RMIT
SCHOOL OF ART

PROGRAM INFORMATION FOR STUDENTS:
2008

Title: Bachelor of Arts (Fine Art)
Code: BP201
WELCOME TO FINE ART

Welcome to RMIT School of Art, one of the most highly regarded art school's in the Australia-Pacific region. Art has been taught at RMIT since 1887 and the School of Art has a long and proud tradition of educating many of Australia’s foremost practicing artists, across all of its nine major studio areas.

At RMIT School of Art you become part of a rich international community of artistic practice. The School has established collaborative programs in Hong Kong and links with artists and art academies in Australia, New Zealand, China, Korea, Europe and the USA.

The BA Fine Art program offers you the opportunity to specialise in one of the nine major studio areas or to explore a range of studio areas in accordance with your own developmental needs. Studio staff will assist students in making informed decisions that ensure their enrolment best reflects their goals and aspirations. Studio practice is complemented by studies in Art History and Theory, Professional Practice and a broad range of University Electives, as well as regular Forums featuring artists and writers.

We encourage you to engage enthusiastically and energetically with all that the School has to offer you and wish you well in your studies.

Associate Professor Kevin White
Program Manager – BA Fine Art
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SCHOOL CONTACT DETAILS

School of Art Administration Office

Office Hours 9.00am – 5.00pm (closed between 1.00 – 2.00pm)
Location Building 2, Level B, Room 4 (2.B.4)
Phone 9925 1988 / 9925 2922 / 9925 2215
Fax 9925 3755
Website www.rmit.edu.au/art

Head of School
Professor Elizabeth Grierson 9925 2219

Reception
9925 1988

Administration Officer
Michael Holliday 9925 2922

Administration Manager
Michelle Strange 9925 2215

Studio Coordinators:

Program Coordinator Kevin White 9925 1988 Building 2.B.9
Ceramics Don Gore 9925 3625 Building 37.1.3
Drawing Godwin Bradbeer 9925 5386 Building 87.6.7
Fine Art Photography Shane Hulbert 9925 5236 Building 9.2.48
Gold & Silversmithing Robert Baines 9925 2727 Building 2.A.11
Media Arts Dominic Redfern 9925 2022 Building 9.2.49
Painting Peter Ellis 9925 2838 Building 2.D.7
Printmaking Richard Harding 9925 1035 Building 49.B
Sculpture Don Gore 9925 3625 Building 37.1.3
Sound Phil Samartzis 9925 5207 Building 9.2.47

Art History & Theory

Coordinator Linda Williams 9925 2369 Building 37.2
1st year Coordinator Rose Stone 9925 5237 Building 37.2

All staff contact details can be found on the School website. To email a staff member: firstname.surname@rmit.edu.au
IMPORTANT INFORMATION

Alumni

All students are encouraged to join the School of Art Alumni once you have completed your degree, please register at the following: www.alumni.rmit.edu.au/register

Assessment/Results

You will be notified of the assessment dates for your courses by the lecturers during the semester. You can view your results at: www.rmit.edu.au/students

Cancelling your enrolment

Discuss the cancellation with your studio coordinator, complete a cancellation form and submit to the administration office with your student card

**Deadline Semester 1**  March 31
**Deadline Semester 2**  August 31

Change of Address

It is very important to keep your address up to date at all times. You can change your address online or at the Hub by completing a change of Personal information form.

Claiming Credit (exemptions)

**Single Courses**  Complete an application for single course credit; have it approved by your studio coordinator for studio courses or the history coordinator for history courses. Once approved submit to the administration office with a copy of the transcript from your previous study. If you are enrolled in the course that you have been given credit for you must drop it from your enrolment.

**Block Credit** – Students that have been given advanced standing are required to submit a block credit application form together with a copy of transcript from previous study to enable advanced standing credits to be processed.

**Deadline for submission of credit applications**  March 31

Course Guides

Course guides can be viewed on the web by typing in the Course Code E.G. VART1316
www.rmit.edu.au/students

Enrolment

You are responsible for ensuring that you are enrolled in the correct courses. You must notify the office of any errors immediately. You can view your enrolment on-line at www.rmit.edu.au/students Please ensure you check your enrolment each semester.

Varying your enrolment

Before you add or withdraw from a course it is recommended that you seek academic advice.

**Adding a course** – Check pre-requisites, program structure
Deadline to add courses Semester 1  14 March
Deadline to add courses Semester 2  1 August

Graduation

If you are a graduating student you will need to apply to graduate in order to receive your testamur even if you are not attending the ceremony. To attend the ceremony you will need to apply by the end of August/early September – www.graduation.rmit.edu.au
Noticeboard

The School noticeboard is located outside the administration office in building 2, level B. Current exhibitions, awards and course information is displayed here.

Postgraduate Applications

If you wish to apply for Honours or Masters by Coursework, you will need to complete a Direct Application form and submit to the Office for Prospective students by 10 November.

Research Applications can be found at: http://www.rmit.edu.au/art/programsandcourses

Room Locations

Fine Art class locations are found on the timetable E.G. 9.2.19 = Building 9, Level 2 Room 19

Siemens Scholarship

The Siemens RMIT Fine Art Scholarships are open to current RMIT undergraduate and postgraduate students enrolled in Fine Art programs. Siemens sponsors a total of eight scholarships. An exhibition of finalists work will be held in November / December. Awards will be made on the basis of excellence in the arts. Applications are available from the end of August.

SSCC (Student Staff Consultative Committee)

SSCCs provide you with an opportunity to give feedback and contribute to the improvement of your program and to your experience as a student. Membership is made up of the Coordinator of Programs, staff teaching into the programs, and students. It meets at least three times in each semester, with the first meeting being held no later than the end of the fourth week of classes. In the School of Art the SCCCs are structured in the following way.

Each studio area conducts its own SCCC meetings. At these local meetings, all year levels are represented and issues which are studio specific are resolved.

One representative from each studio area attends the whole school SCCC meetings.

Minutes of the meeting are available on the School of Art Website.

Students will have the opportunity to nominate themselves or others in the first two weeks of the semester

Student Administration Forms

All forms can be downloaded from the RMIT Website – www.rmit.edu.au/students, or are available from the administration office.

Student Email

All students receive an RMIT Email account. In most cases this is how we will contact you, so please ensure you check and manage your email account regularly.

Taking Leave of Absence

Complete an application for Leave of Absence. You will need approval from your studio coordinator. Once form is signed submit the form and your student card to the administration office.

**Deadline Semester 1  March 31**
**Deadline Semester 2  August 31**
The Hub – Can assist you with the following services:

Here are some of the things you can do at the Hub:

- access online learning support
- attend a health education seminar or drop-in session
- attend a study skills workshop
- book a room
- browse through online databases and reference materials
- find out about counselling services available
- referral to housing services
- referral to services for students with a disability
- gain career advice, interview skills and resume writing
- get a referral to the Aboriginal and Torres Strait Islander Unit
- get directions around the campus
- referral to learning skills professionals
- get your transcript and Confirmation of Enrolment
- have your concession form stamped
- look into scholarships available to RMIT students
- obtain financial advice
- pay a non-cash fee or apply for a refund
- support for international students

Timetables

Each semester you are required to timetable your classes on STS (Student Timetabling System), you will be advised when the system is open for you to do this.

Link for Student Timetabling System http://www.rmit.edu.au/students

Hardcopy timetables will be available from the Art Administration office in building 2
## IMPORTANT DATES 2008

### Semester One

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<th>Event</th>
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<tr>
<td>25 – 29 February</td>
<td>RMIT Orientation Week</td>
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<tr>
<td>3 March</td>
<td>Commencement of Semester One Classes</td>
</tr>
<tr>
<td>10 March</td>
<td>Public Holiday (Labour Day)</td>
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<tr>
<td>14 March</td>
<td>Final day to add courses for semester one</td>
</tr>
<tr>
<td>20 – 26 March</td>
<td>Mid Semester break – no classes</td>
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<tr>
<td>21 – 25 March</td>
<td>Easter Break</td>
</tr>
<tr>
<td>31 March</td>
<td>HECS Census date - Final day to withdraw from courses without</td>
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<tr>
<td></td>
<td>Academic penalty</td>
</tr>
<tr>
<td>25 April</td>
<td>Public Holiday (ANZAC Day)</td>
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<tr>
<td>2 May</td>
<td>Final day to withdraw from course without fail – HECS penalties apply</td>
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<tr>
<td>26 – 30 May</td>
<td>Last week of classes</td>
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<tr>
<td>9 June</td>
<td>Public Holiday (Queens Birthday)</td>
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### Semester Two

<table>
<thead>
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<td>21 July</td>
<td>Commencement of Semester two Classes</td>
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<tr>
<td>1 August</td>
<td>Final day to add courses for semester two</td>
</tr>
<tr>
<td>10 August</td>
<td>Open Day</td>
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<tr>
<td>31 August</td>
<td>HECS Census date - Final day to withdraw from courses without</td>
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<td></td>
<td>Academic penalty</td>
</tr>
<tr>
<td>12 September</td>
<td>Final day to withdraw from course without fail – HECS penalties apply</td>
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<tr>
<td>1 – 5 September</td>
<td>Mid Semester break</td>
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<tr>
<td>13 – 17 October</td>
<td>Last week of classes</td>
</tr>
<tr>
<td>4 November</td>
<td>Public Holiday (Melbourne Cup)</td>
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<tr>
<td>17 December</td>
<td>Graduation Ceremony</td>
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</table>

Public Holidays – Studios closed, no classes

University Important Dates:  
PROGRAM STRUCTURE

Credit Points required to complete degree - 288
(48 credit points each semester = 4 courses)

1st Year Students
All students in first year of the program enrol in:
• 2 Studio/Workshop Specialisation courses per semester
• 1 Alternative Studio Electives per semester
• Art History & Theory 1 in first semester
• 1 University elective in second semester

2nd Year Students
All students in second year of the program enrol in:
• 2 Studio/Workshop Specialisation courses per semester
• 1 Alternative Studio Electives per semester
• 1 History/Theory course in either semester
• 1 university elective in either semester

3rd Year Students
All students in third year of the program enrol in:
• 2 Advanced Studio courses per semester
• Professional Practice in either semester – see note
• 1 History/Theory course in either semester
• 1 University elective in either semester
• 1 Alternative studio course in either semester.

