

Sydney College of the Arts



THE UNIVERSITY OF
SYDNEY

Bachelor of Visual Arts
Bachelor of Visual Arts/BVA

Honours
Visual Arts major

Units of Study
Master of Moving Image

Research Degree Program





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Information in this booklet is to be used as a guide only, as there may be changes closer to the start of the academic year.

Cover image: Mikaela Stafford,
BVA Honours Graduate 2018

Please check the Faculty of Arts and Social Sciences Future Students web page for complete course and study information:

sydney.edu.au/arts/study.html

Thank you for your interest in studying with Sydney College of the Arts (SCA) at the Faculty of Arts and Social Sciences, the University of Sydney. We have a successful track record of educating many of Australia's most influential artists and creative leaders with Sydney ranked 1st in Australia and 5th in the world by the QS Graduate Employability Rankings for 2019.

Studying visual arts at SCA means joining this community of thinkers and artists, a community with expertise in a variety of media, and a strong conceptual and theoretical approach to contemporary practice. Our aim is to give you the power to explore and achieve far beyond what you may believe possible, equipping you better than any other art school to tackle contemporary challenges in any sphere, and be part of our push to elevate art as critical to Australia's cultural and intellectual advancement.

In 2020 SCA moved to its new premises at the Old Teachers' College at Camperdown Campus. Not only will you learn from our critically acclaimed artists and filmmakers in these remarkable new facilities, you will enjoy the many opportunities Sydney's main campus has to offer: a generous and accessible range of subjects in other schools and faculties, libraries, clubs and societies, and cultural institutions including the new Chau Chak Wing Museum, the Tin Sheds Gallery, Verge Gallery and nearby Carriageworks, White Rabbit Gallery and the Chippendale creative precinct.

At SCA we believe that a broad and immersive studio experience is not only beneficial, but necessary for the development of artists and creative practitioners. You will have the

opportunity to discover and work in a range of mediums central to the practice of contemporary art.

Our staff have strong links with the contemporary art and creative communities, and throughout your degree you will be encouraged to seek out and engage in a range of opportunities aimed at developing your professional and global experience. This might include work experience in a cultural institution, participating in exhibitions, or travelling abroad to study at one of our partner universities. Through the ArtSS Career-Ready Program, exclusive to students in the Faculty of Arts and Social Sciences, you can seek additional career development support and opportunities to do a work placement at some of the leading private and public-sector firms and organisations in Australia.

Whether you wish to practise as a maker or interpreter of contemporary art and design, work in the creative arts and cultural sector, or simply deepen your understanding of visual art, we encourage you to build a course in contemporary art relevant to your personal strengths and aspirations.

Dr Andrew Lavery
Co-Chair of Discipline



Visual Arts at the University of Sydney

The **Bachelor of Visual Arts** and the **Bachelor of Visual Arts/Bachelor of Advanced Studies** offered at Sydney College of the Arts are practical, hands-on courses focused on developing conceptual, theoretical and technical skills. These are the skills you will need to transform ideas into art, succeed as a practising artist, or flourish in a range of careers in the creative industries.

Specialise in your passion

From the outset, you will be encouraged to work across disciplinary boundaries in order to find ways to realise your ideas. You will be given a thorough grounding in the skills and history of your chosen discipline: Painting, Sculpture, Printmedia, Photomedia, Screen Arts, Ceramics, Glass or Jewellery.

If you choose to do the combined Bachelor of Visual Arts/Bachelor of Advanced Studies, in addition to one of the Bachelor of Visual Arts disciplines, you undertake advanced coursework and a community, industry, research or entrepreneurship project that builds on the skills and knowledge developed in the Bachelor of Visual Arts. You will also complete a second major, creating a study profile that reflects your expertise in a range of disciplines.

Be taught by the best

You will be taught by practising artists, writers and curators, whose extensive professional experience and arts industry networks – including contacts in galleries and museums – will be of enormous benefit to you as a student.

Our undergraduate courses provide a strong emphasis on theory and history, helping you to refine your research and critical skills, and enabling you to realise the full potential of your creative projects. Importantly, we offer excellent studio facilities, workshops and digital laboratories to support your learning across all discipline areas. During your time at SCA you will take field trips and excursions to leading art institutions, meet with practising artists, writers, curators and academics, attend artists' talks, and participate in exhibitions and other creative industries events. At the end of your studies you will exhibit your work in the annual SCA Undergraduate Degree Show, a showcase of graduating students' work.

Flexibility

Our flexible course structure allows you to build a course in contemporary art that is adapted to your personal strengths and aspirations.

This flexibility will allow you to keep your career choices open until the conclusion of your studies. Upon graduating, you will be equipped with the conceptual and technical skills required to work as a contemporary artist, or to establish an art, media or design practice. You will also be well-qualified to work in a wide range of other culture-related fields, including art education and administration, curation, website and interactive design, and publishing.

Above all, you will emerge from our undergraduate courses as an expert in developing artistic and creative responses to the big issues driving contemporary society.



SCA lecturers David Haines and Joyce Hinterding, installation view, *Energies*: Haines & Hinterding, Museum of Contemporary Art Australia, Sydney, 2015. Image courtesy the artist and Sarah Cottier, Sydney. © the artist. Photograph: Christopher Snee

Bachelor of Visual Arts and Bachelor of Visual Arts/Bachelor of Advanced Studies



The Bachelor of Visual Arts and Bachelor of Visual Arts/Bachelor of Advanced Studies at the Sydney College of the Arts enable you to develop the conceptual, theoretical and technical skills you will need to succeed as a practising artist or in a range of careers in the creative industries. These specialist art degrees are built around a sequence of studio-focused units of study, where half your study load is focused on art practice at every level of both the three-year and the four-year programs.

First year develops your creative practice through projects designed to expand your awareness of the potentialities of contemporary art practice. You will be introduced to two-dimensional (2D), three-dimensional (3D) and four-dimensional (4D) realms of studio-based creative practice in a range of contemporary art disciplines in SCA's well equipped studios. You will be introduced to interdisciplinary principles and relevant theories designed to blend conceptual and technical proficiencies, in order to develop your own critical and visual language, ideas and mode of expression.

In addition to your studio studies, you will also be required to undertake units in Art History in your first and second years of study. These units will widen your cultural and historical awareness as well as your literacy with both historical and contemporary art. You will also have the option of doing a major in Art History, which is strongly encouraged if you wish to pursue fourth year Advanced Coursework or Honours studies.

In second year, you will select one area of emphasis through focused assessment projects.

The areas of emphasis are:

- Ceramics
- Glass
- Jewellery
- Painting
- Photomedia
- Printmedia
- Screen Arts
- Sculpture

Here you will explore and develop emerging ideas and a personal artistic voice. Your studies will be supported by tailored technical workshops across all areas.

Third year is the consolidation of your creative practice. You will work on self-directed projects that continue to develop and extend concepts, theories and methods learned in first and second year. Further, the principles of practice-led research are established in a way that maintains the ability to find a specific focal point alongside the potential to explore a shifting or interdisciplinary mode of art making. You may take a disciplinary or interdisciplinary approach to a refined body of work appropriate for the graduate exhibition, a public event held at the conclusion of semester two.

In fourth year, you will have the opportunity to consolidate your learning through either a coursework year or an honours year.

Degree Structure and Requirements

Bachelor of Visual Arts (BVA)

To qualify for the award of Bachelor of Visual Arts, you must complete 144 credit points including:

- 72 credit points of Studio units
- 24 credit points of Art History units, of which 12 credit points must be from 1000 level and 12 credit points must be from 2000 or 3000 level
- 48 credit points from Elective units in this table, Table O or Table S, which may, optionally include a minor or major, excluding the Visual Arts major or minor

Pathway: Bachelor of Visual Arts				
Year 1	Sem 1	CASF1001 Studio Foundation 1	ARHT1001 Style and Substance: Introducing Art History	Elective or 1000 level unit in major/minor from Table S*
	Sem 2	CASF1002 Studio Foundation 2	ARHT1002 Shock of the Now: Global Art since 1900	Elective or 1000 level unit in major/minor from Table S*
Year 2	Sem 1	CAST2001 Studio 1	2000 or 3000 level Art History unit	Elective or 2000 level unit in major/minor from Table S*
	Sem 2	CAST2002 Studio 2	2000 or 3000 level Art History unit	Elective or 2000 level unit in major/minor from Table S*
Year 3	Sem 1	CAST3001 Studio 3	Elective or 3000 level unit in major from Table S*	Elective or 2000/3000 level unit in major from Table S*
	Sem 2	CAST3002 Studio 4	Elective or 3000 level unit in major from Table S*	Elective or 3000 level unit in major from Table S*

*Table S major or minor excluding Visual Arts major or minor

Pathway: Bachelor of Visual Arts with Art History major				
Year 1	Sem 1	CASF1001 Studio Foundation 1	ARHT1001 Style and Substance: Introducing Art History	Elective from BVA or Table O or S
	Sem 2	CASF1002 Studio Foundation 2	ARHT1002 Shock of the Now: Global Art since 1900	Elective from BVA or Table O or S
Year 2	Sem 1	CAST2001 Studio 1	2000 level Art History unit	Elective from BVA or Table O or S
	Sem 2	CAST2002 Studio 2	ARHT2680 Why Art Matters	Elective from BVA or Table O or S
Year 3	Sem 1	CAST3001 Studio 3	3000 level Art History unit	FASS3999 Interdisciplinary Impact
	Sem 2	CAST3002 Studio 4	3000 level Art History unit	3000 level Art History unit

Electives

Students enrolled in the Bachelor of Visual Arts, and in the Bachelor of Visual Arts / Bachelor of Advanced Studies can complete elective units of study from the subject areas listed in Table A (Arts and Social Sciences), Table S (shared pool), and Table O (Open Learning Environment). The available units of study are listed in Table A Subject Areas and Table S in the Interdisciplinary Studies handbook. Details of available OLE units can be found in Table O in the Interdisciplinary Studies Handbook.

Bachelor of Visual Arts and Bachelor of Advanced Studies (BVA/BAS)

In the Bachelor of Advanced Studies offered through the School of Art, Communication and English (SACE), students will engage in advanced seminars that complement their individual research in project units. In SACE, this may be within the study of arts-based practices such as visual art, film, performance and writing, as well as literature, linguistics, or live and digitised media. Students will have the opportunity to apply disciplinary knowledges and methodologies to the legacies of the past, present and possible futures in the areas of communication, technology, literature and art in creative ways.

To qualify for the award of Bachelor of Visual Arts/ Bachelor of Advanced Studies (BVA/BAS), you must complete 192 credit points including:

- 72 credit points of Studio units
- 24 credit points of Art History units, of which 12 credit points must be from 1000 level and 12 credit points must be from 2000 or 3000 level.
- A major from Table S, excluding the Visual Arts major
- 12 credit points of Open Learning Environment units from Table O
- a minimum of 24 credit points at 4000 level from this table
- elective units from this table, Table O or Table S where appropriate

Pathway: Bachelor of Visual Arts/Bachelor of Advanced Studies with Art History major					
Year 1	Sem 1	CASF1001 Studio Foundation 1		ARHT1001 Style and Substance: Introducing Art History	Elective from BVA or Table O or S
	Sem 2	CASF1002 Studio Foundation 2		ARHT1002 Shock of the Now: Global Art since 1900	Elective from BVA or Table O or S
Year 2	Sem 1	CAST2001 Studio 1		2000 level Art History unit	Elective from BVA or Table O or S
	Sem 2	CAST2002 Studio 2		ARHT2680 Why Art Matters	Elective from BVA or Table O or S
Year 3	Sem 1	CAST3001 Studio 3		3000 level Art History unit	FASS3999 Interdisciplinary Impact
	Sem 2	CAST3002 Studio 4		3000 level Art History unit	3000 level Art History unit
Year 4	Sem 1	CAVA4001 Art Writing and Artists or CAVA4002 Professional Arts Practice or or SLAM4004 Working the Arts and Humanities	SLAM4001 SLAM Project: Pasts, Presents and Futures A	Elective from BVA or Table O or S	Elective from BVA or Table O or S
	Sem 2	CAVA4001 Art Writing and Artists or CAVA4003 Art Making and Artworks or SLAM4003 Meaning in the Anthropocene	SLAM4002 SLAM Project: Pasts, Presents and Futures B	Elective from BVA or Table O or S	Elective from BVA or Table O or S

Please refer to the units of study descriptions.

