2014 Breadth Studies
at the Victorian College of the Arts and
Melbourne Conservatorium of Music
Why study breadth?

Breadth encourages you to expand your academic horizons and enables you to bring a broader range of skills to the workplace. It offers you the flexibility to take on the many challenges of a 21st century global work environment, as well as opportunities for increased personal development.

By studying subjects distinct from the main fields of study in your degree, you have the chance to develop different skills, expand your knowledge, learn complementary ways of thinking about issues and problems and challenge your perceptions.

Breadth is an opportunity to:
- learn about something you’re interested in from outside the core disciplines of your degree
- challenge the ways you approach and view the world
- meet and share learning experiences with students from other parts of the University
- expand your knowledge beyond your core disciplines
- extend skills you already have or learn new skills
- prepare for graduate pathways or career entry

WHAT ARE THE RULES?
The rules or requirements for breadth study in each of the Melbourne degrees are basically the same. The following requirements are common to all:
- At least 50 points (four subjects) of your course must contribute to your breadth studies*
- No more than 37.5 points of breadth (three subjects) can be taken at level 1

You are encouraged to take at least one 37.5 point (three subject) breadth track. Learn more about breadth tracks: http://breadth.unimelb.edu.au/breadth/info/tracks.html

* Bachelor of Engineering students can take between 37.5 points (three subjects) and 50 points (four subjects) of breadth study depending on their stream.

The link above explains more about any breadth rules, requirements or exceptions that may be specific to your degree. In general, subjects in the Bachelor of Biomedicine and third year capstone subjects are not available as breadth.

BACHELOR OF MUSIC
Further information for Bachelor of Music students is available at the Breadth Requirements for the Bachelor of Music website:

BACHELOR OF FINE ARTS
Breadth is not available for Bachelor of Fine Arts students. However in addition to the major subjects in your chosen specialisation, you also undertake elective subjects from other disciplines within the BFA, or select from the wider University of Melbourne undergraduate subject offering.
It is important to check the University Handbook for the full list of subjects on offer, up-to-date subject descriptions, prerequisite and timetable information: handbook.unimelb.edu.au

For more information about breadth studies at the university visit:

breadth.unimelb.edu.au
13 MELB (13 6352)
13MELB@unimelb.edu.au
vca-mcm.unimelb.edu.au/breadth

In person: Visit the VCA and MCM Student Centre, Parkville and Southbank campuses

Our Faculty is comprised of two institutions with proud histories of training in music, the visual and performing arts. Breadth studies at the VCA and MCM offers students from a variety of backgrounds the opportunity to continue their interest in the arts or develop new skills and passions alongside their other tertiary studies.

The subjects offered vary from those requiring no prior knowledge of the discipline, through to those needing extensive experience. Some are delivered through a traditional lecture-based format, while others are practically focused giving you hands-on experience. Subjects are taught on the Parkville and Southbank campuses, and in many cases classes are also attended by VCA and MCM students so you are welcomed into our community of artists, musicians, students and lecturers.

Our subjects cover a variety of arts disciplines including:

- Music
- Film and Television
- Theatre
- Interdisciplinary
- Music Theatre
- Visual Art

DO YOU SEE YOURSELF AS A MUSIC TEACHER?

By studying the Diploma of Music (Practical) concurrently with any undergraduate degree and selecting music for your breadth subjects you can be eligible to apply for the Master of Music (Performance Teaching).

For more information contact

13 MELB (13 6352)
13MELB@unimelb.edu.au
or visit the VCA and MCM Student Centre, Parkville campus

The subjects included in this publication are just a selection of the breadth subjects available. To find more visit the University Handbook.
Breadth tracks at the VCA and MCM

The University has developed clear breadth sequences, or tracks, that will help you identify coherent groups of breadth subjects and allow you to extract the maximum benefit from your breadth component.

Breadth tracks are a set of three or more subjects that progressively develop your knowledge and skills relevant to a particular domain, theme, topic or issue. You are encouraged to include at least one breadth track in your breadth studies.