Note – Professional Practice can be taken as the University Elective requirement, therefore you can enrol in 2 Alternative Studios.

Art History & Theory
All students must complete 3 Art History and Theory courses throughout the degree. In first year it is a core survey course whilst second and third year students will elect from amongst a range of options.

University Student Elective

RMIT requires that every student complete three 12 credit point university electives in the course of their degree. University electives can be taken from any School. All electives that are on offer can be viewed on: http://student-electives.rmit.edu.au/Student_Electives/

In addition to these courses designed and listed by schools as University electives students are also able to complete their University Elective requirement by undertaking any courses within the BA – Fine Art that are a single semester in duration. There are many courses offered within our program that fall into this category. If you wish to use any of these courses to complete your University elective requirement please seek permission of the supervising lecturer or coordinator.

Enrolment
When enrolling it is important to check that you do not enrol into a course that you have already completed and passed.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Points</th>
<th>PR = Prerequisites</th>
<th>CR = Co requisites</th>
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<tbody>
<tr>
<td>VART1892</td>
<td>Ceramics Studio 1A1 Process &amp; Concept</td>
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<td>Ceramics Studio 1A2 Form &amp; Structure</td>
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<td>VART1892</td>
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<tr>
<td>VART1895</td>
<td>Ceramics Studio 1B1 Process &amp; Concept</td>
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<td>VART1896</td>
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<td>Ceramics Studio 1B2 Form &amp; Structure</td>
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<td>CRVART1895</td>
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<td>VART1904</td>
<td>Drawing Studio 1A1</td>
<td>12</td>
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<td>VART1905</td>
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<td>Drawing Studio 1A2</td>
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<td>VART1904</td>
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<tr>
<td>VART1907</td>
<td>Drawing Studio 1B1</td>
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<td>VART1907</td>
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<td>VART1572</td>
<td>Contemporary Photographic Ideas</td>
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<td>VART1573</td>
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<td>12</td>
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<td>VART1593</td>
<td>New Analogue Imaging 1b</td>
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<tr>
<td>VART1916</td>
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<td>VART1917 &amp; 1918</td>
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<td>VART1917</td>
<td>Gold and Silversmithing 1A2</td>
<td>12</td>
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<td>VART1916 &amp; 1918</td>
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<td>VART1919</td>
<td>Gold and Silversmithing 1B1</td>
<td>12</td>
<td></td>
<td>VART1920 &amp; 1921</td>
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<td>VART1920</td>
<td>Gold and Silversmithing 1B2</td>
<td>12</td>
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<td>VART1919 &amp; 1921</td>
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<td>VART1594</td>
<td>Video Art 1a</td>
<td>12</td>
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<tr>
<td>VART1595</td>
<td>Video Art 1b</td>
<td>12</td>
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<td>VART1580</td>
<td>Hybrid Media 1a</td>
<td>12</td>
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<td>VART1581</td>
<td>Hybrid Media 1b</td>
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<td>VART1886</td>
<td>Painting Studio 1A1</td>
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<td>VART1887</td>
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<td>VART1889</td>
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<td>VART1890</td>
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<td>Printmaking The Multiple 1a</td>
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<td>VART1902</td>
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<td>Sculpture Studio 1A1 Body in Space</td>
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<td>VART1912</td>
<td>Sculpture Studio 1A2 Dev Working Proc</td>
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<td>VART1914</td>
<td>Sculpture Studio 1B1 Parallel Processes</td>
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<td>Technology, Composition &amp; Perception 1b</td>
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<td>COMM1241</td>
<td>Audio Technology</td>
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<td>COMM1242</td>
<td>Sound Culture</td>
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Art History & Theory – You must complete one (1) of the following courses (Semester 1)

<table>
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<tbody>
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<td>HUSO2186</td>
<td>Art History &amp; Theory 1</td>
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Alternative Studio Elective – You must complete two (2) courses from the Alternative Studio Elective List (1 each semester)

University Elective – You must complete one (1) University Elective 12 credit points – (Semester 2)

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Year 2

<table>
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<tr>
<th>Sem 1 Class #</th>
<th>Sem 2 Class #</th>
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<th>PR = Prerequisites</th>
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• You are required to complete 48 credit points of Studio/Workshop specialisation courses before enrolling into year 2 Specialisation courses
• You must complete HUSO 2186 History & Theory of Art 1 before enrolling into 2nd year history

Studio/Workshop Specialisation – You must complete four (4) of the following courses (2 each semester) from your studio area only
### Year 3

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<td>Advanced Studio 1 (Painting)</td>
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- You are required to complete 96 credit points of Studio/Workshop specialisation courses before enrolling into year 3 Advanced Studio courses
- Advanced Studio Courses are studio area specific ensure you enrol into the correct class code for your studio

### Studio/Workshop Specialisation – You must complete four (4) of the following courses (2 each semester) from your studio area only

- You must complete one (1) course from the Art History & Theory List (either semester)
- You must complete two (2) courses from the Alternative Studio Elective List (1 each semester)
- You must complete one (1) University Elective 12 credit points (either semester)
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You must complete all courses (either semester)

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Art History & Theory – You must complete one (1) course from the Art History & Theory List (either semester)

Alternative Studio Elective – You must complete one (1) course from the Alternative Studio Elective List (either semester)

University Elective – You must complete one (1) University Elective 12 credit points (either semester)

### Alternative Studio Electives
Select courses from the below list or choose two courses from the studio workshop specialisation list providing you have approval from the Studio Coordinator

<table>
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<th>Sem 1 Class</th>
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Art History & Theory – You must complete one (1) course from the Art History & Theory List

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<th>Course Title</th>
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# University Electives offered by the School of Art

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*If the class # is blocked this indicates that the course is not offered in that semester*

**Year 2 Notes**
- You must have completed 48 credit points of Studio/Workshop specialisation courses before enrolling into year 2 Specialisation courses
- You must complete HUSO 2186 History & Theory of Art 1 before enrolling into 2nd year history
- Ensure you do not enrol into a course you have already completed

**Year 3 Notes**
- You must complete 96 credit points of Studio/Workshop specialisation courses before enrolling into year 3 Studio/Workshop specialisation courses
- Ensure you do not enrol into a course you have already completed

**Fine Art Project**
- You must complete a Fine Art Project Form and have it approved by your studio coordinator before enrolling into any Fine Art Project Course, once approved you will be provided with the enrolment details
COURSE DESCRIPTIONS

- More detail can be found at: [www.rmit.edu.au/programs/courses](http://www.rmit.edu.au/programs/courses)
- Not all courses are offered each year, to check if the course is offered please see the 2008 program summary document

**ART HISTORY & THEORY**

**HUSO 2186 Art History & Theory 1**
This course provides a thorough introduction to modernism in art and concludes with issues central to current debates on contemporary art. The course is based on the premise that art cannot be understood in isolation from its wider social, historical and theoretical context. The course begins with an introduction to the discipline of art history & theory and a discussion of key terminology and methodology, it then focuses on important developments in art & society from 19th century Europe to late 20th century Australia.

**HUSO 2244 The Image of the Artist**
This course uses the self-portrait as a means of exploring the changing role and status of the artist in different cultural contexts and at different historical moments. One of the emphases of the course is the examination of what artists had to say about themselves, their art and the world in which they lived. The extent to which these statements reflect the cultural, aesthetic and philosophical climate of the period is also explored.

**HUSO 2247 Theme & Variation: Art Yesterday and Today**
This course is designed to introduce students to the historical and theoretical background of key issues in contemporary art by investigating aspects of selected works. It will: Locate pluralist and hybrid contemporary practice within a series of lineages, contextualize recent art work through exploration of recurrent themes and concerns in past works, build knowledge of current theoretical and critical debates relevant to art practice and develop skills applicable to research for artists. The emphasis will be on exploring issues across a wide range of media.