* Table S: University shared pool of majors, minors and units of study, excluding Visual Arts major or minor

* OLE: Open Learning Environment unit

Honours

Honours is a separate fourth year program in the Bachelor of Advanced Studies. In addition to the requirements in the degree resolutions, admission to Honours in Visual Arts requires:

- completion of the requirements of the pass degree of the Bachelor of Visual Arts at the University of Sydney or an equivalent degree from another university with a weighted average mark (WAM) of at least 70 across all 2000- and 3000-level units; and
- presentation of a research proposal outlining the proposed topic of investigation; and
- presentation of a portfolio of creative work demonstrating level of expertise for honours level.

Achievement of Honours in Visual Arts requires **36 credit points** including:

- 36 credit points of 4000-level core Honours units, either by studio practice and research paper; or by dissertation.

Students undertaking Honours in Visual Arts under the standalone Bachelor of Advanced Studies (Honours) or standalone Bachelor of Visual Arts (Honours) select 12 credit points of electives from the 4000 level advanced coursework Visual Arts units of study to complete the required 48 credit points for these degrees.

Students undertaking embedded honours in the Bachelor of Visual Arts/Bachelor of Advanced Studies (Honours), may utilise the remaining 12 credit points to complete the requirements of the Bachelor of Visual Arts/Bachelor of Advanced Studies, which include completing a second major or OLE requirements.

More information can be found on the website:

- bit.ly/sca-honours or
- sydney.edu.au/courses/courses/uc/bachelor-of-visual-arts-honours.html

Bachelor of Visual Arts/Bachelor of Advanced Studies (Honours) with Art History major (example pathway)				
Year 1	Sem 1	CASF1001 Studio Foundation 1	ARHT1001 Style and Substance: Introducing Art History	Elective from BVA or Table O or S
	Sem 2	CASF1002 Studio Foundation 2	ARHT1002 Shock of the Now: Global Art since 1900	Elective from BVA or Table O or S
Year 2	Sem 1	CAST2001 Studio 1	2000 level Art History unit	Elective from BVA or Table O or S
	Sem 2	CAST2002 Studio 2	ARHT2680 Why Art Matters	Elective from BVA or Table O or S
Year 3	Sem 1	CAST3001 Studio 3	3000 level Art History unit	Elective from Table O
	Sem 2	CAST3002 Studio 4	3000 level Art History unit	Elective from Table O
Year 4	Sem 1	CAHO4006 Contemporary Arts Honours A or CAHO4008 Contemporary Arts Honours Dissertation A	CAHO4005 Research Honours Seminar	FASS3999 Interdisciplinary Impact
	Sem 2	CAHO4007 Contemporary Arts Honours B or CAHO4009 Contemporary Arts Honours Dissertation B		3000 level Art History unit

Bachelor of Visual Arts/Bachelor of Advanced Studies Bachelor of Visual Arts

Units of Study (BVA and BVA/BAdvStudies)

Undergraduate Program taught within the Discipline:

Studio units

1000 level units of study

CASF1001	Studio Foundation 1
CASF1002	Studio Foundation 2

2000 level units of study

CAST2001	Studio 1
CAST2002	Studio 2

3000 level units of study

CAST3001	Studio 3
CAST3002	Studio 4

Elective units of study

1000-level units of study

CAEL1001	Contemporary Drawing: Experimental
CAEL1002	Contemporary Drawing: The Figure

2000-level units of study

CAEL2039	Screen Arts: an Introduction
CAEL2041	The Art of Sound and Noise
CAEL2042	Photography and the Darkroom
CAEL2046	Painting Music
CAEL2047	Animation
CAEL2048	Investigating Clay
CAEL2049	Vessel as Concept: Hot Glass Intro
CAEL2053	Screen Printing: an Introduction
CAEL2054	Silversmithing: Exoskeleton Extension
CAEL2055	Bodyworks: Jewellery as Communication
CAEL2069	Screenwriting and Directing
CAEL2072	Ceramics: Potter's Wheel as Sculptural Tool
CAEL2076	Upcycled Glass: Introducing Warm Glass
CAEL2080	Etching: Expanded Workshops
CAEL2081	Fusion: Jewellery and Ceramics
CAEL2085	Photography and the Lighting Studio
CAEL2092	Sculpture: Introduction
CAEL2093	Sculpture: Installation and Space
CAEL2095	Video Art
CAEL2096	Non-Objective Painting
CAEL2098	Intermediate Hot Glass
CAEL2099	Intermediate Glass: Fusing and Slumping
CAEL2100	The Art of Documentary
CAEL2101	Digital Effects for Film and Video
CAEL2102	Digital Editing for Film and Video

CAEL2103	Visualisations: Art and Sustainability
CAEL2104	Mixed Reality Production
CAPP2003	Professional Placement for Artists

3000-level units of study

CAEL3014	Image/Object in Photomedia
CAEL3016	Experimental Film
CAEL3017	Skin and Sign: Ceramic Surfaces
CAEL3018	Design for Digital Publishing
CAEL3019	Advanced Photographic Practices
CAEL3020	Critical Bodies: Performance Art Practice
CAEL3021	Expanded Painting
CAEL3022	Posters to Paste-ups- Public Space
CAEL3026	Advanced Ceramics: the potter's wheel
CAEL3027	Representational Painting

Advanced coursework units of study

CAVA4001	Art Writing and Artists
CAVA4002	Professional Arts Practice
CAVA4003	Art making and Artworks
SLAM4003	Meaning in the Anthropocene
SLAM4004	Working the Arts and Humanities

Advanced Coursework project units of study

SLAM4001	SLAM Project: Pasts, Presents, Futures A
SLAM4002	SLAM Project: Pasts, Presents, Futures B
FASS4901	Advanced Industry and Community Project A
FASS4902	Advanced Industry and Community Project B

Honours by studio practice and research paper

CAHO4005	Contemporary Arts Honours Seminar
CAHO4006	Contemporary Arts Honours A
CAHO4007	Contemporary Arts Honours B

Honours by dissertation

CAHO4005	Contemporary Arts Honours Seminar
CAHO4008	Contemporary Arts Honours Dissertation A
CAHO4009	Contemporary Arts Honours Dissertation B

Honours Elective units of study

Where students are completing 12 credit points of elective units towards the requirements for the standalone Bachelor of Advanced Studies (Honours) or Bachelor of Visual Arts (Honours), they should choose from the following units:

CAVA4001	Art Writing and Artists
CAVA4002	Professional Arts Practice
CAVA4003	Art making and Artworks
SLAM4003	Meaning in the Anthropocene
SLAM4004	Working the Arts and Humanities

Art History units

1000-level units of study

ARHT1001	Style and Substance: Introducing Art History
ARHT1002	Shock of the Now: Global Art since 1900

2000-level units of study

ARHT2602	Romanticism and Visual Art
ARHT2614	Pollock to Psychedelia
ARHT2616	High Renaissance Art
ARHT2618	French Art, Salon to Cezanne
ARHT2636	Contemporary Indigenous Art
ARHT2640	Contemporary Turns in Asian Art
ARHT2671	Art, Travel, Empires
ARHT2674	Fashion and Dress: Past and Present
ARHT2676	Planetary Art: Nature, Ecology, Environment
ARHT2677	Art, Memory, and Identity
ARHT2678	Islamic Visual Cultures: China to Spain
ARHT2680	Why Art Matters
FILM2000	From Silent to Sound Cinema
FILM2001	Haunted Screens: Film and Memory

3000-level units of study

ARHT3617	British Art and Empire
ARHT3633	Australian Art: Mainstream to Marginal
ARHT3646	The Asian Modern: Art in East Asia
ARHT3662	On Photography and the Wretched Screen
ARHT3663	Gender and Sexuality in Asian Art History
ARHT3673	Art and the Aesthetics of the Everyday
ARHT3675	Objects and Problems at Chau Chak Wing Museum
ARHT3678	Text, Image, Sound: Islamic Book Arts
FILM3000	Cinematic Transformations
FILM3002	Cinema Spectatorship

*Please note that some units of study are not taught every academic year. Some units are taught on a rotational basis.

Visual Arts as Major or Minor

in degrees other than the Bachelor of Visual Arts and Bachelor of Visual Arts/
 Bachelor of Advanced Studies

Students enrolled in degrees other than the Bachelor of Visual Arts and Bachelor of Visual Arts/Bachelor of Advanced Studies can take a major or minor in Visual Arts as part of their undergraduate studies.

First year introduces you to visual art practice to further extend your conceptual understanding and creative skills, theory and practice and the wide variety of media and disciplines within SCA's well-equipped studios, by focusing on project-based creative learning experiences in two-dimensional (2D) image, three-dimensional (3D) sculpture, four-dimensional (4D) screen and x-dimensional (XD) interdisciplinary practices.

In second year you can choose from a broad range of visual arts selectives, including ceramics, glass, jewellery painting, photomedia, printmedia, screen arts and sculpture; as well as a range of units growing out of experimental practices, the expanded field and art history. You may elect to develop depth by enrolling in complementary disciplinary units. Alternatively, you may wish to develop your interdisciplinary practice by enrolling in a broader range of units.

Third year deepens your engagement with visual arts and contemporary culture, through intensive studio-based projects that are increasingly self-directed. As with second year, a broad range of disciplinary units are offered, that encourage proactive and idiosyncratic conceptual development, along with the deepening of your existing technical expertise. Further, the principles of practice-led research are established in a way that maintains the ability to find a specific focal point alongside the potential to explore a shifting or interdisciplinary mode of art making.

Consult the course resolutions in your faculty handbook for advice on taking a second major or minor in your degree:

- sydney.edu.au/handbooks/

Requirements for completion

A major consists of **48 credit points** in a single subject area. A minor consists of **36 credit points** in a single discipline area.

A **major in Visual Arts** requires 48 credit points including:

- 12 credit points of 1000-level core units
- 12 credit points of 2000-level selective units
- 18 credit points of 3000-level selective units
- 6 credit points of 3000-level Interdisciplinary Project units

A **minor in Visual Arts** requires 36 credit points including:

- 12 credit points of 1000-level core units
- 12 credit points of 2000-level selective units
- 12 credit points of 3000-level selective units

Advanced coursework

In the Bachelor of Advanced Studies offered through the School of Art, Communication and English (SACE), students will engage in advanced seminars that complement their individual research in project units. In SACE, this may be within the study of arts-based practices such as visual art, film, performance and writing, as well as literature, linguistics, or live and digitised media. Students will have the opportunity to apply disciplinary knowledges and methodologies to the legacies of the past, present and possible futures in the areas of communication, technology, literature and art in creative ways.

Honours

Honours is not available for students in the Visual Arts major

View the Sydney College of the Arts website for further details: <https://bit.ly/usyd-sca>

School of Art, Communication and English web-site: <https://bit.ly/usyd-SACE>

Bachelor of Arts/Bachelor of Advanced Studies with a Visual Arts major pathway					
Year 1	Sem 1	Core: CAVA1001 Visual Art Foundation 1	Bachelor of Arts Core: FASS1000 Studying in Arts	Elective unit	1000 level unit in another major/minor from Table A or S
	Sem 2	Core: CAVA1002 Visual Art Foundation 2	Elective unit	Elective unit	1000 level unit in another major/minor from Table A or S
Year 2	Sem 1	Selective: 2000 level unit from the Visual Arts major table	Elective unit	OLE	2000 level unit in another major/minor from Table A or S
	Sem 2	Selective: 2000 level unit from the Visual Arts major table	Elective unit	OLE	2000 level unit in another major/minor from Table A or S
Year 3	Sem 1	Selective: 3000 level unit from the Visual Arts major table	Selective: 3000 level unit from the Visual Arts major table	Elective unit	2000/3000 level unit in another major/minor from Table A or S
	Sem 2	Selective: 3000 level unit from the Visual Arts major table	Interdisciplinary Project unit: FASS3999 Interdisciplinary Impact	Elective unit	3000 level unit in another major/minor from Table A or S
Year 4	Sem 1	Selective: SLAM4004 Working the Arts and Humanities or CAVA4001 Art Writing and Artists or CAVA4002 Professional Arts Practice	Project Unit: SLAM4001 SLAM Project: Pasts, Presents, Futures A	Elective unit	3000 level unit in another major/minor from Table A or S
	Sem 2	Selective: SLAM4003 Meaning in the Anthropocene or CAVA4001 Art Writing and Artists or CAVA4003 Art Making and Artworks	Project Unit: SLAM4002 SLAM Project: Pasts, Presents, Futures B	Elective unit	3000 level unit in another major/minor from Table A or S

Please refer to the units of study descriptions.