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
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<tbody>
<tr>
<td><strong>Film and Television</strong></td>
<td></td>
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<tr>
<td>Introduces you to the fundamentals of the roles behind the film Director, Writer and Producer, and gives you key insights into professional film production techniques.</td>
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<tr>
<td>Making Movies 1</td>
<td>Making Movies 2</td>
<td>Making Movies 3</td>
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<tr>
<td><strong>Production</strong></td>
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<tr>
<td>Develops introductory skills in the creation of interactive media artworks and explores key interactive media artists and their approaches in the field.</td>
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<tr>
<td>Interactive Art Media 1</td>
<td>Interactive Art Media 2</td>
<td>Interactive Art Media 3*</td>
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<tr>
<td><strong>Music Theatre</strong></td>
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<tr>
<td>Choose one different subject at each year level and develop your knowledge of music theatre repertoire and history. This track also provides the opportunity for singers and non-singers alike to share the joyous experience of singing as a shared community experience.</td>
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<tr>
<td>Singing the Golden Age 1</td>
<td>Singing Sondheim 2</td>
<td>Singing Rock Musicals 3</td>
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<tr>
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<td>Singing the Golden Age 2</td>
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<tr>
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<td>Singing Rock Musicals 2</td>
<td>Singing the Golden Age 3</td>
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<tr>
<td><strong>Music</strong></td>
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<tr>
<td>Music outside the Western Tradition: This breadth track explores music of non-Western cultures and societies and the people and social processes involved in music-making.</td>
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<tr>
<td>Music of the World</td>
<td>Music in Indigenous Societies</td>
<td>And one of:</td>
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<tr>
<td>And one of:</td>
<td>In the Groove</td>
<td>The Ethnography of Music</td>
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<tr>
<td>Music Psychology</td>
<td>Music and Health</td>
<td>Music Performance Science</td>
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<tr>
<td><strong>Popular Music</strong></td>
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<tr>
<td>Explores the history, culture and social context of music across a range of popular music styles.</td>
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<tr>
<td>Cabaret!</td>
<td>In the Groove</td>
<td>And one of:</td>
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<tr>
<td>And one of:</td>
<td>Ragtime to Rap: Popular Music Since 1900</td>
<td>Broadway and Music of the Theatre</td>
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<tr>
<td>Music Language 1: the Diatonic World</td>
<td>Composition Studies</td>
<td>Music Language 2: Chromaticism &amp; Beyond</td>
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<tr>
<td>Music Language 2: Chromaticism &amp; Beyond</td>
<td>Composition Studies</td>
<td>Music Language 2: Chromaticism &amp; Beyond</td>
</tr>
<tr>
<td><strong>Studies in music composition and music language</strong></td>
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<tr>
<td>Develops your theoretical knowledge and applied skills in music language and composition craft.</td>
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<tr>
<td>Studies in western music</td>
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<tr>
<td>Introduces you to fundamental music concepts including rhythm, melody, harmony, timbre, texture, dynamics and form, and explores the history, culture and social context of western music from the middle ages to the 21st century.</td>
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<tr>
<td>Discovering Music</td>
<td>Baroque and Classical Music</td>
<td>19th Century Music and Ideas</td>
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<tr>
<td>And one of:</td>
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<td>Impressionism to Postmodernism in Music</td>
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*Available from 2015
**Music**

Our faculty offers a wide range of ensemble options as breadth to students who are not studying music. Ensembles available as breadth include:

<table>
<thead>
<tr>
<th>Flute</th>
<th>Early Voices and Dance</th>
<th>Saxophone</th>
<th>Baroque</th>
<th>Symphonic Wind</th>
<th>Choir</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chinese Music</td>
<td>Early Voices Gamelan Asian Drum and Dance</td>
<td>Saxophone</td>
<td>Baroque Clarinet</td>
<td>Symphonic Wind Guitar</td>
<td>Choir String</td>
</tr>
<tr>
<td>Big Band</td>
<td>African Drum and Dance</td>
<td>Shakuhachi</td>
<td>Orchestra</td>
<td>Medieval and Renaissance</td>
<td>World Music Choir</td>
</tr>
</tbody>
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**Guitar Cultures and Practice**

This subject explores a range of popular guitar styles that have had widespread impact over the past century, including blues, rock and global folk styles. As well as examining relevant literature and recordings, students are instructed in the performance of basic examples of these styles.

- **Campus:** Parkville
- **Practical and lecture-based subject**
- **No audition required**
- **Contact hours:** 36 over 12 weeks

**Music and Spirituality**

The connection between music and spirituality can be explored from a number of perspectives within the broad field of music studies and cultures. This subject will engage students in learning how to critique ideas that both contrast and complement their own beliefs about the music and spirituality.

- **Campus:** Parkville
- **Lecture-based subject**
- **No prerequisites**
- **Contact hours:** 24 over 12 weeks

**Discovering Music**

This subject is an introduction to the main elements of music for non-music students. We explore fundamental musical concepts including rhythm, melody, harmony, timbre, texture, dynamics and form, and how they interrelate in the different musical styles. Although the main emphasis is on Western art music, examples from popular music and non-Western musical traditions and from popular music will also be included. You are encouraged to analyse and bring to class examples of interest to you. Active listening, as opposed to passive hearing of music, is a key element in this subject. We help you develop a range of critical skills that will allow you to think conceptually about music and therefore to understand music at a deeper level. You also acquire a set of tools and a working vocabulary for discussing, describing and analysing music.

