# CONTENTS

Director’s Welcome 3  
Bachelor of Fine Arts Honours 4  
Graduate Coursework Programs 5  
Graduate Certificate in Visual Art 6 - 7  
Master of Contemporary Art 8 - 9  
Master of Film and Television 10 - 11  
Master of Producing 12 - 13  
Master of Screenwriting 14 - 15  
Master of Design for Performance 16 - 17  
Master of Production Design for Screen 18 - 19  
Postgraduate Certificate in Voice Studies 22 - 23  
Postgraduate Diploma in Voice Studies 24 - 25  
Master of Dance 26 - 27  
Master of Dramaturgy 28 - 29  
Master of Directing for Performance 30 - 31  
Master of Writing for Performance 32 - 33  
Graduate Certificate of Arts and Community Engagement 36 - 37  
Master of Community Cultural Development 38 - 39  
Master of Transnational Arts 40 - 41  
Graduate Research Programs 42  
Master of Fine Art 44 - 45  
Graduate Research Specialisations 46 - 47  
Doctor of Philosophy (PhD) 48 - 49  
Graduate Coursework: How to Apply 50  
Graduate Research: How to Apply 51  
Scholarships 52 - 53  
CSPs, Fees and Fee-Help for Australian Domestic Students 54
The VCA has celebrated over 40 years of artistic excellence in nurturing Australia’s creative talent. We invite you to be among the next cohort of artists and innovators seeking a transformative education.

Graduate study at the VCA involves professional training programs tailored for industry needs and creative arts research. Both are characterised by an intense interest in the artistic field of choice, a willingness to cross disciplinary boundaries, an open spirit of enquiry, active collaboration and often with a highly specialised focus.

The Victorian College of the Arts is on the traditional lands of the Boon Wurrung and Wurundjeri people of the Kulin nation. I wish to acknowledge them as the Traditional Owners and would also like to pay my respects to their Elders, past and present. The Wilin Centre for Indigenous Arts and Cultural Development plays a vital role in connecting students of the VCA with ancient and contemporary Indigenous arts practices. Wilin is committed to supporting Indigenous students by promoting and embracing a cultural change agenda for our Faculty.

About the VCA
The VCA brings together an extensive range of artistic endeavours including Visual Art, Dance, Theatre, Film and Television, Contemporary Music and Music Theatre, Production and Design. It also supports the Centre for Cultural Partnerships and the Wilin Centre for Indigenous Arts and Cultural Development. The fusion of these disciplines provides the inspiration for our students to achieve ground breaking collaborations and outcomes in performance.

Our campus is located in the arts precinct in Southbank at the centre of Melbourne’s artistic life. VCA researchers and graduate students have access to the state’s rich cultural resources, and work with the University of Melbourne’s cultural collections, associates and facilities. Staff and graduate students also have the opportunity to network with experts and professionals in Australia and abroad, and to present their research and creative projects in international settings including professional conventions, performance venues, concert platforms and art galleries.

Graduate Coursework Programs
Graduate Coursework Programs at the VCA have specific industry and professional focus, demonstrating our commitment to a learning experience in pursuit of artistic excellence, innovation and an absorbing education. They reflect the interests of students that include cultural traditions, across the art forms of visual art, film and television, contemporary music, dance, theatre, production and design with a focus on the highest professional standards and expectations of professional practice.

Graduate Research Programs
An exciting range of research activities is being undertaken by both staff and graduate students. Our graduate research covers diverse areas such as aesthetic and philosophical enquiry in the visual arts, the translation of specialist knowledge about the body in dance and voice, analysis of techniques and training methods in music and technical innovation in areas such as animation and production design, choreography and theatre practice, experimental practices in contemporary cultural production, among others, including innovative digital media and mediating technologies in the context of new art forms.

Whether you are interested in coming to the VCA as a student, PhD candidate, visitor or future colleagues, we offer a dynamic and youthful research culture in Australia’s premier creative arts research institution.

Professor Su Baker
Director of the Victorian College of the Arts
BACHELOR OF FINE ARTS (HONOURS)

QUICK FACTS

Duration
1 year full time
100 credit point program

Campus
Southbank

Fee Type *
Domestic
CSPs available*
International $24,960 per year

*Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

MORE INFORMATION

Entry Requirements
Completed a major study in a relevant discipline and attained a relevant three year degree or equivalent qualification at H2B (75%) standard or equivalent

Extra Requirements
- Performance in an audition, test, interview, workshop or portfolio presentation
- Applicants also submit a research project proposal to the selection panel

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact

Website
vca.unimelb.edu.au/undergraduate

*Pending academic board approval

COURSE DESCRIPTION

The Bachelor of Fine Arts (Honours) program provides an opportunity for you, under the guidance of your supervisor, to engage in independent research in your chosen field of artistic practice. The degree introduces you to practice-led research skills and methodologies towards producing a major creative work and related research paper. It also seeks to develop your capacity for devising, defining and managing a major project. The program offers a direct pathway to a higher research degree as well as equipping you to work as a professional practicing artist in your chosen field of specialisation.

SPECIALISATIONS

- Animation*
- Contemporary Music (majoring in either Interactive Composition or Jazz & Improvisation)
- Dance
- Film and Television
- Music Theatre*
- Production*
- Screenwriting*
- Theatre Practice*
- Visual Art

GRADUATE PATHWAYS

For more information about graduate research at the Victorian College of the Arts go to page 44 of this publication.
GRADUATE COURSEWORK PROGRAMS

The Victorian College of the Arts offers graduate coursework programs for students who wish to deepen their undergraduate specialisation or develop a new area of knowledge to complement their previous studies or professional experience. Our suite of coursework programs cover a range of artistic disciplines and knowledge areas from dance to film making, production design to community cultural development, playwriting to visual art.

The programs are designed to reflect our belief in studio-based, practically-focused arts training. You are taught in small classes, and benefit from a curriculum that is responsive to new artistic ideas and styles.

WHAT IS A GRADUATE COURSEWORK PROGRAM IN VOLUME?

The coursework programs available at the VCA include certificate, diploma and masters level courses. Certificate programs are usually one semester of full-time study, diploma programs are one year of full-time study and masters are typically two years of full-time study.

Similar to an undergraduate program but at a more advanced level, a graduate coursework degree involves you completing subjects in a structured lecture or workshop format with regular assessment tasks. Programs are designed to guide you from introductory to more advanced subjects during your course of study.

PATHWAYS TO GRADUATE COURSEWORK

Entry requirements for graduate coursework programs vary depending on the course being considered. The majority of successful applicants will have completed a three-year undergraduate program usually in a relevant area of study – although documented, professional experience can also be considered in place of study. The one-year BFA (Honours) program may also be taken as a stepping-stone between your three-year undergraduate degree and a graduate coursework program.

CAN I DO RESEARCH IN A COURSEWORK PROGRAM?

Some programs offer the option of a semester or yearlong research project which can be used as the basis for a research masters or PhD in the future. For more information about graduate research at the Victorian College of the Arts go to page 44.

HOW MUCH DOES A GRADUATE COURSEWORK PROGRAM COST?

For Australian domestic students, Commonwealth Supported Places are available for some courses and are offered on a needs basis. FEE-HELP is available for students offered a full-fee paying place. International students pay international fees for their courses. More information about fees is published with each course and on page 54.

Further information about our graduate coursework programs is available online at:

vca.unimelb.edu.au/graduatestudies
GRADUATE CERTIFICATE IN VISUAL ART

QUICK FACTS

Duration
1 year part time
50 point Certificate Program
Course may also be completed over a two year period

Campus
Southbank

Fee Type
Domestic
Fee place $9,408

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

MORE INFORMATION

Entry Requirements
– An undergraduate degree or equivalent in any discipline; or
– Five years equivalent, documented, professional experience.

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact

Website
vca.unimelb.edu.au/gradcertva

COURSE DESCRIPTION

This course is designed for students who have completed a degree and wish to further develop interests and skills in the visual arts. It will also serve as a refresher course for some professionals and improve the competitiveness of those seeking entry to the Master of Contemporary Art. The course provides appropriate practical and theoretical coursework elements through studio workshops and studies in art history and theory.

SUBJECTS

Contemporary Art Practice A
Working in three-hour weekly studio workshops, you may choose to work in painting, drawing, digital technologies, printmaking, sculpture, installation, performance or photography and/or combinations of the above. You will develop knowledge of material and conceptual processes appropriate to your chosen art form. Everyone will present their art work at a group seminar during the semester.

Contemporary Art Practice B
Consolidating the experience of producing art in Contemporary Art Practice A, student-initiated projects are devised and developed further in consultation with the tutors. Individual guidance and advice will be provided with a view to realising resolved work suitable for the final exhibition. A formal group discussion and critical reflection upon the artwork will take place. In consultation with the tutors, students will prepare and install selected works in a group exhibition in one of VCA Art exhibition venues.

Critical Issues in Contemporary Art A
This subject provides an introduction to critical argumentation in the visual arts by addressing significant issues and topics in the field of contemporary art. In particular, the course examines the relation between the critical concepts of vanguard modernism and the postmodernist “transavantgarde” and “retro” cultural phenomena. The course also investigates the relationship between postmodernism and the mass media as well as the emergence of new media and new technologies.
Critical Issues in Contemporary Art B
This subject provides a critical encounter with current, contemporary artistic practice and theory, and speculates on the directions contemporary art may be taking. The course focuses on cultural developments that have been significant since postmodernism by examining prominent exhibitions and critical publications throughout this period. The course addresses and evaluates innovative as well as retroactive or revisionary artistic practices and theories that each characterise what has increasingly become collectively dubbed “the contemporary”.

Studio Materials and Methods A
This subject addresses and introduces the field of contemporary art practice through a series of set projects that will explore the basic materials, methods and concepts of drawing and painting.

Developed specifically for Graduate Certificate of Visual Art students, this subject focuses on traditional techniques and methodologies as well as exploring other related media, technologies and processes.

Studio Materials and Methods B
This subject addresses and introduces the field of contemporary art practice through a series of set projects that will continue to explore the basic materials, methods and concepts of art making, including digital and installation art forms.

Developed specifically for Graduate Certificate of Visual Art students, this subject focuses on traditional techniques and methodologies as well as exploring other related media, technologies and processes.

STUDENT PROFILE
"After several years of independent art practice, I wanted to explore new possibilities and presentation styles for my work. I knew that the VCA had a long history of arts teaching and was a campus devoted entirely to creative practice. The individual tutorials with the Graduate Certificate lecturers initiated new ideas and trajectories while the constructive feedback encouraged me to take the next step, think of different solutions to presentation and try new mediums. Instruction from the teachers and guest lecturers, who are also practising artists was highly valuable and gave me the structural knowledge and confidence to produce work and ultimately exhibit. It was also the conversations with other students during studio time and on breaks that was beneficial, and by the end of the year I had made a group of new friends. The Graduate Certificate provided the practical skills and theoretical base to make new work and it revitalized my interest in art. The experience I gained is utilized in my current studies in the Masters of Contemporary Art. My professional practice now encompasses mediums and processes I wouldn’t have thought possible and it has encouraged me to learn more."
MASTERS OF CONTEMPORARY ART

QUICK FACTS

Duration
2 years full time
200 point Masters Program with an exit qualification of Postgraduate Diploma (after 100 points)

Campus
Southbank

Fee Type ^
Domestic
Fee place $19,968 per year
International $28,160 per year

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

MORE INFORMATION

Entry Requirements
– An undergraduate degree in a relevant discipline and/or an Honours degree or the Graduate Certificate in Visual Art, with at least 70% in the major; or
– Documented, relevant professional experience.