* Table S: University shared pool of majors, minors and units of study, excluding Visual Arts major or minor

* OLE: Open Learning Environment unit. For more, visit sydney.edu.au/handbooks/

Visual Arts as Major or Minor

Undergraduate Program taught within the Discipline:*

Core

1000 level units of study

- CAVA1001 Visual Art Foundation 1
- CAVA1002 Visual Art Foundation 2

2000 level units of study

Selective

- CAEL2039 Screen Arts: an Introduction
- CAEL2041 The Art of Sound and Noise
- CAEL2042 Photography and the Darkroom
- CAEL2046 Painting Music
- CAEL2047 Animation
- CAEL2048 Investigating Clay
- CAEL2049 Vessel as Concept: Hot Glass Intro
- CAEL2053 Screen Printing: an Introduction
- CAEL2054 Silversmithing: Exoskeleton Extension
- CAEL2055 Bodyworks: Jewellery as Communication
- CAEL2069 Screenwriting and Directing
- CAEL2072 Ceramics: Potter's Wheel as Sculptural Tool
- CAEL2076 Upcycled Glass: Introducing Warm Glass
- CAEL2080 Etching: Expanded Workshops
- CAEL2081 Fusion: Jewellery and Ceramics
- CAEL2085 Photography and the Lighting Studio
- CAEL2092 Sculpture: Introduction
- CAEL2093 Sculpture: Installation and Space
- CAEL2095 Video Art
- CAEL2096 Non-Objective Painting
- CAEL2098 Intermediate Hot Glass
- CAEL2099 Intermediate Glass: Fusing and Slumping
- CAEL2100 The Art of Documentary
- CAEL2101 Digital Effects for Film and Video
- CAEL2102 Digital Editing for Film and Video
- CAEL2103 Visualisations: Art and Sustainability
- CAEL2104 Mixed Reality Production

3000 level units of study

Selective

- CAEL3014 Image/Object in Photomedia
- CAEL3016 Experimental Film
- CAEL3017 Skin and Sign: Ceramic Surfaces
- CAEL3018 Design for Digital Publishing
- CAEL3019 Alternative Photographic Practices
- CAEL3020 Critical Bodies: Performance Art Practice
- CAEL3021 Expanded Painting
- CAEL3022 Posters to Paste-ups – Public Space
- CAEL3026 Advanced Ceramics: the potter's wheel
- CAEL3027 Representational Painting

Interdisciplinary project unit of study

If you are completing two majors and both of your majors are from the Faculty of Arts and Social Sciences, please select the Interdisciplinary Impact unit of study for your first major, and the Industry and Community Project unit of study for your second major.

If you are completing two majors but only one of your majors is from the Faculty of Arts and Social Sciences, please select the Interdisciplinary Impact unit of study for that major.

If you are completing one major only and that major is from the Faculty of Arts and Social Sciences, please select the Interdisciplinary Impact unit of study for your major.

- FASS3999 Interdisciplinary Impact
- FASS3333 Industry and Community Project

*Please note that some units of study are not taught every academic year. Some units are taught on a rotational basis.

Learning outcomes of Visual Arts major

- Demonstrate competencies germane to contemporary art, showing both conceptual and practical awareness.
- Apply conceptual, historical and practical skills in the development of a studio practice with outcomes of professional potential.
- Demonstrate the skills and strategies necessary for a critical awareness within art practice.
- Demonstrate a commitment to art practice. This includes consultation of research material related to the chosen field(s).
- The capacity to create works of art that reflect a commitment to innovative and imaginative thinking.
- Experience and interaction with the broader art world with evidence of, or potential to, forge professional partnerships and collaborations.
- Learn and apply Workplace Health & Safety (WHS) to all aspects of art practice.



Advanced Coursework units of study

(6 credit points each)

CAVA4001	Art Writing and Artists
CAVA4002	Professional Arts Practice
CAVA4003	Art Making and Artworks
SLAM4003	Meaning in the Anthropocene
SLAM4004	Working the Arts and Humanities

Advanced Coursework Project units of study

(6 credit points each)

SLAM4001	SLAM Project: Pasts, Presents, Futures A
SLAM4002	SLAM Project: Pasts, Presents, Futures B
FASS4901	Advanced Industry and Community Project A
FASS4902	Advanced Industry and Community Project B

2023 Units of Study

Undergraduate units of study taught within the Discipline

Semester 1

CAEL1002	Contemporary Drawing: The Figure
CASF1001	Studio Foundation 1
CAVA1001	Visual Art Foundation 1
CAVA1002	Visual Art Foundation 2
CAVA1003	Visual Art Elective 1
CAVA1004	Visual Art Elective 2
CAEL2039	Screen Arts: an Introduction
CAEL2042	Photography and the Darkroom
CAEL2048	Investigating Clay
CAEL2049	Vessel as Concept: Hot Glass Intro
CAEL2053	Screen Printing: an Introduction
CAEL2055	Bodyworks: Jewellery as Communication
CAEL2072	Ceramics: Potter's Wheel as Sculptural Tool
CAEL2085	Photography and the Lighting Studio
CAEL2092	Sculpture: Introduction
CAEL2098	Intermediate Hot Glass
CAEL2103	Visualisations: Art and Sustainability
CAEL2104	Mixed Reality Production
CAST2001	Studio 1
CAEL3014	Image/Object in Photomedia
CAEL3022	Posters to Paste-ups - Public space
CAEL3026	Advanced Ceramics: the potter's wheel
CAEL3027	Representational Painting
CAST3001	Studio 3
CAHO4001	Contemporary Arts Honours A
CAHO4003	Contemporary Arts Honours Dissertation A
CAHO4005	Contemporary Arts Honours Seminar
CAHO4006	Contemporary Arts Honours A
CAHO4008	Contemporary Arts Honours Dissertation A
CAVA4001	Art Writing and Artists
SLAM4001	SLAM Project: Pasts, Presents, Futures A
SLAM4002	SLAM Project: Pasts, Presents, Futures B
SLAM4004	Working the Arts and Humanities

Semester 2

CAEL1001	Contemporary Drawing: Experimental
CASF1002	Studio Foundation 2
CAVA1001	Visual Art Foundation 1
CAVA1002	Visual Art Foundation 2
CAVA1003	Visual Art Elective 1
CAVA1004	Visual Art Elective 2
CAEL2041	The Art of Sound and Noise
CAEL2042	Photography and the Darkroom
CAEL2047	Animation
CAEL2049	Vessel as Concept: Hot Glass Intro
CAEL2053	Screen Printing: an Introduction
CAEL2054	Silversmithing: Exoskeleton Extension
CAEL2069	Screenwriting and Directing
CAEL2072	Ceramics: Potter's Wheel as Sculptural Tool
CAEL2085	Photography and the Lighting Studio
CAEL2093	Sculpture: Installation and Space
CAEL2095	Video Art
CAEL2096	Non-Objective Painting
CAST2002	Studio 2
CAEL2098	Intermediate Hot Glass
CAEL3014	Image/Object in Photomedia
CAEL3016	Experimental Film
CAEL3017	Skin and Sign: Ceramic Surfaces
CAEL3018	Design for Digital Publishing
CAEL3019	Alternative Photographic Practices
CAST3002	Studio 4
CAHO4002	Contemporary Arts Honours B
CAHO4004	Contemporary Arts Honours Dissertation B
CAHO4007	Contemporary Arts Honours B
CAHO4009	Contemporary Arts Honours Dissertation B
CAVA4002	Professional Arts Practice
CAVA4003	Art Making and Artworks
SLAM4001	SLAM Project: Pasts, Presents, Futures A
SLAM4002	SLAM Project: Pasts, Presents, Futures B
SLAM4003	Meaning in the Anthropocene

Intensives

CAEL2042	Photography and the Darkroom July
OLET2701	Understanding Creativity S1A

Unit of Study descriptions

Studio Units

CASF1001 Studio Foundation

This unit of study introduces you to the studio environments and the practice of making art at Sydney College of the Arts. You engage in a variety of creative learning experiences, with an emphasis on project-based content designed to develop conceptual understanding and problem solving skills within a creative arts studio framework. On a weekly basis you have 6 hours of academic tuition supported by a 2-hour technical workshop. You undertake two 6-week long projects that encourage you to: work with a wide range of media and processes; develop a participatory, collaborative and cooperative outlook; and expand your understanding of the creative scope of contemporary art. You are encouraged to experiment, experience a range of facilities and equipment, and develop generic technical skills necessary to achieve your projects. You will also become familiar with Workplace Health and Safety essential to SCA and all current art practices.

CASF1002 Studio Foundation 2

Studio Foundation 2 continues your investigation of 2, 3, and 4 Dimensional fields of enquiry and culminates in a final X Dimensional (Interdisciplinary) project. Here, you will build on the skills and thinking developed throughout the year and deepen your understanding of Contemporary Art by merging modes of studio practice. On a weekly basis you have 6 hours of academic tuition supported by a 2-hour technical workshop.

CAST2001 Studio 1

In this unit of study you will select one area of emphasis through three assessment projects linked by a common theme. The areas of emphasis are: Sculpture, Glass, Ceramics, Printmedia, Photography, Jewellery, Painting and Screen Arts. Here you will develop your conceptual and technical competencies in consultation with Academic staff and structured critiques with your peers. Each project requires you to generate a body of work that demonstrates intensive research, experimentation and refinement of project outcomes. Evidence of these processes and a record of consultation with academic staff will be documented in an artist's journal. Studio-based learning is supported by a suite of Production Workshops that support each area of emphasis, audio-visual presentations and online modes of instruction. This unit enables you to develop your creative expertise

and skills, your critical and conceptual capacity, and your ability to explore, reinterpret and recontextualise traditional Visual Arts boundaries. Through this you are encouraged to consider interdisciplinary approaches, continuing to expand the creative scope and working methods introduced in the Foundation year.

CAST2002 Studio 2

In Studio 2 you will continue to engage intensively with one area of emphasis with growing independence. Through self-directed projects in Ceramics, Glass, Jewellery, Painting, Photography, Printmedia, Sculpture or Screen Arts you will further develop your specialised studio skills and theoretical and conceptual competencies.

CAST3001 Studio 3

In Studio 3 you will produce a body of work that is conceptually, technically and aesthetically of exhibition quality that also demonstrates a rigorous process of research analysis and critical awareness. Outcomes produced at the 2000 level can act as a starting point for this unit's self-directed project or you may take an entirely new direction, engaging with a critical context relevant to your professional practice. Reflective of an emerging art practice you will seek to make a significant contribution to innovation regarding the production and realisation of your work.

CAST3002 Studio 4

In Studio 4 you will produce a body of work for the graduate exhibition. You are expected to refine your skills to produce final outcomes that demonstrate a rigorous process of research, analysis and critical awareness. This is designed to prepare you for professional life, independent art practice and/or postgraduate study.

Core Units (VA Major/Minor)

CAVA1001 Visual Art Foundation 1

This Visual Arts Major/Minor core unit explores 2D (Image) and 3D (Sculpture/Object) studios at SCA. Your engagement with creative learning experiences via project-based content and group work will develop your practice-based understanding and problemsolving skills within a creative arts framework. Across 4 assessment tasks that are informed by theoretical discourse, you will explore a range of media and processes, develop an experimental, participatory and collaborative approach. Your engagement with materials and equipment will

develop your technical skills and awareness of WH&S essential to SCA and your future creative endeavours in CAVA1002.

CAVA1002 Visual Art Foundation 2

This Visual Arts Major/Minor core unit explores the 4D (Screen) and XD (Interdisciplinary) studios at SCA. Your engagement with creative learning experiences via project-based content and group work will develop your conceptual and theoretical understanding and problem-solving skills within a broader creative arts framework. Across 4 assessment tasks you will continue to advance your experimental, performative, collaborative and community-based approach. Your engagement with facilities and equipment will expand your technical skills and awareness of WH&S essential to SCA and your continuing creative endeavours.

CAVA1003 Visual Art Elective 1

This elective unit introduces 2D (Image) and 3D (Sculpture/Object) studios at SCA. Your engagement with creative learning experiences via project-based content will develop your conceptual understanding and problem-solving skills within a Visual Arts studio context. Across 3 assessment tasks you will explore a range of media and processes and develop an experimental, participatory and collaborative approach. Your engagement with facilities and equipment will develop your technical skills and awareness of WH&S essential to SCA.

CAVA1004 Visual Art Elective 2

This elective unit introduces the 4D (Screen) and XD (Interdisciplinary) studios at SCA. Your engagement with creative learning experiences via project-based content will develop your conceptual understanding and problem-solving skills within a wider Visual Arts studio context. Across 3 assessment tasks you will continue to advance your experimental, performative, collaborative and community-based approach. Your engagement with facilities and equipment will expand your technical skills and awareness of WH&S essential to SCA and your future creative aspirations beyond CAVA.