- **Campus:** Parkville
- **Lecture and tutorial-based subject**
- **No prerequisites**
- **Contact hours:** 36 over 12 weeks

**Pop Song Writing**

This subject introduces the basics of song writing for the commercial music industry. Aspects of song form including the chorus and the hook, lyric writing and industry requirements are examined. Pop Song Writing is delivered in two parts: lecture and workshop. Each lecture is taught in a large group format and illuminates the fundamental principles of song writing. The workshop is a practical class forum for the workshop of new pop songs and provides the opportunity for the individual development and sharing of new songs and group discussion of issues related to pop song composition. During the course students are required to engage in whole group discussion and to present complete and ongoing pop songs. It is recommended for this subject that students have the ability to read music notation. Assessment includes completion and submission of an original pop song.

- **Campus:** Southbank
- **Practical and lecture-based subject**
- **No audition required**
- **Contact hours:** 24 over 12 weeks
**Music in Aboriginal Australia**
This subject provides an introduction to major traditional and contemporary musical traditions that are indigenous to Australia. From Central Australian Song-lines, to Kimberley Corroborees and Country and Western, to Wangga and Djanba in the Daly region, and Manikay and rock bands of the far northeast Arnhem Land, lectures and tutorials explore the compositional processes, performance practices, and foundational principles that underpin a diverse range of Aboriginal song and dance from across Australia.

**Campus:** Parkville  
**No prerequisites**  
**Lecture and tutorial-based subject**  
**Contact hours:** 30 over 12 weeks

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**Ragtime to Rap: Popular Music since 1900**
This subject explores a range of popular musical styles – from dance crazes to pop songs – that have had widespread impact over the past century. It will analyse aspects of the music’s creation, dissemination and modes of consumption, drawing on key cultural theories and recent scholarship.

**Campus:** Parkville  
**No prerequisites**  
**Lecture and tutorial-based subject**  
**Contact hours:** 24 over 12 weeks

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**Composition Studies**
Introduces students to strategies for thinking about and constructing original chamber music using instruments available within the class. The subject is divided into three 4-week modules, each beginning with a process of sketching and culminating in a short completed project to be performed in class.

**Campus:** Parkville  
**Prerequisite:** Music Language 1  
**Applied Skills subject**  
**Contact hours:** 24 over 12 weeks

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**Gamelan in Modern Indonesia**
This subject explores the gong/chime cultures of Southeast Asia by focusing on the percussion-based practice of the Central Javanese orchestra or gamelan. Featuring hanging bronze gongs, deep resonant drums and interlocking melodies played on smaller gongs and mallet percussion instruments, you receive hands-on tuition in this unique form of orchestral music. By using the theoretical premise of music as social action, lectures focus on how traditional gamelan thrives in modern-day Indonesia as the music transforms and changes in this rapidly modernising archipelago.

**Campus:** Parkville  
**No audition required**  
**Practical and lecture-based subject**  
**Contact hours:** 36 over 12 weeks

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**Music Psychology**
This subject encompasses an initial exploration of music psychology research. Selected researchers within the field including music therapists, behavioural neuroscientists, neuropsychologists, and experimental psychologists outline recent and current practical research involving music across the lifespan. Information is provided on the relationship between music and the brain, as well as music and the body. The development of musical skills at different life stages is outlined, from birth to old age. Each lecture is assessed by weekly online quizzes and students select one topic for specialisation for the final assignment.

**Campus:** Parkville  
**No prerequisites**  
**Lecture-based subject**  
**Contact hours:** 24 over 12 weeks

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**Music and Health**
This subject provides an overview of the ways that music can be used to promote physical health and healthy behaviours for a range of people. Topics covered include music for expression, relaxation, anxiety reduction and communication. You are involved in experiential activities underpinned by theoretical knowledge and contribute to weekly web-based discussion that furthers understanding of topics covered in class.

**Campus:** Parkville  
**No prerequisites**  
**Lecture-based subject**  
**Contact hours:** 24 over 12 weeks
**Latin American Music and Culture**
This subject explores the musical traditions of Spanish-speaking Latin America, focusing on the intersections of music, culture and language. A number of selected musical traditions will be examined including expressions from the Caribbean, Andean and River Plate regions such as Cuban son, Argentine tango, protest song and art music, among others. These repertoires will be approached from a twofold perspective, concentrating on the different musical genres and their original cultural contexts, as well as critically examining their representations in mainstream Western culture through an analysis of the presence of Latin American music in media.