**HUSO 2249 The Body in Art & Thought: Deep Genealogies**
This course offers an interdisciplinary study of the body through deep genealogies in art, social history and critical theory and their bearing on contemporary interpretations of the body. The course focuses on how concepts of the body are shaped by social context, and interpreted in art. From the study of mythologies and idealisations of the body in classical antiquity, to contemporary ideas on the relationship between the body and technology in the configuration of the cyborg, the course also turns to the question of the social construction of subjectivity and the role of the artist.

**HUSO 2243 Romanticism to Symbolism**
This course will consider the art of this period in France; Germany; England and Spain through an exploration of themes and ideas, focusing on those which reflect the important social, historical and cultural issues of the century.

**HUSO 2259 Sonic History & Critical Theory**
This course offers a study of the sonic dimension to Western social history and its connections to other cultural formations including visual culture, poetics and literary narrative. In distinction to studio-based theories of sound, the course locates sound and music in its broader social, historical and theoretical contexts. The course is designed for students in all nine studio disciplines offered in the School of Art.

**HUSO 2245 Art and Psychoanalysis**
This course will introduce students to psychoanalytical concepts and theories and explore their application in art theory, art history and art practice.

**HUSO 2261 Lens and Screen**
The course will cover the development of photography, cinema & video and the relationship of these media to modern and post-modern ideas, culture and art practice with particular reference to the contemporary context. The seminars will focus on the central theories and practice of photography, its impact on art practice and its interaction with popular culture.

**HUSO 2251 Technology and Culture**
This course is a study of the contemporary and historical social relations between culture and technology. In particular it looks at how art has responded to the technological field, and how technology is also shaped by cultural histories. The course also provides an introduction to the theories of technology that are becoming more seminal to contemporary cultural debate.

**HUSO 2250 Cultural Critique**
This course is a study of how key concepts in philosophy, and in critical and social theory have a bearing on contemporary culture and critique. Contemporary cultural critique often makes reference to ‘high’ theory, and this course seeks to make that body of theory more accessible within the context of the history of ideas.

**HUSO 2242 Colour in Western Art & Thought**
This course offers an interdisciplinary survey of the role that colour has played in Western art and thought. Colour in painting is the central focus but some other media will also be considered. The course aims to: Enable students to become familiar with colour as it has been used, understood and interpreted in Western art from antiquity until the end of the 20th century. Provide students with an understanding of the history & theory of colour, and as a basis for the further study of the subject as it relates to individual needs and interests.
**HUSO 2241 Expressionism**
This course offers a survey of Expressionism as a recurring phenomenon in the art of the 20th century in Europe and America. This is achieved by tracing the idea of Expressionism from the beginning of the 20th century to the 1980s through a study of the cultural contexts, ideas, and themes.

**HUSO 2246 East Meets West**
This course explores the contacts between European and Asian cultures up to the present and the outcomes of such contacts in art. Students will gain an understanding of the evolution of major Asian art centres, explore the history of exchanges between Asia and Europe and study the ways in which artists have responded to cultural contacts and projections of the exotic.

**HUSO 2248 Art & the Politics of the Environment**
This course investigates the current political, theoretical and cultural issues pertaining to three major areas of the environment: natural ecology, the city, and the technological field. The course addresses the ways artists have interpreted the relations we have with these environments: historically, and in the contemporary context. It also considers the way nature, the city, and technology are interpreted in popular culture. The recent international focus on Human-Animal Studies will also be investigated in relation to the three environmental spheres examined in the course, along with a consideration of how artists are responding to this developing field of study.

**CERAMICS**

**VART 1892 Ceramics Studio 1A1 Process & Concept**
This course is focused around developmental approaches to contemporary ceramics within a Fine Art context. It introduces students to a range of hand-building construction techniques suitable for the development of both functional and non-functional work. Students will acquire a sound knowledge of health and safety issues as they apply to the production of ceramics and develop a basic understanding of kiln firing and management. Studio practice will be integrated with lectures covering both historical perspectives and contemporary practitioners.

**VART 1893 Ceramics Studio 1A2 Form & Structure**
This course is designed to establish a materials skill base in a range of ceramic decorative processes and techniques and develop strategies for the integration of surface imagery with three-dimensional form. Students will be encouraged to develop a personal iconography through experimentation with the formulation and application of clay slips, burning, sgraffito, wax resist, latex and shellac, the use of various colourants and the development of textured/relief surfaces. Studio practice will be integrated with lectures covering historical perspectives, contemporary practitioners and health and safety.

**VART 1895 Ceramics Studio 1B1 Process & Concept**
Approaches to contemporary ceramics with a focus on developing skills in wheelwork and its interpretation within a Fine Art context. Students are encouraged to develop an understanding of form and the integration of technical and aesthetic judgments in relation to the construction of both functional and non-functional work. The course will also address the construction of large-scale work using thrown multiples. Studio practice will be integrated with lectures covering historical perspectives and contemporary practitioners.

**VART 1896 Ceramics Studio 1B2 Form & Structure**
This course is focused around developmental processes in contemporary ceramics within a Fine Art context. It offers students the opportunity to refine and further develop a personal iconography through experimentation with a broad range of ceramic decorative processes and techniques including the formulation and application of glazes; the application of underglaze and on-glaze colours, including brushwork and a range of alternative methods of application. Students will be introduced to high temperature firing and kiln management.

**VART 1951 Ceramics Studio 2A1**
This course further develops and refines the skills acquired in Ceramics Studio 1A1 and 1B1, providing students with an opportunity to engage in advanced production techniques and methodologies in wheelwork and/or hand-building as relevant to the development of a personal aesthetic. This course has a strong focus on independent research, integrated with class discussions and group critiques.

**VART 1952 Ceramics Studio 2A2**
This course further develops and refines the skills acquired in 1A2 and 1B2, providing students with an opportunity to further extend the development and refinement of a personal iconography through investigation of selected decorative processes and techniques. This course has a strong focus on independent research, integrated with class discussions and group critiques.

**VART 1953 Ceramics Studio 2B1**
This course builds on the skills acquired in Ceramics Studio 2A1 and provides students with an opportunity to develop and refine their practice through a supervised individual program of studio work, planned by the student in consultation with the class lecturer. This course has a strong focus on independent research, integrated with class discussions, individual consultations and group critiques.

**VART 1954 Ceramics Studio 2B2**
This course builds on the skills acquired in Ceramics 2A2 and provides students with an opportunity to develop and refine their practice through a supervised individual program of studio work, planned by the student in consultation with the class lecturer. This course has a strong focus on independent research, integrated with class discussions, individual consultations and group critiques.

**VART1980/ VART 1981/ VART 3014/ VART 3016 Advanced Studio 1 - 4 – Ceramics**
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student’s transition to self-supervised art practice.
VART 3010 Ceramics Hand building
This course is focused around developmental approaches to ceramics within a Fine Art context. It develops skills in a range of ceramic hand building techniques suitable for the construction of both functional and non-functional forms. Students will acquire knowledge of health and safety issues and an appropriate understanding of kiln firing and management.

VART 3012 Ceramics Wheelforming
This course is focused around developmental approaches to ceramics within a Fine Art context. It develops skills in the use of the potter's wheel as a tool for constructing both functional and non-functional ceramics. Students will acquire knowledge of health and safety issues and an appropriate understanding of kiln firing and management.

VART 3005 Architectural Ceramics (University Elective)
Students will be able to apply theory and practice to a range of learning objectives. The course will offer students the opportunity to discover through research and design applications, how history, culture and social integration underpins the development of communities and cities, with particular reference to the integration of ceramics as both a construction material and applied architectural component.

DRAWING

VART 1904 Drawing Studio 1A1
A studio-based study in figure drawing which includes individual and group tutorials. There is a strong initial emphasis on perceptual analysis, although theory based commentary will be a significant part of the class. The intention is to establish a skill base to deal with conceptual, perceptual, aesthetic, and technical problems in fine art.

VART 1905 Drawing Studio 1A2
This course aims to develop a practical understanding of the link between traditional fine art disciplines and new media, with an emphasis on digital imaging. It offers students the opportunity to develop their practice in the studio and the computer laboratory within a student-centred framework. The course establishes a skill base for dealing with conceptual, perceptual, aesthetic and technical issues which are relevant to their discipline and contemporary fine art practice. Students will receive practical instruction in the use of digital imaging and other relevant software.

VART 1907 Drawing Studio 1B1
A studio-based study in figure drawing which includes individual and group tutorials. Theory-based commentary will be a significant aspect of the study. The intention is to establish a skill base to deal with conceptual, perceptual, aesthetic and technical problems in fine art both within and beyond the disciplines.

VART 1908 Drawing Studio 1B2
This class examines and re-interprets student generated imagery. Image interpretation establishes a context for visual ideas in computer digital imaging. The intention is to establish a synthesis between direct physical engagement and the creation of imagery through electronic media, defining strategies for addressing visual and graphic disciplines within fine art practice.

VART 1962 Drawing Studio 2A2
The semester's work will be developed as approved individual programs, negotiated between students and staff. Students will be required to initiate and sustain their own practices within an unstructured studio environment. Documentation of research is expected at a level appropriate to professional practice. Issues of conservation and health and safety in studio practice will be addressed.

VART 1963 Drawing Studio 2B1
Exploration of the figure and its relationship to articulated space. The study relates to technical, formal, and conceptual considerations of practice. Students will be expected to participate in a schedule of individual tutorials and group critiques.

