1985), *Dead To The World* (1991) and *Wild* (1993).

His exhibitions include 'Remembrance + The Moving Image' (2003), 'Street X-Rays' (2005), 'Conversations II' (2008) and *Life After Wartime* (1999 – 2008, a suite of multimedia productions made in collaboration with Kate Richards).

Ross Gibson is a Fellow of the Australian Academy of Humanities and serves on the Board of Directors for the NSW Film and Television Office.

Michael Goldberg, Senior Lecturer, Sculpture, Performance and Installation

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

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

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

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

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

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

Website: www.michael-goldberg.com

Jan Guy, Lecturer, Ceramics

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

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

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

Joyce Hinterding, Lecturer, Jewellery and Object

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

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

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

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, Lecturer, Glass Studio

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

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

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

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

Dr Lindy Lee, Senior Lecturer, Painting

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

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

Steven Lojewski, Senior Lecturer, Photomedia

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

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

Danie Mellor, Lecturer, Theoretical Enquiry

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

Mahalya Middlemist, Associate Lecturer, Film & 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 and Theoretical Enquiry

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

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

Colin Rhodes, Professor, Dean

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

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

Margaret Seymour, Lecturer, Sculpture, Performance and Installation

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

Oliver Smith, Associate Lecturer, Jewellery and Object

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

The multiple levels and layers that Smith's practice operates on in the creation of objects demonstrates the dynamic role of the contemporary 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 journeymanhood – 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. Most recently she was invited to make a new work for the 2008 Guangzhou Triennial and in 2007 she received an Award of Distinction at Ars Electronica, Austria for her installation, *Seeker*.

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

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

Justin Trendall, Senior Lecturer, Printmedia

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

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

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

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

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

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

Geoffrey Weary 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's recent digital film works have been selected for the Harries National Digital Art Award and have been screened at Video Brazil, Sao Paulo, Brazil, Video Instants, Marseilles, France and the Festival of Cinema and Technology, Florida, USA.

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

Ethical, social and professional understanding

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

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

Communication

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

- SCA graduates should be familiar with the current processes of communication of ideas and be able to use appropriate technologies of communication to support their practice.
- SCA graduates should have appreciation of visual arts scholarship and research, and the ability to apply theory to practice in familiar and unfamiliar situations, through the use of written, oral and visual means.
- SCA graduates should have developed ways of articulating their opinions about their artwork and that of others through verbal, visual or written critiques.



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 (aged 21 or more by 1 March in the year of admission) who have not satisfied the normal academic requirements are eligible for admission to the Bachelor of Visual Arts program under provisions for mature age application.

Additional criteria

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

If an applicant is a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered a local applicant. 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. (See 'Application procedures for international students' below.)

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

Step 1 – UAC application

All local applicants must lodge an application with the Universities Admissions Centre (UAC) by the last working day in September. See the current UAC Guide or UAC's 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 SCA's 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. 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 on the following page.)

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).

Application procedures for international students

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

International Office
Level 4, Jane Foss Russell Building, G02
The University of Sydney NSW 2006
Tel: +61 2 8627 8300
Fax: +61 2 8627 8387
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

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

Step 2 – International BVA questionnaire

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

Step 3 – Portfolio

International applicants are required to submit a portfolio documenting a maximum of 10 examples of their recent artwork. Portfolios must be submitted as slides, a VHF video, photographs 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 more information about the portfolio, please refer to the Undergraduate portfolio guidelines.)

Undergraduate English proficiency requirements

Instruction at the University of Sydney is in English. You will not be required to present proof of English proficiency 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: 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
- 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) – 233 with an Essay Rating of 4.5
- Cambridge Certificate of Proficiency in English – grade A or B
- GCSE English language – grade A or B
- Indian CBSE English Core B2
- 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:

- completion of two Languages A1 in English at Higher or Standard Level
- completion of Language A2 English as a Group 2 subject at either Higher or Standard Level, or
- 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:

Special Admissions Officer
The 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 whether you are accepted 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

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

Select only your best work

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

SCA Glass Studio but we would not necessarily expect your portfolio to contain examples of glass artwork.

Things to avoid:

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

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

International applicants, and applicants submitting their portfolio by post, are required to submit a portfolio of slides, a 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 package 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 2008. 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 2009.

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.

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.

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

Fourth year (honours)

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

BVA students who have a credit grade average may apply to do a fourth year of study, the honours year. Applicants are selected on the basis of their undergraduate grades and project proposal. Application may be made for interdisciplinary studio study, in which case an

application may be considered by more than one studio. Interviews, if required, will take place in 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 more details.)

Study streams

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

Bachelor of Visual Arts (Fine Arts)

Painting, Printmedia and Sculpture

Bachelor of Visual Arts (Media Arts)

Photomedia, and Film and Digital Art

Bachelor of Visual Arts (Object Art and Design)

Ceramics, Glass, and Jewellery and Object

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

Bachelor of Visual Arts (Fine Arts)

Painting, Printmedia and Sculpture

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

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, photojournalism, 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 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 semesters (excluding periods of leave). Requirements for a pass degree must be completed within eight 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 units of study section, further on in this handbook.

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 10 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 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 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 (five working days) only.

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

A penalty of one per cent per day will apply to late submissions with no approval and to submissions received after the extension date.

Submissions received after two weeks (10 working days) from the extension or due date will be marked on a 'pass' or 'fail' basis and without comments.

Submissions received after three weeks (15 working days) from the extension or due date will not be assessed and will receive an 'Absent Fail' grade.

Special consideration

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

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

To apply for special consideration:

- obtain a special consideration form from Student Administration, the SCA website or the Student Centre
- complete the form
- for consideration due to serious illness, have a registered medical practitioner or counsellor complete the Professional Practitioner's Certificate
- for consideration due to misadventure, attach the appropriate documentation
- lodge this form with the SCA Student Administration office
- make sure you submit the form as soon as practicable and certainly within one week from the end of the period (ie the assignment due date) for which consideration is sought.

When you lodge the form with the Student Administration office, you will be given a receipt. Retain this for your own records.

Give one copy of the completed special consideration form with a copy of the Academic Judgement form to each of your lecturers in the units of study for which special consideration is being sought.

You will be notified of the academic judgment concerning your special consideration application via your university email address, within 10 working days.

See www.usyd.edu.au/studentcentre/exams/spec_con.shtml for more information.

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 students who are making poor or unsatisfactory progress with their studies, thereby putting themselves at risk of exclusion from their course. For more information, see the website www.usyd.edu.au/su/ab/policies/Students@Risk.pdf.

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

Show cause

A student who has been identified as being at risk on three 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.

Finalisation of results

Please refer to Chapter 8.

Information to be provided to students

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

- name of academic adviser, days and times of availability for consultation
- frequency of one-to-one tutorials with academic adviser (approximately every two to three weeks)

4. Undergraduate study – Bachelor of Visual Arts

- 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

They will also receive requirements of the degree/course such as:

- The minimum amount of work expected and guides for it, such as number of words, scale, complexity and sufficiency of number of works to judge development throughout the semester. 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, Employment and Workplace Relations (DEEWR) in each year. These are 31 March and 31 August.

You may withdraw from full-year and first semester units before 31 March and from second semester units before 31 August and not incur a 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 2009 withdrawal and discontinuation deadlines.

If you withdraw from the degree during first year you are required to reapply through the Universities Admission Centre, 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 their correspondence 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 correspondence address through MyUni. Students are encouraged to check without delay if they believe their formal enrolment may not be correct.

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

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

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 requirements under such conditions as the Dean shall determine.
- 11.2 Except with the permission of the Dean, a candidate shall not enrol in a unit unless entry requirements prescribed for that unit have been satisfied and any required concurrent enrolments are met.
- 11.3 Except with the permission of the Dean, a candidate shall normally enrol in 24 credit points in each semester and may not enrol in more than 32.
- 11.4 Except with the permission of the Dean, a candidate may not enrol in any units at 2000 or 3000 level unless all Foundation Year units are successfully completed.
- 11.5 Except with the permission of the Dean, a candidate may not progress to 2000 level unless at least 12 credit points of study from the immediately preceding semester have been satisfactorily completed.

12. Credit transfer policy

- 12.1 A candidate may be granted credit towards the degree on the basis of studies, regarded by the Dean as equivalent in workload and academic standard, successfully completed at another university or other tertiary institution, provided that the maximum credit granted shall not exceed 72 credit points.
- 12.2 A candidate may be permitted by the Dean to enrol in another unit of study that the Dean deems to be equivalent, in another faculty of the University or in another institution, in place of a unit specified in the associated table, or may enrol in another unit in addition to the units specified, subject to 11.3, with the permission of SCA Board.

13. Time limit

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

14. Satisfactory progress

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

4. Undergraduate study – Bachelor of Visual Arts

- 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.

Undergraduate units of study descriptions

Bachelor of Visual Arts

Course code: VH000

First Year (Foundation)

Semester One

FRES1001

Research A

Credit points: 2 **Teacher/Coordinator:** Oliver Smith, 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.

MDRW1013

Drawing A

Credit points: 2 **Teacher/Coordinator:** Oliver Smith, 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 the year in 3 x 6-week blocks. Students may elect their preferred program to be repeated in the last 6-week block of Semester 2.

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

Textbooks

Refer to Studio Reading List.

MSTD1111

Foundation Studio A

Credit points: 6 **Teacher/Coordinator:** Oliver Smith, 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.

MSTD1121

Foundation Studio Concepts A

Credit points: 6 **Teacher/Coordinator:** Oliver Smith, 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.