Campus: Parkville  
Lecture and tutorial-based subject  
No prerequisites  
Contact hours: 24 over 12 weeks

**Samba Band**
This subject gives participants the opportunity for an in-depth practical study of percussion techniques and repertoire. The material is based on African derived drumming which over the centuries has continued to develop and flourish in the American continent. Classes cover techniques on a variety of percussion instruments, the role of the various instruments in the ensemble, historical background and improvisation styles. During the semester the ensemble rehearses and prepares material conducted and un-conducted, suitable for public performance or recording. It is recommended that students have basic music background and rhythmic awareness.

Campus: Southbank  
Practical subject  
No audition required  
Contact hours: 24 over 12 weeks

**Free Play New Music Improvisation Ensemble**
Introduces the practice of musical improvisation including creativity, play, deep listening, harmonic gravity, gesture, risk taking, genre specific practices, limitation, ‘the right note’, personal voice, solo and group improvisation, role play, attachment, judgment, the ‘politics of sound’, conceptual music and experimentation. It is recommended that students have a basic technical facility on an instrument and an interest in musical creativity and imagination.

Campus: Southbank  
Practical subject  
No audition required  
Contact hours: 24 over 12 weeks

**Creating Music for Advertising**
Introduces you to the basics of making music for advertising including, the jingle, sound as persuasion, working to a brief and in a collective, the function of music in advertising and creating music for mass media and multimedia. Assessment includes creating music for advertising concepts.

Campus: Southbank  
Practical and lecture-based subject  
No audition required  
Contact hours: 24 over 12 weeks

**Jazz: The Improvisatory Spirit**
This subject examines improvisation as it has manifested itself in jazz and other African American music. It is a lecture-based subject focused on the spirit of improvisation and its essential nature taking into account the concepts of imagination, freedom and individual expression.

Campus: Southbank  
Lecture-based subject  
No audition required  
Contact hours: 24 over 12 weeks

**Making Music for Film and Animation**
Develop an appreciation and understanding of the nature of making music for film and animation through a series of lectures and workshops. The subject introduces the basics of music making for film and animation including aspects of the function and crafting of music, such as film scoring and the music dramatic narrative. Final assessment for the subject includes an original composition for film and/or animation using the skills developed during the semester.

Campus: Southbank  
Practical and lecture-based subject  
No audition required  
Contact hours: 24 over 12 weeks

**The Art of Game Music**
Learn the basics of creating music for video games including sound and visual interactivity, indeterminacy and the music dramatic narrative. Assessment includes the submissions of four, one-minute original compositions for video games.

Campus: Southbank  
Practical and lecture-based subject  
No audition required  
Contact hours: 24 over 12 weeks

**The Laptop Recording Studio**
Develop an understanding and appreciation of the nature of sound recording. The subject covers the basics of sound recording on a laptop including microphone use, recording set up, editing and production. Assessment includes completion of a practical studio recording.

Campus: Southbank  
Practical and lecture-based subject  
No audition required  
Contact hours: 24 over 12 weeks
**Music and Film since 1900**

Students will develop an understanding of the multiple roles of music in relation to film over the last century. The impact of musical and operatic genres on film narrative will be explored, as will different theoretical and directorial concepts of the function of the film score. The film musical will also be considered as a genre. These issues will be examined with reference to selected films.

**Campus:** Parkville  
**Lecture and tutorial-based subject**  
**Contact hours:** 24 over 12 weeks

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**The Music Producer: From Brass to Beats**

Examines the fundamental principles of music production and the role of the music producer. You will look at the development of music production from early multi-track techniques to contemporary use of beats, loops and samples. Aspects of the function and crafting of sound elements will be examined in the context of enhancing or changing the intent of an existing song or piece of music. It is recommended that you have an understanding of music terms and concepts.

**Campus:** Southbank  
**Lecture-based subject**  
**Contact hours:** 24 over 12 weeks

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**R&B, Soul and Gospel Choir**

This subject provides you with an opportunity for an in-depth practical study of contemporary a cappella singing techniques. Classes focus on developing a personal sound and an understanding of the placement of the voice in an ensemble context, as well as the development of improvisation skills and techniques relevant to the repertoire covered. The styles range from contemporary gospel, R&B, soul, free form experimental and Afro-American chants as well as other related vocal styles. It is recommended that students have basic music skills, especially aural and vocal skills, with particular attention to the maintenance of accurate pitch and basic harmonic understanding.