Extra Requirements
– Full curriculum vitae detailing all relevant professional experience – exhibitions, awards, commissions and publications.
– List the names of any academic staff at VCA School of Art with whom application has been discussed.
– A 500-word study proposal outlining the project including aims, objectives and technical requirements.
– A folio consisting of, or documenting recent work relevant to the study proposal, a maximum of 15 jpeg images or 8 minutes of video (DVD format).

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact
Website
vca.unimelb.edu.au/mca

COURSE DESCRIPTION

The Master of Contemporary Art is a professional degree that serves as a bridge between undergraduate study and independent art practice. It can be a “refresher” program for artists who have been away from formal study, or an entry point to further tertiary education for artists who lack formal qualifications but have significant professional experience, including those of recognised ability who have been unable to undertake or complete an honours year.

The focus of the course is twofold: to develop individual articulation in art practice and to develop an understanding of how this practice intersects with contemporary art.

The emphasis in the first year is on experimentation and the speculative, directed at identifying an area of research to be investigated in depth in the second year, which consists of a single, two-semester studio project. The project culminates in its assessment at the end of semester two and in a public presentation in the final year Masters exhibition, held annually as the concluding event to the academic year for VCA Art.

This is a 200 point Masters program. After the successful completion of the first year (100 points), the course may be exited with a Postgraduate Diploma in Contemporary Art.

SUBJECTS

Studio Practice 1 and 2 (Year 1)

Studio Practice 1 and 2 is conducted through group seminars and individual tutorials. Each candidate is assigned an Academic Advisor who is responsible for overseeing individual progress. Individual tutorials with the candidate’s advisor and other relevant staff generate critical discussion regarding the conceptual, formal, personal and expressive articulations encompassed by the work. The group tutorials/seminars extend this discussion to the candidate’s peer group, providing an initial forum for analysis of the work, a rehearsal of a public response to it and the manner of its intersection with contemporary art practice. An interrogation of contemporary art, its issues and its general conditions frame the subjects, divided into two discrete semesters, each assessed at the end.
Professional Perspectives
This is a professional development seminar conducted in the first semester of Year 1, investigating areas such as grant and proposal writing, professional exhibition models, professional documentation of artwork, ethical conduct, public liability, copyright, intellectual property, curatorial or museum sector questions, community involvement and small business regimes appropriate to professional visual artists.

Studio Project (Year 2)
In second year a proposal for a yearlong studio project is prepared and this provides a framework for your research. A focused body of works will be developed over the year and emphasis is placed on clarification of conceptual, formal and research questions and methodologies which frame them. Aesthetic and professional issues are critically addressed in individual and group tutorials, and in second semester, through a sequence of formal exhibition-seminars in which each candidate presents their work and papers are delivered on it. The year culminates in a final assessment and then public presentation of the project in the VCA Art Masters Exhibition, which completes the academic cycle of VCA Art’s last major event.

Perspectives in Art and Cultural Theory
A series of weekly seminars dealing with the examination of texts and works of art that are formative in contemporary critical practices. The subject is run as a reading group and critical workshop. Discussion is focused on critical methods and arguments demonstrated in the reading material and, according to opportunity, on current art exhibitions or events. The acquisition of research methodologies and the examination of the intellectual and artistic environment, as articulated in the practices of contemporary art, are critical to the four consecutive semesters that constitute this subject.

COURSE PLAN

| Semester 1 | ▲ Studio Practice 1 | ▲ Perspectives in Art and Cultural Theory 1 | ▲ Professional Perspectives |
| Semester 2 | ▲ ▲ Studio Practice 2 | ▲ Perspectives in Art & Cultural Theory 2 |
| Semester 3 | ▲ ▲ ▲ Studio Project | ▲ Perspectives in Art & Cultural Theory 3 |
| Semester 4 | ▲ ▲ ▲ Studio Project (continued) | ▲ Perspectives in Art & Cultural Theory 4 |

Legend

▲▲▲ Core Unit 75points ▲ Core Unit 25points
▲▲ Core Unit 37.5points ▲ Core Unit 12.5points
MASTERS OF FILM AND TELEVISION

QUICK FACTS

Duration
2 years full time
200 point Masters Program with an exit qualification of a Graduate Diploma (after 100 points)

Campus
Southbank

Fee Type *
Domestic
CSPs available in Documentary stream *
Fee place $27,072 per year
International $36,384 per year

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

*CSPs available at time of printing. Please see page 54 for information relating to CSPs.

MORE INFORMATION

Entry Requirements
– An undergraduate degree or equivalent qualification, with a Grade Point Average of 65% over the last two years of study; or
– At least five years of documented relevant work experience related to film and television, with evidence of artistic ability and achievement, or practice comparable to that expected of undergraduate degree holders in relevant disciplines.
– Entry level into the second year of the Master of Film and Television program is also offered.

Extra Requirements
– Selection test (visual and written) and a presentation of a folio of creative work (1-2 short films) if invited to interview.
– Second year entry selection test is based on CV, portfolio of creative work and interview.

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact

Website
vca.unimelb.edu.au/mftv

COURSE DESCRIPTION

The course can be undertaken in one of two specialised directing streams:
– Documentary
– Narrative

The program involves intensive practical training in writing, directing and editing of your own productions, with complementary studies in research methods, screen language and technical crewing.

In the first year, through workshops, lectures and tutorials, you are introduced to motion picture direction within your chosen specialisation. A short, individually directed practical exercise in the first semester prepares you to develop a more challenging production exercise in the following semester. Production experience is crucial to providing you with the skills and confidence to maintain your concept and director’s vision within the challenging environment of script development, production, budget, scheduling, or technical parameters.

In second year, having learnt from the experiences of first year, you are encouraged to take on a more challenging project, with close mentoring by your academic supervisor and support from your close cohort of peers in the program. Second Year directors also have the opportunity to collaborate with Master of Producing students to realise their major graduating project. You are encouraged to develop a unique creative voice as a director, while also learning how to successfully communicate your vision to your production collaborators.

The invitation to showcase student films in many leading international film festivals has given Master of Film and Television students the opportunity to meet and network with fellow filmmakers from around the world, connecting them with the global film, television and new media industries. You develop enduring peer networks throughout the program, which are instrumental to the realisation of your professional projects out in the industry.

Our graduates enjoy a global career, working across major industry attachments, productions and new industry works around the world.

This is a 200 point Masters program, however you may exit the course after completing 100 points with a Graduate Diploma in Film and Television. There is also the option to enter directly into Year 2 of the course for applicants with sufficient prior experience.
SPECIALISATIONS

Documentary
If you have an enquiring mind and a highly visual outlook, then documentary filmmaking is an inspired choice of profession. Documentary at the VCA will challenge you to create critically reflective films that capture a distinct place and time in our society. The program combines an active study of documentary history, theory, ethics and aesthetics, to help you become a critically reflective practitioner. You are made aware of new directions in documentary, such as alternative funding, research, and distribution platforms.

You work with a small cohort of fellow students, crewing on each other’s films, and learning to appreciate other people’s points of view as well as your own.

Documentary graduates have won many prestigious awards, including the Walkley Documentary Award and Outstanding New Documentary Talent at AIDC and screen at international film festivals.

Narrative
In the Narrative specialisation you write, direct and edit your own short films. This specialisation involves a substantial narrative screenwriting component, including one-one-one tutoring from your convenor, and screenwriting lectures presented by internationally renowned industry professionals. The program includes masterclasses and practical exercises in directing actors, conducted by industry professionals from the feature film and television mediums. You will also participate in craft-based workshops in camera, lighting, editing, sound and directing; and in crewing on your peers’ films in these capacities you learn the importance of effective communication from a director. Master of Film and Television students also collaborate with students from Theatre Practice, Music Theatre and Production Design for Screen.

Graduates from the Narrative specialisation have their work screened at national and international film festivals, showcasing their talent to a broad network of potential collaborators.

STUDENT PROFILE

“...I did a media and communications degree at another university, majoring in film production, but I really wanted to be challenged and learn more about filmmaking from the artistic side of things, and a lecturer recommended I apply for VCA. In Australia almost everyone in the industry has had something to do with VCA in the past, be it that they went there themselves or maybe crewed on a short film as they were starting out. It’s an institution that is renowned and I knew if I wanted to be taken seriously, it was the first step I needed to take. A typical day for me at the VCA involved intense film nerd talk and lots of coffee! Basically every day involved talking and learning about writing or directing, as well as analysing films and talking about scenes or filmmakers that you love. Being able to spend all of my energy, full time, on making a short film, and spending every day talking about films with other like-minded people was something I enjoyed most about the program. It was an incredibly luxury I haven’t had since, and something I still miss. A definite highlight for me in the program was when my graduating masters film, Wonder Boy, was nominated for an Australian Directors Guild award for best student film. My goals over the next few years are to continue making as much as I can – in whatever format possible, and to continue learning through experimentation. I have also been doing a few directors’ attachments on TV shows, being taken through the whole process and the incredible pace they work at. Hopefully from this I can get enough experience to make the move into directing some TV narrative.”

Corrie Chen
Master of Film and TV (Narrative)

COURSE PLAN

Semester 1
- Narrative or Documentary Projects 1A
- Screen Language 1A
- Scriptwriting 1

Semester 2
- Narrative or Documentary Projects 1B
- Screen Language 1B

Semester 3
- Narrative or Documentary Projects 2A
- Screen Language 2A
- Scriptwriting 2

Semester 4
- Narrative or Documentary Projects 2B
- Screen Language 2B

Legend

▲▲ Core Unit 37.5 points
▲ Core Unit 25 points
▲ Core Unit 12.5 points
QUICK FACTS

Duration
18 months full time

Campus
Southbank

Fee Type *
CSPs available *
Fee place $19,968 per year
International $28,160 per year

*Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

*CSPs available at time of printing. Please see page 54 for information relating to CSPs.

MORE INFORMATION

Entry Requirements
– An undergraduate degree or equivalent qualification, with a Grade Point Average of 65% over the last two years of study; or
– At least five years of documented relevant work experience related to film and television, with evidence of artistic ability and achievement, or practice comparable to that expected of undergraduate degree holders in relevant disciplines.

Extra Requirements
Presentation at interview.

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact

Website
vca.unimelb.edu.au/mproducing

COURSE DESCRIPTION

The Master of Producing is an intensive practice-based graduate coursework degree that focuses on the creative and business aspects of being a successful producer in the film, television and allied industries. It will transform how you think about producing and yourself as a producer.

Your creative abilities and your business, communication and leadership skills will be developed while working in the role of Producer on student films. These production-based experiences will stretch you to think laterally; to develop new analytical skills and to devise effective solutions.

The ability to identify a good story with screen potential and to understand your audience are essential skills as a producer. The curriculum supports your development as a producer through advancing your storytelling artistry and development strategies, along with your business and leadership skills. Throughout the course you will also develop a sound understanding of the structure of the Australian film, television and allied industries, often being taught by industry guest speakers in related fields such as creative development, legal, investment, finance, and marketing.

After a production-centred first year, the final semester focuses on preparing you for your own individual career pathway, either through an industry attachment or by researching and preparing a concept that will be ready for financing upon graduation. Collaboration with directing and screenwriting students also allows you to forge working relationships that will continue throughout your professional career.

Applicants from varied backgrounds and professions are encouraged to apply.

SUBJECTS

Producing and the Creative Process
This subject introduces you to the creative processes and stages in the development of film and television product. You will be exposed to script and story analysis, trained in pitching potential film and television product, and widen your understanding of screen theory and practical production knowledge. You will engage in film craft exercises that introduce the elements of screen language.