Visual Arts Elective Units

CAEL1001 Contemporary Drawing: Experimental

Experimental Drawing encourages you to develop your own visual language as a catalyst for creative thought and a means to develop greater visual literacy. Through an in-depth studio investigation into a variety of modes, approaches, materials, tools and techniques, Experimental Drawing opens the field of drawing into the exploration and discovery of new and interdisciplinary methods of mark making and visual communication. You will be encouraged to take risks, be innovative, work collaboratively, and stretch your perceptions of the medium by translating these experiences into a unique and speculative approach to the processes of drawing and mark making. In addition to studio based activities and production where you will develop a portfolio and establish archives of source material that you can draw on for future creative endeavours and experimentation, you will participate in peer-evaluation and undertake theoretical research.

CAEL1002 Contemporary Drawing: The Figure

This unit encourages you to develop your own visual language and to develop greater visual literacy as a catalyst for creative thought. By working through practice-led classes developed for online delivery, you will learn ways of evaluating, describing and illustrating the various elements of a visual image such as shape and form, space, line, values and texture. You will apply, test and question these techniques by developing your own conceptually driven project. In addition to studio based activities, you will develop a portfolio, establish an archive of source material, participate in peer-evaluation and undertake theoretical research.

CAEL2039 Screen Arts: an Introduction

This unit of study introduces you to the conceptual frameworks and technologies that shape the making of screen-based media and contemporary art practices. Through a series of lectures, seminars, tutorials and screenings you will explore the evolution of experimental film, video art and independent filmmaking from the 1960s to the present. You will engage in the production of a self-directed digital film that may be realized in any style or genre. The unit is supported by a technical program that provides you with the applied skills and competencies needed for the use of studio facilities and equipment.

CAEL2041 The Art of Sound and Noise

This unit of study approaches sound in the broadest sense as it crosses barriers through physical and cultural space, and exists as a force in the world. In this unit, you will undertake a studio-based approach to the production of sound art works, including sound objects, instruments, sonic sculpture, sound installation, performance and new ways of working with sound. The unit begins with the physicality of sound and music physics. You will listen to sonic phenomena, materials, forms and existing sound works. This unit will be conducted in an open studio framework including a variety of workshops, sound studios and digital labs.

CAEL2042 Photography and the Darkroom

This unit of study introduces the principles of black and white photography via the 35mm camera and the darkroom. You explore alternative documentary photography strategies by challenging the role of the camera to simply observe and capture. You experiment with the genres of reportage, street photography and conventional documentary practices, and are encouraged to take an interventionist approach to the urban environment. You are introduced to the 35 mm manual SLR camera, black and white film processing, dark room printing, film exposure and photographic print enlargement.

CAEL2046 Painting Music

From Piet Mondrian to Albert Oehlen, artists have been influenced by music. This has had both direct and sublimated effects on the development of the techniques and styles of painting. From seriality to polyrhythms, synchronicity between painting and music has been a constant for a century now. Abstraction has especially taken its cue from the autonomy of music to create a painting that is free from a direct representational quality and instead focuses on an engagement with its own reality through colour, materials and action. This unit of study investigates the dovetailing of painting and music, from modernism to contemporary art, and examines the current trends of painting, relating these processes to those of contemporary music. You will research and investigate the influences of music on painting, and create a work that has music as its core value.

CAEL2049 Vessel as Concept: Hot Glass Intro

This unit of study examines the glass vessel in everyday life and its application as a conceptual agent in contemporary art. By nature, the glassblowing process creates a vessel or container from a mass of molten glass. Through research projects you will investigate the psychology of the glass vessel through its function and physical properties. You

will develop fundamental hand skills and glassblowing techniques through structured weekly workshops, and combine practical skills with contextual knowledge in the development of conceptually themed projects. You may work exclusively with glass or in conjunction with other media and processes.

CAEL2053 Screen Printing: an Introduction

This unit of study introduces you to screen printing and its broad application across media. The unit explores the technical basics of this process through various projects. It provides for the development and enhancement of critical skills through group and individual tutorials and critiques and the acquisition of technical knowledge required to independently access and use the Printmedia studio facilities.

CAEL2054 Silversmithing: Exoskeleton Extension

From the symbolically charged through to the functionally utilized, the hammer formed metallic object builds upon the dynamic landscape of the body. In this unit of study you investigate the potential for an object to expand the metaphysical self. The malleable and ductile qualities of metal will be examined as a creative catalyst enabling material characteristics to form a transformative element of a work that is made for the body by the body. You will explore silversmithing processes, in alignment with your individual research interests, as a technical and conceptual starting point to negotiate ideas of metamorphosis and growth. The appropriate forming processes, including sinking, raising, hot forging and planishing, will be introduced alongside an examination of the historic foundations and key principles of contemporary metalsmithing, as a means to generate your own individual project.

CAEL2055 Bodyworks: Jewellery as Communication

This unit of study provides a studio-based approach to the production of creative contemporary jewellery work that engages with the space and physical dimensions of the body. Fundamental to this approach is an investigation of the role of the worn or carried object in social communication. The unit 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.

CAEL2069 Screenwriting and Directing

This unit of study introduces you to the art and craft of writing for the screen. Through a series of lectures, seminars, tutorials and film screenings you will explore a range of approaches to screenwriting. These include looking at the structure of dialogue and character driven

scripts, then moving to an analysis of more experimental approaches to script writing that rely less on character or dialogue and more on mood, situation and atmosphere. You will write an original script for a digital film that can be realized in any style or genre.

CAEL2072 Ceramics: Potter's wheel as sculptural tool

This unit of study explores notions of the void and the aperture through the development of hollow formed objects created by hand or the potter's wheel. You will be introduced to the creation of various common forming techniques on the potter's wheel and will be encouraged to use these to create new techniques and develop modular and sculptural assemblages. This unit also examines the philosophical underpinnings associated with the traditional and contemporary practice of this genre of ceramics through group discussion and individual research.

CAEL2076 Upcycled Glass: Introducing Warm Glass

This unit examines conceptual and practical applications of fused glass through contemporary art and design. In studio based research projects and contextual presentations you will develop your understanding of the role of glass as an everyday and cultural material that can be fused together to produce new forms and creative narratives. You will explore a variety of processes, including: diamond cutting, polishing, lathe-working, engraving and hot and cold glass joining. You will select a range of studio projects that combine sustainable, critical and practical skills to develop and realise creative works. You can work exclusively with glass or with other media and and creative processes.

CAEL2085 Photography and the Lighting Studio

This unit of study offers you an introduction to lighting and its effects in photography. Considering the lighting studio as a site for experimentation and critical exploration, you will learn the fundamentals of lighting while exploring both how it has been historically used and how contemporary artists use it today both in and out of the studio. Through the nexus of photographic portraiture and still life, lighting is explored as a mechanism for both documenting and transforming its subjects/objects. You are encouraged to work in groups to create original photographic work for two major photo assignments. Please note this unit of study is for students who have had little or no experience in high-end digital photography, software and lighting. The unit of study introduces you to photo editing software, file management and the fundamentals of digital printing.

CAEL2092 Sculpture: Introduction

This unit of study introduces building processes relevant to Sculpture and Installation. You will learn basic construction techniques alongside a series of material-based workshop activities to gain confidence in the safe use of machinery and equipment within the studio and workshops. You will consider a range of ideas, including negative forms and anti-monuments, challenging the preconceptions of 'what is sculpture?'. The unit introduces a broad range of traditional and contemporary sculptural practices: including the use of wood, metal, fibre, clay, plaster wax, soap and found objects. The unit combines studio work, seminars, student presentations, group discussion and critiques.

CAEL2093 Sculpture: Installation and Space

This unit will explore installation as a spatial practice within the expanded terrain of sculpture. You will examine installation as a hybrid form that negotiates and incorporates the boundaries of traditional art practices like painting, sculpture and video. The unit of study provides an overview of contemporary installation art practice and explores methods for producing work in a variety of media to activate and utilise space. Students explore innovative applications of conventional materials, found objects and time-based media such as video, sound and custom technologies in the development of their work. This unit engages with dedicated installations spaces and the adapting of environments and locations. The unit combines studio work, short presentations by the lecturer, student presentations and group discussion/critiques. In consultation with the lecturer, you will develop a studio work proposal and create a finished work.

CAEL2094 Painting: Transcultural Collaborations

For Aboriginal people of Australia, the place where saltwater and freshwater meet, is a site of intermingling, mixing and sharing of knowledge. The Yolngu people of north-east Arnhem Land call this place where the river meets the sea: Ganmu and it is usually used as a metaphor for 'two way learning.' This unit of study explores how contact with other cultures through the reciprocal sharing of images, stories, histories, experiences, ideas, skills and culture can activate collaborative practices to create meaningful connections both locally and globally. The investigation of issues such as representation and presentation, protocols and practices, combined with a critical understanding of the cultural complexities of Indigenous culture, will foster greater understanding and enable students to facilitate the development of a collaborative and sustainable practice.

CAEL2095 Video Art

This unit of study approaches video art in the broadest sense as it unites a great variety of practices regarding time based manifestations of abiding artistic concerns. Video has become a pervasive medium in contemporary art and makes an appearance in many different contexts that span from the most experimental exhibition settings all the way through to the museum. In this unit, you will undertake a studio-based approach to the production of video art works, including video installation, single channel and synchronized multichannel artworks, streaming video and video as it appears in other digital forms. The aim of the unit is to produce original artworks that forge new image worlds and innovative production methodologies. This unit will be conducted in an open studio framework including a variety of workshops, studios and digital labs.

CAEL2096 Non-Objective Painting

This unit covers historical and contemporary concepts and techniques relating to non-objective painting. Painting is addressed in its history and as a category of contemporary art. It is broadly defined as an extended practice with a broad range of material, spatial and intellectual possibilities. Geometric abstraction, gestural abstraction and minimalism have all made their marks on contemporary painting, which often mixes them together. In the course a variety of these approaches 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.

CAEL2097 Performance Art for the Internet

In only the last decade video platforms such as YouTube and Vimeo have established innumerable virtual presences that have challenged the forums and approaches of more recent and traditional practices, from comedy to art. Looking at the history of performance art, this unit will explore the different opportunities and possibilities of either reasserting traditional approaches or of crossing genre boundaries, and of connecting with art and non-art audiences, domestically and globally. Students will explore the new languages of online performance while also connecting with new audiences, testing the virtual against the formerly live.

CAEL2098 Intermediate Hot Glass

Building on Introduction to Hot Glass this course will deepen your hands-on experience in glassblowing. The unit explores additional techniques such as mould blowing and hot sculpting, cold working and polishing skills such as lathe working. You will learn a range of different traditional methods as well as sustainable contemporary

practice approaches. You will learn through series of directed and self-directed studio based assignments, and contextualise your ideas through the lens of contemporary global glass focused art and design practices. This elective is designed for students who have some previous experience in glassblowing.

CAEL2099 Intermediate Glass: Fusing and Slumping

Building on the foundations of Warm Glass, this elective aims to deepen your understanding of contemporary practice and the possibilities of manipulating Glass in the kiln. Looking into material use around the world, this course will cover both traditional and contemporary approaches to mould making, fusing, coldworking and reforming techniques. Through a series of directed and self-directed projects you will learn about the possibilities and limitations of this super cooled liquid. This elective is designed for students who have some previous experience in fused glass work.

CAEL2100 The Art of Documentary

The Art of Documentary immerses students in the theoretical, ethical and creative elements of nonfiction filmmaking. Exploring the evolution of documentary, from early newsreels and Cinéma Vérité to mockumentary, docu-drama and fact/fiction hybrids, this elective reveals the key techniques needed to take a documentary concept from page to screen. Through screenings, lectures and workshops, students learn how to research, script, shoot, edit, pitch and distribute a nonfiction film, and how to interview and direct non-actors: gaining a strong conceptual and practical understanding of this timely and constantly evolving form.

CAEL2101 Digital Effects for Film and Video

Digital Effects are increasingly important in screen arts production. This unit of study will equip you with a conceptual understanding and technical expertise in the use of digital effects for film and video projects. You will be introduced to the use of compositing software 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. You will learn how to work with After Effects through an intensive series of tutorials, film/video screenings and practical studio workshops, and use this knowledge and skills to complete a substantial creative project.