**Campus:** Southbank  
**Practical subject**  
**Contact hours:** 24 over 12 weeks

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**The Creative Songwriter**

Explore the world of the creative songwriter in broad ranging musical genres. The subject presents and discusses the various nuances including storytelling, poetry, eloquent and stimulating lyric writing, development in conjunction with melody, advance harmonic and rhythmic development, world styles, form, structure, and arranging techniques; in turn engaging the participant in further development and challenging artistic pathways. Assessment includes completion and submission of an original composition. It is recommended that students have highly developed technical proficiency on an instrument and/or vocal; high level harmonic, aural, theoretical and music notation skills (improvisation-based desirable) and well developed keyboard skills.

**Campus:** Southbank  
**Practical and lecture-based subject**  
**Contact hours:** 24 over 12 weeks

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**Advanced Recording Studio Techniques**

This subject builds on the basics of sound recording presented in The Laptop Recording Studio. Aspects of sound recording will be examined, including microphone use, mixing, ensemble/band and solo recording, acoustics, recording set up, and editing. Assessment involves the completion and submission of a practical studio recording assignment. It is recommended that you have a practical understanding of basic recording studio techniques.

**Campus:** Southbank  
**Prerequisite: The Laptop Recording Studio**  
**Practical and lecture-based subject**  
**Contact hours:** 24 over 12 weeks
Diploma in Music (Practical)

QUICK FACTS

Campus
Parkville and Southbank

Prerequisites
Selection is by audition, held in early February. Applicants are required to prepare a 15-minute program of two to three contrasting works chosen from the Western art music repertoire.

Available to
Students enrolled in Arts, Biomedicine, Commerce, Environments and Science.

Note: Bachelor of Fine Arts students are not eligible to enrol in the Diploma in Music (Practical).

COURSE DESCRIPTION
The Diploma in Music (Practical) provides you with the opportunity to engage in one-to-one instrumental or vocal tuition. It’s specially designed for students interested in furthering their music training in conjunction with their other undergraduate studies.

The Diploma in Music (Practical) is studied alongside Bachelor of Music students, giving you the opportunity to build valuable friendships and networks in a challenging musical environment.

The Diploma in Music (Practical) consists of a sequence of six music performance subjects, a set of applied skills electives – which include ensemble and chamber music subjects – and two elective academic/music studies subjects.

The diploma has been specially structured over a three-year time frame to allow for concurrent completion of both bachelor and diploma courses. By taking academic and/or music studies subjects as breadth subjects in your bachelors degree, you’ll have the opportunity to cross-credit up to 25 points from your bachelors degree to your diploma.

AREAS OF STUDY
- Music Performance
- Ensemble and Chamber
- Applied Music
- Academic Music

WHEN TO BEGIN
Applications can be made as soon as you have been accepted into your undergraduate degree and close on 31 January 2014.

MORE INFO
13 MELB (13 6352)
13MELB@unimelb.edu.au
conservatorium.unimelb.edu.au/dipmusprac

The best of both worlds

“Through my diploma I have played in the University orchestra, attended master classes and received tuition from world-renowned mentors. I love that I get to spend time studying music alongside my Biomedicine degree. It has contributed an exciting spark to daily uni life.”

Victoria Huang
Bachelor of Biomedicine
Diploma of Music (Practical)
Film and Television

Making Movies 1
Making Movies 1 allows students with little or no background in filmmaking to be introduced to the fundamentals of the role of the film Director, Writer and Producer, and to gain an insight into professional film production techniques. The subject explores topics such as screenwriting, film directing, cinematography, film editing and post-production, actor direction, production aesthetics and film crew organisation.

Campus: Southbank
No audition required
Practical and lecture-based subject
Contact hours: 24 over 12 weeks

Making Movies 2
Making Movies 2 provides students, who have been introduced to film production fundamentals in Making Movies 1, further insight into the practicalities of professional film production. The subject further advances your skills in areas such as screenwriting, film directing, cinematography, film editing and post-production, actor direction, production aesthetics and film crew organisation.

Campus: Southbank
Prerequisites: Making Movies 1
Practical and lecture-based subject
Contact hours: 24 over 12 weeks

Making Movies 3 Intensive
Continuing the how and why of filmmaking, this subject concludes the Making Movies breadth track, by exploring the film festival experience from the filmmaker’s point of view. Making Movies 3 will base itself at the Melbourne International Film Festival (MIFF) in late July and August, with an introductory lecture, and follow up tutorials (throughout the festival). Students have the opportunity to choose from a range of curated screenings and industry talks to attend, as well as plenty of free-choice options. The subject enhances your understanding of international filmmaking and provides an overview of film festivals and their function for filmmakers. Students for this subject will need to pre-purchase a MIFF mini pass: miff.com.au

Campus: Southbank
Prerequisites: Making Movies 1 & 2
Practical and lecture-based subject
Contact hours: 26 hours: 28 June, 26 July, 16 August
Theatre

The Actor’s Process Intensive
Experience the training that forms the basis of an actor’s process including; utilising action and improvisation as ways of opening up an imaginary world, practicing the ability to take on a role other than oneself and learning the skill of script analysis. You also learn how to work spontaneously and to use this spontaneity in a theatre context.