Screenwriting Creative Development
This subject deals with moving picture language and principles of characterisation and dramatic form. You will undertake screenwriting classes, and learn through the practice of screenwriting and script development exercises.
The Business of Producing 1
Here you undertake the role of producer on a short film production, putting into practice the business skills you have learnt to date. You develop a sound knowledge of marketing and distribution within the film, television and allied industries, learning about the national and international cinema box office and its effect on production. You learn about innovative new ways of distribution for cinema, television, cable and digital industries. You will develop the projects produced at the VCA for entry into major international short film festivals and create the publicity and promotional materials for titles you produce.

Production Collaboration
You are introduced to the culture and practice of collaborating in a film and television environment. Everyone is required to form a creative partnership or team and to follow at least one screen project through its entire process. You will take the role of producer of a student production and will be expected to oversee the project from preproduction through production to postproduction including its distribution and marketing strategies.

The Business of Producing 2
Through lectures and guest speakers, you will be exposed to areas such as working with government funding bodies, entertainment law, negotiating deals and small company business skills.

Producing and the Industry
Choose an industry attachment or a substantial research project to prepare you for your career within the entertainment industry. If you choose an attachment you will be expected to find a film, television or allied industry placement for a period of two to four weeks intensively (or weekly for six to ten weeks). If you choose to complete the research project you will develop a creative concept or idea and turn it into a viable product, worthy of financing.

Biffy James
Master of Producing

STUDENT PROFILE
“I’d written a TV show as part of my Masters of Creative Media at RMIT. Just for fun I got a crew together to make a trailer to showcase the series. I enjoyed the process so much that I decided to apply for the Producing course at VCA. I really liked the pre-production side of making something happen; sourcing locations, cast, making $100 stretch as far as $1000, that kind of thing. I liked that the course had a placement aspect in our final semester – having said that, it was the year of production that was the most fun and taught me the most. I really enjoyed working with such an amazing group of people. Everyone was so involved, and helped everyone else out. Once you’ve wrangled someone to work on your shoot for a week with no pay, and the vague promises of beer at the end, you tend to realise how lucky you are. The people I met were definitely the highlight, especially as now we’re all out in the Big World, and I still get to work with them. Getting John Jarratt to agree to be in a student film was a highlight and achievement, no question. I asked Curtis, my director, who he wanted to play our ‘Old Elvis’ character. ‘John Jarratt,’ he says. ‘Sure, we’ll get the guy whose last director was Quentin Tarantino in Django Unchained. No worries mate.’ I wrote an email to John’s agent, saying something like, ‘This might sound a little cheeky, but do you think John J might be interested in acting in a student film? It’s getting shot three hours out of the city, but he gets to be Elvis.’ Anyway, one day later John’s agent calls me and says John will do it. That was a pretty fun call to make to Curtis.

The film we finished has been a great calling card for other opportunities. People respect the VCA name, and it really helps when you’ve got something solid like a film or two that you’re really proud of to show prospective employers. Also, the people you meet are going into the industry too. Just the way VCA expands your network is priceless.”

COURSE PLAN

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Producing and the Creative Process</th>
<th>Screenwriting</th>
<th>The Business of Producing 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2</td>
<td>Production Collaboration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Semester 3</td>
<td>The Business of Producing 2</td>
<td>Producing and the Industry</td>
<td></td>
</tr>
</tbody>
</table>

Legend

▲▲ Core Unit 37.5 points ▲▲ Core Unit 25 points
▲▲ Core Unit 12.5 points
MASTER OF SCREENWRITING

QUICK FACTS

Duration
18 months full time

Campus
Southbank

Fee Type
Domestic

CSPs available
Fee place $19,968 per year
International $28,160 per year

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

* CSPs available at time of printing. Please see page 54 for information relating to CSPs.

COURSE DESCRIPTION

The 18-month Master of Screenwriting is a practice-based course designed for those with a desire to tell audience driven stories via a visual medium. Taught by industry professionals, the course links clear craft with the writer’s personal vision, leading to compelling and exciting stories that are ready for feature film or television markets. The course features one-on-one mentorships with professional screenwriters, who guide students from development to completion of their scripts. Students pitch their final projects to industry producers and TV commissioners, often leading to direct professional placements or project development schemes. Students from varied backgrounds and professions are encouraged to apply.

MORE INFORMATION

Entry Requirements
– An undergraduate degree or equivalent qualification, with a Grade Point Average of 65% over the last two years of study; or
– At least five years of documented relevant work experience related to film and television, with evidence of artistic ability and achievement, or practice comparable to that expected of undergraduate degree holders in relevant disciplines.

Extra Requirements
– Written selection test.
– Presentation of creative writing Folio if invited to interview.

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact
Website
vca.unimelb.edu.au/mscreenwriting

SUBJECTS

Cinematic Writing
This subject develops an understanding of fundamental elements of feature film writing through craft-based classes and workshops. Analysing and discussing feature scripts and attending film screenings develops your knowledge of areas such as traditional screen narrative structure, character development and writing for a visual medium.

Television Writing
This subject is an introduction to the imperatives and practices of writing for longer form television series, where you will be made familiar with contemporary TV program development practices and gain an understanding of essential development documents such as the TV series ‘Bible’. You will also gain insight into the nature of television as a collaborative writing medium and the current television landscape.

Storytelling Workshop
This workshop examines some of the elements that constitute universal principles of effective storytelling. You are required to write short prose or script format exercises, which are shared with your peers and discussed. Emphasis is on examining how an audience’s engagement is impacted by a writer’s creative choices in areas such as point of view, narrative structure, authentic detail and content. Much attention is also paid to word craft. You practice precise, economical and evocative writing, as required by the screen media.
Major Screenwriting Project
You will write a complete first draft, long-form script project, such as a feature film script (or equivalent length television script episode/s plus ‘Bible’). You will also take part in regular small group tutorials where work in progress will be constructively criticised by an experienced industry mentor and your peers. Written and verbal feedback on your first draft will be given at end of the semester before proceeding to further drafts.

Script Development Hothouse
Through working with actors, directors and professional writers, this short intensive workshop enables you to make significant progress in the development of your first draft script. Run intensively over two days with in-class follow up, you learn how to work with actors to workshop a scene from your script. You also meet one-on-one with professional writers for individual script feedback discussion.

Writing and Rewriting
Following on from ‘Major Screenwriting Project’, you will rewrite subsequent drafts of your script. By the end of the semester you are expected to have completed a (minimum) second draft long form script. Work in progress will be discussed and feedback given by an experienced industry mentor and peers at regular small group script tutorials. Further complementary craft and industry classes will enhance your understanding of the production context for scripts.

The Business of Screenwriting
The focus of this subject is the business behind the screenwriting industry in both national and international arenas. The subject combines both the creative necessities and the ability to generate income through writing. Delivered by industry professionals such as representatives from funding bodies, professional writers, distribution companies, new media creatives, directors, and producers, this subject will enable students to define the business aspects of the industry.

---

**COURSE PLAN**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>▲  Feature Film Writing</th>
<th>▲  Television Writing</th>
<th>▲  Storytelling Workshop</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2</td>
<td>▲ ▲  Major Screenwriting Project</td>
<td>▲  Script Development Hothouse</td>
<td></td>
</tr>
<tr>
<td>Semester 3</td>
<td>▲ ▲  Writing and Rewriting</td>
<td>▲  Business of Screenwriting</td>
<td></td>
</tr>
</tbody>
</table>

**Legend**

▲ ▲  Core Unit 37.5points  ▲  Core Unit 25points  ▲  Core Unit 18.75points  ▲  Core Unit 12.5points

---

**STUDENT PROFILE**

“Before beginning the course I was a schoolteacher responsible for classes of intellectually disabled teenage males. It may not seem like a natural progression, but in essence, my job was creative problem solving, and in my own time I’d been teaching myself screenwriting as a less physically taxing version of the same thing. I chose to study at the VCA because there’s no point in aiming low! With its alumni, reputation, courses and faculty staff, VCA appeared to be the best school for film in Australia, so I applied. Through lectures, tutorials, screenings and industry guest speakers, all organised to specifically enhance and develop the burgeoning skills of you and your like-minded cohort, I was not let down. Craft knowledge, techniques, structures, films, programs, writers, philosophies, it was all on offer, and every day we were adding to our creative arsenal, allowing us to become better at what we love doing. A highlight of the course would have to be our course convenor, Ben Michael. Our inspirational and enthusiastic leader was always there for us and always more keen to learn and discuss and share than we were. I can’t imagine the course without him. Being at the VCA, I also saw an opportunity to apply the learned knowledge of film and television story structures to assist other VCA students with the scripting of their short films, which I considered a real honour. I believe there is nothing like a good story to take your mind off life’s challenges, so I find it hard to imagine many more noble endeavours than that of the storyteller. Changing lives via entertainment has always been the reason stories have been told, and I want to be able to do that for others just as countless others have done for me.”

---

Luke Mounsey
Master of Screenwriting
MASTER OF DESIGN FOR PERFORMANCE*

QUICK FACTS

Duration
2 years full time

Campus
Southbank

Fee Type *
Domestic
CSPs available *
Fee place $19,968 per year

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

*CSPs available at time of printing. Please see page 54 for information relating to CSPs.

MORE INFORMATION

Entry Requirements
Please check the website for specific entry requirements.

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact
Website
vca.unimelb.edu.au/mdesperf

*Pending academic board approval

COURSE DESCRIPTION

The Master of Design for Performance is a unique two-year program for designers and visual artists who wish to develop the skills necessary for a professional career in designing scenery, props and/or costumes for live performance.

The intensive program combines theoretical and hands-on training with the core emphasis on gaining the knowledge, skills and creative capacity required to practice your craft professionally.

Through formal classes, workshops and studio-based learning you will develop a deep understanding of the role of design in performance and develop your own unique approach to this process. You will test and further develop your ideas through creative collaborations with directors, choreographers and other designers.

Through industry placements and designing productions staged within VCA you will hone your skills and develop a portfolio of work in a variety of performance styles that can include theatre, dance, music theatre, opera and other cross-discipline productions.

SUBJECTS

Performance & Research Approaches
In this subject you will build a theoretical focus on contemporary performance creation while gaining an introduction to research resources, practice-led approaches and other research methodologies. Historic and current performance practice is re-examined, including cross-cultural, interdisciplinary and contextual perspectives with student seminar presentations and visiting practitioners who discuss their philosophies and individual approach.

Applied Project A
In these studio-based classes you will explore the process of designing for live performance through developing design concepts for a variety of theoretical productions. This will involve an in-depth exploration of the design process including script analysis, idea generation, visual research, principles of design and visual storytelling.

Applied Project B
Through further theoretical design projects and creative collaborations with actual performance outcomes, you will put into practice the creative and technical skills you have gained in the classroom. This may involve placements on productions staged within the VCA that introduce you to the
complexity of the production process in areas that you may not be familiar with and to the collaborative nature of the work within the different fields of performance.

**Design Documentation and Communication A and B**
These studio-based classes will develop your ability to document and communicate your design ideas. You will learn the skills of model making, concept drawing, perspective drawing, costume rendering, story boarding, technical drawing, CAD drafting, and also learn to use graphics software such as Adobe Photoshop and Illustrator.

**Design Realisation and Collaboration A and B**
Through a series of practical workshops you will develop skills in collaboration as well as in design realisation techniques. Your collaborations may include working with directors, choreographers and other designers. You will be introduced to scenic art, props making and basic set construction.

**Graphics for Screen**
You will gain insight into the principles of graphic design through designing and producing a range of props with graphics components for use on stage or screen. These studio-based classes will further develop your skills in graphics software.

**Industry Investigation Project A and B**
Through independent industry research projects you will gain a deeper understanding of designing in the specific area you wish to specialise in. You will be encouraged to do at least one industry attachment as part of these subjects.

**Design Projects 1**
Through negotiated design projects and placement on actual productions you will further extend your technical and creative knowledge and continue to build your design portfolio. You will have the opportunity to design for VCA productions and be able to negotiate theoretical design projects tailored to the specific area of the performing arts industry that you want to specialise in.