VART 1964 Drawing Studio 2B2
The seminar's work will be developed as approved individual programs, negotiated between students and staff. Students will be required to initiate and sustain their own practices within an unstructured studio environment. Documentation of research is expected at a level appropriate to professional practice. Issues of conservation and health and safety in studio practice will be addressed.

VART 1988/ VART 1981/ VART 3014/ VART 3016 Advanced Studio 1- 4 (Drawing)
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student's transition to self-supervised art practice.

VART 1906 Drawing Studio 1A3
Studio experiences to increase the student's understanding of formal and conceptual interpretation of form in real space. Visual research located around observational and conceptual practices. Individual tutorials and group critiques will be scheduled to develop the capacity for aesthetic judgement and self-analysis and the continuity of studio development.

VART 1909 Drawing Studio 1B3
Studio experiences to sustain the student's understanding of formal and conceptual interpretation of form in real space. Visual research located around observational and conceptual practices. Individual tutorials and group critiques will be scheduled to develop the capacity for aesthetic judgement and self-analysis and the continuity of studio development.
VART 1325 Drawing Single Elective – (University Elective)
Classes in figure drawing, and figure related studies. The aim is to expand analytical and expressive capabilities in addressing human imagery. The studies will increase technical facility, but also encourage a lateral view of the figure as an expressive and conceptual device. It is assumed that students will have previous experience in figure drawing.

VART 1969 Drawing Intensive – Summer Course
An intensive course in observational drawing conducted over two weeks during the summer (Monday 15 – Friday 25 January 2007). The course does not require previous experience, and although it is designed to establish a strong skill base in drawing from observation, it can be equally challenging for people with an extensive background in drawing. The course is based within the genres of life drawing, object drawing, landscape and personal visual development. There is a significant theoretical aspect to the course. Assessment by folio submitted at the end of the course.

FINE ART PHOTOGRAPHY

VART 1572 Contemporary Photographic Ideas
Contemporary Photographic Ideas introduces students to ideas and issues pertinent to contemporary photographic art. Issues include the differences and similarities between art and other photographic disciplines, the nature of being an artist, gallery exhibition and current issues facing art and artists locally and internationally. Classes take the form of lectures, discussions, artist talks and visits to exhibitions.

VART 1573 Contemporary Photographic Practice
Contemporary Photographic Practice focuses on the student’s own production. Projects and discussion are aimed at developing ideas and producing work using a variety of methods and mediums. Through lectures, discussions and visits to exhibitions, students are encouraged to engage with issues including; the nature of being an artist, gallery exhibition, the differences and similarities between art and other photographic disciplines and current issues facing art and artists locally and internationally.

VART 1592 New Analogue Imaging 1a
This course introduces students to contemporary imaging technology and methodologies, with an emphasis on digital imaging. Links are established between traditional imaging practices and contemporary photographic imaging. The computer is demystified as a production tool, and imaging technology is critically engaged and evaluated in the investigation of the conceptual, technical and ideological foundations of the electronic photographic arts. Students receive practical and conceptual instruction in the advanced use of digital imaging hardware and software, including scanning, printing, direct digital capture, Photoshop, Aperture and other relevant photographic imaging software. This course is taught through a series of lectures and practical demonstrations.

VART 1593 New Analogue Imaging 1b
This course examines the development of digital photographic production methodologies, strategies and skills within the context of making sophisticated fine art photographic images. Key investigations include; advanced Photoshop, high bit scanning, advanced printing, image editing and advanced digital capture. Students will also investigate operating systems and how to set up a digital darkroom. This course is taught through a series of lectures and practical demonstrations.

VART 1590 Photomedia Processes 1a
This course deals with the methodologies, software and hardware available for the production of contemporary fine art photomedia based image production. Emphasis is placed on digital process, supporting imaging software/hardware and the ‘digital design’ of non-photographic analogue process. Students will also investigate options for alternative image distribution, such as online web galleries, publications, text and imaging. It is especially designed for students wishing to develop skills in digital photomedia software applications, such as Photoshop, Illustrator, Dreamweaver, Painter, Quark Xpress and Indesign. This course is taught through a series of lectures and practical demonstrations.

VART 1591 Photomedia Processes 1b
This course deals with the methodologies, software and hardware available for the production of contemporary fine art photomedia based image production. Emphasis is placed on digital process, supporting imaging software/hardware and the ‘digital design’ of non-photographic analogue process. Students will also investigate options for alternative image distribution, such as online web galleries, publications, text and imaging. It is especially designed for students wishing to develop skills in digital photomedia software applications, such as Photoshop, Illustrator, Dreamweaver, Painter, Quark Xpress and Indesign. This course is taught through a series of lectures and practical demonstrations.

VART 1610 The Digital Fine Print 1a
This course explores the photographic print in the age of digital reproduction. Sophisticated techniques are employed to significantly expand the range of the fine print and its creative tradition. The finest photographic and digital imaging processes combine to produce prints of exquisite quality. It also presents a logical and comprehensive approach to accurately managing colour in a digital environment, and the suitability of different colour management systems, strategies, and equipment. This course is taught through a series of lectures and practical demonstrations.

VART 1611 The Digital Fine Print 1b
This course examines in detail the nature of a digital photographic print and the complexities of customising processes. Students will investigate custom colour managed environments, including monitor calibration and printer profiling. Real world processes will be investigated along side sophisticated visualisation strategies to enable students to produce digital prints of the finest quality. This course is taught through a series of lectures and practical demonstrations.
**VART 1570 Fine Art Photography 1a**
This course introduces students to the practice of contemporary fine art photography. The course is designed to assist students in developing analytical and technical photographic knowledge and skills, with a focus on current imaging technology and methodology, supported by traditional camera, lens, lighting and exposure skills. Students investigate: Camera controls, simple and advanced exposure, studio and flash lighting, exposure for digital capture, alternative photographic imaging technology and the effective presentation of photographic work. This course is taught through a series of lectures and practical demonstrations.

**VART 1571 Fine Art Photography 1b**
This course further develops a student’s understanding of photographic technology, visualisation and imaging methodology. Students develop more individual projects and investigate production methodologies. A detailed investigation into the history and key artists of fine art photographic imaging compliments student’s own imaging practice. This course is taught through a series of lectures and practical demonstrations.

**VART 3006 Fine Art Photography Project 1a**
The emphasis of this course is on the development and implementation of project based study and the realisation of a body of work based independent research and investigation. Classes assist students in developing an understanding of significant contemporary issues, and ways of incorporating these into a production strategy. Students will also explore a number of speculative and poetic texts that artists have found inspiring. Critical seeing and thinking are supported. Active participation in class discussions is essential and a willingness to apply theory to the student’s own practice.

**VART 3008 Fine Art Photography Project 1b**
This course is designed for second year students wishing to develop skills in the completion of a body of photographic work. Emphasis is on the implementation and completion of project based study. Classes assist students in finalising projects for gallery based presentation. Lectures consist of practical demonstrations, group consultations / discussions, and presentations of student work.

**VART1980/ VART 1981/ VART 3014/ VART 3016 Advanced Studio 1 – 4 (Fine Art Photography)**
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student’s transition to self-supervised art practice.

**GOLD & SILVERSMITHING**

**VART 1916 Gold and Silversmithing 1A1**
This course is focused around developmental approaches to contemporary silversmithing with a Fine Art context. It offers an opportunity to work with a broad range of hollow ware and flatware forming processes. Students will establish an understanding of the relationship between form and material and the human context. Students will develop fundamental understandings of the physical properties of a broad range of metals and an awareness of non-metallic construction materials. Students will also acquire and perform principles of hand forging, raising, basic fabrication and soldering processes while demonstrating competency in surface finishing such as filing, emery and polishing.

**VART 1917 Gold and Silversmithing 1A2**
This course is focused around developmental approaches to contemporary jewellery with a Fine Art Context. It offers an opportunity to work with a broad range of analytical thinking, visual perception while developing a skills base appropriate to making jewellery. Students will develop an understanding of the relationship between form and material and the human context and be guided in utilising metal as a jewellery making medium for artistic expression. The course is a pathway to initiate and pursue studies in directions that inform and further individual professional and creative growth and catalyse invention, innovation and refinement of personal work.

**VART 1919 Gold and Silversmithing 1B1**
This course is focused around developmental approaches to contemporary silversmithing with a Fine Art Context. It offers an opportunity to work with a broad range of hollow ware and flatware forming processes. Students will establish an understanding of the relationship between form and material and the human context. Students will develop fundamental understanding of the physical properties of a broad range of metals and an awareness of non-metallic construction materials. Students will also acquire and perform principles of hand forging, raising, basic fabrication and soldering processes while demonstrating competency in surface finishing such as filing, emery and polishing.

**VART 1920 Gold and Silversmithing 1B2**
This course is focused around developmental approaches to contemporary jewellery with a Fine Art Context. It offers an opportunity to work with a broad range of analytical thinking, visual perception while developing a skills base appropriate to making jewellery. Students will develop an understanding of the relationship between form and material and the human context and be guided in utilising metal as a jewellery making medium for artistic expression. The course is a pathway to initiate and pursue studies in directions that inform and further individual professional and creative growth and catalyse invention, innovation and refinement of personal work.