THAP1201

Theories of Art Practice A

Credit points: 4 **Teacher/Coordinator:** Dr Ann Elias **Session:** Semester 1 **Classes:** 2 hours contact and minimum 2 hours for research and study. **Corequisites:** MSTD1111, MSTD1121, FRES1001, MDRW1013 or MDRW1011, and THAP1211 **Assessment:** Assessment: 500 word essay (30%); 1,500 word essay (70%)

Contemporary Art: Themes and Theories

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

Textbooks

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

THAP1211

Studio Theory A

Credit points: 4 **Teacher/Coordinator:** Mr Oliver Smith **Session:** Semester 1 **Classes:** 2 hours contact and minimum 2 hours for research and study **Corequisites:** MSTD1111, MSTD1121, FRES1001, MDRW1011 or MDRW1013, and THAP1201 **Assessment:** Students are eligible to be assessed for this unit of study if attendance and submission of work requirements are met. For further information refer to Studio and SCA assessment criteria.

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

Painting

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

Sculpture

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

Printmedia

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

Photomedia

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

Film and Digital Art

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

Glass

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

Ceramics

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

Jewellery and Object

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

Textbooks

Refer to Studio for Reading List.

Semester Two

FRES1002

Research B

Credit points: 2 **Teacher/Coordinator:** Oliver Smith, 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.

MDRW1014

Drawing B

Credit points: 2 **Teacher/Coordinator:** Oliver Smith, 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.

MSTD1112

Foundation Studio B

Credit points: 8 **Teacher/Coordinator:** Oliver Smith, 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.

MSTD1123

Foundation Studio Concepts B

Credit points: 4 **Teacher/Coordinator:** Oliver Smith, 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.

THAP1202

Theories of Art Practice B

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

Looking Back: Nineteenth century origins of Contemporary Art

This unit of study is designed to inform students about the nineteenth century origins of contemporary art. We consider the cultural period known as Modernity and the art movement known as Modernism. This unit addresses ideas and practices that we consider fundamental knowledge for visual arts practitioners: the concept of modern art and the modern artist; the modern world and the impact on art of the city, travel, and colonization; the influence of the Romantic Movement; the impact of modern technologies on art; the politics of vision in relation to landscape and the female body; the gendering of aesthetics and divisions in the social roles and practices of men and women.

Textbooks

Robert Rosenblum and H.W. Janson, 19th Century Art, New York, Abrams, 1984.

Stephen Eisenman, Nineteenth Century Art: A Critical History, London, Thames and Hudson, 1994.

THAP1212

Studio Theory B

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

This Unit of Study investigates the development of contemporary practice in specific art/craft, aiming to explore historical contexts, the

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

Painting

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

Sculpture

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

Printmedia

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

Photomedia

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

Film and Digital Art

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

Glass

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

Ceramics

The focus in this studio will be to provide the student with the historical precedents to the development of the Studio Ceramics Movement and contemporary Design. This will be achieved through comparative analysis of nineteenth century objects and contemporary ceramic practice. This study will include topics such as the impact of the

industrial revolution on the traditional artisan; the resurrection of guilds and the rise of the Arts and Crafts Movement; the relationship of hand and machine; colonization, trade and the impact of Asia-Pacific indigenous craft traditions on Western ceramics.

Jewellery and Object

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

Textbooks

Refer to Studio for Reading List.

Second Year

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 **Session:** Semester 1 **Classes:** 2 hours of contact and a minimum 2 hours of research and study. **Prerequisites:** THAP1201 and THAP1202 **Prohibitions:** THAP2411 **Assessment:** Minor essay 1,000 words (30%); major essay 2,000 words (70%).

The Historical Avant-Garde and Contemporary Practice

This unit continues the enquiry into the antecedents to contemporary visual arts as discussed in 1st Year, 2nd Semester. However, this semester there is detailed discussion of the concept of Avant-Garde art and culture, and presents the ambitions of the Historical Avant-Garde in Western Society in the first half of the Twentieth century. It investigates the material and conceptual challenges posed by advances in technology (the new media of that time), World War 1, and the rise of mass production to mainstream art and canonical notions of art. Of major importance are the claims made by the Avant-Garde to radicality, rupture and revolution and their impact on contemporary visual culture.

Textbooks

Walter Benjamin: *The Work of Art in the Age of Mechanical Reproduction*, in *Illuminations*, New, Schocken Books, 1969.

THAP2621

Studio Theory Media Arts C

Credit points: 3 **Teacher/Coordinator:** Photomedia: Ms Anne Ferran Film and Digital Art: Ms Josephine Starrs **Session:** Semester 1 **Classes:** 2 hours contact and minimum 2 hours for research and study **Prerequisites:** THAP1211 and THAP1212 **Prohibitions:** THAP2421 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments as are given throughout the unit, and participation and engagement. For further information refer to Studio and SCA assessment criteria.

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

Photomedia

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

Film and Digital Art

The Electronic Image: Unpredictable Encounters

Across a wide range of electronic imaging platforms and issues students will study the interplay between technological possibilities, chance and manifestation of the idea (social, philosophical, cultural,

aesthetic). As such students will come to a deeper understanding of the artistic process; also the history of the unpredictable encounters of the electronic image in its mediation of personal and public concerns.

Textbooks

Photomedia

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

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

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

Film and Digital Art

Deleuze, Gilles. *Cinema 1* (Minneapolis: University of Minnesota Press, 1986).

Lupton, Catherine. *Chris Marker: Memories of the Future*. London: Reaktion Books, 2006, 87-97.

THAP2631

Studio Theory Fine Arts C

Credit points: 3 **Teacher/Coordinator:** Painting: Associate Professor Brad Buckley Sculpture: Ms Margaret Seymour Printmedia: Mr Justin Trendall **Session:** Semester 1 **Classes:** 2 hours contact and minimum 2 hours for research and study **Prerequisites:** THAP1211 and THAP1212 **Prohibitions:** THAP2431 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments and participation and engagement. For further information refer to Studio and SCA assessment criteria.

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

Painting

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

Sculpture

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

Printmedia

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

Textbooks

Painting

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

Sculpture

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

Battcock, Gregory, ed., *Minimal Art: A Critical Anthology*, New York: Dutton, 1968.

Causey, Andrew. *Sculpture since 1945*, Oxford; New York: Oxford University Press, 1998.

Krauss, Rosalind. *Passages in modern sculpture*, London: Thames and Hudson, 1977.

Printmedia

Hoptman, Laura J. *Drawing now : eight propositions*, New York: Museum of Modern Art, 2002.

Stallabrass, Julian. *High art lite : British art in the 1990s* London : Verso, 1999.

Ice cream : contemporary art in culture, London : Phaidon, 2007.

THAP2641

Studio Theory Object Art and Design C

Credit points: 3 **Teacher/Coordinator:** Glass: Mr Andrew Lavery Ceramics: Ms Jan Guy Jewellery and Object: Ms Karin Findeis **Session:** Semester 1 **Classes:** 2 hours contact and minimum 2 hours for research and study **Prerequisites:** THAP1211 and THAP1212 **Prohibitions:** THAP2441 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments and participation and engagement. For further information refer to Studio and SCA assessment criteria.

Modernism and its Discontents: Old Stories, New Tales

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

Various specifics are dealt with for students within each studio area.

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

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

Glass

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

Ceramics

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

Jewellery and Object

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

*Textbooks***Glass**

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

Ceramics

Adamson, Glenn *Thinking Through Craft* Berg, UK, 2007.
Risatti, Howard *A Theory of Craft: function and aesthetic expression* The University of North Carolina Press, USA, 2007.

Jewellery and Object

Greenhalgh, Paul *The Modern Ideal: The Rise and Collapse of Idealism in the Visual Arts, From the Enlightenment to Postmodernism*, V&A, London, 2005.
John Thackara. *Design after modernism : beyond the object*. New York, N.Y: Thames and Hudson, 1988.

MSTD2511**Ceramics C**

Credit points: 12 **Teacher/Coordinator:** Jan Guy **Session:** Semester 1 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice. **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** 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 Hurlie, 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:** Marilyn Fairskye, Steven Lojewski and others **Session:** Semester 1 **Classes:** One workshop class per week. 4 hours of contact and a minimum 4 hours of independent, studio-based practice. **Prerequisites:** MSTD1111 and MSTD1112 **Corequisites:** 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.

**CAEX2001
Ceramics C Studio Extension**

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

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

**CAEX2002
Glass C Studio Extension**

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work **Corequisites:** MSTD2521 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Glass Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Glass Studio Major.

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

**CAEX2003
Jewellery and Object C Studio Extension**

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

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

**CAEX2004
Painting C Studio Extension**

Credit points: 3 **Teacher/Coordinator:** Dr Debra Dawes **Session:** Semester 1 **Classes:** 3 hours per week and 3-6 hours outside of class, including research

and field-work **Corequisites:** MSTD2541 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Painting Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Painting Studio Major.

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

CAEX2005

Printmedia C Studio Extension

Credit points: 3 **Teacher/Coordinator:** Justin Trendall **Session:** Semester 1 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work **Corequisites:** MSTD2551 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Printmedia Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Printmedia Studio Major.

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

CAEX2006

Sculpture C Studio Extension

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

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

CAEX2007

Photomedia C Studio Extension

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

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

CAEX2008

Film and Digital Art C Studio Extension

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

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

Semester Two

THAP2612

Theories of Art Practice D

Credit points: 6 **Teacher/Coordinator:** Dr Eiril Baily **Session:** Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of research and study. **Prerequisites:** THAP2611 **Prohibitions:** THAP2412 **Assessment:** 1 team presentation (30%); major essay 2,000 words (70%)

Postmodernity and Critical Practices

This unit critically examines the conditions and context of postmodern culture and theory as they emerged through a growing critique of Western modernity. By radically questioning the concepts of history, progress and the Subject, Postmodernism gives voice to 'The Other' and fore-grounds the politics of gender, and ethnicity and positions contemporary cultural practices as discourses of intervention and change. These concerns are situated within the context of the growing influence of information technology on the development of contemporary visual arts. The course encourages a critical perspective to postmodernity and asks the question 'What was the Postmodern?'