---

**Professional Practice**
Through a series of guest lectures and projects you will gain a deeper understanding of the industry you have chosen to enter as well as how to promote yourself to gain employment in the area of your choice. This includes preparation of a professional portfolio and development of interview skills for the purposes of self-promotion.

Leon Salom
Course Coordinator

**TEACHER PROFILE**
“I originally trained as a set and costume design for live performance at the WA Academy of Performing Arts graduating in 1995. Since then I have designed a wide variety of productions in theatre, music theatre, dance, opera and interdisciplinary performances. In more recent years I have also designed for events, film and television.

My love of design comes from the creative challenge that it provides me with and the thrill of developing visual ideas that help to tell a story whether that be on stage or on screen. The power of a design to transfix an audience and affect them on an emotion level is what I strive for in my work.

Through my experience in the performing arts and film industries I have developed a deep understanding of what is required of a designer. I use this knowledge as the basis of what I teach to ensure that the content is current and meaningful to emerging designers as well as for the industry they will be entering.”

---

**COURSE PLAN**

| Semester 1 | Performance & Research Approaches | Applied Project A (Design) | Design Documentation and Communication A | Design Realisation and Collaboration A |
| Semester 2 | Applied Project B (Design) | Design Realisation and Collaboration B | Design Documentation and Communication B |
| Semester 3 | Graphic for Screens | Industry Investigation Project A | Design Projects 1 |
| Semester 4 | Professional Practice | Industry Investigation Project B | Design Projects 1 (continued) |

**Legend**

▲▲ Core Unit 50points  ▲ Core Unit 25points  ▲ Core Unit 12.5points
MASTER OF PRODUCTION DESIGN FOR SCREEN

QUICK FACTS

Duration
2 years full time
200 point Masters program

Campus
Southbank

Fee Type ^
Domestic
CSPs available *
Fee place $19,968 per year
International $28,160 per year

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

*CSPs available at time of printing. Please see page 54 for information relating to CSPs.

MORE INFORMATION

Entry Requirements
– A three year undergraduate degree or equivalent, with an average of at least 65% over the last two years of study; or
– At least four years of documented relevant work experience related to design and/or making of screen-based media, with evidence of artistic ability and practice comparable to that expected of undergraduate degree holders in relevant disciplines.

Extra Requirements
– Selection project including written and visual elements
– Folio of previous work
– Interview (if shortlisted)

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact

Website
vca.unimelb.edu.au/mpdesscreen

COURSE DESCRIPTION

A professional coursework masters in which you will gain the skills, knowledge and experience necessary to work in design for film, television and associated screen-based media, including television commercials, music videos and documentaries. Structured with a first year of intensive training and skills development followed by a more flexible second year of primarily practice-based learning, the program is delivered through formal classes, workshops, studio exercises as well as placements on actual films (and other screen-based productions) professionally produced in the industry and/or within VCA.

You will develop links with the profession through a range of guest lecturers from the film and television industry as well as the option of participating in an industry placement.

SUBJECTS

Design Processes and Principles A and B
In these studio-based classes and theoretical projects you will deepen your understanding of the design process and how to develop creative responses to a design brief. You will cover design processes, principles of design, visual research, script analysis, period research, visual storytelling, design for character and designing non-naturalistic environments.

Design Realisation and Collaboration A and B
Through a series of practical workshops you will develop skills in collaboration as well as in design realisation techniques. Your collaborations may include working with directors, cinematographers, choreographers, animators and other designers. You will be introduced to scenic art, props making and basic set construction.

Design Documentation and Communication A and B
These studio-based classes will develop your ability to document and communicate your design ideas. You will learn the skills of model making, concept drawing, perspective drawing, story boarding, technical drawing, CAD drafting, and also learn to use graphics software such as Adobe Photoshop and Illustrator.
Graduate Brochure

Studies in Screen
You will participate in guest lectures, tutorials and screenings to deepen your understanding of the history of moving image, Australian films and the filmmaking process.

Roles and Processes in Art Department
Through a series of lectures and tutorials you will develop a deeper understanding of the individual roles and processes within Art Department and how it operates when making film, television and television commercials.

Screen Design Projects A and B
You will participate in the design of various screen-based projects. You will be guided through large scale theoretical projects and have the opportunity to seek design roles on actual productions within and/or external to the VCA.

Graphics for Screen
You will gain insight into the principles of graphic design through designing and producing a range of props with graphics components. These studio-based classes will further develop your skills in graphics software.

Industry Investigation Project A and B
Through independent industry research projects you will gain a deeper understanding of designing for screen in the specific area you wish to specialise in. You will be encouraged to do at least one industry attachment as part of these subjects.

Professional Practice
Through a series of guest lectures and projects you will gain a deeper understanding of the industry you have chosen to enter as well as how to promote yourself to gain employment in the area of your choice. This includes preparation of a professional portfolio and development of interview skills for the purposes of self-promotion.

STUDENT PROFILE
“...In the third year of my undergraduate degree I discovered I could combine these two passions with Production Design. The course is tailored around teaching design theory and niche skills that can be hard to acquire when working your way up through an Art Department. Having those skills will be a huge advantage, as will graduating from a course that already has a great reputation within the industry. The VCA is teeming with emerging talent and provides a fantastic opportunity to meet and work with the next generation of filmmakers and artists. Whether through industry guests or through collaborating with fellow students, the contacts I’ve made at the VCA will no doubt contribute resoundingly to my future in designing for film. A real highlight in the course is the incredible industry guests who gave us great, meaningful feedback on our progress and offer invaluable insights into the industry. Our course convenor is also an accomplished designer himself and always sets the bar high, which is hugely motivating. I’ve never experienced something so challenging and creatively gratifying. Even the most frustrating activities exponentially improve my skill, employability and passion. The thing I enjoy most is spending so much time with like-minded, truly impressive and creative people. Every week I’m in awe of the talent I’m surrounded by.”

Legend
▲ Core Unit 25points
▲ Core Unit 12.5points

Semester 1
▲ Design Processes And Principles A
▲ Design Realisation And Collaboration A
▲ Design Documentation And Communication A
▲ Studies In Screen

Semester 2
▲ Design Processes And Principles B
▲ Design Realisation And Collaboration B
▲ Design Documentation And Communication B
▲ Roles And Processes In Art Department

Semester 3
▲ Screen Design Projects A
▲ Graphics For Screen
▲ Industry Investigation Project A

Semester 4
▲ Screen Design Projects B
▲ Professional Practice
▲ Industry Investigation Project B
POSTGRADUATE CERTIFICATE IN VOICE STUDIES

QUICK FACTS

Duration
1 year part time, via intensive mode
* Delivered through an intensive workshop series during January and July, as well as four full days during each semester. In order to successfully complete the course, attendance at these workshops and intensive days is compulsory.

Campus
Southbank

Fee Type *
Domestic
CSPs available *
Fee place $9,408 per year

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

* CSPs available at time of printing. Please see page 54 for information relating to CSPs.

MORE INFORMATION

Entry Requirements
– Completion of a three year undergraduate degree in Acting, Theatre, Creative Arts or Performance Studies.
– Interview and audition

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact

Website
vca.unimelb.edu.au/pgcertvs

COURSE DESCRIPTION

This course is designed to provide study and practice in voice for those wishing to follow a career in voice teaching. It is particularly likely to appeal to professionals who already have a knowledge and interest in the voice e.g. actors, directors, drama teachers and trained singers.

The program develops your skills in the practice of using voice, language and text in preparation for rehearsal and production in school and community settings or for your own professional context and development. You will critically examine and practice approaches suitable for working with the voice and speech in a variety of specialist environments.

By the end of the course you will have developed effective diagnostic tools for enhancing voice practice and have your own approach for working with the relationship between voice, speech and text.

As the development of voice skills is a physical training, to gain full benefit from the course it is also expected that participants will develop their own daily practice which they apply during the periods between the intensive workshops. The one-year course is delivered part-time via intensive mode during January and July with one-day intensives scheduled in March, May, August and November.

SUBJECTS

Voice Skills
This subject provides you with the practical application of voice skills for individual development.

Reading the Text
You study a variety of texts which follow a traditional form of dramatic action, dialogic interaction and narrative logic.

Voice Pedagogy
You learn planning skills for developing a voice curriculum or training program in your particular environment.

Applied Voice Skills
The focus is upon applying voice skills for your own professional development as well as extending vocal pedagogical skills for effective use in your specialist setting.
Jennifer Innes
Postgraduate Diploma in Performance Creation (Voice Studies)
2011 Grace Manon Wilson Trust and Jim Marks Postgraduate Scholarship

ALUMNI PROFILE

“I’ve always been interested in the mechanics of voice production as well as the exploration of text. I was delighted when I came across the Postgraduate Diploma course at VCA, as it allowed me to throw myself into learning through practical studio sessions, theory and challenging discussions and assignments.

A lot of my time at VCA was spent participating in, and sometimes teaching, undergraduate voice classes. I’d sit in on play rehearsals for the theatre department and offer notes to the actors, or I’d hold a private tutorial with a student to practice my diagnostic and pedagogical skills.

In voice work, it’s not about fixing things, or trying to create a ‘beautiful voice’. We focus on facilitating an environment of exploration. We might guide and set challenges for students, based on our observations, but I always seek to set up a positive and nurturing creative environment. The more comfortable a person is, the more released they are (excess tension being counterproductive to the voice) and the more they are able to work with focus and enjoyment. So, what inspires me is seeing people make little discoveries along the way, seeing students (actors and non-actors) relish the work, and seeing someone becoming excited by a text.”

COURSE PLAN

| Semester 1 | Voice Skills | Reading the Text |
| Semester 2 | Voice Pedagogy | Applied Voice Skills |

Legend

△ Core Unit 12.5 points
POSTGRADUATE DIPLOMA
IN VOICE STUDIES

QUICK FACTS

Duration
1 year part time*
50 credit point program
*
Delivered through an intensive workshop series during January and July, as well as four full days during each semester. In order to successfully complete the course, attendance at these workshops is compulsory.

Campus
Southbank

Fee Type
^Fee place $18,816 per year
^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

MORE INFORMATION

Entry Requirements
– Successfully completed the Postgraduate Certificate in Voice Studies with a grade point average of H2A; or
– Gained an equivalent standard through previous study or professional experience

Extra Requirements
– Interview and audition for those applicants not directly from the Postgraduate Certificate In Voice Studies

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact

Website
vca.unimelb.edu.au/pgcdipvs

COURSE DESCRIPTION

This course will qualify individuals who wish to apply a deeper body of knowledge in voice studies in a professional context and establish a career in voice teaching.

You will gain an advanced knowledge of the technical aspects of the spoken voice and be able to apply these skills systematically and coherently into your existing discipline or professional area. During the program your knowledge is extended through research based practice and teaching, and through application of this knowledge to the understanding of the relationship between the actor’s voice and classical and contemporary texts. It also looks at working with the spoken voice in individual and group settings, developing sound diagnostic skills to evaluate idiosyncratic vocal skills and consolidating and synthesising your cognitive understanding of the anatomy of the voice to practical problem-solving solutions with groups and individuals through the application of sound pedagogical approaches.

The intensive delivery mode of the program is designed to appeal to students already working in a professional context, such as those working in the arts as directors and performers as well as those working in schools and community environments as singing and drama teachers.

As the development of voice skills is a physical training, to gain full benefit from the course it is also expected that participants will develop their own daily practice, which they apply during the periods between the intensive workshops.