**VART 1970 Gold and Silversmithing 2A1**
This course will offer an opportunity to work with a broad range of hollow ware and flatware forming processes and developmental approaches to contemporary silversmithing with a Fine Art Context. Silversmithing will experiment with concepts and mediums, develops an analytical approach to personal enquiry and interpretation of the studio area’s potential and encourage the discriminating appraisal of various options with a view to realising the final form.
VART 1971 Gold and Silversmithing 2A2
This course will focus on consolidating aesthetic and intellectual considerations in contemporary jewellery, further developing an understanding of the relationship between form and material and the human context. It offers an opportunity to work with a broad range of analytical thinking, visual perception and develop a skills base appropriate to making jewellery. Students will investigate advanced decorative metal processes providing both cognitive and interpretative skills; repetitive forming processes, lamination and forming of relief work, casting, forging, mounting of gems and minerals and metal surface treatments.

VART 1972 Gold and Silversmithing 2B1
This course will offer an opportunity to work with a broad range of hollow ware and flatware forming processes and developmental approaches to contemporary silversmithing with a Fine Art Context. Silversmithing addresses; experiments with concepts and mediums; develops an analytical approach to personal enquiry and interpretation of the studio area’s potential; encourages the discriminating appraisal of various options with a view to realising the final form.

VART 1973 Gold and Silversmithing 2B2
This course consolidates the aesthetic and intellectual considerations in contemporary jewellery. It aims to further develop an understanding of the relationship between form and material and the human context. It will consolidate the development of an individual aesthetic based on a knowledge and appreciation of historical and contemporary trends within a Fine Art Context. It offers an opportunity to work with a broad range of analytical thinking, visual perception and develop a skills base appropriate to making jewellery. Students will investigate advanced decorative metal processes providing both cognitive and interpretative skills; repetitive forming processes, lamination and forming of relief work, casting, forging, mounting of gems and minerals and metal surface treatments.

VART 1918 Gold and Silversmithing 1A3
This course is focused around developmental approaches to contemporary gold and silversmithing with a Fine Art Context. It introduces and develops the basic principles of enamelling, by developing a broad understanding of applying vitreous enamels to nonferrous metals. You are encouraged to develop conceptual ideas, expand methodologies and colour theories to complement your major practice.

VART 1921 Gold and Silversmithing 1B3
This course introduces and develops four principle areas of ideation. Drawing for G&S, introduction to technical drawing, rendering, pattern making and model making. Generating resource references; visual, textual and other. Perception and Interpretation; articulating ideas via speech and paper, idea creation. Journal Keeping; artist books within the studio. The theory component will address aspects of vocabulary relating to jewellery and metal smithing. Discussions and class papers on makers that have formed current contemporary jewellery and metal practice will also be a vital component. There will also be an Introduction to Metals and Technology.

VART 1976 Jewellery Casting for Small Objects
This course will focus on jewellery casting for small objects. Metal casting has broad applications in industry as well as in the jewellery making community. It is intended as an introduction and consolidation of practical skills in casting as a means of making 3 dimension forms in metal. Processes will include wax model making, lost wax casting, making multiples and replicating from originals. Students will explore a diversity of casting applications in casting in the making of the art object engaging with idea and concept.

VART 1974 Enamelling for Small Objects
The course will address contemporary Gold and Silversmithing in a fine art context with a focus on enamelling for small objects. Enamelling for small objects introduces and develops the principles of applying vitreous enamels to nonferrous metals. An understanding of enamel application and colour sampling will be followed by the development of conceptual ideas, to expand methodologies and colour theories of enamelling on small objects.

VART 1975 Gold and Silversmithing Forging and Forming
The course will address contemporary Gold and Silversmithing in a fine art context and health and safety aspects with a focus on hammer working for Silversmithing Forging is one of the earliest recorded of metal forming techniques. This course will focus on the plastic nature of metal and the ability to shift material volume and develop forms through the aid of related forging tools. During the semester students will work with various metals, including tool steels in the manufacture of jewellery, small sculptural objects and hand tools. Working with subject matter and concept will be integral to process.

VART1980/ VART 1981/ VART 3014/ VART 3016 Advanced Studio 1 – 4 (Gold & Silversmithing)
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student’s transition to self-supervised art practice.

MEDIA ARTS

VART 1594 Video Art 1a
This course covers the historical genesis and theoretical basis, as well as the technical aspects, of video art practice. It is introductory in nature and encourages the development of a critical discourse between students and the history of video art practice as it relates to installation and purely screen-based modes of exhibition. Practical and strategic skills will be re-enforced through a series of exercises. Video art is a good course for people with no experience with video or those who have already studied Studio Video.
VART 1595 Video Art 1b
This course covers the historical genesis and theoretical basis, as well as the technical aspects, of video art practice. It is introductory in nature and encourages the development of a critical discourse between students and the history of video art practice as it relates to installation and purely screen-based modes of exhibition. Students undertake one thematic exercise and a solo project.

VART 1580 Hybrid Media 1a
To introduce students to the techniques, culture and practice of screen based experimental image sequencing with particular emphasis on the creative and economic use of stills, limited animation techniques photomontage and the drawn image. This class introduces various animation techniques such as: cut outs, drawing, scanning, frame grabbing, image processing, chroma-key and compositing. Software includes: Adobe Photoshop, Final Cut Pro, and Flash.

VART 1581 Hybrid Media 1b
To introduce students to the techniques, culture and practice of screen based experimental image sequencing with particular emphasis on the creative and economic use of stills, limited animation techniques photomontage and the drawn image. This class introduces various animation techniques such as: cut outs, drawing, scanning, frame grabbing, image processing, chroma-key and compositing. Software includes: Adobe Photoshop, Final Cut Pro, and Flash.

VART 1604 Experimental Animation 1a
To assist the student's theoretical, and practical development from their prior involvement with Hybrid Media and to further develop their skills more specifically in the area of Fine Art Animation. This class introduces various animation techniques both 2d and 3d, such as timing, storyboards, staging, lighting, keying and image manipulation, utilising After Effects, Final Cut Pro and stop-motion software, with an emphasis on incorporating and combining contemporary, experimental, & traditional animation techniques.

VART 1605 Experimental Animation 1b
To assist the student's theoretical, and practical development from their prior involvement with Hybrid Media and to further develop their skills more specifically in the area of Fine Art Animation. This class introduces various animation techniques both 2d and 3d, such as timing, storyboards, staging, lighting, keying and image manipulation, utilising After Effects, Final Cut Pro and stop-motion software, with an emphasis on incorporating and combining contemporary, experimental, & traditional animation techniques.

VART 1574 Formal Systems 1a
Formal Systems is a course for students who have already studied video art for at least two semesters. The course is organised around a series of lectures, screenings and exercises exploring a range of formal approaches and techniques. The course emphasises developing a rigorous approach to the relationship between video technology, form and content. Students undertake a series of thematic exercises to extend their existing video art practice.

VART 1575 Formal Systems 1b
Formal Systems is a course for students who have already studied video art for at least two semesters. The course is organised around a series of lectures, screenings and exercises exploring a range of formal approaches and techniques. The course emphasises developing a rigorous approach to the relationship between video technology, form and content. Students undertake a solo project to explore the theoretical and conceptual material explored in the class.

VART 2020 Temporal Drawing
This course creates a nexus between the practice of drawing and animation, to aid students in developing a deeper understanding of the developmental and temporal aspects of drawing/mark making and it’s translation to the moving image. This workshop will incorporate the use of computer capturing and editing with studio practice.

VART 1578 Screen Narrative
This introductory course explores narrative elements of story structure, creating characters, scriptwriting, scene and sequence construction for the moving image – through to broader screen applications of lighting, mise-en-scene and editing. Classes explore conventions and strategies for sequencing images, incorporating group analysis of historical examples with practical individual projects. First semester exercises may be developed into a major project in second semester.

VART 1579 Narrative Production
This course continues the exploration of narrative elements of story structure, creating characters, scriptwriting, scene and sequence construction for the moving image – through to broader screen applications of lighting, mise-en-scene and editing. Classes explore conventions and strategies for sequencing images, incorporating group analysis of historical examples with practical individual projects. A solo major project will form the basis of assessment.

VART 1629 New Genres 1a (Non Linear Spaces 1a)
This course explores intermedia practice, and is aimed towards students who want to extend their work into an installation and or new media outcomes, utilising digital, web, kinetic, obsolete, mechanical, or projection technologies. The course offers a critical and historical overview of new media/intermedia installation practice. The course explores the methodologies of destruction, malfunction and DIY technology. Each year the course sees the mounting of and participation in an intermedia/installation exhibition, combined/included as part of a solo project.

VART 1630 New Genres 1b) Non Linear Spaces 1b
This course explores intermedia practice, and is aimed towards students who want to extend their work into an installation and or new media outcomes, utilising digital, web, kinetic, obsolete, mechanical, or projection technologies. The course offers a critical and historical overview of new media/intermedia installation practice. The course explores the methodologies of destruction, malfunction and DIY technology. Each year the course sees the mounting of and participation in an intermedia/installation exhibition, combined/included as part of a solo project.
VART 3018 Advanced Media Arts
To continue study of the concepts and technique of advanced Media Arts projects in video, animation, and media installation. Aiding in bridging the development of undergraduate and independent professional practice, this course offers students the opportunity to further develop projects and ideas formulated during previous years of study in Media Arts courses and facilitates individual student projects devised in consultation with their lecturers.