CAEL2102 Digital Editing for Film and Video

This unit of study aims to equip you with a conceptual understanding and technical expertise in the use of digital editing for film and video projects. You will be introduced to the use of software programs such as Adobe Creative

Suite to explain how to edit video files into a project and how moving images can be transformed over time in combination with text, masks, filters, effects and sound. You will learn how to edit and master in Adobe Premiere Pro through an intensive series of tutorials film/video screenings and practical studio workshops. This will culminate in the production of a studio project, developed in consultation with your teacher.

CAEL2103 Visualisations: Art and Sustainability

'Visualisations: Art and Sustainability' is a studio course. It explores the potential of art and science to explore sustainable futures. Students will identify a creative and scientific interest in which to complete conceptually based projects. These projects provide an understanding of a particular mode of art practice that supports a synthesis of art, science and materials in a final artwork.

CAEL2104 Mixed Reality Production

Mixed Reality (MR) refers to the emerging suite of virtual reality and augmented reality technologies. MR is a developing medium that commentators believe will have a significant impact across a broad range of fields. This studio-based unit introduces students to the theory and design of mixed reality production for application in creative and industry contexts, including the creative arts, digital storytelling, documentaries and journalism. Students will examine best practice examples of MR experiences and will learn a range of tools and techniques in order to develop two MR projects.

CAEL3014 Image/Object in Photomedia

This unit of study explores how photography intersects with sculpture. You research and explore the relationship between objects and photography and how sculptural ideas can stretch the function of an image. You consider what a photograph may be materially when extended to encompass sculptural, performative and interactive dimensions. Projects may utilise and combine image-based practices such as digital photography and analogue photography, projection, print, performance, objects and installation to encourage an expanded approach to photographic practice.

CAEL3015 Glass in Time: Advanced Hot Glass

In this unit of study you consider the scientific, cultural and artistic impact of Venetian glassblowing from the Renaissance to present day through research projects. Structured weekly workshops traverse contemporary use of a range of Venetian glassblowing techniques and methods. You will apply learned theoretical knowledge and developed practical skills to a self-directed work that reinterprets the Venetian glassmaking tradition. You may

work exclusively with glass or in conjunction with other media and processes.

CAEL3016 Experimental Film

This unit of study explores key processes and issues related to the production and exhibition of experimental film works. It encourages students to imaginatively explore working with film as a tactile, creative medium. The unit includes discussions, readings and screenings of relevant historical and contemporary film works as well as hands-on workshops that focus on the creative potential of working with film stock through a range of processes. A film camera workshop and the hand processing of 16mm film are also an integral part of this unit of study. Students will produce two short projects that incorporate 16mm or Super 8 film material.

CAEL3017 Skin and Sign: Ceramic Surfaces

This unit of study will focus on the development of an in-depth understanding and application of the ceramic surface. It will explore notions of trace, impression, wound, scar, identification, memory and memento through material layering and surface specificity, and the construction of meaning associated with surface qualities such as depth, absorption and incorporation. You will be introduced to a range of applied ceramic surfaces including ceramic pencil, paint and crayon, glaze, screenprint and decal production, as well as found and mixed media surfaces, and kiln firings. Initial instruction and individual experimentation will form the foundations for the completion of a student-generated studio project. This unit would be of particular interest if you want to develop your investigation into three dimensional form and/or broaden the possibilities of the two dimensional surface.

CAEL3018 Introduction to Digital Publishing

This unit of study explores the boundary between artwork, publication and portfolio. The unit acquaints you with InDesign, a program that has become industry standard for designing digital and paper publications. Focusing on experimental magazines and artist's publications the unit explores the visual language of contemporary publishing from an artist's perspective. You learn about the complex interplay of text, image and sequence involved in producing multipage artworks through the practical experience of creating your own publication. A series of lectures and digital tutorials equip you with skills and critical framework to produce engaging and innovative publication works.

CAEL3019 Alternative Photographic Practices

This unit introduces students to advanced and alternative chemical-based photographic practices. It will explore contemporary photographic abstraction through the work of artists manipulating the material substrate of the photographic medium. The darkroom will become the site for experimentation using cameraless as well as in-camera photographic processes and hybrids of digital and analogue technology. There will be an awareness of sustainability in darkroom practices by utilising low-impact plant based and DIY developers and toners where available. This unit builds upon the solid analogue darkroom processes taught in the Photography & the Darkroom elective.

CAEL3020 Performance Art

Critical Bodies explores innovative and exploratory approaches to contemporary Performance art practice, placing the body at the centre of these investigations. Using studio-based skills students will explore performativity as a broader concept through reenactment, photo construction as tableau and video performance alongside 'live' actions.

CAEL3022 Posters to Paste-ups – Public space

Images made for public space have been integral to modern art. This unit looks at printmedia's role in this history, surveying agitprop graphics and subcultural poster making to examine the currency of printmediums and digital processes in urban intervention. This will support studio research and the production of print works intended for public display.

CAEL3023 Copy and Multiple: Ceramic Mould Casting

This elective unit explores concepts of the Copy and Multiple in contemporary art while considering the practical challenges and complexities of multi-part plaster moulds suitable for ceramic slipcasting and the eventual creation of sculptural and modular ceramic objects. The relationship between industrial and studio-produced moulds will be examined alongside the technical and conceptual development of a signature casting slip specific to a student's self-generated art/design project. This elective is designed for students who have some previous experience in mould-making.

CAEL3024 Contemporary Glass Blowing and Fusing

We examine the conceptual and practical applications of forming glass in contemporary and innovative ways. Combining aspects of both warm and hot glass, this advanced course expands your understanding of the material. You will challenge and unite specific techniques such as mould-making, blowing, hot sculpting and

slumping. Manipulating basic forms with heat through a series of directed and self-directed studio-based assignments and contextualising methods, you will question limitations and push the boundaries of glass.

CAEL3026 Advanced Ceramics: The Potter's Wheel

This advanced unit in ceramic wheelthrowing is for students who already have some prior experience on the potter's wheel and would like to extend their knowledge. You will receive instruction in the creation of complex forms such as lidded vessels, platters and handled objects alongside their contemporary histories and philosophies of the handmade. Based on these initial activities, students will then design and create an individual project for a final body of work in consultation with their lecturer, which may be functional or sculptural in focus.

CAEL3027 Representational Painting

This course will provide an opportunity for students to explore representational painting. Students will develop an understanding of sign systems and representational imagery. A range of approaches will be covered that will encourage students to understand contemporary approaches to figuration, portraiture, still life and the landscape. Emphasis will be on direct observation and their interpretation in graphic media, especially using paint.

CAEL3998 Industry and Community Project

This unit is designed for third year students to undertake a project that allows them to work with one of the University's industry and community partners. Students will work in teams on a real-world problem provided by the partner. This experience will allow students to apply their academic skills and disciplinary knowledge to a real-world issue in an authentic and meaningful way.

FASS3999 Interdisciplinary Impact

Interdisciplinarity is a key skill in fostering agility in life and work. This unit provides learning experiences that build students' skills, knowledge and understanding of the application of their disciplinary background to interdisciplinary contexts. In this unit, students will work in teams and develop interdisciplinarity skills through problem-based learning projects responding to 'real world problems'.

CAHO4005 Contemporary Arts Honours Seminar

This unit identifies the central theories and dynamics of contemporary visual art praxis that will inform the student's year-long individual research projects. It also provides an essential framework to develop a understanding of research methodologies to support

your project. Topics include approaches to researching, the artist's methodology, the author's voice and its role in the organising and structuring of texts. You will further develop your critical and analytical skills through readings, discussion and essay writing. Students present an individual seminar on developing studio/dissertation research and write an essay identifying the concepts and practices relevant to their projects

CAHO4006 Contemporary Arts Honours A

In this unit of study you will research and begin to develop a substantial and coherent body of studio work for exhibition that is individually conceived and planned. In addition, you will research and prepare the first draft of a 5000-7000 word research paper. Both are monitored through meetings with your supervisor who provides advice and feedback. Through the critical intersection of praxis and theoretical enquiry you will develop methods to engage critically with contemporary ideas pertaining to visual art practice. By undertaking intensive studio investigations you will deepen your understanding of your own production of artworks and strengthen connections with the broader arts field.

CAHO4008 Contemporary Arts Honours Dissertation A

In this unit of study you will conduct supervised and independent study focused on a self-nominated research topic. The outcome of this year-long study is a dissertation of 15,000 words that should demonstrate a commitment to serious scholarship, a focussed investigation, disciplined editing and rigorous analysis. Throughout this semester you will work towards refining your research interests, conducting research and developing an argument towards a first written draft. Regular meetings with your supervisor provide advice and feedback. Candidate should demonstrate consistent progress in individual research.

CAHO4007 Contemporary Arts Honours B

In this unit, you will continue with your independent studio project, building on the preparatory activities for your studio artwork and research paper completed in semester 1. Through a continued exploration within the studio, you will work towards refining a body of work to be presented for examination. Throughout the semester you will also refine your paper with the submitting of drafts to your supervisor as milestones, commencing with a first draft submitted in the first week and finishing with a final research paper of 5000-7000 words ready for examination. You will continue regular meetings with your supervisor, who will provide feedback on your studio work and your written drafts.

CAHO4009 Contemporary Arts Honours Dissertation B

This unit of study follows on from CAHO4008. At the end of this unit you are required to present a 15,000- word dissertation concerned with the field of contemporary visual arts that should demonstrate a commitment to serious scholarship, a focused investigation, disciplined editing and rigorous analysis. In this unit, you will develop your written research project from the initial research and preparatory tasks completed in semester 1 through a series of progressive drafts to a refined, completed dissertation suitable for examination at the end of the unit. Regular meetings with your supervisor will continue to provide advice and feedback.

CAVA4003 Art making and Artworks

In this unit of study, you will develop a self-directed practice-led visual art project in tandem with a close critique of international artworks created for contemporary art events. We will explore and critique political themes, methods and conceptual approaches that contemporary artists use to suggest the diversity of global contemporary art and life. As well as the BVA/BAS, this unit would be an ideal project for honours students wishing to do a discrete project outside their major project. If you are enrolled in CAHO4006, your work for this unit of study will be a separate supplementary studio project.

SLAM4003 Meaning in the Anthropocene

This unit focuses on key themes for understanding meaning in the Anthropocene, an age of human planetary impact: human-nature relations, social and environmental activism. Students will learn how the various disciplines in the School of Literature, Art and Media engage with the Anthropocene in literary, visual, digital and performative modes. Collaborating with the Sydney Environment Institute, the unit underscores the contribution of the arts to the ethics and aesthetics of meaning in an age of global economic crisis. This unit is team-taught and assessment will accommodate a student's research interests.

SLAM4004 Working the Arts and Humanities

We will explore how we might think about 'work' in the arts and humanities. First: works of art, culture, literature, film. What is a work of art? How do works 'work'? How do they function? Second, labour in the humanities and arts: the industrial conditions cultural work in contemporary conditions of precarity and uberisation? Third, how the arts and humanities are put to work. What values are associated with these fields, to the labour involved? How are the knowledges generated in the arts and humanities put to use, appropriated, marginalised, dismissed? The unit is team taught and accessible to students from

diverse backgrounds; assessment tailored to student's research interests.

Art History Units

ARHT1001 Style + Substance: Introducing Art History

Taking a diverse, global view of art making from the Ancient to the Modern world, ARHT1001 will introduce students to key philosophical and methodological approaches in the field of Art History. As our experiences are increasingly mediated through a variety of visual platforms, this course will help students develop critical perspectives on visual communication. The development of professional skill sets will be a key focus. As such, the course serves as an essential introduction to Art History for those considering a career in the arts, education, or the museum and design sectors.

ARHT1002 Shock of the Now: Global Art since 1900

Art shapes our cities, streets, galleries, phones and minds. It is now made with every conceivable material, and sometimes none at all. It shocks, challenges, soothes, entertains, engrosses and overwhelms us. This unit charts the history of Modern and Contemporary Art across the world, as it is shaped by and shapes society, politics and environment. It shows current concerns in art, with materials, landscape, self-image, politics, and the body are grounded in a century of global experiment.

Art History Electives

ARHT2614 Pollock to Psychedelia

This unit studies the interplay between high art and popular culture in America from the 1950s onwards. Pop Art, Minimalism and Performance formed alongside emerging youth cultures of political protest, drugs and rock music. We examine the interactions of high art, youth culture and mass media.