The one-year course is delivered part-time via intensive mode during January and July with one-day intensives scheduled in March, May, August and November.
SUBJECTS

**Voice and Speech Skills**
This subject examines the actor’s process of speaking through experiential learning and theoretical analysis of the major voice pedagogies. It will provide you with a high level of acquisition of voice and speech skills for individual development for application in your own professional setting and in other subjects within the course. You will address specific idiosyncratic voice, speech and postural habits within your own development and with others in their professional context, demonstrate the development of breath support and release, phonation, resonance, articulation, forward placement, and intonation in your own voices; then apply those skills to other voices in the group and your professional setting.

**Introduction to Accents and Dialects**
This subject provides an introduction to the study of accents and dialects required by an actor in a professional setting. You will learn how to identify regional differences of accent and dialect variation and the factors that influence them, understand accent and dialect in the broader framework of language variation e.g. phonetic, historical and stylistic; demonstrate an understanding of the concept of idiolects for the purposes of performance and character, and analyse the methodologies employed in the learning of accents and dialects.

**Applied Voice and Speech Skills**
This subject further develops your voice and speech skills and the development, implementation and evaluation of a planned sequential program in your professional setting.

**Text in Action**
This subject examines the relationship between dramatic styles and the actor’s voice. Students will learn various speaking styles from a historical and cultural context, demonstrate text analysis from the speaking actor’s point of view, understand the application of speech structures to classical and contemporary texts, and devise exercises and approaches which develop the actor’s vocal ability to facilitate different dramatic styles.

---

**COURSE PLAN**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Voice and Speech Skills</th>
<th>Introduction to Accents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2</td>
<td>Applied Voice and Speech Skills</td>
<td>Text in Action</td>
</tr>
</tbody>
</table>

**Legend**

⚠️ Core Unit 12.5 points
MASTER OF DANCE*

QUICK FACTS

Duration
18 months full time

Campus
Southbank

Fee Type *
Domestic
CSPs available *
Fee place $20,480 per year

*CSPs available at time of printing. Please see page 54 for information relating to CSPs.

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

MORE INFORMATION

Entry Requirements
Please check the website for specific entry requirements.

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact
Website
vca.unimelb.edu.au/mdance

*CSPs available at time of printing. Please see page 54 for information relating to CSPs.

COURSE DESCRIPTION

The Master of Dance develops your potential for artistic leadership and enriches your professional practice in the field. The course is suited to dancers, performers, improvisers, dance-makers, choreographers and body-based practitioners, and places a distinctive focus of the integration of performance skills and choreographic practice, both live and screen based, facilitating a holistic physical sensibility underpinned by a commitment to artistic excellence, collaboration and interdisciplinary practice.

It equips you with a high level of professional skill and expertise as a multi-dimensional dance artist, and provides opportunities for connections with other VCA disciplines via cross-disciplinary subjects, collaborative projects and through a range of encounters with practising artists and organisations.

Through laboratory-based workshops, seminars, master classes and theoretical subjects, the degree offers a balance of intensive and practical training across three semesters culminating in the realisation of a range of independent, practice-led projects.

SUBJECTS

Process & Practice 1 and 2 (Year 1)
Examine dance making and performance through compositional and improvisational approaches and strategies for generating and presenting works. You will develop frameworks for structuring and performing these materials within a range of contexts, while also exploring and applying different creative directing/choreographic/performance processes in solo and group studies.

Cross Disciplinary Lab 1 and 2
Explore the potential for interplay and dynamic dialogue between the building blocks of performance creation. Through seminars, practical/studio-based and laboratory classes, you will interact with other VCA streams to develop communication and collaborative abilities within the processes of artistic composition, and with your fellow students, explore and develop design concepts together to experiment and become familiar with lighting and design methods, materials and possible solutions. Semester 2 focuses on screen-based approaches and skills exploring the notion of dance, movement, design and camera, while you are mentored through to process to choreograph, perform and crew in small teams to realise a short on-screen dance project.
Process & Practice 3 (Year 2)
Investigate the interrelationship of form and content in choreography through the artistry of the performer. You will examine particular approaches to performance, movement and the organisation of choreographed form to further your personal approach to dancing and dance making, and explore the interaction of moving form with particular settings, environments, designed spaces, and the manipulation of the visible presence of choreographed form via media, lighting and screen-based technologies.

Performance & Research Approaches 1 and 2
Here you will build a theoretical understanding of contemporary performance creation while also exploring research resources, practice-led approaches and other research methodologies. Through seminars and exercises you will develop your own research approaches in relation to a current project, building the foundations for written and creative research.

Project 1
Here you will build upon your own area of interest to plan, develop and realise a performance project. You will develop an individual working approach to the creation and development of your project, with regular mentoring feedback, performance coaching and support through to the integration of the work into a performance context.

Project 2 and 3
Project 2 involves a creative development and research process with the conceptualisation, planning and exploration of the materials for a new dance performance, installation or event presented as a work in progress. The final subject culminates in the realisation of this project of 20 minutes duration with an accompanying research paper.

TEACHER PROFILE
“As a performer, choreographer and creative collaborator I have been crafting dance performance for more than three decades, regularly presenting work in Australian and international festivals across Glasgow, Dublin, Paris, Singapore, Portland, Toyko, New York and Zurich. I’ve worked across many facets of the arts profession including significant periods as a choreographer, artistic director, independent producer, project manager, teacher, mentor, board member and artistic advisor.

Dance is such a rich and diverse area of creative encounter and exploration, with multiple pathways of investigation, presentation, thematic inquiry and connection with other art forms. The course will provide an enhanced level of sophisticated training, creativity and artistry to support the development of a multi-dimensional dance artist who can pursue these encounters with rigour, curiosity and confidence.”

COURSE PLAN

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Process &amp; Practice 1</th>
<th>Cross Disciplinary Lab 1</th>
<th>Performance &amp; Research Approaches 1</th>
<th>Project 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2</td>
<td>Process &amp; Practice 2</td>
<td>Cross Disciplinary Lab 2</td>
<td>Performance &amp; Research Approaches 2</td>
<td>Project 2</td>
</tr>
<tr>
<td>Semester 3</td>
<td>Process &amp; Practice 3</td>
<td></td>
<td></td>
<td>Project 3</td>
</tr>
</tbody>
</table>

Legend

▲▲ Core Unit 37.5 points  ▲ Core Unit 12.5 points
MASTER OF DRAMATURGY*

QUICK FACTS

Duration
1 year full time

Campus
Southbank

Fee Type *
CSPs available *
Fee place $19,968 per year

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

*CSPs available at time of printing. Please see page 54 for information relating to CSPs.

MORE INFORMATION

Entry Requirements
Please check the website for specific entry requirements.

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

The VCA and MCM Student Centre
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact

Enquiries
vca.unimelb.edu.au/mdramaturgy

*Pending academic board approval

COURSE DESCRIPTION

In this one-year program you will encounter and explore an expanded understanding of dramaturgy beyond work with written text and literary play scripts, encompassing the contexts of dance, hybrid works, installation, community-based and performance art work. The Master of Dramaturgy provides opportunities for suitably qualified candidates to develop their potential for artistic leadership and attain in-depth knowledge of dramaturgical thinking and practices.

The course is underpinned by a commitment to the pursuit of artistic excellence, collaboration and interdisciplinarity within established and emerging local, national and international dramaturgical practices. The course will interweave with other VCA graduate disciplines, offering an intensive training programme where dramaturgy students are embedded with writers, directors, designers, choreographers, performance-makers and actors. In this way, it provides key learning objectives including: advanced dramaturgical awareness, providing the knowledge to understand work within its socio-cultural environment; the ability to work collaboratively in interdisciplinary work; knowledge and skills in working in the rehearsal room with directors and creative teams; and an advanced ability to engage creatively and critically with textual, visual and performed artworks.

Through laboratory-based workshops, seminars, lectures, self-directed exercises, tutorials, practical master classes and the option of national or international internships the course offers a balance of theory and practice across the two semesters. The intensive first semester focuses on skills and research training, including a discrete subject that engages you closely with the dramaturgical expertise of Melbourne’s diverse theatre industry. The second semester allows more independent practice and research, building reflective performance practitioners with a high level of research and practice skills commensurate with a Masters degree.

SUBJECTS

Research Methodologies
Here you will develop your understanding of the major critical issues in the field of performance, and the range of methodologies appropriate to the production, documentation and analysis of performance texts, contexts and processes.
Graduate Brochure

**Applied Dramaturgy**
This subject connects you to industry professionals through a series of master classes with leading practitioners including dramaturgs, literary managers and writers. Through a series of seminars and workshops you examine contemporary dramaturgical practices and apply this organisational and theoretical knowledge to the practice of working with new writing.

**Dramaturgy and Text**
This subject explores theories of dramaturgy from Aristotle to Lessing and Brecht, Lehmann and the 'new dramaturgies' of the postdramatic as well as other forms of 'script' (e.g. choreographic, film script and treatment, digital media, live art, ritual).

**Cross Disciplinary Laboratory**
In this subject you will explore the potential for interplay and dynamic dialogue between the key elements of performance creation, including visual and sonic dramaturgies. You will interact creatively with other VCA streams to develop communication and collaborative abilities within the processes of artistic composition.

**Dramaturgy and Live Performance**
This subject introduces you to the concept of dramaturgy as a critical tool in devising live performance, and demonstrates the translation of a central idea and theme, through research, design, documentation and practical investigation, into a studio-scale devised live performance. You will use this practical and theoretical exploration of performance dramaturgy to develop your potential to make theatre and become reflective theatre practitioners, aware of the relationship between theatre and society.

**Writing from Performance**
Like all art, live performance is constituted in part by some elements that are not easily expressed by means of language. This subject familiarises you with established conventions and traditions pertinent to writing after performance, including the review, critical analysis, reflection and exegesis.

**Independent Project**
This subject is the culmination and synthesis of all other subjects in the course, where your knowledge and skills are applied in an independent project. The fieldwork you undertake may be on a project happening at the VCA or in the professional or independent theatre arena in Melbourne, nationally or internationally. This would entail working as a dramaturg or assistant dramaturg on a production of a large or small scale, or on another dramaturgical project such as curating a season. The work will be documented, discussed and critically analysed for assessment purposes.

---

**Raimondo Cortese**
Postgraduate Lecturer in Theatre

**TEACHER PROFILE**
Raimondo Cortese graduated from VCA School of Drama in 1993. He has written over thirty plays and texts for theatre, including Features of Blown Youth, Roulette, St Kilda Tales, Holiday, which won a 2007 Green Room Award for Best Australian Writing, and Intimacy. His plays have been presented in over a dozen countries. He is a founding member of Ranters Theatre, serving as Artistic Director from 1994 - 2001. Ranters have long been a mainstay of the international touring circuit. Raimondo was the recipient of a 2010 Australian Leadership Award, and also the inaugural Patrick White Fellowship by the STC in 2011. He teaches dramaturgy and script writing both here and overseas, and lectures in Masters of Writing for Performance at VCA, Melbourne University. He has also written fiction, as well as scripts for radio, film and TV.

---

**COURSE PLAN**

| Semester 1 | ❖ Research Methodologies ❖ Applied Dramaturgy ❖ Dramaturgy and Text ❖ Cross Disciplinary Laboratory |
|------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|
| Semester 2 | ❖ Dramaturgy and Live Performance ❖ Writing from Performance ❖ Independent Project |

**Legend**
❖ Core Unit 25 points
❖ Core Unit 12.5 points
MASTER OF DIRECTING FOR PERFORMANCE*

QUICK FACTS

Duration
2 years full time

Campus
Southbank

Fee Type ^
Domestic
CSPs available *
Fee place $19,968 per year
International $28,160 per year

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

*CSPs available at time of printing. Please see page 54 for information relating to CSPs.

MORE INFORMATION

Entry Requirements
Please check the website for specific entry requirements.