Textbooks

Hassan, Ihab 'Schematic Differences Between Modernism and Postmodernism' in *The Culture of Postmodernism: theory, culture and society* Vol.2, 1985.

THAP2622

Studio Theory Media Arts D

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

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

Photomedia

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

Film and Digital Art

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

Textbooks

Photomedia
Bright, Deborah (ed.). *The Passionate Camera: Photography and Bodies of Desire*, London/New York: Routledge, 1998.
Campany, David (ed.). *Art and Photography*, London: Phaidon, 2003.
Green, David. (ed.), *Where is the Photograph?* Brighton/Kent: Photoforum/Photoworks, 2003.
Film and Digital Art
John Grierson, "First Principles of Documentary." (1932-4) In *Imagining Reality*, Eds. Kevin McDonald & Mark Cousins, London & Boston: Faber and Faber, 1998 97-103.
Baudrillard, Jean. "Requiem for the Media." Monfort, N. & Wardrip-Friem. *The New Media Reader* (Cambridge, Mass.: MIT Press, 2003) 277-288.

THAP2632

Studio Theory Fine Arts D

Credit points: 3 **Teacher/Coordinator:** Painting: Dr Debra Dawes Sculpture: Dr Adam Geczy Printmedia: Mr Justin Trendall **Session:** Semester 2 **Classes:** 2 hours contact and minimum 2 hours for research and study **Prerequisites:** THAP2631 **Prohibitions:** THAP2432 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments,

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as are given throughout the unit, and participation and engagement. For further information refer to Studio and SCA assessment criteria.

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

Painting

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

Sculpture

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

Printmedia

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

Textbooks

Painting

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

Sculpture

Buchloch, Benjamin ed., Broodthaers, Cambridge, Mass.: MIT Press 1987.

Hansen, Mark, New Philosophy for New Media, Cambridge, Mass.: MIT Press, 2004.

Kaprow, Alan, Essays on the Blurring of Art and Life, ed. Jeff Kelly, Berkeley and Los Angeles, University of California Press. 1993.

Kelly, Mary, Post-Partum Document, London: Routledge, 1983.

Printmedia

Illusive 2 - contemporary illustration and its context, Berlin, Die Gestalten Verlag, 2007.

Contemporary art in print, London: Paragon, c2001.

Grishin, Sasha. Australian printmaking in the 1990s, Sydney: Craftsman House, 1997.

Klanten, R and Hellige, H (ed). www.davidshrigley.com

THAP2642

Studio Theory Object Art and Design D

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

The Virtual and Handmade

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

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

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

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

Textbooks

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

Popper, Frank From Technology to Virtual Art MIT Press, Cambridge 2005.
Pierre Lévy, Becoming virtual: reality in the Digital Age, Plenum Trade, c1998.

MSTD2512

Ceramics D

Credit points: 12 **Teacher/Coordinator:** Jan Guy **Session:** Semester 2 **Classes:** 6 hours of contact and a minimum 6 hours of independent, studio-based practice **Prerequisites:** MSTD2511 **Corequisites:** 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 Hurlie, 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 the presentation of completed studio work at the end of the semester. For further information refer to SCA Assessment Criteria. Assessment will be commensurate with the credit point value of the unit.

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

Textbooks

Refer to Studio Reading List.

CAEX2009

Ceramics D Studio Extension

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

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

CAEX2010

Glass D Studio Extension

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** MSTD2522 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Glass Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Glass Studio Major.

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

CAEX2011

Jewellery and Object D Studio Extension

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

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

CAEX2012

Painting D Studio Extension

Credit points: 3 **Teacher/Coordinator:** Dr Debra Dawes **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work **Corequisites:** MSTD2542 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Painting Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Painting Studio Major.

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

CAEX2013

Printmedia D Studio Extension

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

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

CAEX2014

Sculpture D Studio Extension

Credit points: 3 **Teacher/Coordinator:** Dr Adam Geczy **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work **Corequisites:** MSTD2562 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Sculpture Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Sculpture Studio Major.

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

CAEX2015

Photomedia D Studio Extension

Credit points: 3 **Teacher/Coordinator:** Steven Lojewski **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work **Corequisites:** MSTD2572 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Photomedia Studio Major unit. It will be presented for

assessment at the end of the semester, at the same time as work for the Photomedia Studio Major.

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

CAEX2016

Film and Digital Art D Studio Extension

Credit points: 3 **Teacher/Coordinator:** Josephine Starrs **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work **Corequisites:** MSTD2582 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Film and Digital Art Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Film and Digital Art Studio Major.

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

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.

CAEL2003

Warm Glass Elective Introductory

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours contact and a minimum of 2 hours of independent study **Assessment:** Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

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

CAEL2004

Warm Glass Elective Intermediate

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours contact and a minimum of 2 hours of independent study **Prerequisites:** CAEL2003 **Assessment:** Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

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

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

CAEL2005

Glass Flame Working Elective Intro

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours contact and a minimum of 2 hours of independent study **Assessment:** Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

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

CAEL2006

Glass Flame Working Elective Inter

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours contact and a minimum of 2 hours of independent study **Prerequisites:** CAEL2005 **Assessment:** Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

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

The intermediate Elective unit in Glass Flame-work provides a studio-based approach to the production of creative work. Throughout

the semester students will, in consultation with an academic staff member, follow a project-based curriculum addressing concepts, methodologies and technologies integral to contemporary Glass Flame-work.

CAEL2007

Glass Casting Elective Introductory

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours contact and a minimum of 2 hours of independent study **Assessment:** Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

The introductory unit in casting glass provides a studio-based approach to the production of creative work. It will give students a basic understanding of open-face glass casting through practical experience with clay modelling, simple mould-making (investing), firing and basic cold working.

Throughout the semester students will, in consultation with a tutor, follow a project-based curriculum that addresses concepts, methodologies and technologies integral to contemporary Glass.

CAEL2008

Glass Casting Elective Intermediate

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours contact and a minimum of 2 hours of independent study **Prerequisites:** CAEL2007 **Assessment:** Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

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

The intermediate unit in casting glass provides a studio-based approach to the production of creative work. It will give students a basic understanding of open-face glass casting through practical experience with clay modelling, simple mould-making (investing), firing and basic cold working.

CAEL2009

Hot Glass Elective Introductory

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours contact and a minimum of 2 hours of independent study **Assessment:** Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

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

CAEL2010

Hot Glass Elective Intermediate

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours contact and a minimum of 2 hours of independent study **Prerequisites:** CAEL2009 **Assessment:** Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

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

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

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 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.

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.

CAEL2022

Electronic & New Media Art Elective Intr

Credit points: 3 **Teacher/Coordinator:** Steven Lojewski **Session:** Semester 1, Semester 2 **Classes:** 2 hours per week and a minimum 3 hours of independent study outside of 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.

Note: Department permission required for enrolment.

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

individual tutorials and critiques and through the acquisition of technical skills appropriate to the assigned projects.

CAEL2028

Artist in Residence 1

Credit points: 3 **Teacher/Coordinator:** Jane Gavan **Session:** Semester 1, Semester 2 **Classes:** Depends on visiting artist **Assessment:** This unit has a pass/fail grading result. Method of assessment to be advised by Chair of individual subject areas.

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

This unit draws on the SCA artists-in-residence program to develop analyses, and a practical understanding, of how new work is developed. Visiting artists will propose and run programs that are primarily research-led learning experiences for students.

The program is offered according to visiting artists' availability and scheduled activities in semester one or two. The learning activities for this unit may be intensive over a short period, and timetables will be available through the chair of each subject area.

CAPP2001

Professional Placement for Artists 1

Credit points: 3 **Teacher/Coordinator:** Jane Gavan **Session:** Semester 1, Semester 2 **Assessment:** This elective has a pass/fail grading result and will be based on attendance and completion of placement.

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

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

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 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:** 1 team presentation (30%); 1 major essay 2,500 words (70%).

Cultural Contexts and Production of Contemporary Art focuses on an investigation of the dynamics and relationships that link a broad variety of contemporary art practices within Australia, the Asia-Pacific region and beyond. Australia's relations with aspects of its own cultures and those of the Asia-Pacific region are examined as is a re-evaluation of the Western Canon and its role in cultural and artistic practice. This unit analyses and debates a range of issues related to concepts including centre-periphery, identity, cultural exchange and commodification.

Textbooks

Papastergiadis, Nikos (ed.) Complex Entanglements: art, globalisation and cultural difference Rivers Oram Publishers Ltd, London, 2003.

THAP3421**Studio Theory Media Arts E**

Credit points: 3 **Teacher/Coordinator:** Photomedia: Tanya Peterson Film and Digital Art: John Conomos **Session:** Semester 1 **Classes:** 2 hours contact and minimum 2 hours for research and study **Prerequisites:** THAP2422 or THAP2622 **Prohibitions:** THAP3321 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments and participation and engagement. For further information refer to Studio and SCA assessment criteria.

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

Photomedia:

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

Film and Digital Art

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

Textbooks

Photomedia

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

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

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

Film and Digital Art

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

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

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

Film and Digital Art

THAP3431**Studio Theory Fine Arts E**

Credit points: 3 **Teacher/Coordinator:** Painting: Dr Debra Dawes Sculpture: Mr Michael Goldberg Printmedia: Mr Justin Trendall **Session:** Semester 1 **Classes:** 2 hours contact and minimum 2 hours for research and study **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, and participation and engagement. For further information refer to Studio and SCA assessment criteria.

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

Painting

The focus in this studio is to investigate the key moments that shaped Australian Contemporary Painting beginning with *The Field*, the first exhibition of Abstract Painting in Australia in 1968 to the present. We will primarily focus on Australian painters to provide students with an understanding of their local context and history.