ARHT2616 High Renaissance Art

The Unit of Study will explore a range of alternative approaches to some of the most famous works of art in the Western tradition, including works by Leonardo, Raphael, Michelangelo and Titian. Topics to be investigated include: problems of definition in High Renaissance and Mannerist art; Rome under Julius II and the creation of an imperial capital; Venetian visual poesis; art and dynastic display in Medicean Florence; civic ritual and public space; eroticism and mythology at princely courts; portraiture and gender.

ARHT2618 French Art, Salon to Cezanne

This unit treats French Art in terms of the cultural structures that allowed academic art, Realism, Impressionism and Post-Impressionism to emerge. Mainstream art is studied alongside emerging avantgardes. Other topics include nationalism, exoticism, and peripheral versus metropolitan modernism.

ARHT2624 Sensation: Contemporary Art

What are the important questions, technologies and processes of contemporary art? We explore cultural globalisation and questions of locality and identity; issues of sexuality and gender; art, de-colonisation and environmental justice; ongoing challenges to traditional art media, and related questions of aesthetic value. An important component of the unit is the first-hand analysis of contemporary art, art writing and curatorial practice through gallery visits, particularly the Biennale of Sydney.

ARHT2636 Contemporary Indigenous Art

The new has no meaning without the old, and the radical newness of the contemporary Indigenous art movement is underpinned by cultural practices dating back 50,000 years. Through in-depth visual analysis of individual artists and art producing communities, we consider distinct Indigenous art practices and relate them to issues of cultural and political sovereignty, colonisation, land rights and representation. Problematizing the historical and contemporary reception of Indigenous art, we aim to understand the multiple regimes of value that shape the creation and circulation of Indigenous art.

ARHT2640 Contemporary Turns in Asian Art

This unit explores contemporary art from across Asia since World War II. The unit places artistic developments, curatorial practice, and artworks within the context of rapid geo-political and socio-cultural change, particularly exploring the effects of nationalism and globalisation.

ARHT2671 Art, Travel, Empires

This unit examines art and the culture of travel from a post-colonial perspective. The work of European Orientalists will be analysed alongside work by North African, Persian and Ottoman artists and in conjunction with photography, international exhibitions, travel literature and film.



ARHT2674 Fashion and Dress: Past and Present

This unit offers an introduction to the study of dress through the discussion of major theories and methodologies that inform current scholarship in the field. With a focus on designers, wearers, and cultural practices of dressing the body, the unit will question how dress communicates as a form of visual expression.

ARHT2676 Planetary Art: Nature, Ecology, Environment

This unit studies contemporary and historical artists in relation to today's environmental crisis. Students engage with how art objects and artmaking relate to issues pertaining to nature, ecology, and the environment. Through visual and textual analysis, students gain interdisciplinary perspectives on art's place within contemporary posthumanist theories, the significance of ecological thinking to contemporary aesthetics, art's historical response to the impact of science and technology, and art's recognition of the importance of Indigenous knowledges to planetary ethics.

ARHT2677 Art, Memory, and Identity

Students study contemporary and historical art in relation to collective or public memory, as well as personal memory. Memory as a subject, and memory as a tool, are considered in relation to the making of art objects and their reading. The unit looks at art's connection with the past, with history, trauma, loss and remembrance, as well as art's connection with identity, dreams, and childhood. Students gain informed perspectives on how memory is theorised as a phenomenon both real and imaginary, and why it memory often judged as more important to art than history.

ARHT2678 Islamic Art and Architecture

We survey the complex arts, architecture and material culture of the Islamic world and explore critical debates that help us relate different traditions that encompass this broad category of visual culture. We introduce important global transcultural, and transregional currents in art history through an object-oriented approach to teaching that includes the on-site study of gallery and museum collections.

FILM2000 From Silent to Sound Cinema

Examining cinema as a manifestation of modernity, this unit of study contextualizes early film as art, commodity, industry, institution and mass production of the senses. It introduces students to the study of the history and aesthetics of silent cinema, including major genres such as melodrama and slapstick, and the impacts of the transition to sound.

FILM2001 Haunted Screens Films and Memory

From the postmodern nostalgia film to the holocaust documentary, cinema is implicated in complex processes of forgetting and remembering. This unit introduces students to thinking about how film represents memory formally and narratively, and its thematic, cultural and moral implications. It traces film's relation to nostalgia, while approaching cinema more broadly as an archive of memory, especially of those ephemeral, minor or affective experiences not often thought of as historical.

ARHT3617 British Art and Empire

This unit critically analyses the role of the visual arts in mediating the experience of urbanism in 19th-century Britain and its function across a global Empire. We undertake an in-depth study of the rich holdings of this art at the Art Gallery of New South Wales.

ARHT3633 Australian Art: Mainstream to Marginal

What are the current debates and issues driving Australian art and film? We explore contemporary studio practices through screenings, on-site gallery visits and the study of works in university and other local art and film collections.

ARHT3646 The Asian Modern: Art in East Asia

This unit investigates key debates about the visual culture of East Asia in the early modern and modern eras. The impact of profound political and social changes on cultural identity will be explored in depth. We also consider the role of art in addressing evolving identities and increasing globalisation in the region.

ARHT3662 On Photography and the Wretched Screen

This unit will draw on a wide range of photographic and moving image material, including university and museum collections. It will examine the pivotal role of photography and the moving image in recording and shaping our image-culture across diverse global contexts. The unit will engage with key debates to examine the social, cultural, theoretical, historical and art practice contexts of these media in analogue and digital. Key theories from Walter Benjamin to Hito Steyerl will be used to interrogate themes of memory, documentary and the real, witnessing, conflict, gender and sexuality and decolonisation.

ARHT3663 Gender & Sexuality in Asian Art History

This unit investigates issues of gender and sexuality in art, visual culture and art history in modern and contemporary Asia from the 19th century to the present. Students will explore women- and/or queer-centred histories of the production and reception of art, and the rise of feminist and queer art and art history in parts of Asia.

ARHT3673 Art and the Aesthetics of the Everyday

Students study contemporary and historical art made in response to the ebb and flow of daily life and the material conditions of the street, the city, and the home. They study key texts of the art and politics of the everyday and topics related to the nineteenth, twentieth and twenty-first century theory and practice. Students will focus on artists who heighten awareness of the banal and mundane, of the detritus of life, of gendered distinctions between home and city, and the paradoxical revelation of the marvelous in the everyday.

ARHT3674 Object and Problems: Old Regime Europe

This unit explores the art of Old Regime Europe, c.1600–1789, through intensive study of objects from the period in local collections. Students will use their encounter with artworks in situ and up close to examine how art engages the power structures, ideologies, habits and daily lives of the courts and cities of eighteenth-century Europe.

ARHT3675 Objects and Problems at the Chau Chak Wing Museum

This unit brings students into sustained contact with objects in the CCW Museum and challenges students to research and curate them. It is designed to build and test the key skills of art historians 'in the world' –from basic analysis of materials and techniques to complex questions of cultural meaning– by analyzing objects and the challenges they pose.

ARHT3678 Text, Image, Sound: Islamic Book Arts

This unit provides a thematic study of historical and contemporary book arts in the Islamic world, drawing on the art of painting and calligraphy as well as key texts to engage with the foundational interrelations between text, image, orality and other forms of sensory experience. Starting with early Qur'ans, we move to pre-modern illustrated manuscripts, and modern and contemporary works of art inspired by manuscript cultures, exploring histories of authorship, portraiture, patronage, workshop practices, audience and perception, as well as the collecting and display of manuscripts in museums. Several site visits to Sydney's various collections offer opportunities for object-based learning.

ARHT3679 First Nations Art

This unit explores the range and depth of First Nations Art globally with special attention to the Indigenous Art and visual culture of Australia and North America. It is designed to explore not only the material and formal features of First Nations' art but the social, cultural and spiritual traditions in which it is embedded and the understandings of time, space and country that inform First Nations art. It also explores the debates that have surrounded the notion and definition of "First Nations" art in recent years.

ARHT3680 A Material World: Cultures of Design

Design shapes how we live in the world. From dressing our bodies, to inhabiting carefully composed interiors, and encountering innovative objects, the limits of our understanding are frequently materially determined. In this unit, students will engage with design histories – both past and present – to understand how design forms our experience of the world. Close studies will be made of key objects, designers, and materials, building a fluency with design from a variety of cultures and movements. The unit will be delivered through object-based learning, providing students with an opportunity to connect with professional and real-world contexts as they explore design cultures.

ARHT3682 Art, Cities and Early Modern Worlds

From Renaissance Italy to Safavid Persia and beyond, this course will take students across the globe to explore art in the cities and spaces of the Early Modern World. Works of art and design shaped and enriched the lives of these places. The course will take an expanded view of the distinct and interwoven visual and material histories of these worlds, exposing students to cutting-edge thinking, writing and exhibitions. You will encounter comparative, globally aware and materially expansive approaches to art through seminars, site visits and discussions led by a team of teachers dedicated to opening access to an expanded vista of these great cities, sites and works of art.

ARHT3683 Sensation: Encountering Contemporary Art

Today transformations in how art is made, networked, theorised and curated is indelibly tied to new and expanded ways of encountering contemporary art. From political imperatives of decolonisation, globalisation and the environment, indigeneity, to feminist and queer art, or art as spectacle, new impetuses for artmaking and curating are dynamically changing the cultural landscape. Social media and the digital turn offer new modes of engaging with contemporary visual culture. This unit addresses these recent transformations to explore the expanded field of contemporary art in the digital sphere

and in the physical encounter with art in local art spaces, galleries, biennales and beyond.

FILM3000 Cinematic Transformations

What is the cinematic object of the twenty-first century? Where do we locate the essence of a medium that has undergone such a radical transformation? This course examines the intersection of film, digital cinema, and new media experiences such as YouTube, machinima and mobile cinema. Where many have spoken of the death of cinema in a digital era, we will conceptualise the complexity of cinema's evolution from its earliest celluloid incarnation to the technologies of digital simulation.

FILM3002 Cinema Spectatorship

What is the nature of the cinematic experience between spectator and screen? How do we think about some of those experiences that cinema provides that we value so much as spectators? In this unit we will closely view some of the key films central to debates on cinema spectatorship in Film Studies, as well as examining more recent developments in the field.

OLE Units of Study

OLET2701 Understanding Creativity

Understanding Creativity is geared towards those actively seeking to learn new creative skills or assess and improve creative approaches to their life and work challenges. The course offers experience in the range of creativity you can develop – from everyday creative thinking and actions to deep creative practice using skills and discipline expertise. We begin by stepping through the creative process in workshop style learning sessions called creative grounds. In these workshops you are guided towards choosing the right tools to design, construct, compose or produce creative outcomes for professional, personal or social interests. Together, your creative capacity will develop through a series of exercises designed to expand your comfort zone, not take you out of it. We will conclude by a group survey of project results.

Master of Moving Image

The Master of Moving Image is a postgraduate coursework degree that combines traditional film production with new directions in the cinematic arts. You will complete core units covering story development, scripting, directing, art design, cinematography and editing. You will also complete a capstone unit comprising a major moving image project or you will choose between a research or professional capstone experience with the option to undertake a placement that interfaces directly with the creative industries. Additionally, you will complete elective units as needed to meet the requirements of the course.

What you'll study

This degree, delivered by Sydney College of the Arts, combines traditional film production with new directions in the cinematic arts, incorporating interactivity, three-dimensional imaging and virtual technologies.

You will learn industry-standard skills, techniques and production protocols, from story development, scripting, directing, art design, cinematography and editing to new interactive screen methodologies incorporating hand-held devices.

You will be introduced to the history and theory of film and new media and can choose from a range of electives from across the university including animation, documentary, sound design, visual effects, screenwriting and directing and mixed reality.

Capstone experience

You will complete a major moving image project and present it in a public screening/exhibition; critically review the existing knowledge in the field; work in appropriate professional environments and/or identify and pursue an individual research theme or project.

This course is part of an embedded sequence including the graduate diploma and master's degree.