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact

Website
vca.unimelb.edu.au/mdirperf

*CSPs available at time of printing. Please see page 54 for information relating to CSPs.

COURSE DESCRIPTION

The Master of Directing for Performance is designed to develop your in-depth knowledge and skills of directing, and provide a framework to identify and reflect on your own practice as a director, performance-maker, collaborator and researcher. It opens up a broad range of individual career pathways into contemporary performance practice through directing and performance making, practice-led research, and applied performance in intercultural and community engagement contexts.

The VCA offers a unique environment for you to develop an individual approach to directing and creative leadership in a context of interdisciplinary and intercultural learning. You will experience a wide range of collaboration and leadership roles with designers, actors, production teams, writers, dramaturgs and choreographers at the VCA, as well as a range of creative encounters with local, national and international artists, organisations and communities.

The program is delivered through lab-based workshops, seminars, lectures, self-directed exercises, tutorials, practical master classes, and national and international internships. It balances theory and practice across four semesters, to allow for progression from the intensively-taught, skills-based first year, to a more autonomous, project-orientated second year which culminates in an independent, practice-led research performance project or written dissertation. It actively encourages intercultural and international training and research experiences through fieldwork in the second year of the course.

YEAR 1 SUBJECTS

Research Methodologies
This subject develops your understanding of the major critical issues in the field of performance, and the range of methodologies appropriate to the production, documentation and analysis of performance texts, contexts and processes. You will examine the relationship between research and practice within the context of practice led research, to assist you with identifying and developing research methodologies for the performing arts.
Directing Methodologies
Directing Methodologies addresses the techniques and knowledge specific to performance directing. Through skills classes and seminars you explore the role of the director as part of a creative team, defining the skills, qualities and processes that are essential to the practising professional director.

Dramaturgy and Text
This subject explores theories of dramaturgy from Aristotle to Lessing and Brecht, Lehmann and the ‘new dramaturgies’ of the postdramatic as well as other forms of ‘script’ (e.g. choreographic, film script and treatment, digital media, live art, ritual).

Cross Disciplinary Laboratory
In this subject you will explore the potential for interplay and dynamic dialogue between the key elements of performance creation, including visual and sonic dramaturgies. You will interact creatively with other VCA streams to develop communication and collaborative abilities within the processes of artistic composition.

Dramaturgy and Live Performance
This subject introduces you to the concept of dramaturgy as a critical tool in devising live performance, and demonstrates the translation of a central idea and theme, through research, design, documentation and practical investigation, into a studio-scale devised live performance. You will use this practical and theoretical exploration of performance dramaturgy to develop your potential to make theatre and become reflective theatre practitioners, aware of the relationship between theatre and society.

Applied Directing – Rehearsal Practice Lab
In this subject you explore the role of the director as part of a creative team, defining the skills, qualities and processes that are essential to the practising director. The subject involves a series of practical workshops and seminar sessions concerned with different aspects of the role of the director, particularly in relation to the actor, to dramatic text and scenography.

---

**TEACHER PROFILE**

“I have worked as a director since 1990 and this work spans a broad range of companies and venues, from the four-stage Los Angeles Theatre Centre through to Fringe, independent, student and community theatre. My early work as assistant director to Iranian-American auteur Reza Abdoh has had an indelible influence on my practice, research and teaching. In Melbourne (2000-2007), I developed new writing through my partnership with Sydney playwright Lachlan Philpott and their queer performance collective wreckedAllproductions. My research focuses on directing and dramaturgy, particularly on questions of queer dramaturgies, HIV and AIDS in performance, concepts of the postdramatic, and understanding the affective and experiential nature of performance. My Practice as Research PhD (University of Melbourne, 2009) focused on the experiential nature of Sarah Kane’s dramaturgy and included directing her play 4.48 Psychosis at Red Stitch Actors Theatre (2007). I merge my practice, teaching, research and activism, particularly in my work on queer performance for marginalised audiences.”

---

**COURSE PLAN**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Research Methodologies</th>
<th></th>
<th>Directing Methodologies</th>
<th>Dramaturgy and Text</th>
<th>Cross Disciplinary Laboratory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2</td>
<td>Dramaturgy and Live Performance</td>
<td></td>
<td>Applied Directing - Rehearsal Practice Lab</td>
<td>Elective 1</td>
<td>Elective 2A</td>
</tr>
<tr>
<td>Semester 3</td>
<td>Working Towards a Creative Vision</td>
<td></td>
<td>Fieldwork Project</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Semester 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Independent Project</td>
</tr>
</tbody>
</table>

**Legend**

▲▲ Core Unit 50points  ▲▲ Core Unit 37.5points  ▲ Core Unit 12.5points  ▲ Elective Unit 12.5points
MASTER OF WRITING FOR PERFORMANCE

QUICK FACTS

Duration
1 year full time

Campus
Southbank

Fee Type *
Domestic
Fee place $19,968 per year
International $28,160 per year

*Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

MORE INFORMATION

Entry Requirements
– Completion of a relevant four year undergraduate degree with a minimum average of 70% across the degree and a minimum average of 80% in practical projects in the relevant discipline in year four (or equivalent); or
– Extensive, relevant documented professional experience and artistic ability.

Extra Requirements
Curriculum vitae, portfolio of work and interview

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact

Website
vca.unimelb.edu.au/mwritperf

COURSE DESCRIPTION

The one-year Master of Writing for Performance focuses on developing the skills and emerging aesthetic of the individual and collaborative writer for diverse forms of contemporary live performance.

Through a combination of writing workshops, critical seminars and discussions you will develop skills in writing for the diverse contexts and live performance alongside gaining a deeper understanding of the relationship between the playwright and the cultural contexts in which they write.

The course focuses on contemporary writing in both Australia and overseas, but with particular attention to a new diversity of voices and cultures in Australian writing. You will be equipped with research skills for developing and reflecting on your own work as well as that of others, and the academic writing skills to articulate your own practice in the context of contemporary cultural and performance theory.

SUBJECTS

Research and New Performance Writing
The focus of this subject is writing as process and the writer as subject and agent of new work. You will engage with contemporary Australian and international trends in writing for performance, focusing on practices of investigation and reflection on the relationship between intuition, theory and research, with a view to formal innovation. Guest writers from a diverse range of contemporary contexts will discuss their processes and approaches to the creation of new forms as they relate to different writing processes, purposes and contexts.

Dramaturgy, Text and Performance
This subject focuses on the shifting nature of theatrical dramaturgy. Theories of dramaturgy from Aristotle to Lessing and Brecht, Lehmann and the ‘new dramaturgies’ of the postdramatic as well as other forms of ‘script’ (e.g. choreographic, film script and treatment, digital media, live art, ritual) are examined. New international and Australian forms of ‘decentered’, collaborative dramaturgy are also explored. You will conduct high-level analyses of existing plays and scenarios drawn from a range of pre-dramatic, dramatic, postdramatic and other performance contexts.
Writing for Performance 1 (Solo Writing)
In this practice-based subject you undertake a range of writing classes and exercises to develop techniques for the generation and structuring of original material for live performance; in working to a brief in diverse professional circumstances, and in evolving an individual creative vision. You will engage in frequent and fast writing practice using different forms of writing with focus on explorations of form and content, and to new challenges to writing form and content, provoked by international and Australian contexts and examples.

Writing for Performance 2 (Collaborative Writing)
You engage in collaborative writing exercises including working with performers on a group devised project through improvisation, writing ‘live art’ or concepts for festivals, writing for digital media and film. The subject focuses on the relationship between form and content, between performers and audience, tensions between order and disorder, questions of authorship, and what constitutes performance in the hyper-real digital age.

Writing for Performance 3 (Portfolio)
You develop solo and group work seeded in semester one. A portfolio of writing projects is created, including one major, full-length work and one minor, shorter work in different forms. Readings and workshops culminate in a season of public ‘performance-readings’ of work. You will also write an exegesis relating to your portfolio.

Writing from Performance
Like all art, live performance is constituted in part by some elements that are not easily expressed by means of language. This subject familiarises you with established conventions and traditions pertinent to writing after performance, including the review, critical analysis, reflection and exegesis. Writing exercises in this subject respond to the performance work of others (both inside and outside the VCA) as well as your own work.

COURSE PLAN

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Research and New Performance Writing</th>
<th>Dramaturgy, Text and Performance</th>
<th>Writing for Performance 1 (solo writing)</th>
<th>Writing for Performance 2 (collaborative writing)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2</td>
<td>Writing for Performance 3 (portfolio)</td>
<td>Writing from Performance</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Legend

▲ ▲ Core Unit 37.5points ▲ Core Unit 12.5points
1. John Jarratt in *The King is Dead*, 2013
   Directed by Curtis Hill,
   produced by Biffy James
   Master of Producing.

2. Fleur Conlon
   *Meeting Point*, 2013
   Postgraduate dance student.

3. Sarah Hopper
   Scale model for a set design
   Master of Production Design for Screen.

4. *The Tempest*
   Directed by Jenny Kemp
   Assistant Directors Alice Darling and Kate Shearmur (postgraduate Directing students)
   Performed by Acting Company 2013 and VCA Production students.
GRADUATE CERTIFICATE OF ARTS AND COMMUNITY ENGAGEMENT

QUICK FACTS

Duration
The course is delivered in intensive modules, during June/July and November/December.
50 points, comprising 100 hours

Campus
Southbank

Fee Type *
Domestic:
$8,016 per year

*Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

Contact Hours
25 hours per week, per module

MORE INFORMATION

Entry Requirements
– Undergraduate degree in the arts (across art forms such as the performing arts, music, visual arts, film, dance and digital arts); or
– A complementary degree in associated areas such as social sciences, areas within the design industry sector e.g. architecture, landscape architecture or computer science and related areas such as cultural studies, applied sciences and international development fields.
– Equivalent of three years professional practice in the creative arts sector.

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact
Website
vca.unimelb.edu.au/gradcertace

CENTRE FOR CULTURAL PARTNERSHIPS

The arts are a powerful force for social change and cultural renewal. The arts can carry messages of protest and hope, of oppression and dislocation and can be a powerful medium for the expression of people’s journeys, discoveries and aspirations.

The Centre for Cultural Partnerships is a dynamic, interdisciplinary hub, committed to inter-cultural methods of enquiry and collaboration. The Centre brings together the resources and expertise of creative arts practitioners, researchers, partnership brokers, arts educators, planners and public policy analysts to provide new models in teaching, professional development and knowledge exchange.

COURSE DESCRIPTION

The Graduate Certificate in Arts and Community Engagement is an introduction to arts and community engagement project development within the broad practice of community-based arts practice. It is a highly practical and skill-based study program that is underpinned by arts and cultural theoretical frameworks, reading discussions, visiting guest speakers, group workshops and individual goal setting.

This course is designed to prepare a pathway into many sectors of community service in local government, international development sectors and to meet employment needs in cross-sectoral organisations; for example, arts in health, justice, education, schools, neighbourhood renewal and community development.

The program will be delivered as experiential learning and will include examination of the current community contexts of the creative arts as a community-based practice. It aims to build awareness of the principles of community development and empowerment, as well as improving understanding of concepts of culture and cultural diversity, identity and narratives of representation, and the collaborative role of the creative artist and entrepreneur in community leadership.
SUBJECTS

Arts and Community Engagement
Examines the social, cultural, artistic, philosophical and ethical content and context of Community Cultural Development (CCD) practice in Australia and overseas. Study is conducted through lectures, readings, group discussions, and visiting talks from some leading practitioners. You will be made aware of the principles of community development – empowerment, social change, human rights, cultural values and diversity, local knowledge, inclusiveness, community building, sustainability and global/local interfaces. In addition, you will conduct an individual research on a CCD program and present a talk on what underpins that program.