Campus: Southbank
No audition required
Practical subject
Contact hours: 24 spread across a 5-day workshop

Clear Speech and Communication
Taught by the School of Performing Arts’ specialist voice lecturers, this subject is designed for students where English is a second language. Its aim is to develop confidence and fluency in spoken Australian English including learning how to use the voice effectively and develop skills in intonation, stress, and rhythm. Intensive study includes the application of the International Phonetic Alphabet to improve and develop the articulation of specific speech sounds for Australian English.

Campus: Southbank
No audition required
Practical subject
Contact hours: 36 over 12 weeks

Improvisation: Text, Space and Action Intensive
Focuses on the use of improvisation in acting and theatre making processes. The perception and manipulation of text, space and action forms the basis of this studio-based exploration of the art of acting. Areas covered include experimental physical and vocal improvisation, writing, and composing material for performance. You learn to work spontaneously and to use this spontaneity in the theatrical context.

Campus: Southbank
No audition required
Practical subject
Contact hours: 24 spread across a 5-day workshop

Contemporary Performance Analysis
Learn how to critically and theoretically analyse, evaluate and interpret performance events and texts from a range of critical perspectives by examining contemporary live performance and engaging with various theatres and performance spaces in Melbourne. The subject introduces the languages, methods and theories used to discuss performances and examines how theatre sits in relation to culture and society. These insights add depth to the experience of live theatre and highlight how we become active theatre-goers and participants in an arts culture.

Campus: Southbank
No audition required
Lecture-based subject
Contact hours: 24 over 12 weeks

Acting for Camera Intensive
An intensive introduction to the art of screen acting, focusing on the processes actors use for creating effective performances for camera. You are introduced to a series of practical exercises that allow you to focus on creating effective on-screen performances. You will experiment with the concept of ‘intention’ through prescribed and self-selected scenes. Practical insight into dealing with the pressure of the camera’s gaze and learning to work objectively with one’s self-image is given. Classes and exercises also focus on the analysis of classic scenes from theatre, film and television. This subject is perfect for aspiring actors, directors, cinematographers, writers and artists wishing to gain a practical understanding of the relationship between the living body and its performance for camera.

Campus: Southbank
No audition required
Practical subject
Contact hours: 24 spread across a 6-day period

Clear Speech and Communication 2
This subject is designed for students to further develop their confidence and fluency skills in spoken Australian English. Practical application of the International Phonetic Alphabet is used to assist further improvement in the articulation of specific speech sounds for Australian English. You will extend skills in how to use your voice effectively for intonation, stress and rhythm patterns; in conversation, group discussion and presentation settings.

Campus: Southbank
Prerequisite: Clear Speech and Communication
Practical subject
Contact hours: 36 over 12 weeks
Interdisciplinary

Building Community Media
This subject examines how traditions of independent and community media are being reactivated in contemporary culture, from DIY publishing and citizen journalism to digital storytelling and open source media. It examines how forms of community media are theorised politically and philosophically (for example, the idea that information ‘wants to be free’) and how community media are ‘built’: how they are sustained and organised socially. Through a series of case studies students consider key issues such as: the role of communications technologies in community development, the future of ‘community media’ and what it means to seize the means of production in a knowledge economy. Students engage in a series of assignments to be completed in written, video or audio essays.

Campus: Southbank
No audition required
Lecture-based subject
Contact hours: 24 over 12 weeks

Poetics of the Body
This subject explores the intricate links and parallels between the arts, science, philosophy, architecture, nature, cultural traditions, mysticism, medicine (both western and eastern), law, and economics, through understandings of the human body. The subject is taught by working artists, academics and guest speakers who are all experts in their fields and combines lectures and tutorials with workshops/hands-on approaches in formal and more informal creative applications of theoretical knowledge.

Campus: Southbank
No audition required
Lecture-based subject
Contact hours: 36 over 12 weeks

The Creative City
Walk the City. Talk the City. Create the City. Public art, street art, underground, graffiti. Join a class about art and culture in the ‘creative city’. Explore formal and informal creative spaces, and let the city come to your senses.