VART1980/ VART 1981/ VART 3014/ VART 3016 Advanced Studio 1 – 4 (Media Arts)
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student's transition to self-supervised art practice.

PAINTING

VART 1886 Painting Studio 1A1 Visual research/Alternative materials
This course introduces students to a wide range of technical, perceptual and conceptual strategies used to generate and extend visual research. Emphasis is placed on how artists generate and develop ideas from their initial beginnings into resolved works, in a variety of media. Through experimental and structured projects students will experience the artist as scientist, chance and spontaneity, observation and perception, sketchbooks, diaries, zines and books, drawing in contemporary art, ephemeral work.

VART 1887 Painting Studio 1A2 Process & Concepts
Students are introduced to a variety of strategies and processes involved in contemporary painting practice. Projects are structured in a manner that encourages each student to enter their own level of experience and develop through experimental, practical research to generate painting related artworks. Students are encouraged to develop practical problem solving strategies in studio practice that relate to a range of visual experiences. Technical aspects of support preparation, grounds, oil painting, acrylic and use of papers are included. There are some field trips to gather research, slide talks and group tutorials and studio practice in consultation with lecturers.

VART 1889 Painting Studio 1B1 Visual research/Alternative materials
This course identifies a variety of strategies artists employ to generate and develop ideas into resolved works in a variety of media. These ideas are then extended and resolved through a range of visual responses using both traditional and experimental alternative materials. Individual work proposals are prepared by students in addition to directed research. Includes research strategies, understanding materials, the object found and fabricated, developing a personal iconography, surface chance, gesture, display and documentation, observation and imagination.

VART 1890 Painting Studio 1B2 process & Concepts
This course offers a student centred, flexible approach to studio based research relating to painting. In consultation with lecturers students formulate an individual work proposal relating to a planned series of artworks to be completed during Semester 2. In consultation with academic staff, students are encouraged to explore artists and issues surrounding their chosen direction and are guided through individual and group tutorials to consider content arising from their project in light of contemporary painting practice.

VART 1897 Painting Studio 2A1 Transformative Practices
This course develops skills in collage technique and philosophy which reinforces the idea of contemporary hybrid art practice. Students experience a complex understanding of the relationship for images, collage, assemblage, photomontage, the digital the object found and fabricated the multiple, the book and installation to inform individual expression. Experimentation is encouraged leading to resolved work in a variety of media. Includes seminars, and historical overview from Duchamp to Jake and Dinos Chapman. Gallery visits, lectures and demonstrations, group and individual tutorials complement studio research.

VART 1988 Painting Studio 2A2 Contemporary Concepts
This studio based course will enable students to develop individually realised works within the framework of contemporary ideas. Through individual research strategies, students will develop a strong conceptual basis for their personal expression. Using a variety of media and processes students will develop an awareness and understanding of how broad social and cultural perspectives can be reflected in a personal contemporary art practice. Investigation may include the body in art, contemporary abstraction, text, language and narrative, time based practices, the environment, gender, political and cultural identify. The personal and social, idiosyncratic art, appropriation, new art from old, popular culture, the outsider and art brut.

VART 1899 Painting Studio 2B1 Transformative Practices
This intermediate course extends and refines skills in collage technique and philosophy which reinforce the idea of contemporary hybrid art practice. Directed research projects and individual student work proposals are complemented by seminars, group and individual tutorials. The use of images, assemblage, painting and drawing, installation practice, photo based and digital technologies are employed to inform individual expression. Students experience the potential for initial ideas to transform into a variety of outcomes.

VART 1980/ VART 1981/ VART 3014/ VART 3016 Advanced Studio 1 – 4 (Painting)
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student's transition to self-supervised art practice.

VART 1990 Painting Studio 2B2 Contemporary Concepts Projects
This course extends and refines studio research within the framework of contemporary ideas. Students will consolidate a strong conceptual basis for their practice, and will prepare individual work proposals in consultation with staff. Emphasis is on how broad social and cultural perspectives can be reflected in a personal visual language. Investigation includes the body, narratives in art, environment, nostalgia and history, cultural identity, popular culture, observation and documentation.
VART 2024 Abstraction

Introductory This course introduces students to a wide range of technical, perceptual and conceptual strategies to generate and extend the construction of abstract image making. It is designed to motivate and involve the students in analytical thinking, visual perception, develop intuitive sensibilities and encourage controlled experiments relating to the making of abstract art. It offers an introduction and overview of the history of abstraction predominantly in the Twentieth Century. Students will investigate the intent of the artists working with abstraction and the position of the work in the broader historical and social context. Students will investigate in a practical manner, the processes and strategies involved in the abstract language as it relates to fine art. This will involve the making of artworks investigating the language of abstraction. Advanced Students will consult with academic staff to develop individual work proposal or project which further develops the understanding of the role of abstraction in contemporary art practice.

VART 1991 Studio Video

This course aims to develop a practical understanding of the link between traditional fine art disciplines and digital video. Students will use work created in the studio and related to their studio area (eg painting, sculpture, and drawing) as a starting point. This work will then be reinterpreted through digital video to extend and develop the conceptual, perceptual and aesthetic issues relevant to both their discipline and contemporary fine art practice.

VART 1316 Painting Single Elective (University Elective)

Students are introduced to a wide range of conceptual and technical experiences in painting. Designed as an introduction to painting practice or for the advanced student. Emphasis is placed on generating ideas, observation, experimentation and the development of an individual approach to visual expression. A variety of painting and drawing media will be researched. Technical aspects of support preparation, grounds, oil, acrylic paint, watercolour and the use of paper will be experienced. Slide talks and group tutorials compliment the study program.

PRINTMAKING

VART 1898 Printmaking Process and Concept 1a

Process itself is a viable conceptual basis for a work of art. Printmaking offers a rich range of choices for this approach to art production. Materials used in the process of making a print can contribute to art practice in innovative ways. The course introduces aspects of etching, digital and relief printmaking processes aligned with compatible concepts in a series of related projects.

VART 1901 Printmaking Process and Concept 1B

Process itself is a viable conceptual basis for a work of art. Printmaking offers a rich range of choices for this approach to art production. Materials used in the process of making a print can contribute to resolved work in innovative ways. Projects will address concepts around recycling, colour transparency and layering and cross media-projects through lithography, relief and papermaking processes.

VART 1899 Printmaking The Multiple 1a

The multiple is a recurring element in contemporary art practice. The idea of the multiple is also inherent in the nature of Printmaking. Notions of duplication, difference, variation and corruption will be investigated through workshops and studio practice. Aspects of relief and etching printmaking processes will be introduced with projects.

VART 1902 Printmaking The Multiple 1b

The multiple is a recurring element in contemporary art practice. The idea of the multiple is also inherent in the nature of Printmaking. Notions of duplication, difference, variation and corruption will be investigated through workshops and studio practice. Printmaking processes including photographic screenprinting and etching will be introduced in studio workshops and used as a medium for visual investigation.

VART 1992 Printmaking Chance and Order 2a

Through projects this course will consider printmaking’s relationship to contemporary art practice. Aspects of random selection in both content and process will be investigated within the context of formal visual language. The course aims to diversify the options for art practice and develop analytical thinking in visual perception. Individual and group tutorials are an integral part of developing projects.

VART 1994 Printmaking Articulation and Practice 2b

Through projects this course is designed to align the process of articulation and application of concepts and ideas to print and print-related materials and methods of production. Appropriate methodologies and print related technologies will be used to develop individual visual projects. Individual and group tutorials are an integral part of developing projects.

VART 1993 Printmaking Project 2a

This is a learner directed course that introduces appropriate methodologies for developing visual projects in print and print related media. In consultation with lecturers students will devise projects that engage with individual areas of interest. Research in contemporary visual art practice will be the primary aim of this course. Individual and group tutorials are an integral part of developing projects.

VART 1995 Printmaking Project 2b

This is a learner directed course that explores appropriate methodologies for developing visual projects in print and print related media. In consultation with lecturers students will devise projects that engage with individual areas of interest. Research in visual art practice will be the primary aim of this course. Individual and group tutorials are an integral part of developing projects.

VART1980/ VART 1981/ VART 3014/ VART 3016 Advanced Studio 1 – 4 (Printmaking)

3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student’s transition to self-supervised art practice.
VART 2001 Lithography, Drawing into Print
Through practical workshops this course introduces processes and techniques of lithography as a medium for drawing. Line and wash techniques will be developed over a series of projects.

VART 2004 Screenprinting as a Cross Media Practice
This course introduces the processes of screenprinting. Photographic images and text etc. can be printed on a variety of surfaces such as paper, canvas, metal, ceramics and plastic. Classes provide skills and reflect on cross media practice in contemporary art.

VART 2003 Printmaking Photographic Screenprinting
Classes will be studio based and projects will be presented within the context of contemporary art practice. Methods will cover the preparation of imagery for screens and technical requirements for printing photographic material.