Sculpture

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

Printmedia

The Gallery: the focus in this studio will be to look at role of print and drawing within the development of modern art. We will survey a

number of key nineteenth and twentieth century artists and explores links between these historical precedents and the practices of a range of contemporary artists. A series of formal lectures and an extensive program of gallery visits will be included.

Textbooks

Painting

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

Sculpture

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

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

Printmedia

Unmonumental, New York : Phaidon, 2007.

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

THAP3441**Studio Theory Object Art and Design E**

Credit points: 3 **Teacher/Coordinator:** Glass: Mr Andrew Lavery Ceramics: Ms Jan Guy Jewellery and Object: Ms Joyce Hinterding **Session:** Semester 1 **Classes:** 2 hours contact and minimum 2 hours for research and study **Prerequisites:** THAP2642 or THAP2442 **Prohibitions:** THAP3341 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, participation and engagement. For further information refer to SCA assessment criteria.

Locating practice

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

Various specifics are dealt with for students within each studio area.

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

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

Glass

Contemporary studio glass engages with a wide variety of materials and processes. We will expand the dialogue in respect of the interdisciplinary nature inherent in this activity. Through discussion on appropriate genres, styles, syntax and classification, methodologies for articulating and critiquing practice will be explored.

Ceramics

The focus in this studio will be to consolidate the learning outcomes of previous TEO units undertaken in first and second year and to provide a framework for the student studying ceramics to situate their practice within an expanded field of contemporary art practice. This will be achieved through critical examination and analysis of the processes and strategies used by the contemporary ceramicist and the theoretical dialogue that informs and surrounds their work.

A range of issues relevant to contemporary practice will be addressed including: the affects of new technologies on the production of the physical object; globalisation and the survival of the studio ceramics movement; cross cultural production and the status of craft today; where am I? - an investigation of the ways contemporary ceramicists engage in interdisciplinary and hybrid praxis across traditional visual art disciplines, the humanities and sciences.

Jewellery and Object

In this studio we will expand the dialogue in respect to the interdisciplinary nature inherent in the Jewellery and Object studio. Through investigation of genres, styles, syntax and classification, methodologies for articulating and critiquing practice will be explored.

Textbooks

Glass

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

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

Ceramics

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

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

Jewellery and Object

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

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

MSTD3511

Ceramics E

Credit points: 12 **Teacher/Coordinator:** Jan Guy **Session:** Semester 1 **Classes:** 6 hours of contact and a minimum 6 hours of independent studio-based practice. **Prerequisites:** either MSTD2511 or MSTD2211; and either MSTD2512 or MSTD2212 **Corequisites:** 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 Hurlle, 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 MSTD2261; and MSTD2562 or 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.

CAEX3001

Ceramics E Studio Extension

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

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

CAEX3002

Glass E Studio Extension

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

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

CAEX3003

Jewellery and Object E Studio Extension

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

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

CAEX3004

Painting E Studio Extension

Credit points: 3 **Teacher/Coordinator:** Dr Debra Dawes **Session:** Semester 1 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** MSTD3541 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Painting Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Painting Studio Major.

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

CAEX3005

Printmedia E Studio Extension

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

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

CAEX3006

Sculpture E Studio Extension

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

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

CAEX3007

Photomedia E Studio Extension

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

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

CAEX3008

Film and Digital Art E Studio Extension

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

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

Semester Two

THAP3402

Theories of Art Practice F

Credit points: 6 **Teacher/Coordinator:** Dr Danie Mellor **Session:** Semester 2 **Classes:** 2 hours of contact and a minimum 2 hours of research and study. **Prerequisites:** THAP3401 **Prohibitions:** THAP3302 **Assessment:** 1 team presentation (30%); 1 major essay 2, 5000 words (70%)

Note: In Third Year, 2nd Semester one or other (not both) of the following two Units of Study is offered

(i) Technology, Time and Memory

This Unit of Study traces some of the histories, issues and speculations about technology and its impact on humans. It looks at changes in cultural practices, specifically those of the visual arts, and how artists engage with contemporary technology and speculate about its impact on ourselves and culture. Different technologies have the capacity to change the way we think, the way we experience living and the way we understand what it means to be a Subject, as for instance the change from an oral tradition to the written discourse. Students are encouraged to find innovative ways to demonstrate the impact of technology on society and how it is implicated in their own practice.

(ii) Theories of the Object for Artists: Visual Culture and Interpretation

This Unit of Study is designed to be relevant to students working across all disciplines, and includes investigation of the Everyday, the politics of beauty, the question of originality and the nature of the 'real' in contemporary Western culture. In this course the term 'the object' refers to any work of art in any medium, and also to any cultural item or artifact that attracts theoretical discussion. The Unit of Study may at times have expanded research fields, and this would be reflected in its structure and delivery. Its primary orientation is towards the social context in which contemporary art is produced and received.

Textbooks

- (i) A selection of focus papers is prepared for the Unit of Study, for example *Could the Soul be Software?* by John Haldane; a lecture given in the 1996-7 CPTS Public Lecture Series. www.abdn.ac.uk/philosophy/endsandmeans/vol1no2/haldane.shtml (21.4.08)
- (ii) Barthes, Roland 'The World as Object' in Calligram Bryson, N (ed), Cambridge University Press, 1988.
- Baudrillard, Jean 'The Object as Strange Attractor' in *The Transparency of Evil - essays on Extreme Phenomena* Verso, London, 1993.

THAP3422

Studio Theory Media Arts F

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

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

Photomedia

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

Film and Digital Art

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

Textbooks

- Photomedia
French, Blair. *Out of Time: Essays Between Photography & Art*, Parkside: Contemporary Art Centre of South Australia, 2006.
Kelsey, Robin & Stimson, Blake (eds.). *The Meaning of Photography*, New Haven, Conn./London: Yale University Press, 2008.
Lunenfeld, Peter (ed.). *The Digital Dialectic*, Cambridge, Mass./London: MIT Press, 1999.
Film and Digital Art
Bill Beckley, *Sticky Sublime*, New York, Allworth Press, 2001.
Keith Cohen (ed), *Writing in a Film Age*, Colorado, University Press of Colorado, 1991.
Elaine Scarry, *On Beauty and Being Just*, Princeton, Princeton Press, 1999.
Brian Wallis (ed), *Blasted Allegories*, MIT Press, 1989.

THAP3432

Studio Theory Fine Arts F

Credit points: 3 **Teacher/Coordinator:** Painting: Assoc Professor Brad Buckley Sculpture: Dr Adam Geczy Printmedia: Mr Justin Trendall **Session:** Semester 2 **Classes:** 2 hours contact and minimum 2 hours for research and study **Prerequisites:** THAP3431 **Prohibitions:** THAP3332 **Assessment:** Assessment is based on the successful completion of coursework, written and/or seminar assignments, as are given throughout the unit, and participation and engagement. For further information refer to Studio and SCA assessment criteria.

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

Painting

The aim in this studio is to consolidate the student's understanding of the critical

debates surrounding painting at the beginning of the twentieth first century

and to assist in developing a clearer understanding of the place of their

own work in this history.

Sculpture

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

Printmedia

Professional Practice: using a combination of formal lectures, student seminars and gallery visits, the aim is to help students to develop a

clearer understanding of the relationship between their own art practice and the professional and public domains in which they intend to work. The roles of galleries, public funding, the internet and other vocational contexts are surveyed.

Textbooks

Painting

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

Sculpture

www.ozco.gov.au

www.artspace.org.au

www.visualarts.net.au

Printmedia

NAVA: www.visualarts.net.au

Australia Council: www.australiacouncil.gov.au

THAP3442

Studio Theory Object Art and Design F

Credit points: 3 **Teacher/Coordinator:** Ms Jan Guy, Mr Andrew Lavery, Ms Karin Findeis **Session:** Semester 2 **Classes:** 2 hours contact and minimum 2 hours for research and study **Prerequisites:** THAP3441 **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.

Understanding Professional Practice

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

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

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

Textbooks

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

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

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

MSTD3512

Ceramics F

Credit points: 12 **Teacher/Coordinator:** Jan Guy and/or part-time staff. **Session:** Semester 2 **Classes:** 6 hours of contact and a minimum 6 hours of independent studio-based practice. **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 Hurler, 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.

CAEX3009

Ceramics F Studio Extension

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

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

CAEX3010

Glass F Studio Extension

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** MSTD3521 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Glass Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Glass Studio Major.

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

CAEX3011

Jewellery and Object F Studio Extension

Credit points: 3 **Teacher/Coordinator:** Bridie Lander **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** MSTD3531 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Jewellery and Object Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Jewellery and Object Studio Major.

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

CAEX3012

Painting F Studio Extension

Credit points: 3 **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** MSTD3541 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Painting Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Painting Studio Major.

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

CAEX3013

Printmedia F Studio Extension

Credit points: 3 **Teacher/Coordinator:** Justin Trendall **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** MSTD3551 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension

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

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

CAEX3014

Sculpture F Studio Extension

Credit points: 3 **Teacher/Coordinator:** Dr Adam Geczy **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** MSTD3561 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Sculpture Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Sculpture Studio Major.

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

CAEX3015

Photomedia F Studio Extension

Credit points: 3 **Teacher/Coordinator:** Steven Lojewski **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** MSTD3572 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Photomedia Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Photomedia Studio Major.

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

CAEX3016

Film and Digital Art F Studio Extension

Credit points: 3 **Teacher/Coordinator:** Josephine Starrs **Session:** Semester 2 **Classes:** 3 hours per week and 3-6 hours outside of class, including research and field-work. **Corequisites:** MSTD3582 **Assessment:** Assessable work produced for this unit of study will be an additional body of work or an extension of work required for the Film and Digital Art Studio Major unit. It will be presented for assessment at the end of the semester, at the same time as work for the Film and Digital Art Studio Major.