Campus: Southbank
No audition required
Lecture-based subject
Contact hours: 24 over 12 weeks

Aboriginal Arts – Ancient and Contemporary Intensive
This subject is offered by the Wilin Centre for Indigenous Arts and Cultural Development based at the Southbank campus. It offers you a unique opportunity to develop a deeper understanding of Australian Indigenous arts practice by experiencing it first hand as you visit remote and urban Aboriginal communities, art galleries and performing arts companies as well as fieldwork in the Gunditjmara country (Keyward and Portland) or Yorta Yorta (Barmah State Forest). The subject also offers learning in: significant historical milestones in the shared history of Indigenous and non-Indigenous Australia, the major styles of Indigenous visual arts and song lines, the major language groups of Victoria, protocols of Indigenous society particularly in relation to ceremony, and the art and music of leading Indigenous visual artists and performers.

Campus: Southbank
No audition required
Lecture-based subject
Contact hours: 36 over a 6-day period
**Music Theatre**

**Glee Singing**
Glee Singing offers the opportunity for singers and non-singers alike to share the joyous experience of singing as a shared community activity. Beginning each week with a warm up and singing in rounds, Glee takes its repertoire from popular music. An embedded lecture component introduces concepts and skills such as basic singing anatomy, safe voice usage, song structure, basic music notation, harmonies, vocal styling and genre, which is then experienced and explored in practice to underpin your work on repertoire. The semester’s work will conclude with a small public performance of songs covered throughout the semester.

- **Campus:** Southbank
- **No audition required**
- **Practical and lecture-based subject**
- **Contact hours:** 30 over 12 weeks

**Singing the Golden Age**
A practical and theoretical exploration of the development of the modern musical, from its beginnings through to the end of the ‘Golden Age’ in the 1960s. This subject is delivered through a weekly two-hour large ensemble singing class and a one-hour embedded lecture. Singing in the supportive environment of a large group, you will explore the role of large ensemble songs of significant shows of the period whilst developing skills in safe voice usage and technique, basic music notation, harmonies, song structure and style as well as developing an understanding of acting through song. Each week the lecture focuses on a musical that changed the music theatre landscape and impacted on the development of the form, including works by greats of the period such as Rodgers and Hammerstein, Rodgers and Hart, Jerome Kern, Irving Berlin and Gershwin. The subject concludes with a short performance featuring a sample of the repertoire covered.

- **Campus:** Southbank
- **No audition required**
- **Practical and lecture-based subject**
- **Contact hours:** 30 over 12 weeks

**Singing Rock Musicals**
This subject explores the music of significant contemporary rock musicals through a weekly two-hour large ensemble singing class, using music from some of the genre’s best examples, developing skills in safe voice usage and technique, basic music notation, harmonies, song structure and storytelling through song. An embedded lecture component looks at major contemporary music theatre, from mega-musicals like Les Misérables and The Lion King, to jukebox musicals like Jersey Boys and Hairspray and off-Broadway hits like Rent, In the Heights and Next to Normal. The subject concludes with a short performance featuring a sample of the repertoire covered.

- **Campus:** Southbank
- **No audition required**
- **Practical and lecture-based subject**
- **Contact hours:** 36 over 12 weeks

**Singing Sondheim**
Delivered through a weekly two-hour large ensemble singing class and one-hour embedded lecture, this subject explores the works and influences of one of the most extraordinary composer/lyricists of music theatre: Stephen Sondheim. The embedded lecture component looks at Sondheim’s early influences, while the practical work, delivered in the supportive environment of singing within a large group, explores the complexity and joy of Sondheim’s music whilst developing skills in safe voice usage and technique, basic music notation, harmonies, song structure and style and storytelling through song. The subject concludes with a short performance featuring a sample of the repertoire covered.

- **Campus:** Southbank
- **No audition required**
- **Practical and lecture-based subject**
- **Contact hours:** 36 over 12 weeks
Visual Art

**The Body: Facts and Fictions**

Our changing notions of ‘what it is to be human’ affect how we represent ourselves. This practice-based subject focuses on figurative drawing and is designed for students who have had little or no experience in visual art making. Students are introduced to specialist drawing practices and 3D modelling through life drawing and related approaches to imaging the human form. The studio program is delivered alongside formal lectures and seminars that explore the nexus between theory and practice by critically examining the representation of the human figure in the context of significant visual art genres and pictorial convention. Projects are set in both the theoretical and practical areas.

**Campus:** Southbank  
**Practical and lecture-based subject**  
**Contact hours:** 36 over 12 weeks

**Nature Morte: 21st Century Perspective**

Engaging drawing and painting techniques and processes, this subject is designed for students who have little or no practical experience in art making. Commencing with figurative drawing, you are introduced to ways of visualising relevant, abstract concepts as they relate to the still-life genre. Multi-disciplinary investigations around the inanimate object also focus on the dynamics of colour and pictorial space. Theoretical discussions explore the human relationship to abstract ideas and the evolution of the still life convention. Projects are set in both practical and theoretical areas. This subject has a fixed number of places available, so be sure to enrol early and register into your group.