The Cultural Animateur in the Arts
The second subject is delivered as intensive and experiential workshops that explore the practical skills involved in community cultural development.
- Social Creativity Skills: methods for interdisciplinary practice, collective and critical reflection, empowerment, engagement, developing communicative tolerance, relational consciousness, reflexive and dialogical practice and action research.
- Facilitation and Collaborative Skills: concepts of listening, building trust, confidence, communication structures, empathy, creative space, the politics of power.
- Leadership Styles: authoritative, affiliative, democratic and adaptive leadership as coaching and pace-setting approaches.
- Storytelling, Design and Role-Play within community cultural development contexts.
- Inter-Cultural Dialogue Skills

This unit culminates with each student conducting a 30 minute creative arts workshop.

Artist as Cultural Entrepreneur
The subject examines the development of CCD programs through the strategic brokering of cross-sectoral partnerships, particularly between the arts and policy areas of health, urban development, education, urban, neighbourhood and regional renewal, anti-discrimination, human rights, refugee settlement and juvenile justice. The subject is delivered through lectures, readings, discussions, and visiting organisations. Underpinning the subject will be the issues of:
- Creative arts and community education and engagement
- Creative arts management and situational leadership
- Use of technology and community cultural development
- Creative arts and social entrepreneurs
- Models of social and cultural innovation

The subject culminates in a student presentation of their individual manifesto- the vision, values and methodologies that underpin processes in a personal CCD project.

Creativity, Culture and Community
This final subject draws on and converges all the learning from the previous subjects and the creation of a community cultural development project proposal. This process is fully documented in journals and includes a project presentation or pitch to invited guests from the CCD sector of the proposed project.

COURSE PLAN

Semester 1
- Arts and Community Engagement
- The Cultural Animateur in the Arts
- Artist as Cultural Entrepreneur
- Creativity, Culture and Community

Legend
- Core Unit 12.5 points
MASTER OF COMMUNITY CULTURAL DEVELOPMENT

QUICK FACTS

Duration
2 years full time

Campus
Southbank

Fee Type
Domestic
Fee place $18,080 per year
International $28,544 per year

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

MORE INFORMATION

Entry Requirements
– Completion of an undergraduate degree with a major relevant to community cultural development or equivalent; or
– An undergraduate degree in any discipline together with at least two years of documented relevant work experience related to community cultural development; or
– At least five years of documented relevant work experience related to community cultural development, together with evidence of ability in academic writing and research or scholarship appropriate for postgraduate study.

Extra Requirements
– Selection interview

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact

Website
vca.unimelb.edu.au/mccd

COURSE DESCRIPTION

The course provides an intensive learning experience for artists and practitioners who have a commitment to social justice and to the role of art as a process for intervention. This is a 200 point Masters program, you may exit the course after completing 50 points with a Graduate Certificate or after 100 points with a Graduate Diploma.

SUBJECTS

Theoretical Frameworks
This subject involves a comprehensive exploration of theoretical, historical and philosophical frameworks for Community Cultural Development (CCD). You will examine the history, philosophy and contemporary contexts of CCD practice; principles of community development; concepts of culture, identity, community and diversity; as well as investigating the role of the artist in CCD.

Research Methods
This subject provides an overview of contemporary research methodologies. Focusing on the intersection of arts-based and community-based research, it engages critically with the key issues, including the politics of knowledge, developing research questions and research ethics.

Brokering Partnerships and Policy Contexts
This subject examines the relationship between cultural policy, CCD practice and the brokering of strategic partnership opportunities. It evaluates multi-level policy implications within a national and international framework and explores contemporary locations for partnership brokering.

Practice, Process and Evaluation
In this subject you develop the practical building blocks needed to produce effective CCD projects and programs. You examine and evaluate your own practice, mapping a sustainable community practice in the context of changing social and cultural agendas.
Community Performance and Ritual
This subject examines forms of ritual and performance in community life and their relationship to CCD practice. It considers typologies of ritual, modes and sites of community performance and engages with debates around intercultural exchanges.

Rethinking the Creative Cities
Here you examine discourses of creativity in relation to urban design, development strategies and broader debates about the future of cities in the global economy. Through fieldwork, and presentations, you will be asked to develop a critical account of contemporary policy responses to fostering creative cities.

Research Project
During this 50-point subject you research an area of CCD and develop your own project within the field. Under supervision you produce a research paper of up to 12,000 words showing the synthesis of CCD theory, practice and research.

COURSE OUTCOMES
You will be able to engage in high levels of scholarship and research, and develop the future direction of the practice. You will lead the field of community engaged arts and understand the need to be responsive to leaders within communities and cross cultural contexts. Community Cultural Development is a practice that values cultural diversity and community understanding. Graduates further develop their capacity for leadership within diverse cultural contexts, rights discourse and community sustainability.

COURSE PLAN

| Semester 1 | ▲ Theoretical Frameworks | ▲ Research Methods in CCD |
| Semester 2 | ▲ Brokering Partnerships and Policy | ▲ Practice, Process and Evaluation |
| Semester 3 | ▲ Rethinking the Creative Cities | ▲ Community Performance and Ritual |
| Semester 4 | ▲▲ Research Project |

Legend
▲▲▲▲ Core Unit 75points ▲▲▲ Core Unit 50points ▲▲ ▲▲ Core Unit 37.5points ▲▲ ▲ Core Unit 25points ▲▲ ▲▲ Core Unit 18.75points ▲▲ ▲▲ Core Unit 12.5points
MASTER OF TRANSNATIONAL ARTS

QUICK FACTS

Duration
2 years full time
200 point Masters Program with an exit point for a Postgraduate Diploma (after 100 points)

Campus
Southbank

Fee Type *
CSPs available
Fee place $14,720 per year
International $22,464 per year

* Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

^CSPs available at time of printing. Please see page 54 for information relating to CSPs.

MORE INFORMATION

Entry Requirements
– Completion of a relevant three year undergraduate degree with an average of 70% in the related major (or equivalent)

Extra Requirements
Emerging visual or performing arts or film-based practice of at least three years demonstrated via folio of work and interview.

How to Apply
See page 50 for details.

Scholarships
See page 52 for details.

Enquiries
Phone: 13 MELB
Email: via vca-mcm.unimelb.edu.au/contact

Website
vca.unimelb.edu.au/mtransarts

COURSE DESCRIPTION

The interdisciplinary Master of Transnational Arts provides opportunities for students to undertake part of their research and practice within a transnational context of cultural exchange. Through your individual practice you will explore ideas of translation between languages, between art forms and between knowledge domains. You are encouraged to develop a range of culturally involved understandings and highly experimental modes of representation to help facilitate the communication of ideas to international audiences.

Through experimental teaching and projects led by local and international artists, academics, curators and writers, this degree seeks to develop your capacity to create new networks, understandings and appreciations of international contexts in preparation for artist residencies, exchanges, exhibitions, arts-based research and collaboration. Projects will most likely involve students travelling overseas. You may be required to fund your own travel expenses.

Opportunities include:
– Youkobo Art Space, Tokyo
– Merzbarn Environmental Engagement Residency, Cumbria, UK
– Intermedia arts, Amherst College, Massachusetts, USA
– Art and Architecture, Ecole Nationale Supérieure d’Architecture de Versailles, France
– Blood Mountain Artist Residency, Budapest, Hungary
– Central Academy of Fine Art, Beijing
– Bow Arts Studio Program, London
– Indonesian Artist Run Collectives, Jogyakarta National Museum
– Hong Kong Composers Collective

In addition The Centre for Ideas will help facilitate new networks and contacts specific to your individual projects.

This is a 200 point Masters program, you may exit the course after completing 100 points with a Postgraduate Diploma in Transnational Arts.
COURSE OUTCOMES

This course also prepares you for entry into arts-based PhD and other graduate research programs.

STUDENT PROFILE

“...I've worked in theatre, music, performance, as an artist and mentor with troubled children, as a teacher, festival director, and on projects with the Aboriginal community where I'm from. When I moved to Japan a few years ago, I connected with the international arts community, studied filmmaking, and had a profoundly life changing shift in perspective. I knew I wanted to do postgraduate study to strengthen my theoretical ideas and practice in an inter-disciplinary context, but I didn’t believe I could ever be so lucky as to find a course so completely suited to my interests and experience. Pursuing life as an artist is a constant challenge in so many ways, yet that is also why I believe it’s so important and couldn’t imagine doing anything else. It makes me feel alive. The exploration of human imagination is how we evolve. What I enjoy most about studying this course is that you get to dedicate your energy toward exploring what is really meaningful to you, with others who are similarly passionate – the people you meet as well as the knowledge stay with you for life. I love that art gives you a chance to draw everything in and describe a vision and way of seeing that could never exist but through your eyes, yet when it’s shared, becomes a spark of energy, recognition and spirit between yourself and others. Art is the magic to transcend and transform.”

COURSE PLAN

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Philosophy and Ideas for Artists</th>
<th>East /West: Space, Time, Body</th>
<th>Electronic Arts: Inventing Technologies</th>
<th>Writing: Inside and Outside the Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2</td>
<td>Independent project: Image, Sound, Text. Performance</td>
<td>Do It: Translating Languages</td>
<td>The Politics of Art as Social Activism</td>
<td></td>
</tr>
<tr>
<td>Semester 3</td>
<td>Philosophy and Cultural Translation</td>
<td>Sensorium: Art and Perceptual Ecologies</td>
<td>Dwelling: Architectures of Space</td>
<td>Forming Postcolonial Identities: Arts in Asia</td>
</tr>
<tr>
<td>Semester 4</td>
<td>Independent project: Journey to the Surface of the Earth</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Legend

▲▲ Core Unit 50points  ▲ Core Unit 25points  ▼ Core Unit 12.5points
Research at the Victorian College of the Arts is characterised by a spirit of enquiry, collaboration and a willingness to cross disciplinary boundaries. The VCA’s practice-led research and creative outputs explore productive tension between traditional and experimental approaches to research.

The graduate research program allows you to undertake a sustained research project under the mentorship and academic supervision of our expert staff, many of whom are practicing, established artists and internationally recognised academic researchers in their field.

Researchers can work within the framework of either the Master of Fine Arts or the Doctor of Philosophy.

The Master of Fine Arts (MFA) is a two-year program that offers you the opportunity to engage in independent research within nine fields of artistic practice. You complete a thesis compromising a written dissertation or a combination of creative work and written dissertation. The MFA degree provides training in research methods and contemporary artistic practice, enabling students to develop individual mastery in their chosen field of practice through an extended individual project.

The Doctor of Philosophy (PhD) program offers the opportunity to engage in high level and significant independent research, as either a traditional written thesis or a final research project of creative work and written dissertation. Prospective candidates are encouraged to align their proposed research project with the strategic research focus of the Faculty of the VCA and MCM and one of the University’s three Grand Challenges: understanding our place and purpose; fostering health and wellbeing; or supporting sustainability and resilience.

The VCA has a dedicated Research Office that provides support and assistance to graduate researchers and their supervisors in managing candidature, organising milestone reviews and examination, coordinating the human ethics application and review process and identifying funding opportunities throughout candidature or for when you finish. The Research Office can hold individual meetings with prospective graduate research candidates to discuss their proposed project and provide advice on eligibility, supervision, scholarships and the application process.

The VCA’s Research Office provides a range of research support for our graduate research candidates including:

- Research training and two research symposia a year that providing candidates with a chance to present their research in a professional interdisciplinary creative forum;
- Funding schemes to assist candidates to attend national and international conferences, symposia, performances, exhibitions, and other events at which they present research or creative work that meet Excellence Research Australia (ERA) definitions for research in quality-assured settings;
- Accommodation appropriate to their research needs, whether these are studios or traditional research resources (as available).