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

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.

CAEL3002

Warm Glass Elective Advanced

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours contact and a minimum of 2 hours of independent study **Prerequisites:** CAEL2004 **Assessment:** Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

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

The Advanced Elective follows a self-directed curriculum addresses concepts, methodologies and technologies integral to kiln fusing and slumping (Warm Glass).

CAEL3003

Glass Flame Working Elective Advanced

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours contact and a minimum of 2 hours of independent study **Prerequisites:** CAEL2006 **Assessment:** Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

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

The Advanced Elective follows a self-directed curriculum addresses concepts, methodologies and technologies integral to contemporary Glass Flame-work.

CAEL3004

Glass Casting Elective Advanced

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours contact and a minimum of 2 hours of independent study **Prerequisites:** CAEL2008 **Assessment:** Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

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

The Advanced unit in casting glass provides a studio-based approach to the production of creative work. It will give students a basic understanding of open-face glass casting through practical experience with clay modelling, simple mould-making (investing), firing and basic cold working.

Throughout the semester students will, in consultation with a tutor, follow a self-directed curriculum that addresses concepts, methodologies and technologies integral to contemporary casting in Glass.

CAEL3005

Hot Glass Elective Advanced

Credit points: 3 **Teacher/Coordinator:** Andrew Lavery **Session:** Semester 1, Semester 2 **Classes:** 2 hours contact and a minimum of 2 hours of independent study **Prerequisites:** CAEL2010 **Assessment:** Assessment is continuous and culminates with an end of semester assessment where projects are presented for critical review.

Note: Department permission required for enrolment.

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

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

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

Refer to Studio Reading List.

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.

CAEL3013

Artist in Residence 2

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

Note: Department permission required for enrolment.

This unit draws on the SCA artists-in-residence program to develop analyses, and a practical understanding, of how new work is developed. Visiting artists will propose and run programs that are primarily research-led learning experiences for students.

The program is offered according to visiting artists' availability and scheduled activities in semester one or two. The learning activities for this unit may be intensive over a short period, and timetables will be available through the chair of each subject area.

CAPP3001

Professional Placement for Artists 2

Credit points: 3 **Teacher/Coordinator:** Jane Gavan **Session:** Semester 1, Semester 2 **Assessment:** This elective has a pass/fail grading result and will be based on attendance and completion of placement.

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

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

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

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

Studio areas available include Ceramics, Film and Digital Art, Glass, Jewellery and Object, Painting, Photomedia, Printmedia, and Sculpture, Performance and Installation (SPI). The honours program focuses on establishing the individual's research practice, further equipping students for entry into professional practice or entry into the Master of 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. Applicants are selected on the basis of their undergraduate grades and studio- and paper-project proposal.

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

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

How to apply

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

Application procedures for local students

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

Internal applicants

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

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

External applicants

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

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

Local application forms and questionnaires are available from Student Administration and SCA's website:

www.usyd.edu.au/sca/future_students/honours.

Application procedures for international students

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

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

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

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

International Office

Level 4, Jane Foss Russell Building, G02

The University of Sydney

NSW 2006, Australia

Tel: +61 2 8627 8300

Fax: +61 2 8627 8387

Email: info@io.usyd.edu.au

Website: www.usyd.edu.au/internationaloffice

Undergraduate English proficiency requirements

Instruction at the University of Sydney is in English. If English is not an applicant's first language, the applicant must demonstrate a proficiency in English before admission can be confirmed. Please refer to 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 research paper or dissertation drafts. Meetings are expected to be at least fortnightly.



The supervisor will maintain a record of progress, and at the end of first semester a summary of progress will be provided to the candidate.

Honours examination

The final examination of candidature for BVA (Honours) will take place at the Degree Show at the end of the course.

A panel of two (one not being a member of SCA staff), will examine the studio work and research paper or dissertation. A supporting visual record of work completed during the candidature and documenting its development during the course forms part of the submission.

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

Levels of honours

The following levels of honours apply

First Class and possible University Medal : 90–100%*

First Class: 80–100%

Second Class, Division 1: 75–79%

Second Class, Division 2: 70–74%

Third Class: 65–69%

Honours not to be awarded: less than 65%

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

* A student who achieves a weighted average mark of 90 or more may qualify for the award of First Class Honours with the University Medal.

Recipients of medals will have not only outstanding performances in the honours year, but also meritorious undergraduate performances (particularly in their major subjects), especially after first year. The final decision regarding award of the medal will be made by the Honours Board of Examiners.

BVA honours weighted average mark (WAM) calculation

Honours by Studio

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

Semester One

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 or MSTD 4232 or MSTD 4242 Honours Studio B
mark x 32 CP =

THAP4242 Research Paper B
mark x 8 CP =

Sum / 48 CP = WAM

Honours by Dissertation

The BVA Honours by Dissertation WAM is calculated by summing the products of the marks awarded and the credit point (CP) values for

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

Semester One

MSTD 4111 Honours Studio Project A
mark x 4 CP =

THAP 4251 Honours 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.

Honours units of study descriptions

Bachelor of Visual Arts (Honours)

Course Code: VH040

Honours by Studio

Semester One

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.

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.

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.

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.

Semester Two

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.

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.

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.

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

Semester One

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.

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.

THAP4251

Honours Theories of Art Practice

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

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

Textbooks

Refer to THAP Reading List.

Semester Two

MSTD4112

Honours Studio Project B

Credit points: 8 **Session:** Semester 2 **Corequisites:** THAP4222 **Campus:** Camperdown/Darlington

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

THAP4222

Honours Dissertation B

Credit points: 16 **Session:** Semester 2 **Corequisites:** MSTD4112 **Campus:** Camperdown/Darlington

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

6. Postgraduate studies – Research

SCA Graduate School

Applicants applying to undertake postgraduate degrees at SCA apply to the Sydney College of the Arts Graduate School.

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

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

PhD applicants are expected to hold the following qualifications:

- a relevant postgraduate degree, such as 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 a citizen of Australia or New Zealand or a permanent resident of Australia, they will be considered a local applicant and should apply direct to Sydney College of the Arts.

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

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

Local application forms and questionnaires are available from SCA Student Administration and via SCA's website www.usyd.edu.au/sca.

International applications

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

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

- a postgraduate research degree application form
- a PhD questionnaire with a detailed synopsis of the proposed program of research, the proposed methods of investigation, an indication of source material already consulted, and evidence of the applicant's ability to carry out research, and
- a portfolio of recent work (see 'Postgraduate portfolio guidelines' for research students further on in this chapter).



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

International Office
Level 4, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006, Australia
Tel: +61 2 8627 8300
Fax: +61 2 8627 8387
Email: info@io.usyd.edu.au
Website: www.usyd.edu.au/internationaloffice

Instruction at the University of Sydney is in English. If English is not an applicant's first language, they must demonstrate 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

Applicants may not be required to provide further evidence of English proficiency if they can provide evidence of satisfactory achievement in tertiary studies* in which the language of the institution and of instruction, examination and assessment was English. The tertiary studies must have been undertaken no more than five years prior to the date of application for admission to the University of Sydney.

* To meet the requirements of 'satisfactory achievement', applicants must present evidence of one year full-time university study in which the language of the institution was English and the language of instruction, examination and assessment was English. To be 'satisfactory' the applicant must have a pass average if this qualification was not used to gain admission. The study must have been undertaken at a recognised institution.

Where a university has two official languages, one being English, proof must be received from the Registrar/Academic Affairs Office or equivalent that the applicant's entire course was conducted in English. Please note that in exceptional circumstances the faculty may require further proof of English language proficiency than is listed here.

The English requirement for postgraduate programs at SCA is:

- IELTS (International English Language Testing Scheme) – score of 6.5 with no band below 6.0
- 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 23, all other sections - 22
- Cambridge Certificate of Proficiency in English – grade A or B
- GCSE English language – grade A or B.

See the International Office's 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 words, 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 to 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 of this handbook and via SCA's website (www.usyd.edu.au/sca) when considering the selection of a supervisor. Please note that members of academic staff may be unavailable to supervise candidates if they already have a full supervisory load.

Annual review

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

If a candidate's work is considered unsatisfactory, the panel may recommend that the candidate be set a specific program of work to be submitted for assessment not later than 1 March of the following year. If this work is not satisfactory, enrolment may be terminated.

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.

Senate resolutions relating to the PhD

Please refer to the University of Sydney (Doctor of Philosophy (PhD)) Rule 2004, available at: www.usyd.edu.au/handbooks/postgrad_hb/ap04_phd_rule.shtml.

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 two years. Generally speaking, candidates will be expected to devote the equivalent of a 35-hour week to their research.

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

Entry requirements

Applicants for the 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 be made on completion of the preliminary program.

Application procedure

Local applications

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

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

- a postgraduate research degree application form
- an 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 (see 'Postgraduate portfolio guidelines' for research students further on in this chapter).
- Local applicants must also attend an interview.

Local application forms and questionnaires are available from SCA Student Administration and via SCA's website www.usyd.edu.au/sca.

International applications

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

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

- a postgraduate research degree application form
- an 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 (see 'Postgraduate portfolio guidelines' for research students further on in this chapter).

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

International Office

Level 4, Jane Foss Russell Building, G02

The University of Sydney

NSW 2006, Australia

Tel: +61 2 8627 8300

Fax: +61 2 8627 8387

Email: info@io.usyd.edu.au

Website: www.usyd.edu.au/internationaloffice

Instruction at the University of Sydney is in English. If English is not an applicant's first language, they must demonstrate proficiency in English before admission can be confirmed. Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the degree of Doctor of Philosophy (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, as listed in chapter one in this 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, 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 dissertation will be the result of original investigation in the approved study area.