VART 1900 Printmaking Artists Books 1a
Artists Books are a popular art form across all media and disciplines. Various approaches to constructing artists books will be investigated including traditional bookbinding techniques and contemporary ideas of the book as idea/object/artwork.

VART 1903 Printmaking Artists Books 1b
Artists Books are a popular art form across all media and disciplines. Various approaches to constructing artists books will be investigated including traditional bookbinding techniques and contemporary ideas of the book as idea/object/artwork. Components of a book will be examined and experimentation will extend into contemporary ideas of art practice.

VART 1221 Printmaking Single Elective (University Elective)
To establish an understanding the potential of Printmaking processes. Topic areas include the Investigation of the processes of printmaking. These may include intaglio, relief and other methods of transferring images.

SCULPTURE

VART 1910 Sculpture Studio 1A1 Body in Space
This course develops knowledge and abilities in the study of the human body and its spatial context. It provides practical and theoretical methods for translating the body in space employing analytical, technical and interpretive processes. Over the course of the semester a series of studio classes, theoretical seminars and projects will address both contemporary and historical perspectives. Students will be taught essential skills for translating and manipulating human figure in space.

VART 1912 Sculpture Studio 1A2 Developmental Working Processes
This course focuses on the processes artists employ to develop their ideas from concepts through various developmental stages to finished art works. It offers theoretical and practical knowledge of these developmental processes by facilitating students’ engagement with a range of creative working processes in relation to sculptural form. Experimental approaches to object making

VART 1914 Sculpture Studio 1B1 Parallel Processes
This course investigates the creative space that exists between object and visual languages. It explores how artists develop and communicate information and sculptural ideas through forms and processes such as drawing, modelling, aesthetics, conceptual analysis and play. Projects address relations between public space and personal meaning, method and theory. Through analytic and synthetic processes students will explore the relationship between idea, object and process.

VART 1915 Sculpture Studio 1B2 Developmental Working Processes
This course continues to focus on the processes artists employ to develop their ideas from concepts through various developmental stages to finished art works. It offers theoretical and practical knowledge of developmental and experimental processes by facilitating students’ engagement with a range of creative working processes in relation to sculptural form. Students will be expected to develop a deeper understanding of the implications of working processes on their own creative production.

VART 2005 Sculpture Advanced Studio A (VART 1911 Sculpture Studio 2A1 Parallel Processes)
This course is focused on parallel creative approaches for contemporary sculpture. It explores how artists develop and materialize ideas through forms and processes such as drawing, photography, text and digital media, conceptual analysis and play. Projects examine the potential for creativity inherent in translations between sculptural and visual languages, narrative, structure and space. Through analytic and synthetic processes students will explore the relationship between idea, object and process.

VART 2014 Sculpture Studio 2A2 Foundry
This course provides a ‘hands on’ introduction to ‘lost wax’ metal casting. The goal of the course is to assist students with an introduction to one of the most traditional techniques in sculpture. It seeks to provide students not only with a basic knowledge of the lost wax process, but also to help them become aware that while there is a great deal of mystique surrounding sculpture ‘in bronze’, there is an important balance between the inherent quality of an idea and the material it may be made from.

VART 2013 Sculpture Studio 2B1 Fabrication
This course is designed to develop student’s conceptual and practical knowledge about fabrication techniques and their relations to the production of artwork. Fabrication techniques include workshop tools and methods, construction principles, welding, carpentry and a number of other open-ended studio processes. In addition to skill acquisition students will undertake a number of relevant projects examining the key role of developmental fabrication processes in their art practice.

VART 2015 Sculpture Studio 2B2 Installation Art
This course focuses upon installation as a sculptural practice and examines its historical and critical reception. Students will undertake a number of individual and collaborative projects, which respond to specific sites. These projects are designed to give students real/direct material and conceptual experience in developing and understanding installation based art.
VART 1980/ VART 1981/ VART 3014/ VART 3016 Advanced Studio 1 – 4 (Sculpture)
3rd year students work on developing a folio of works that further extend their material and conceptual interests within one of the Fine Art studio areas. Students negotiate a workload with their lecturer and are given ongoing supervision for their project, are directed to appropriate resources and instructed in appropriate research methodologies. These courses aim to give final year students a strong and individual folio of work and facilitate student's transition to self-supervised art practice.

VART 1913 Sculpture Studio The Body in Space
This course is designed to give students an understanding of the Body in Space as both the subject and site of sculpture. It provides practical and theoretical methods for translating the body in space. In this course the central theme is the modelled head/face and identity. Projects deal with clay modelling skills, body casting, figurative space and public identity. These components conceptualize the relation of objects to the body and the body and face out to the world.

VART 2009 Sculpture Studio Art Object
This course is designed to introduce students to the traditions of sculpture, initiating the development of an individual ‘sculptural vocabulary’ within the framework of individual student's major area or course. It introduces and develops concepts and processes through sequential studio/workshop projects in object making. These are designed to develop manual and intellectual skills which can form a basis for progressive development through more advanced learning contracts and individual work programs.

VART 2018 Sculpture Studio Live Art
This course focuses upon Live Art as an ephemeral, time-based practice that draws on the visual and performing arts. It examines the history, theory and critical reception of Live Art and Performance as a category with a contemporary focus. What can we say Live Art is? How do conceptual, temporal and spatial and material needs define its language and application?

VART 2008 Sculpture Virtual Studio
This course investigates the creative potential that is opened up by collaborative practice in a virtual web-based space. The Sculpture Virtual Studio Project involves the planning and installation by groups of students from RMIT and elsewhere of actual work at twin sites in Melbourne and other venues, as well as virtually on the internet where a URL site frames and broadcasts real-time web-cam activities as a unified outcome.

VART 2016 Studio Model Making
This course develops student’s practical skills and conceptual knowledge of model making in relation to a sculptural/specialist art practice. It will explore the various roles model making can play in contemporary art practice and its practical application in the development of the students own work.

VART 1398 Sculpture Single Elective (University Elective)
This course is designed to introduce students to the practical traditions of sculpture, initiating the development of an individual ‘sculptural vocabulary’ within the context of a single subject or elective. It introduces concepts and processes through sequential studio/workshop projects in object making. These are designed to develop manual and intellectual skills which can form a basis for progressive development through more advanced individual work programs.

SOUND

COMM 1259 Technology, Composition & Perception 1a
This course features streams of study related to the compositional theory and technical practice of working in the electronic studio environment. Practical workshops will feature an in-depth exploration of Protools, and a basic overview of Reaktor and Ableton Live. A wide range of 20th century composition will be analysed – with styles including Industrial, Noise, lowercase sound, ambience, electronic, post-classical, glitch, ‘classic electronic’, electro acoustic, Plunderphonia and Metal. And whilst the course is grounded by a musically traditional examination of the structures and devices underpinning all composition, such content and perspectives are then broadened through discussion of Neuro aesthetics, linguistics and the footprint of technology. This course is recommended for intermediate and advanced students.

COMM 1260 Technology, Composition & Perception 1b
This course features streams of study related to the compositional theory and technical practice of working in the electronic studio environment. Practical workshops will feature an in-depth exploration of Protools, and a basic overview of Reaktor and Ableton Live. A wide range of 20th century composition will be analysed – with styles including Industrial, Noise, lowercase sound, ambience, electronic, postclassical, glitch, ‘classic electronic’, electro acoustic, Plunderphonia and Metal. And whilst the course is grounded by a musically traditional examination of the structures and devices underpinning all composition, such content and perspectives are then broadened through discussion of Neuro aesthetics, linguistics and the footprint of technology. This course is recommended for intermediate and advanced students.

COMM 1241 Audio Technology
This course provides an introduction to the key developments that have informed sound culture over the last 125 years in order to demonstrate the broad range of concepts and practices available to the contemporary sound artist and/or musician. Areas of investigation include noise, silence, minimalism, indeterminacy, appropriation, electronic music, soundscape, free jazz, turntablism and musique concrète. Technical demonstrations include digital audio tape recording, microphones, hard disk recording, mixing, spatialisation, digital signal processing and synthesis.

COMM 1242 Sound Culture
This course provides an introduction to the key developments that have informed sound culture over the last 125 years in order to demonstrate the broad range of concepts and practices available to the contemporary sound artist and/or musician. Areas of investigation include noise, silence, minimalism, indeterminacy, appropriation, electronic music, soundscape, free jazz, turntablism and musique concrète. Technical demonstrations include digital audio tape recording, microphones, hard disk recording, mixing, spatialisation, digital signal processing and synthesis.
COMM 1243 Sound Design 1a
This course studies the relationship between sound and image across a variety of studio areas. Theories will range from perspectives on historic and contemporary conventions through to those more abstract and scientific (synaesthesia, psychoacoustics, evolutionary biology etc). Whilst the Hollywood cinematic model will be featured, it will be used as a point of departure/comparison for the sonic needs of media such as computer games, contemporary dance, theatre, television and earcons. And although the course will concentrate on approaches to score, the fundamental principles of sound design are also studied. This allows students to focus on musical and/or non-musical options when working on set exercises and the collaborative projects that form the basis for assessment. Technical demonstrations include QuickTime formatting, hard disc recording, sampling and midi control. This course is recommended for intermediate and advanced students.