To qualify for the **Master of Moving Image**, candidates must complete 72 credit points, including:

- 30 credit points of core units of study
- 6 credit points of capstone units of study
- 6 credit points of selective units of study
- 30 credit points of elective units of study

To qualify for the **Graduate Diploma in Moving Image**, candidates must complete 48 credit points, including:

- 30 credit points of core units of study
- 18 credit points of elective units of study

View full course information including the admission requirements here:

- sydney.edu.au/courses/master-of-moving-image

Core

CAMI5001	Narrative Elements
CAMI5002	Moving Image Production
CAMI5003	Screen and Sound Strategies
CAMI5004	Moving Image Post-production
CAMI5005	History and Theory of Screen

Capstone unit

CAMA6002	Final Project
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Selective units

CAMA6003	Praxis: Professional Project
CAMA6004	Praxis: Industry Placement
CAMA6005	Praxis: Research Project

Elective units

CAEL5029	Sound Design for Film and Digital Media
CAEL5034	Image/Object in Photomedia
CAEL5035	The Art of Sound and Noise
CAEL5043	Screen Writing and Directing
CAEL5044	The Moving Camera
CAEL5051	Mixed Reality Production
CAEL5052	The Art of Documentary
MFDI9303	Digital Effects for Film and Video
MFDI9313	Digital Editing for Film and Video
MFDI9333	Experimental Film
ARHT6936	Biennales, Triennales and Contemporary Art
ARHT6959	Curatorial Lab

ARIN6903	Digital Media and Society
ARIN6904	Games and Mixed Realities
USSC6919	Hollywood vs. Netflix
IDEA9106	Design Thinking

Master of Moving Image pathway (full-time)	
Year 1 Semester 1	
CAMI5001 Narrative Elements	CAMI5002 Moving Image Production
CAMI5005 History and Theory of Screen	Elective*
Year 1 Semester 2	
CAMI5003 Screen and Sound Strategies	CAMI5004 Moving Image Post-production
Elective*	Elective*
Year 2 Semester 1	
CAMA6003 Praxis: Professional Project, or CAMA6004 Praxis: Industry Placement, or CAMA6005 Praxis: Research Project	CAMA6002 Final Project
Elective*	Elective*

Master of Moving Image pathway (part-time)	
Year 1 Semester 1	
CAMI5001 Narrative Elements	CAMI5002 Moving Image Production
Year 1 Semester 2	
Elective*	Elective*
Year 2 Semester 1	
CAMI5003 Screen and Sound Strategies	CAMI5004 Moving Image Post-production
Year 2 Semester 2	
Elective*	Elective*
Year 3 Semester 1	
CAMI5005 History and Theory of Screen	Elective*
Year 3 Semester 2	
CAMA6003 Praxis: Professional Project, or CAMA6004 Praxis: Industry Placement, or CAMA6005 Praxis: Research Project	CAMA6002 Final Project

2023 Units of Study

Postgraduate program taught within the Discipline

Semester 1

CAEL5029	Sound Design for Film and Digital Media
CAEL5034	Image/Object in Photomedia
CAEL5044	The Moving Camera
CAEL5051	Mixed Reality Production
CAMI5001	Narrative Elements
CAMI5002	Moving Image Production
CAMI5005	History and Theory of Screen
CAMA6002	Final Project
CAMA6003	Praxis: Professional Project
MFDI9303	Digital Effects for Film and Video
MFDI9313	Digital Editing for Film and Video

Semester 2

CAEL5035	The Art of Sound and Noise
CAEL5043	Screenwriting and Directing
CAEL5052	The Art of Documentary
CAMI5003	Screen and Sound Strategies
CAMI5004	Moving Image Post-production
CAMA6002	Final Project
CAMA6003	Praxis: Professional Project
CART7006	Art as Research
MFDI9303	Digital Effects for Film and Video
MFDI9313	Digital Editing for Film and Video
MFDI9333	Experimental Film

Unit of Study descriptions

CAEL5029 Sound Design for Film and Digital Media

This unit of study is intended to be a broad introduction to the theory and practice of audio production and sound design for moving pictures in both analogue and digital forms. Through viewing and discussing critical excerpts, the unit will offer a grounding in the history, theory and criticism of sound design and its applicability to current film and television production practice. The unit will look at the tools and techniques available to the sound designer, as well as examine the various underlying strategies, processes, and sound design philosophies. You will develop an understanding of critical film sound theory and an apprehension of key concepts including: synchronous and asynchronous sound, synchresis; on-screen, off-screen, and non-diegetic sound; the sound stage, point of view, causal semantic and reduced listening, internal and external logic, audiovisual rhythm and counterpoint. Applications of those principles will be explored in creative practice from sound capture and creation to construction using field/location and studio recording and post-production techniques. 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. The unit will aim at developing a conceptual design language and individual aesthetic as well as encourage the invention of original sounds. At the completion of this unit you will be expected to demonstrate an understanding of the audiovisual language and demonstrate technical and conceptual skills by producing a short sound for a film project.

CAEL5034 Image/Object in Photomedia

This unit of study extends the possibilities of photographic practice to expand photographic ideas beyond a two-dimensional form. The unit plays with the traditional material outcome of a photograph by considering what a photograph is as 'an image'. The 'image' unlike the 'photograph' can be anywhere and anything. In the context of image/object it is also considered sculpturally, as an object. The relationship between objects and photography stretch the function of the image. How can the image encompass a sculptural and interactive dimension?

CAEL5035 The Art of Sound and Noise

This unit of study will engage a studio-based approach to the production of sound art works through the prism of two of its primary means, namely recording and amplification. The emphasis will be on the production of recorded sound works and sound devices that can expand

and develop the relationships between the analogue and the digital and between the composed and the open-ended structures of noise as an event. The unit will begin with ideas from sound ecology and music concrete and by way of field recording, sound manipulation and performance heading in an exploratory way towards the limits of sound as noise, situating the spectrum of a material practice with sound in a historical context. This unit will be conducted in an open studio framework within workshops, sound studios and digital labs suitable for candidates working in a broad range of artistic disciplines. Sound has the potential to invent new sonic landscapes and to demarcate unheard psycho-geographies: from radical approaches towards production to potential new collaborations in the street (or in the landscape), from the technical and the scientific to oral investigations of the social. This open studio investigates sound as a primary vehicle for artistic expression in a work of contemporary art.

CAEL5043 Screen Writing and Directing

This elective provides students with the skills and knowledge required to research, conceptualise and write an industry-standard script for a screen-based work, and to apply effective directorial techniques to realise this script on screen. Through an integrated program of study combining screenplay and directing seminars, global film case studies and practical workshops focused on direction, performance and mise-en-scène techniques, students learn a range of creative writing and directorial skills anchored within historical and contemporary screen methodologies. This unit supports students to explore their unique authorial voice, as they translate a creative concept from page to screen.

CAEL5044 The Moving Camera

This production-intensive elective provides students with the skills and knowledge required to conceptualise and execute a range of cinematographic techniques in the effective realisation of a screen-based work. Through an integrated study program combining film screenings, camera workshops and cinematography lectures, students are given an historical, conceptual and technological framework within which to explore sophisticated moving-camera techniques including gimbals, dollies and jibs, and advanced lighting, coverage and shooting skills across diverse formats. Students apply the creative and technical knowledge acquired to the development of their own screenbased practice.



Photo by Anthony
Fretwell.2020.

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CAEL5051 Mixed Reality Production

Mixed Reality (MR) refers to the emerging suite of virtual reality and augmented reality technologies. MR is a developing medium that commentators believe will have a significant impact across a broad range of fields. This studio-based unit introduces students to the theory and design of mixed reality production for application in creative and industry contexts, including the creative arts, digital storytelling, documentaries and journalism. Students will examine best practice examples of MR experiences and will learn a range of tools and techniques in order to develop a substantial MR project.

CAEL5052 The Art of Documentary

The Art of Documentary immerses students in the theoretical, ethical and creative elements of nonfiction filmmaking. Exploring the evolution of documentary, from early newsreels and Cinéma Vérité to mockumentary, docu-drama and fact/fiction hybrids, this elective reveals the key techniques needed to take a documentary concept from page to screen. Through screenings, lectures and workshops, Students learn how to research, script, shoot, edit, pitch and distribute a nonfiction film, and how to interview and direct non-actors: gaining an advanced conceptual and practical understanding of this timely and constantly evolving form.

CAMA6002 Final Project

This capstone unit allows students to build on the skills and knowledge gained in previous MMI units, by creating a screen-based final project work for exhibition in the MMI Showcase. Through an integrated program of study that combines lectures, project consultations, peer-exercises and work-in-progress screenings with assessment milestones designed to encourage self-directed learning, students conceptualise and realise a graduating screen project, in any genre or format. This unit supports students to develop their technical skills and artistic practice to reflect and meet professional, creative and technological screen industry standards and protocols at the culmination of their degree.

CAMA6003 Praxis: Professional Project

This unit of study enables students to align their emerging screen-practice with professional screen industry development, pitching, marketing and exhibition protocols and methodologies. Through an integrated program of seminars, tutorials, guest lectures and directed exercises, students are provided with entrepreneurial strategies and professional development tools to help them disseminate their screen-based final project works on outward-facing screen industry platforms, including film festivals and promotional websites.

CAMA6004 Praxis: Industry Placement

This unit of study allows you to situate your emerging practice within the context of a chosen professional field. Within the framework of this unit you are required to undertake one stream of professional development activity. The streams have been developed to allow you to customise your professional development experience by providing a range of industry related outcomes. The Industry Placement stream of this unit provides you with the opportunity to work closely with recognised industry organisations in your chosen field of endeavour. It is intended that this stream contextualises your learning and develops your understanding of the expectations and responsibility of professional practice.

CAMA6005 Praxis: Research Project

This unit of study allows you to situate your emerging practice within the context of a chosen professional field. Within the framework of this unit you are required to undertake one stream of professional development activity. The streams have been developed to allow you to customise your professional development experience by providing a range of industry related outcomes. The Research Project stream has been designed to allow you to become familiar with traditional research skills in relation to emergent and interdisciplinary methodologies drawn from reflective creative practice. This stream has been designed to facilitate students who wish to pursue further research-based study.

CAMI5001 Narrative Elements

Working individually or as part of a production team, you will conceptualise, develop and deliver a narrative-based screen-work. You will be challenged to re-conceive storytelling through moving image and alternate forms. Possible outcomes for the projects could be narrative film, documentary, online, XR, installation or any combination of media production. Lectures, tutorials, seminars, screenings and class exercises provide you with a historical and conceptual framework to develop your own creative projects. Discussion, debate and creative exploration is encouraged. Projects are to be supported by a set of professional standard production documents and the presentation of seminars.



CAMI5002 Moving Image Production

This unit of study is designed to develop the technical knowledge and creative skills necessary to complete the project work associated with CAMI5001 Narrative Elements and subsequent project units. Through the weekly seminars and in-class exercises you will learn a range of skills and problem-solving approaches that are central to the production of moving image works. You will work both on location and in the studio with digital video, sound and lighting to complete project assignments that combine practical and creative filmmaking skills.

CAMI5003 Screen and Sound Strategies

Working individually or as part of a production team, you will conceptualise, develop and deliver an experimental screen-based work. You will be challenged to re-conceive the moving image as open and negotiable, manifesting in various alternate forms. Possible outcomes for the unit include single channel, installation, XR, online or other platforms. Lectures, tutorials, seminars, screenings and exercises provide you with a historical and conceptual framework in which to develop your own creative projects. Discussion, debate and creative exploration is encouraged. Creative projects are to be supported by a set of professional standard production documents and the presentation of seminars.

CAMI5004 Moving Image Post-production

This unit of study is designed to develop the technical knowledge and creative skills necessary to complete the project work associated with CAMI5003 Screen and Sound Strategies and subsequent project units. Through the weekly seminars and in-class exercises you will learn a range of skills and problem-solving approaches that are central to the production of moving image works. These include working with digital video and sound - in editing, colour correction, audio mixing and voiceover and effects recording. You will create a series of project assignments that combine practical and creative film-making skills.

CAMI5005 History and Theory of Screen

The aim of this unit of study is to provide you with a theoretical and historical understanding of moving image and screen-based forms within the contemporary context. The history of film and associated media will be considered both in relation to key technical and conceptual developments as well as changes in reception and dissemination. In this regard, particular importance will be given to the emergence of networked space and more specifically the internet as a defining paradigm of the contemporary era. A range of films, experimental video, media and interactive works will be examined and discussed in relation to key concepts surrounding film

theory and new media. In addition to this a number of key works and concepts from the pre-history of cinema and computation will also be examined to provide a historical context to the discussion.

MFDI9303 Digital Effects for Film and Video

The aim of this unit of study is to equip you with a conceptual understanding and technical expertise in the use of digital effects for film and video projects. You 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. You 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. The project is to be developed in consultation with an academic adviser.

MFDI9313 Digital Editing for Film and Video

This unit of study aims to equip you with a conceptual understanding and technical expertise in the use of digital editing for film and video projects. You will be introduced to the use of software programs such as Adobe Creative Suite to explain how edit moving images in to a project and how moving images can be transformed over time in combination with text, masks, filters, effects and sound. You will learn how to edit and master in Adobe Premiere Pro through an intensive series of tutorials film/video screenings and practical studio workshops. This will culminate in the production of a studio project. The project is to be developed in consultation with an academic adviser.