By thesis

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

The candidate will need to advise of their expected submission date in writing (the form is available from Student Administration and the SCA website) approximately 12 weeks in advance, so that appropriate examiners can be considered and other arrangements can be made in good time.

The candidate will be examined by an examination panel consisting of at least two persons, who have not been the candidate's supervisor during candidature, with at least one of these examiners being external to SCA.

Postgraduate portfolio guidelines

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

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

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

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

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

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

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.

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.

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 a citizen of Australia or New Zealand or a permanent resident of Australia, 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).

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

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

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

International applications

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

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

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

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

International Office
 Level 4, Jane Foss Russell Building, G02
 The University of Sydney
 NSW 2006, Australia
 Tel: +61 2 8627 8300
 Fax: +61 2 8627 8387
 Email: info@io.usyd.edu.au
 Website: www.usyd.edu.au/internationaloffice

Instruction in the University of Sydney is in English. If English is not an applicant's first language, they must demonstrate a proficiency in English before admission can be confirmed.

Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the Doctor of Philosophy (refer to chapter 6). Please consult the International Office website for any changes to this policy.

Course structure and requirements

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

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 (MFDI) is a professional development degree designed for filmmakers and artists who want the opportunity to develop their own creative projects and acquire new hands-on skills in digital filmmaking.

The course focus is on the interlinking of digital media processes with the core discipline of traditional filmmaking practice. Students are offered the opportunity to write and direct for the screen through the development and production of a major digital film project in each semester of the degree. MFDI students study in an interdisciplinary environment where intensive technical training is complimented with a choice of studio electives aimed at consolidating visual story telling skills and creative expertise.

Entry requirements

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

- 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 a citizen of Australia or New Zealand or a permanent resident of Australia, they 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).

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

- a postgraduate coursework application form
- an MFDI questionnaire with attachments, and evidence of the applicant's ability to carry out coursework, and
- a portfolio of recent work (see 'Postgraduate portfolio guidelines' for coursework students further on in this chapter).

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

International applications

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

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

- a postgraduate coursework application form
- an MFDI questionnaire with attachments, and evidence of the applicant's ability to carry out coursework, and
- a portfolio of recent work (see 'Postgraduate portfolio guidelines' for coursework students further on in this chapter).

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

International Office
Level 4, Jane Foss Russell Building, G02
The University of Sydney
NSW 2006, Australia
Tel: +61 2 8627 8300
Fax: +61 2 8627 8387
Email: info@io.usyd.edu.au
Website: www.usyd.edu.au/internationaloffice

Instruction in the University of Sydney is in English. If English is not an applicant's first language, they must demonstrate a proficiency in English before admission can be confirmed.

Postgraduate English proficiency requirements for the University of Sydney are listed under the International Applications section for the Doctor of Philosophy (refer to Chapter 6). Please consult the International Office website for any changes to this policy.

Course structure and requirements

Candidates choose units of study from a full range of electives offered by SCA, the Faculty of Arts and the Faculty of Architecture, Design and Planning. Film theory units are offered in the Faculty of Arts. Core units of study that include Studio Project Major 1&2, Studio Practice Seminar 1&2 and SCA electives are delivered in the Film and Digital Art studios of SCA. Candidates have access to the studio facilities outside class hours to develop their projects.

Semester 1			
Studio Project	Major 1	MFDI9001	6 cp
Studio Practice	Group Seminar 1	MFDI9011	6 cp
Faculty of Arts	Film Theory	Elective	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.

Master of Interactive and Digital Media (MIDM)

The Master of Interactive and Digital Media (MIDM) is a one year full-time course structured over two semesters and may be undertaken on a part-time basis. The MIDM is a professional development program designed to provide candidates with the conceptual and technical skills associated with the design, development and implementation of interactive websites and screen-based applications.

The course is intended for people with some knowledge of digital media who hold an undergraduate degree or equivalent professional experience and who wish to upgrade or consolidate their skills for personal and/or professional reasons.

Course objectives

The MIDM is a production-based program that provides candidates with an understanding and critical awareness of the methodologies and theoretical frameworks utilised in the design and implementation of screen-based interactive art and design works. Candidates learn the appropriate technologies, approaches and processes for the development and resolution of interactive-based art and design works.

The MIDM encourages the creative exploration of digital media through the use of video, sound, animation and interactivity. Students complete two major interactive-based projects over the course of study. Students are also provided with the skills of critical analysis, problem solving and professional presentation appropriate to new media practice.

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 a citizen of Australia or New Zealand or a permanent resident of Australia, they 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).

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

- a postgraduate coursework application form
- an MIDM questionnaire with attachments, and evidence of the applicant's ability to carry out coursework, and
- a portfolio of recent work (see 'Postgraduate portfolio guidelines' for coursework students further on in this chapter).

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

International applications

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

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

- a postgraduate coursework application form
- an MIDM questionnaire with attachments, and evidence of the applicant's ability to carry out coursework, and
- a portfolio of recent work (see 'Postgraduate portfolio guidelines' for coursework students further on in this chapter).

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

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Course structure and requirements

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

The seminars are lecture-based presentations of technical examples supported by in-class exercises. They provide comprehensive instruction in the use of current multimedia authoring tools such as Adobe Dreamweaver, Fireworks and Flash with a focus on exploring the possibilities of scripting for interactivity using ActionScript. A range of digital sound, video and image-based production techniques specific to the interactive environment are also explored

The theoretical component of the MIDM provides students with an understanding of new media forms in relation to networked space, the Internet, narrative and interactivity. The writings of key thinkers

and commentators and a range of interactive and internet-based art and design projects are examined and discussed in relation to key concepts surrounding new media.

In support of the core units of the degree, MIDM students choose electives from the full range offered by SCA, the Faculty of Arts, the School of Information Technology and the Faculty of Architecture, Design and Planning. The range of electives on offer allows students to customize the degree to suit their particular area of interest or specialisation.

In addition to the program of lectures and seminars students are provided with dedicated blocks of tutorial time to support the conceptual and technical development of their work. Students are also provided with access to studio facilities outside of class hours to develop their projects.

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.

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 a citizen of Australia or New Zealand or a permanent resident of Australia, they 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).

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

- a postgraduate coursework application form
- an MSA questionnaire with attachments, project proposal and evidence of the applicant's ability to carry out coursework, and
- a portfolio of recent work (see 'Postgraduate portfolio guidelines' for coursework students further on in this chapter).

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

International applications

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

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

- a postgraduate coursework application form
- an MSA questionnaire with attachments, project proposal and evidence of the applicant's ability to carry out coursework, and
- a portfolio of recent work (see 'Postgraduate portfolio guidelines' for coursework students further on in this chapter).

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

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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.

Postgraduate portfolio guidelines

The portfolio should reflect an applicant's recent art practice. Please submit documentation of a maximum of 10 examples of creative work and label all examples clearly. The portfolio must be submitted in one of the following documentation formats:

Master of Studio Art (MSA)

- CD (Mac compatible), or
- slides (individually labelled), or
- DVD or VHS (must be provided in PAL standard).

Master of Film and Digital Image (MFDI)

- DVD or high-quality VHS (must be provided in PAL standard) copy of an original film or digital video work, or
- CD of original audio/music or soundtrack completed for a film or digital video work, or
- bound copy of an original storyboard, treatment or script.

Master of Interactive and Digital Media (MIDM)

- CD (Mac compatible) with examples of graphics, artwork and/or web pages, or
- website (please provide the web address and additional links, if applicable), or
- DVD or high quality VHS (must be provided in PAL standard) of an original film or digital video work.

Master of Documentary Photography (MDP)

- DVD or CD (Mac compatible) copy of an original film or digital images, or
- bound copy of an original photo essay or portfolio.

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

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

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

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.

Resolutions of the faculty

Resolutions for coursework master's degrees

Course rules

1. Coverage

- 1.1 These Resolutions apply to the degrees of:
 - 1.1.1 Master of Documentary Photography (MDP);
 - 1.1.2 Master of Film and Digital Image (MFDI);
 - 1.1.3 Master of Interactive and Digital Media (MIDM); and
 - 1.1.4 Master of Studio Art (MSA).

2. Admission to candidature

- 2.1 An applicant for admission to candidature for a coursework Master's degree at Sydney College of the Arts shall:
 - 2.1.1.1 hold the degree of Bachelor of Visual Arts of the University of Sydney; or
 - 2.1.1.2 hold an equivalent qualification from another tertiary institution; or
 - 2.1.1.3 hold a related bachelor's degree; or
- 2.1.2 furnish evidence that satisfies the Dean that the applicant holds equivalent professional skills and experience and has the ability to complete postgraduate coursework.
- 2.2 An applicant may be required to undertake preliminary or qualifying studies, and complete such preliminary examinations as the faculty may prescribe, before admission to candidature.
- 2.3 Admission to candidature may be limited by quota.
 - 2.3.1 In determining any quota, the faculty will take into account the availability of resources, including space, library, equipment and computing facilities.
 - 2.3.2 In considering an application for admission to candidature, the faculty shall take account of any quota and will select in preference applicants who are most meritorious in terms of section 2.1 above.
- 2.4 It is a condition of candidature that a candidate enrolls when commencing candidature and re-enrols in each semester in which he or she is actively completing the requirements for the degree.

3. Units of study

- 3.1 The units of study that may be taken for the degrees are set out in the following tables relating to the degrees:
 - 3.1.1 Table A: Table of core requirements; and
 - 3.1.2 Table B: Table of electives.
- 3.2 The Tables of units of study specify:
 - 3.2.1 the credit point values of the units;
 - 3.2.2 any corequisites, prerequisites, assumed learning/assumed knowledge; and
 - 3.2.3 any special conditions.