**Campus:** Southbank  
**Practical and lecture-based subject**  
**Contact hours:** 36 over 12 weeks

**Drawing on Animation Intensive**

In this subject students learn animation under camera technique which is a drawing and erasing method on the same surface followed by photographing each image with a digital still camera in order to create an animated film. The technique explores the immediacy of a drawing language and experimental animation. Students study the craft and structure of animation, experimenting with drawing, stop motion practices, object animation and collage all under camera. This subject has a fixed number of places available, so be sure to enrol early and register into your group.

**Campus:** Southbank  
**Practical subject**  
**Contact hours:** 36 over a 6-day period

**Painting Techniques Intensive**

Introduces you to the techniques and processes used in contemporary painting. Through project-based experimentation students are guided through a range of different painting techniques and their application in the production of aesthetically and materially developed artworks. This subject aims to create an informed and critical methodology for the use of contemporary painting technology as a vehicle for imaging ideas. It is also concerned with developing skills and a visual language through a range of painting media. This subject has a fixed number of places available, so be sure to enrol early and register into your group.

**Campus:** Southbank  
**Practical subject**  
**Contact hours:** 36 over a 6-day period

**Introduction to Printmaking Processes Intensive**

Introduces you to the unique possibilities inherent in printmaking processes, with a technical focus on monotype, relief and intaglio techniques. You will learn key historical moments in the evolution of printmaking through an introductory lecture encompassing the fundamental technological innovations that have impacted printmaking, as well as the major terms of reference allowing you to engage with printmaking terminology in a workshop environment. This subject has a fixed number of places available, so be sure to enrol early and register into your group.

**Campus:** Southbank  
**Practical subject**  
**Contact hours:** 60 over a 10-day period

**Writing About Art**

This subject provides you with a critical overview of the language and vocabulary of art writing, and will develop within you a good understanding of the contextual demands of contemporary writing about art. Over the semester you examine the history and practice of art writing, and critically review the current state of art writing through popular print journalism, artists’ books, exhibition catalogues and monographs. Through weekly visits to museums and galleries in Melbourne you will also respond to the most current examples in both past and contemporary practices.

**Campus:** Southbank  
**Lecture-based subject with weekly gallery visits**  
**Contact hours:** 36 over 12 weeks
### Production

**Design and the Moving Image Intensive**
This subject investigates how design can be used to convey meaning, depth and emotion in film. You will consider how design works by looking at visual language, colour theory, composition and metaphor, and will generate visual ideas in response to a text. You will also learn the processes designers use to generate ideas and develop them into detailed design concepts, as well as how these design concepts are produced in the Art Department.

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<td>No audition required</td>
<td>Contact hours: 35 over a 5-day period</td>
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**Puppets as Storytellers Intensive**
Explores the history of puppets as a storytelling vehicle and examines the nature of transforming the inanimate to the ‘living’ character through the design and realisation of an operable puppet. You look at the methods of construction and operation of various styles of puppets and will use this knowledge to formulate ideas for a specific character. You will then work through the process of designing and creating your own puppet.

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**Understanding Masks Intensive**
Explore the historical, cultural and performative function of masks in a wide variety of social contexts. Practical studio sessions in mask design and realisation, processes and materials will supplement this research, and you will articulate this learning by designing and creating a mask for a defined social or performative purpose.

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**Interactive Art Media 1**
Interactive Art Media 1 develops introductory skills in the creation of interactive media artworks and an introductory understanding of key artists and their approaches in the field. You will be introduced to a variety of processes and practices used in developing and presenting interactive media-based performance and installation artworks. This subject blends lecture and self-directed learning processes, with a focus on you developing your own practice in the area of interactive and digital media, developing an understanding of the context in which you create work. Assessment includes completion of three interactive media programs, written discussions and a major assignment.

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**Interactive Art Media 2**
Interactive Art Media 2 develops your understanding and capacity in the practice and process of digital/computer based interactive installation and performance media. This subject has two integrated outcomes: the development of skills in the interactive media program, Max (© Cycling74), and through the development of these skills, a good understanding of the works and processes of current and past interactive media artists.

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<td>Prerequisites: Interactive Arts Media 1</td>
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**The Artist’s Toolbox Intensive**
This subject introduces you to the ‘nuts and bolts’ of Arts Management. It offers a practical exploration into the key disciplines required to make a creative idea into a reality. The subject aims to ‘lift the veil’ of the industry to reveal the core systems common in implementation plans and to demystify the process of producing an artistic project. The subject also offers learning in: the relevance of arts administration to facilitate artistic outcomes, the realities of delivering artistic services into the marketplace, the broad arena in which artistic events happen, and more.

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