MFDI9333 Experimental Film

This unit of study explores key processes and issues related to the production and exhibition of experimental film works. It encourages students to imaginatively explore working with film as a tactile, creative medium. The unit includes discussions, readings and screenings of relevant historical and contemporary film works as well as hands-on workshops that focus on the creative potential of working with film stock through a range of processes. A film camera workshop and the hand processing of 16mm film are also an integral part of this unit of study. Students will produce two short projects that incorporate 16mm or Super 8 film material.

The Discipline offers the following postgraduate research degrees:

Master of Fine Arts

The Master of Fine Arts (MFA) by research is designed to provide graduate visual artists with the opportunity to develop their art practice within the structure of a research culture. You will develop a level of proficiency, self-direction and focus through investigating a proposed area of research, and will be encouraged to produce work of an original and speculative nature. Your research supervisor will provide personalised and dedicated attention to the development of your research outcomes. You can complete the Master of Fine Arts by creative work culminating in a substantial exhibition, screening, performance or installation of creative works, and a research paper on an area of relevance to the creative work; or by thesis in the field of art theory, art history, cultural studies or professional studies in visual art.

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.

Doctor of Philosophy (PhD)

The Doctor of Philosophy (PhD) degree at Sydney College of the Arts (SCA) 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.

Your 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.

You may complete the PhD by a thesis comprising a substantial body of creative work for exhibition plus a thesis examining the histories and theoretical underpinnings of the creative work, both of which demonstrate an original contribution to knowledge; or a substantial written thesis that, through a sustained investigation, demonstrates an original contribution to knowledge in the field of the history and theory of contemporary art. This degree is awarded for the successful completion of an approved program of supervised, advanced research which constitutes an original contribution to knowledge.

Further information about research courses:
sydney.edu.au/study/study-options/postgraduate-research.html

Ms Robyn Backen**robyn.backen@sydney.edu.au**

Robyn is a contemporary artist whose work makes connections between art, science and philosophy. Her sound, light works, constructions, and computer-generated systems often examine the cultural context of the spaces they inhabit. Drawing upon more than 20 years of research into technology, materials, and communication, Backen has completed many large public commissions, international shows, and residencies, including most recently in China and Sweden. She is also a recipient of the Australia Council Fellowship.

Dr Stuart Bailey**stuart.bailey@sydney.edu.au**

Stuart's art practice tackles the disconnection between political awareness and action, often through the lens of the political poster through contemporary print processes, sculpture and installation. In 2018, with Wendy Murray, Bailey co-curated Fresh blood: Redback Graphix and its Aftermath at Casula Powerhouse that examined the legacy of Australian political poster collective Redback Graphix. He has worked nationally and internationally and in 2005 held the Australia Council Studio Residency in Los Angeles.

Mrs Rebecca Beardmore**rebecca.beardmore@sydney.edu.au**

Through an innovative and experimental approach to materials and techniques, Beardmore seeks to expand the rhetoric around image perception and disrupt the image as an object of representation – evoking tensions between reading, seeing and perception. An accomplished print artist, Beardmore is at the forefront of practice and innovation in her field. She recently delivered and published a paper on the intersection of printmaking and photography in contemporary art at IMPACT 10, International printmaking conference in Santander, Spain.

Dr Anna Broinowski**anna.broinowski@sydney.edu.au**

Anna is a Walkley award-winning filmmaker and author who specialises in political and counter-cultural subjects. Her documentaries have screened around the world and include Please Explain! (SBS), Aim High in Creation! (ABC/Netflix), Forbidden Lie\$ (MIFF/Palace) and Helen's War (SBS/CBC/ZDF). Awards include 3 AFI/ACTAs,

the Rome Festival "Cult" Prize, the Al Jazeera Golden Award, and the Writer's Guild of America Best Screenplay.

Dr Michael Doolan**michael.doolan@sydney.edu.au**

As a sculptor, Michael is interested in the relationship of memory, narrative and objects. Doolan uses a combination of ceramics, aluminium, fibreglass and automotive finishes to create kaleidoscopic optical effects on two-dimensional mirror surfaces that play on their three-dimensional sculptural form, prompting a sense of disorientation in the onlooker. His work has been documented and reviewed widely, both internationally and nationally in a variety of media.

Associate Professor Jane Gavan**jane.gavan@sydney.edu.au**

Jane researches innovative, social and environmental approaches to contemporary creative practices to discover their shared value across the community through international industry collaborations. Her practice is at the nexus of material culture and material science, often with glass and nature. Jane's 2019, consultancy work for UNESCO produced the Manufacturing Creativity exhibition in Vietnam. Jane is an experienced teacher in creativity and leadership, a former Associate Dean Learning and Teaching and member of Sydney South East Asia, China Studies, and CREATE University research centres.

Dr Alexander Gawronski**alex.gawronski@sydney.edu.au**

Alex is a contemporary artist working across multiple media as well as a writer and independent gallerist. He has a particular interest in the implications of galleries and museums as cultural sites of spatial and socio-political contestation. Gawronski's PhD, No New Utopia: The Crisis of Art as Critique Under Globalisation was awarded by the University of Sydney in 2006. It considered the challenges posed by the multifarious commercialising trends, vastly accelerated by global neoliberalism, to contemporary art as a form of critical practice. Gawronski has exhibited widely nationally and internationally.



Associate Professor Adam Geczy
adam.geczy@sydney.edu.au

Adam is an artist and writer who has exhibited across Australia, Europe and Asia. His work is held in numerous national collections such as the NGA and QAG, he has been awarded numerous grants and competitive international residencies, including in Paris, Berlin, Buenos Aires and Reykjavik. Geczy has published some 20 books and in 2009 he won the Choice (US Librarians) award for best academic title in art. He is founding editor of the journals *The Journal of Asia-Pacific Pop Culture*, and *ab-Original* (Penn State University Press).

Dr Jan Guy
jan.guy@sydney.edu.au

Jan has been an artist, writer, and occasional curator working in contemporary ceramics with an emphasis on sculptural and installed works. She considers the various methods of ceramic production as the vocabulary for her creative works and different clays and surface treatments as the intonations of these works. Her research interests include the relationships between the haptic senses and virtual spaces, new feminisms and craft theory. She has received a National Craft Acquisition Award (Australia), a Yingge Ceramics Museum Artist-in-Resident Award in 2016 (Taiwan) and recently an Honourable Mention in the 11th Mino International Ceramics Triennale in 2017 (Japan). In 2019, she was elected a member of the International Academy of Ceramics in Geneva.

Dr David Haines
david.haines@sydney.edu.au

David has been a practising artist for 30 years and has exhibited prolifically internationally in museums, festivals and alternative exhibition spaces, including installations for the Tate Gallery, Liverpool, Artspace, Sydney, Sao Paulo Biennale 2004, CACSA in Adelaide 2005, The Physics Room (NZ), Wellington City Gallery, (NZ) Dunedin Public Gallery and Christchurch Art Gallery and Te Papa, (NZ) ACCA Melbourne, Ian Potter Museum Melbourne, ACMI, Trondheim Art Museum, Norway, Nam June Paik Museum, Korea, the Art Gallery of New South Wales amongst others. Survey exhibitions include *Energies Haines* and *Hinterding* at the Museum of Contemporary Art, Sydney and *Resonances Magnetique* at La Panacee, Montpellier, France.

Ms Joyce Hinterding
joyce.hinterding@sydney.edu.au

Joyce is an artist recognised internationally for her work across sculpture, object arts, sound art and digital arts. Her practice is internationally renowned for explorations into energetic forces and energy scavenging through

custom-built field recording and monitoring technologies. In 2019, Joyce received the Australia Council Emerging & Experimental Arts Award. Her research covers a broad spectrum of fields including, energy, acoustics, electronics, alchemy and this finds expression through digital and analogue processes, including drawing, stencilling, interactive real-time environments, 3D computer graphics, sound and video art.

Dr Madeleine Kelly
madeleine.kelly@sydney.edu.au

Madeleine's practice-led research is based on the broad interdisciplinary field of painting, with a focus on human entanglements with animals/plants/energy. Kelly's practice-led PhD was conferred by the Queensland College of Art, Griffith University 2013. Entitled *Picturing Archaeologies: The Meta-archaic aesthetic*, her dissertation examines the archaeological metaphor as an image-laden and mutable terrain. Her works have entered many public collections in Australia, including QAGOMA and several permanent university collections. She is represented by Milani Gallery, Brisbane, QLD.

Dr Andrew Lavery
andrew.lavery@sydney.edu.au

Andrew is a master glass artist who has evolved as a conceptual and multi-disciplinary practitioner. His research and teaching interests include: land art, particularly modes of practice concerned with urban ruin; visual perception and space, contemporary art, sculpture, installation and expanded approaches to studio glass.

Dr Sanne Mestrom
sanne.mestrom@sydney.edu.au

Sanné's practice-led research seeks to incorporate "play" into a socially engaged practice as a means to question the social consequences of urban design. Her current research investigates ways that art in public places – and urban design more broadly – can become critically integrated, inclusive and interactive spaces. Her projects bring together sculpture and the body to examine the role of art in rewriting current definitions of 'play' as relating to the physical, experiential and ideological conditions of 'place', through temporary and permanent sculptural forms that respond to the built environment and our movement through it.

Dr Julie Rrap
julie.rrap@sydney.edu.au

Julie Rrap has been a major figure in Australian contemporary art for over thirty-five years. She works in photography, painting, sculpture, performance and video in an on-going project concerned with representations

of the body. She has exhibited extensively nationally and internationally including The Biennale of Sydney in 1986, 1988, 1992 and 2008. In 1995, she held a survey of her work at the Australian Centre for Contemporary Art, Melbourne and in 2007, a publication and 25-year survey *Body Double* was curated for the MCA, Sydney by Victoria Lynn and in 2015 Rrap was awarded the Vizard Foundation Contemporary Artist Project grant for a major exhibition, *Remaking the World* at the Ian Potter Museum of Art, Melbourne.

Mr Oliver Smith

oliver.smith@sydney.edu.au

Oliver Smith is an artist and researcher in the field of jewellery & object. With a background in traditional journeymanhip, he has worked for prominent silversmiths and metalworkers in Australia, New Zealand, Mexico, Germany and England. His formal studies include the Gold & Silversmithing Workshop at the ANU School of Art, Oliver gained First Class Honours in 2000, and a Master of Philosophy in 2003. The recipient of numerous awards and with a growing research profile, he now combines his visual art practice with lecturing at SCA.

Salote Tawale

salote.tawale@sydney.edu.au

From the perspective of her Indigenous Fijian and Anglo-Australian heritage, Salote Tawale's practise lead research explores the identity of the individual within collective systems. She examines these through self-performance, collaborations and community engagement projects that draw on personal experiences of race, class, ethnicity and gender formed by growing up in suburban Australia.

Mr John Tonkin

john.tonkin@sydney.edu.au

John Tonkin has been a practising new media artist since 1985. In 1999-2000 he received a fellowship from the Australia Council's New Media Arts Board. His broad interests have been around the creative possibilities of computation, particularly focused on interaction as a means of physical and conceptual play. These have included many participative works that were formed through the accumulated interactions of the audience. John's recent projects have included several large-scale public art commissions that have expanded his interest in interactivity into the public domain, as well as a series of interactive video works that investigate visual perception as being grounded in a sensorium of bodily sensations and activated through the dynamic movements of the body. He is currently extending this research into virtual reality.

Academic Coordinators 2023

For the current list of academic coordinators, please refer to the SCA webpage at bit.ly/usyd-sca or email us at SACE.enquiries@sydney.edu.au.

SCA Technical Officers

Your studies at SCA will be supported by tailored technical workshops across all areas delivered by our talented technical team:

Canbora Bayraktar
Joshua Boerma
Michael Brewster
Cobi Butcher
Rhonda Dwyer
Virginia Hilyard
Harry Klein
Isobel Markus-Dunworth
Timothy Osborne

Prizes, Scholarships & Financial Assistance

Information on prizes and scholarships, and financial assistance available through the University can be found at: sydney.edu.au/scholarships/

Policies

For information on policies that apply to current students, please visit: sydney.edu.au/students/

Keys Dates 2023

For the key dates in 2023 including semester start dates and breaks, please refer to the University webpage at sydney.edu.au/students/study-dates.html.





Sanné Mestrom, Hush, Hush (detail), 2018.
Courtesy of the artist and Sullivan + Strumpf, Sydney

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