4. Requirements for the degrees

- 4.1 To qualify for the award of a coursework master's degree, a candidate must complete units of study giving credit for a total of 48 credit points, consisting of:
 - 4.1.1 Master of Documentary Photography
 - 4.1.1.1 the core units of study prescribed in Table A.
 - 4.1.1.4 Candidates may apply to the Course Coordinator for permission to substitute one elective unit of study (6 credit points) each semester, chosen from the range of postgraduate coursework electives in the University, for the Documentary Photo Practice Seminar units.
 - 4.1.2 Master of Film and Digital Image
 - 4.1.2.1 Twenty four (24) credit points from the core units of study set out in Table A; and
 - 4.1.2.2 Twenty four (24) credit points from elective units set out in Table B, 12 credit points of which must be from units of study listed under the Faculty of Arts section of the table.
 - 4.1.2.3 Candidates may apply to the Course Coordinator for permission to substitute other postgraduate coursework units of study (6 credit points) for elective units in Table B.
 - 4.1.3 Master of Interactive and Digital Media and Master of Studio Art
 - 4.1.3.1 Thirty six (36) credit points from the core units of study set out in Table A; and
 - 4.1.3.2 Twelve (12) credit points from elective units set out in Table B.
 - 4.1.3.3 Candidates may apply to the Course Coordinator for permission to substitute other postgraduate coursework

units of study (6 credit points) for elective units in Table B.

5. Award of the degrees

- 5.1 The degrees shall be awarded in the pass grade only.

Faculty rules

6. Completion of units of study

- 6.1 A unit of study shall comprise such lectures, tutorial instruction, assignments and practical work as the faculty may prescribe.
- 6.2 Any unit of study offered by another faculty of the University shall comprise such lectures, tutorial instruction, assignments and practical work as that faculty may prescribe.
- 6.3 In order to complete a unit of study a candidate shall, except as provided in section 7.1:
 - 6.3.1 attend such lectures, laboratory, tutorial and any other classes prescribed for the unit of study;
 - 6.3.2 complete satisfactorily any assignments, practical work and field-work prescribed for the unit of study; and
 - 6.3.3 pass any examinations or other forms of assessment prescribed for that unit of study.
- 6.4 A candidate may enrol in units of study only in accordance with these Resolutions and subject to the constraints of the timetable.

7. Repeating a unit of study

- 7.1 A candidate who repeats a unit of study shall, unless granted exemption by the Course Coordinator:
 - 7.1.1 participate in the learning experiences provided for the unit of study; and
 - 7.1.2 meet all attendance and assessment requirements for the unit of study.
- 7.2 Except with the express permission of the Dean, a candidate who repeats a unit of study is not eligible for any prize or scholarship awarded in connection with that unit of study.

8. Enrolment restrictions

- 8.1 Except with the permission of the Dean, a candidate may not enrol in units of study with a total value of more than 24 credit points in any one semester or 12 credit points at Summer School.
- 8.2 A candidate who has completed a unit of study towards the requirements of the degree may not re-enrol in that unit of study.
- 8.3 A candidate may not enrol in any unit of study that overlaps substantially in content with a unit that has already been completed or for which credit or exemption has been granted towards the degree requirements.
- 8.4 Except with the express permission of the Dean, a candidate may not enrol in units of study additional to the degree requirements.

9. Attendance requirements

- 9.1 Candidates are normally required to attend at least 90 per cent of classes in each unit of study.
- 9.2 Short absences
 - 9.2.1 It is recognised that candidates may miss classes for short periods because of relatively minor illness or misadventure. As short absences would not normally be regarded as the reason for overall poor performance, candidates are discouraged from submitting applications for special consideration for absences totalling less than a week, unless the absence has affected specific attendance or assessment requirements.
 - 9.2.3 If the illness/misadventure has affected the candidate's assessment, the candidate should follow the procedures set out in the University's policy relating to Special Consideration.
- 9.3 Recurrent absences and absences of more than a week
 - 9.3.1 A candidate who, because of serious illness or misadventure, is prevented from attending classes for prolonged periods and/or completing prescribed work, should seek an interview with the Course Coordinator.
 - 9.3.1.1 In some cases, the candidate might be advised to submit an application for Special Consideration.
 - 9.3.1.2 In other cases, the candidate might be advised to apply for course leave, which may be granted for no more than four weeks.
 - 9.3.1.3 In some instances, the candidate might be advised to consider whether his/her best academic interests are served by applying for a suspension of candidature from the course until able to resume studies effectively.

- (International students may also need to seek advice from the International Office.)
- 9.3.2 A candidate who has been absent without approval from ten per cent or more of classes in any unit of study may be called upon to show good cause why he or she should not be deemed to have failed that unit of study. If the candidate does not show good cause, the Dean may deem the candidate to have failed in that unit of study.
- 9.4 It is the responsibility of the candidate to ascertain what is required to make up any work missed during a period of absence.
- 10. Credit and/or exemption for previous studies**
- 10.1 Credit**
- 10.1.1 A candidate who, before admission to candidature, has completed postgraduate units of study at the University of Sydney or another tertiary institution may apply to the Dean to have these credited towards his or her degree, provided that:
- 10.1.1.1 the candidate has ceased to be a candidate for the other award and has not had that other award conferred; and
- 10.1.1.2 the credit constitutes no more than fifty percent of the prescribed coursework for the degree.
- 10.1.2 Any credit granted may be in the form of credit for specific units of study set out in Table A or B or may be in the form of non-specific credit.
- 10.2 Exemption**
- 10.2.1 A candidate who, before admission to candidature, has completed work experience the equivalent of the entire content of a unit of study may apply to be granted exemption from the requirement to complete that unit of study.
- 10.2.2 Any such waiver does not carry with it any credit points, and a candidate will need to undertake an alternative unit of study, as approved by the Dean, to gain the credit points required to fulfil the degree requirements.
- 11. Cross-institutional study**
- 11.1 Cross-institutional study is not available for the degrees.
- 12. Assessment policy**
- 12.1 A candidate who completes a unit of study will normally be awarded grades of high distinction, distinction, credit or pass, in accordance with policies established by the Academic Board. The grades of high distinction, distinction and credit indicate work of a standard higher than that required for a pass.
- 12.2 A candidate who completes a unit of study for which only a pass/fail result is available will be recorded as having satisfied requirements.
- 12.3 In determining the results of a student in any unit of study, the whole of the candidate's work in the unit of study may be taken into account.
- 13. Minimum and maximum length of candidature**
- 13.1 Candidates for the degrees may proceed on either a full-time or part-time basis.
- 13.2 The requirements for the degrees may be completed in a minimum period of two semesters.
- 13.3 Except with the express permission of the Dean, the requirements for the degrees must be completed within a maximum period of four semesters.
- 14. Suspension of candidature**
- 14.1 Unless a suspension of candidature has been approved by the Dean, a candidate is required to re-enrol in each semester of candidature.
- 14.2 A candidate who has completed units of study may, with the permission of the Dean, suspend candidature for up to two semesters. If a candidate fails to re-enrol at the end of the period of suspension, the candidature will be deemed to have lapsed and the candidate shall be required to re-apply for admission to candidature for the degree.
- 14.3 The candidature of a student who has not re-enrolled and who has not obtained approval from the Dean for suspension will be deemed to have lapsed.
- 15. Re-enrolment after an absence**
- 15.1 A candidate who re-enrols after an absence or a suspension of candidature for any period shall proceed in accordance with the Resolutions in force at the time of the re-enrolment unless otherwise determined by the Dean.
- 16. Discontinuation of enrolment**
- 16.1 A student who wishes to discontinue enrolment in a degree course or a unit of study must apply to the Dean and will be presumed to have discontinued enrolment from the date of that application, unless evidence is produced showing that:
- 16.1.1 the discontinuation occurred at an earlier date; and
- 16.1.2 there was good reason why the application could not be made at the earlier time.
- 16.2 No student may discontinue enrolment in a course or unit of study after the end of classes in that course or unit of study, unless he or she produces evidence that:
- 16.2.1 the discontinuation occurred at an earlier date; and
- 16.2.2 there was good reason why the application could not be made at the earlier time.
- 16.3 A discontinuation of enrolment may be recorded as Withdrawn (W) or Discontinued Not To Count As Failure (DNF) where that discontinuation occurs within the time-frames specified by the University and published by the faculty.
- 17. Satisfactory progress**
- 17.1 The faculty requires candidates to demonstrate satisfactory progress with their studies.
- 17.2 A candidate may be deemed not to have made satisfactory progress if, in any semester, the candidate:
- 17.2.1 fails to complete at least half the credit points in which he/she is enrolled; or
- 17.2.2 fails a unit of study that he/she has failed previously; or
- 17.2.3 has an unsatisfactory attendance record.
- 17.3 A candidate who fails to demonstrate satisfactory progress in any semester of enrolment may be considered to fall into the "Students at Risk" category and will be subject to the Academic Board policy on Identifying and Supporting Students at Risk.
- 17.4 A candidate who has been identified as being at risk on two consecutive occasions will normally be called upon to show good cause why he or she should be allowed to re-enrol in the degree course.
- 17.5 Where a candidate fails to show good cause why he or she should be allowed to re-enrol, the Dean may exclude the student from re-enrolment in the degree course.
- 18. Time limits**
- 18.1 A candidate must complete all the requirements for the degree within ten calendar years.
- 19. Exceptional circumstances**
- 19.1 The Dean may vary any requirement for a particular candidate where, in the opinion of the Dean, exceptional circumstances exist.
- 20. Application of these Resolutions during transition**
- 20.1 These Resolutions apply to all candidates who commence candidature after 1 January 2009.
- 20.2 Candidates who commenced candidature prior to this date may choose to proceed in accordance with the Resolutions of the Senate and the Faculty Resolutions in force at the time they enrolled, except that the faculty may determine specific conditions for any candidate who has re-enrolled in a degree course after a period of suspension.