COMM 1244 Sound Design 1b
This course studies the relationship between sound and image across a variety of studio areas. Theories will range from perspectives on historic and contemporary conventions through to those more abstract and scientific (synaesthesia, psychoacoustics, evolutionary biology etc). Whilst the Hollywood cinematic model will be featured, it will be used as a point of departure/comparison for the sonic needs of media such as computer games, contemporary dance, theatre, television and earcons. And although the course will concentrate on approaches to score, the fundamental principles of sound design are also studied. This allows students to focus on musical and/or non-musical options when working on set exercises and the collaborative projects that form the basis for assessment. Technical demonstrations include QuickTime formatting, hard disc recording, sampling and midi control. This course is recommended for intermediate and advanced students.

COMM 1271 Studio Recording
This course explores the potential of the recording studio to creatively record and shape a broad range of sound sources and materials, including band and instrumental recordings as well as sound effects, foley and atmospheres. Areas of investigation include rock, jazz, folk, blues, dub, classical, electronica and improvisation. Technical demonstrations include microphones, hard disk recording, mixing, digital and analogue signal processing, effects delegation, spatialisation and mastering. This course is recommended for intermediate and advanced students.

COMM 1272 Studio Production
This course explores the potential of the recording studio to creatively record and shape a broad range of sound sources and materials, including band and instrumental recordings as well as sound effects, foley and atmospheres. Areas of investigation include rock, jazz, folk, blues, dub, classical, electronica and improvisation. Technical demonstrations include microphones, hard disk recording, mixing, digital and analogue signal processing, effects delegation, spatialisation and mastering. This course is recommended for intermediary and advanced students.

COMM 2313 Live Audio-Vision
This course instructs students on how to use Max/MSP and Jitter in order to investigate the traction between sound and vision in live performance. Classes will involve software demonstrations, course work, and analysis of performance strategies. Students will be instructed to 1) competently use Max/MSP software; 2) competently use Jitter software; 3) formulate approaches towards live performance; 4) produce interactive audio-visual projects; 5) utilise plug-ins and effect modules; 6) develop stereo and surround spatialisation in live performance; 7) conceptualise temporal structure.

COMM 2314 The Modern Soundtrack
This course provides an overview of key trends and concepts that have informed the development of sound design and music in narrative film. Students will be instructed to 1) consider soundtrack options in a range of audio-visual productions; 2) become knowledgeable of the history of sound in the cinema; 3) become articulate in the communication of aural concepts and technical terminology in soundtrack production; & 4) consider aesthetic and technical ramifications of considering the soundtrack in pre-production and during production.

COMM 1267 Immersive Environments 1a
This course explores the intersection of sound and space in order to investigate the potential of surround sound to render sophisticated sound fields that extend and modulate zones of aural experience. Areas of exploration include spatial hearing, psychoacoustics, installation, performance, interaction, navigation and composition. Technical demonstrations include DVD authoring, hard disk recording, mixing, digital signal processing, surround sound spatialisation and mastering. This course is recommended for intermediate and advanced students.

COMM 1268 Immersive Environments 1b
This course explores the intersection of sound and space in order to investigate the potential of surround sound to render sophisticated sound fields that extend and modulate zones of aural experience. Areas of exploration include spatial hearing, psychoacoustics, installation, performance, interaction, navigation and composition. Technical demonstrations include DVD authoring, hard disk recording, mixing, digital signal processing, surround sound spatialisation and mastering. This course is recommended for intermediary and advanced students.

NON STUDIO SPECIFIC
VART 1978 Fine Art Project 1 & 2 VART 1979 Fine Art Project 2
In Fine Art Project students (2nd & 3rd yr) negotiate a workload with their lecturer focussed around achieving specific material and/or conceptual objectives within one of the Fine Art studio areas. Students are given ongoing supervision for their project, are directed to appropriate resources and encouraged in independent research. These courses facilitate student’s transition to self-supervised art practice and/or post graduate research methodology. A Fine Art Project form must be completed.
VART 3003 The Artist & The Curator
What every artist needs to know about curatorial practice. This course aims to broaden students' practical as well as theoretical understanding of how exhibitions are conceived and made, the curatorial ideas behind them, and some of the more innovative approaches being explored by contemporary curators both within and outside the context of the art museum. The course will highlight the importance of exhibitions and curatorial practice to the public presentation of contemporary artworks. Students will be encouraged to think of themselves as makers of exhibitions as much as makers of objects.

COMM 2178/COMM 2179 Collaborative Practice 1a/1b
Intermediate This interdisciplinary course is based around collaborative, interdisciplinary and professional projects. Students will have the opportunity to work on external projects facilitated through the workshop, or student initiated projects, to be delivered in a public context. A diverse range of projects including film, video, digital media, photography, performance, sound, wall based, installation, performance and object based works will be explored, and produced by students, to facilitate a contextualised understanding of contemporary arts practice. Components of the taught program will directly respond to student projects and events that are generated in this course, and the processes that underpin arts production and presentation. The workshops are facilitated through a program of production meetings, tutorials, reviews, lectures, specialist speakers and visits to project sites, venues, galleries and related events. Lectures will be based around the production process, and aspects of project management, which may cover all mediums and disciplines and culminate in VJ, online and sound events, cinema screenings, magazines, exhibitions, mixed media installations and events, technologically mediated performances, site specific and environmental works etc.

VART 1982 Internship Program
In this course, later year students (2nd & 3rd year) will be required to complete a minimum of 60 hours of work based experience or an artist residency with host arts organisations and practitioners. Students enrolled in this course will undertake and complete the semester long internship or artist in residence program in an arts or cultural organisation, company, festival, gallery, museum or studio which will be negotiated in tandem with the lecturer. Students will need to meet with the lecturer prior to enrolment into the course to negotiate their internship, and to submit an internship synopsis and report to complete assessment requirements. Student interns will be expected to work as directed by the host organisation, to gain experience in a professional arts environment. As such, the course will engender expertise in arts administration, project management, self-directed and teamwork skills, research, communication, business, presentation and inter-personal skills and lateral thinking.

VART 2021 Fine Art Professional Practice
Fine Art Professional Practice aims to provide third year fine art students with a knowledge and understanding of the broad range of activities that support the professional development of an independent arts practitioner and to prepare students vocationally to meet the demands of a professional art practice by assisting the development of strategies that enable them to transcend the University environment, and make a sustainable commitment to the broader arts community.

HUSO 2145 Talking Art Inside the Artist’s practice (University Elective)
This course offers the opportunity for students to meet with and hear professional artists speak about their own work from conception and on to new bodies of work. Through this program the idea and function of the artists studio will be explored as a side of production, distribution, display and promotion. The intention is to offer the student a diverse experience of what cutting edge practice is really like with visits to artists studios, galleries and museums. Through the processes of discussion, lectures and critques, some of the key issues for artists in contemporary art practice will be explored.

VART 2027 Art in Public Space (University Elective)
Art in Public Space is a holistic course combining both theory and practice of Art in Public Space. The course builds around a group of practical projects introducing the four key study areas: Project and Studio Practice including concept development, History and Theories of Public Art, Space, Place and Technology and Professional Practice.

HUSO 1072 New York Study Tour (University Elective)
The New York Study Tour provides students with an exciting alternative to traditional classroom based learning. It offers students with first hand experience of the shaping of knowledge through experience of the cultural, historical and contemporary aspects of New York City. The course aims to develop student’s self awareness and the ability to think critically about what they are experiencing and to keep effective written journals and visual diaries that are later sourced for writing an essay on their experience. Whilst in New York, the tour will visit a number of major museums, contemporary galleries, artist’s studios and experience talks delivered by specialists and authorities working in the New York. The students will encounter issues arising from the art-world. They will experience historical and contemporary aspects of the city and will involve themselves in the cultural diversity of New York. The study will provide the students with an excellent means to foster thoughtful reflection about cross-cultural contexts and appreciate the diverse complexity of a city such as New York.

Forum Program
The School of Art at RMIT University has a FORUM for debate and discussion pertaining to contemporary art within a broad range of theoretical, critical, and social contexts. Each week the forum focuses on a particular speaker, or group of speakers addressing key issues pertaining to the role of art in contemporary society. Speakers are invited from a wide field of contemporary artists, cultural critics and theorists, curators, designers, writers, philosophers and art historians. Students taking Forum as a university elective will be required to attend the forum, to keep a diary on the forum bearing evidence of research and critical reflection on issues raised in forum lectures and discussions, plus either an essay or oral presentation on a topic related to the Forum.
Where can you go?
School of Art

The following universities have signed exchange agreements with RMIT University. They all offer Art programs.

Please consult with your Studio Coordinator/leader to discuss the suitability of these schools to your program requirements.

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<th>Country</th>
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Education Abroad Unit
RMIT Building 9, Level 1, Bowen Street,

Tel: 9925 3947
Fax: 9925 5235
email: eau@rmit.edu.au

If you have been approved to study abroad, please ensure you have your study plan stamped and copied at the administration office in building 2 prior to submitting at the Education Abroad Unit.

Once you have completed your exchange you will need to provide the Art office with a copy of your transcripts so that your results can be updated.