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

Table A

Master of Documentary Photography (MDP)

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 effort of 120 hours. **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 effort of 120 hours. **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.

Master of Film and Digital Image (MFDI)

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. **Corequisites:** MFDI9011 **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

The aim of this unit of study is to introduce students to the conceptual and technical means necessary to develop a film and digital image project. Studio Project Major 1 will be supported by weekly seminars, readings, film and video screenings and consultations with an academic adviser. Students will work in small groups, or individually, to produce a studio project to be completed for assessment at the end of the semester. The submission of professional standard, pre-production documents highlighting the planning and production stages of the project is a requirement. The studio project is to be developed in consultation with an academic adviser.

Textbooks

Refer to Studio Reading List.

MFDI9002

Studio Project Major 2

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** Lecturer and directed contact over 12 weeks, plus self-directed study; total student effort of 120 hours **Prerequisites:** MFDI9001 **Corequisites:** MFDI9012 **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. For further information refer to SCA Assessment Criteria.

The aim of this unit of study is to consolidate and expand on the 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. **Corequisites:** 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.

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 **Corequisites:** MFDI9002 **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.

Master of Interactive and Digital Media (MIDM)

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

Master of Studio Art (MSA)

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

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 program 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 Merleau-Ponty. Seminars run for approximately ten weeks of the semester.

Textbooks

Refer to program Reading List

SMNR5002

History and Theory of Art Practice 2

Credit points: 6 **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.

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
Table B: Elective units of study			
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
CAEL5026 Documentary Photography Elective 1	6	N MODP5001, MODP5002, MODP5011, MODP5012, MODP6001, MODP6002 Note: Department permission required for enrolment	Semester 1 Semester 2
CAEL5027 Documentary Photography Elective 2	6	C MODP5026 N MODP5001, MODP5002, MODP5011, MODP5012, MODP6001, MODP6002 Note: Department permission required for enrolment	Semester 1 Semester 2
Faculty of Arts electives			
ARHT6927 Recent Approaches to Art and Film <i>This unit of study is not available in 2009</i>	6		Semester 2
Note: This unit is restricted to MFDI students.			
ARHT6930 Film Theory: Art, Industry, Culture	6		Semester 1
Note: This unit is restricted to MFDI students.			

7. Postgraduate Studies – Coursework

Unit of study	Credit points	A: Assumed knowledge P: Prerequisites C: Corequisites N: Prohibition	Session
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 Digital Cultures Program, are available to MIDM students only.			
Faculty of Architecture, Design and Planning elective			
DESC9117 Sound Design for New Media	6	<i>Enrolment numbers limited by teaching resources. If your attempt to enrol online is unsuccessful please contact the Faculty of Architecture Student Administration Centre. First preference to students in the Audio or Digital Media streams.</i>	Semester 1 Semester 2
Note: This unit is restricted to MFDI students.			
School of Information Technologies electives			
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		Semester 1
Note: These units are restricted to MIDM students only. These are elementary IT units, with no previous IT studies necessary, except that COMP5212 Software Construction requires completion of COMP5214 as a prerequisite.			
COMP5206 Introduction to Information Systems	6	N INFO5210	Semester 1 Semester 2
COMP5114 Digital Media Fundamentals	6		Semester 1 Semester 2
COMP5116 Internet Protocols	6		Semester 1 Semester 2
COMP5028 Object-Oriented Analysis and Design	6	A Intermediate level of object oriented programming such as Java	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.			

Table B: Elective units of study

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 Ingmar 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.

CAEL5026**Documentary Photography Elective 1**

Credit points: 6 **Teacher/Coordinator:** Steven Lojewski **Session:** Semester 1, Semester 2 **Classes:** Regular seminars, readings, discussion of imagery and consultations with an academic adviser **Prohibitions:** MODP5001, MODP5002, MODP5011, MODP5012, MODP6001, MODP6002 **Assessment:** Students will work individually to produce a studio project that will be assessed at the end of the semester

Note: Department permission required for enrolment.

Applicants for this unit of study must submit a portfolio of recent photographic images dealing with documentary themes. This elective is not an introductory unit, and is suitable for photographers who have had experience in digital processes such as Photoshop and Indesign. Students are required to present a proposal for a semester-long, self-initiated documentary photography project.

The aim of this unit of study is to introduce students to the conceptual and visual means necessary to develop a documentary photography project in book form. Students will work individually to produce a studio project to be completed for assessment at the end of the semester. The submission of work in progress and documents highlighting the planning and production stages of the project is a requirement. The studio project is to be developed in consultation with an academic adviser.

CAEL5027**Documentary Photography Elective 2**

Credit points: 6 **Teacher/Coordinator:** Steven Lojewski **Session:** Semester 1, Semester 2 **Classes:** Regular seminars, readings, discussion of imagery and consultations with an academic adviser **Corequisites:** MODP5026 **Prohibitions:** MODP5001, MODP5002, MODP5011, MODP5012, MODP6001, MODP6002 **Assessment:** Students will work individually to produce a studio project that will be assessed at the end of the semester.

Note: Department permission required for enrolment.

Applicants for this unit of study must submit a portfolio of recent photographic images dealing with documentary themes. Successful completion of the Documentary Photography Elective 1 is a requirement of entry into this unit of study. This elective is not an introductory unit, and is suitable for photographers who have had experience in digital processes such as Photoshop and Indesign. Students are required to present a proposal for a semester-long, self-initiated documentary photography project.

The aim of this unit of study is to allow students to further develop conceptual and visual concerns apropos documentary photography that were explored in the earlier Documentary Photography Elective. Students will work individually to produce a studio project in book form to be completed for assessment at the end of the semester. The submission of work in progress and documents highlighting the planning and production stages of the project is a requirement. The studio project is to be developed in consultation with an academic adviser

Faculty of Arts electives

ARHT6927

Recent Approaches to Art and Film

This unit of study is not available in 2009

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.

ARHT6930

Film Theory: Art, Industry, Culture

Credit points: 6 **Teacher/Coordinator:** Dr Keith Broadfoot **Session:** Semester 1 **Classes:** 2 hours per wk **Assessment:** Essay and seminar paper 4000 words

The relation of film to industrial modernity is an ongoing issue for film theorists. With the advent of digital image processes and production the relation of art and industry has re-emerged with a new set of problems. How do we conceptualise the new forms? 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

Text: ARHT 6930 Course reader; Recommended Readings: Manovich, Lev. 'The Language of New Media', Cambridge Massachusetts:MIT Press, 2001

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 Digital Cultures Program, are available to MIDM students only.

Faculty of Architecture, Design and Planning elective

DESC9117

Sound Design for New Media

Credit points: 6 **Teacher/Coordinator:** 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 mixing techniques, post-synchronisation dialogue, editing dialogue, producing sound effects, multi-track laying, selecting music, creating atmospheres and various psychoacoustic effects, synchronisation and related issues, and mixing sound for vision.

Note: This unit is restricted to MFDI students.

School of Information Technologies electives

COMP5214

Software Development in Java

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** One 2 hour lecture and one 1 hour tutorial per week. **Assessment:** 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 **Classes:** One 2 hour lecture and one 1 hour tutorial per week. **Assessment:** Assignments, written exam

This is a programming unit of study focussing on the Python and C languages, with emphasis on the individual producing code that works correctly. Topics include: the memory model, and errors associated with that (including pointers, malloc/free, sizeof, stack vs heap); coding simple dynamic data structures (linked lists); debugging; use of Unix tools for managing programming activities such as testing; learning from manual entries for standard library functions and Unix commands.

Objectives: On completion of this unit students will have acquired programming skills and techniques applicable to the development of software used in areas such as networking, computer engineering, language translation, and operating systems.

Note: 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.

Multimedia has become an indispensable part of our heterogeneous computing and communication environment. This unit provides an overview of coding and manipulating digital media, which mainly include image, audio and video. It introduces principles and current techniques such as multimedia data acquisition, analysis, processing, compression and management. It also elaborates different multimedia coding standards, various multimedia systems and cutting-edge multimedia applications.

Objectives: The unit covers Multimedia Primer; Text Processing which includes text parsing, text summarization, text manipulation, text index and retrieval, and surrogate coding; Audio Data Processing which includes audio attribute, audio masking, MP3 audio, audio manipulation and audio segmentation; pictorial data processing which includes still image processing, multi-modal image processing and artificial image processing; video data processing which includes active image processing, video segmentation, motion analysis, moving object extraction, video representation and codification.

COMP5116

Internet Protocols

Credit points: 6 **Session:** Semester 1, Semester 2 **Classes:** One 2 hour lecture and one 1 hour tutorial per week. **Assessment:** Assignments, written examination

In this unit students will gain understanding of the fundamental architecture and protocols used in the TCP/IP protocol stack that is the foundation of the Internet. Furthermore, the unit will provide students with the insight needed to begin to design and analyse protocols in the context of their intended use.

Objectives: On completion of this unit students will have developed an understanding of the principles and practice of the layered model of communications architecture, the TCP/IP protocol stack and its

component protocols, and various common techniques and tools for protocol analysis.

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. **Assumed knowledge:** Intermediate level of object oriented programming such as Java **Assessment:** Assignments, written exam.

This unit introduces Object-Oriented Analysis and Design especially the principles of modelling through Rational Unified Process and agile processes using Unified Modeling Language (UML), both of which are industry standard. Students work in small groups to experience

the process of object-oriented analysis, architectural design, object-oriented design, implementation and testing by building a real-world application.

Objectives: In this unit students will develop the ability to: identify how the system interacts with its environment; identify appropriate objects and their attributes and methods; identify the relationships between objects; write the interfaces of each object; implement and test the objects; read and write various UML diagrams including use case, class, and sequence diagrams; apply design patterns to standard problems.

Note: 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.