The MFA and PhD research degrees are both offered to domestic applicants under the Research Training Scheme (RTS) places. Course fees apply for international students. Applicants and current candidates are eligible to apply for a range of scholarships based on academic achievement and equity criteria. See pages 52 – 54 for more information on fees and research scholarships.

If you are an outstanding and creative researcher interested in undertaking a graduate research degree from a leading research university we encourage you to register your interest for a place in our programs and organise to meet a member of the VCA Research Office to discuss your research application. vca-mcm.unimelb.edu.au/research
A Reasonable Faith, 2013
Directed by Josh Cockfield, Master of Film and Television (Narrative)
Produced by Aedie Dickinson, Master of Producing
MASTER OF FINE ARTS

QUICK FACTS

Duration
2 years full time
Part time available

Campus
Southbank

Fee Type
Domestic
RTS places available ~

International
$27,584 per year

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.

– Research Training Scheme places (RTS) available for domestic students.
See page 52 for details.

MORE INFORMATION

Entry Requirements
– An honours degree with at least H2A (75%) average, including a major relevant to the specialisation, or equivalent;
– A relevant undergraduate degree with at least H2A (75%) average and at least two years of documented work experience relevant to the specialisation; or
– An undergraduate degree in any discipline and at least five years of documented work experience relevant to the specialisation; or
– At least five years of documented work experience related to the specialisation and demonstrating outstanding artistic ability, plus evidence of academic writing and research or scholarship appropriate for postgraduate study.

Extra Requirements
Audition, test, interview, workshop, portfolio or folio presentation, and research proposal of at least 1,000 words and folio support material in relation to the field of research.

How to Apply
See page 51 for details.

Scholarships
See page 52 for details.

VCA and MCM Research Office
Phone: +61 3 9035 9175
Email: vcamcm-research@unimelb.edu.au

Website
vca.unimelb.edu.au/mfa

COURSE DESCRIPTION

The Master of Fine Arts offers you the opportunity to engage in independent research in your field of artistic practice by undertaking an in-depth research project supported by two research subjects. Your research outcome will be a thesis comprising a combination of creative work and written dissertation, or a written dissertation, to the equivalent of 40,000 words. The creative work may take the form of performance, exhibition, writing (poetry, fiction, script or other literary forms), design, film, video, multimedia, CD, DVD or other modes of presentation.

SPECIALISATIONS

The program offers admission to the Master of Fine Arts in one of the following nine specialisations:
– Community Cultural Development
– Contemporary Music
– Dance
– Film and Television
– Interdisciplinary Arts Practice
– Music Theatre
– Production
– Theatre
– Visual Art

SUBJECTS

Research Methods
This weekly seminar examines the relationship between research and practice in the creative arts. It introduces a range of research methods and addresses key philosophical issues and practical skills relevant to research undertaken in the creative arts. Seminar content will include traditions of authorships and collaboration, arts-based research, research ethics and scholarly research skills appropriate to all disciplines. You will be assisted to develop a research framework appropriate to your discipline and project.
Research Seminar
This seminar focuses on discipline-specific research content and contexts. Discussion focuses on the relationship between your project and the major contours of international research in your field. The seminars will also address skills and techniques for introducing, structuring and staging research in a dissertation and you will also present aspects of your research to your peers.

COURSE OUTCOMES
The program seeks to develop graduates who have a capacity for defining and managing a research project characterised by originality and independence. It provides training for more sustained and original work at the doctoral level or for applied research positions in a wide variety of contexts. Graduates are eligible to apply for the PhD at the VCA.

STUDENT PROFILE
“I began studying illustration and puppet theatre in Iran, moving to Australia in 2008 and immediately became involved with La Mama Theatre. Much of my work there involved combining aspects of Naghali (sometimes also spelt “Naqq li”) with Western theatre. Naghali is the most ancient surviving form of Iranian (Persian) dramatic performance. What I enjoy most about the Master of Fine Arts (Production) is learning more every day, and learning something new that can develop my practice and lead me in new directions. My current research project has three main objectives: (1) To develop a comprehensive account of Naghali, its history, characteristics, social and political attributes, and current status; (2) review Western storytelling in the context of the performing arts and compare and contrast it with Naghali; and (3) demonstrate through performance how Naghali can contribute to Western performing arts, and to evaluate and document the success of the approach.

I’m inspired by multicultural and interdisciplinary approaches to the performing arts. I feel that the fusions of cultures and disciplines can lead to art that is greater than the sum of its parts, and believe that the VCA environment encourages discovery and promotes connections between artists, including those from diverse fields.”

COURSE PLAN

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Semester 1</th>
<th>▲</th>
<th>Research Methods</th>
<th>▲</th>
<th>Research Project</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Semester 2</td>
<td>▲</td>
<td>Research Seminar</td>
<td>▲</td>
<td>Research Project</td>
</tr>
<tr>
<td>Year 2</td>
<td>Semester 3</td>
<td>▲ ▲</td>
<td>Research Project</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Semester 4</td>
<td>▲ ▲</td>
<td>Research Project</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Legend
▲ ▲ Core Unit 50points ▲ Core Unit 37.5points ▲ ▲ Core Unit 12.5points
COMMUNITY CULTURAL DEVELOPMENT
Building on the strengths of the existing Community Cultural Development (CCD) coursework program, the graduate research program provides an opportunity for CCD practitioners and those engaged in community-based arts practice to undertake a research degree. Candidates will engage in independent research to develop advanced skills in the theory and practice of CCD. Under supervision, you will outline, manage and explore a research topic relevant to your practice.

The graduate research program in CCD is offered through the Centre for Cultural Partnerships, a dynamic hub that draws together people from around the world to think, reflect and take action to build stronger and more vital communities. Through partnerships and collaboration, the Centre’s programs focus on the role of the arts in strengthening communities, promoting social inclusion, building leadership and fostering community cultural vitality.

CONTEMPORARY MUSIC
Music making in the 21st Century is defined by specialisation and diversity, action and interaction, multimedia and collaboration. The Contemporary Music program embraces these elements as core experiences; offering programs that prepare candidates to develop research within Jazz and Improvisation, and Interactive Composition. The research program allows contemporary music performers and/or composers involved in commercially and artistically driven modes of performance, improvisation and interactive composition time to immerse themselves in a practice-based, creative research project. Your artistic practice and interrelated dissertation utilising practice-based research methodologies will illuminate new possibilities and innovation in contemporary music making. The program culminates in a live performance event and/or folio of new work and/or dissertation. The program invites research applications with projects, which relate to contemporary music performance and/or interactive composition individually or in an interdisciplinary way.

DANCE
The graduate research programs seeks to nurture creative excellence hand in hand with intellectual rigour and depth of investigation. The Dance specialisation invites research proposals that are centred in choreographic and performance practice, with questions focused upon broad ranging aspects of dance-based performance development and its realisation of topics that illuminate or expand upon the medium in some way.

Many proposals involve research by means of the candidate’s own practice in parallel with a substantial written dissertation. Whilst the discipline insists that practice-based projects fulfil the rigorous requirements of academic research, the nature of the practice will vary considerably from project to project. For example, the creation of a new devised performance, the investigation through performance of the work of a profiled choreographer or a new approach to dance training. The onus is on the candidate to ensure that their practice can provide the basis for a thorough research investigation and that the research focus can be consciously articulated in written form.

FILM AND TELEVISION
This graduate research program gives experienced film and television practitioners and high-level film candidates the opportunity to engage in independent research in their field. The degree will enable graduate researchers to develop mastery and advance the practice and theory of their field.

Candidates propose and develop, with their supervisor, their own topic for research. Most commonly the project will not be production-based. For example, a suitable creative project might be writing a completed feature film script or researching an aspect of film and television practice. Projects may contain some elements of production where appropriate (e.g. a trailer or short animation).

While primarily self-directed, candidates will work with one or two supervisors from VCA’s Film and Television academic staff. Selection of candidates depends on the match of applicants’ projects with available supervision. All creative projects must be accompanied by a written dissertation that complements and illuminates the creative work and places it within a scholarly context.

INTERDISCIPLINARY ARTS PRACTICE
The graduate research program in Interdisciplinary Arts is conducted through the Centre for Ideas (CFI). Through highly experimental individual or collaborative projects the research program generates new possibilities and opportunities for interdisciplinary research between the visual and performing
arts and the sciences, humanities and other fields of knowledge. The CFI discursively and experientially works within a framework of philosophy and critical theory.

A rich program of visiting philosophers and theorists with innovative pedagogical and research practices helps facilitate links between traditionally distinct disciplinary groups and communities, and provides candidates with a unique intellectual environment.

Themes of interest include the poetics of the body, criticism and its discourses, curatorial practices, bio-social models of collaboration, intermedia arts, the translation or transformation of textual, visual and performative languages; art, mysticism and mythology, and the arts and gender studies.

Outcomes comprise collaborative projects, experimental and theoretical writing, performances, films, exhibitions, installation, public conferences and events.

---

**MUSIC THEATRE**

This graduate research program offers practice-led research into Music Theatre. Creative research projects may investigate areas of practice, performance, writing, composition or training, with the imperative to develop scholarly engagement which leads to the dissemination and contribution of new knowledge and understanding in the field. Many projects develop research by means of the candidate’s own artistic practice, whilst other forms of research may strictly focus on historical or current forms of music theatre practices and debates.

Practice-led research projects might include the development of a score for a new work, training methods, a performance work, or other creative artefacts. The onus is on candidates to ensure that their artistic work can provide the framework and process for the investigation of a meaningful research inquiry. The project will be produced independently of the VCA or through connection to the undergraduate programs.

---

**PRODUCTION**

Research through creative practice is central to this graduate research program, where we seek to nurture creative excellence and innovation. The Production specialisation invites candidates to engage in research projects that develop relevant aspects of performance practice and illuminate or expand the medium in some way.

Research projects may be based in various practice and design specialisations and other relevant areas of performing arts practice. Projects may involve research by means of the candidate’s own practice in the performing arts and a written dissertation, however some projects may consist of a dissertation only. While the nature of the practice vary considerably from project to project, practice-based projects will develop and demonstrate exemplary research skills. The onus is on the candidate to ensure that their practice constitutes research and that the research focus can be consciously articulated in written form.

---

**THEATRE**

Research by means of creative practice is central to this graduate research program, where we seek to nurture creative excellence hand in hand with intellectual rigour and excitement. The Theatre specialisation of the MFA invites candidates to engage in research projects focused on theatrical practice or issues related to theatre, or those that illuminate or expand on the medium in some way.

Many projects involve research by means of the candidate’s own theatrical practice – the term ‘theatre’ in this context may be quite broadly interpreted – alongside a written dissertation, but some projects will focus on the practice of others and consist of a dissertation only. Practice-based projects fulfil the rigorous requirements of all academic research, but the nature of the practice may vary considerably from project to project (for example the redirection of a pre-existing script, the creation of a devised performance, or a new approach to training). The onus is on the candidate is to ensure that their practice constitutes research, and that the research focus can be consciously articulated in written form.

---

**VISUAL ART**

The graduate research program in Visual Art is one of Australia’s longest-running programs and is renowned for the excellence of its graduates. The course is designed for practising visual artists with a specific research interest or project they wish to pursue within an academic structure to enrich their work. The program promotes rigorous investigation of the candidate’s own art practices and knowledge of associated theories of contemporary society in a collegiate, supportive and critical environment.

All full-time candidates are eligible to apply for a studio and will be required to attend peer based seminars to support and challenge their research. During the course candidates can access the VCA’s specialist workshops, academic staff, and students from various disciplines areas and engage with the broader facilities of the university. Candidates are encouraged to extend their research both nationally and internationally through participation in conferences and exhibitions.

The examination of the MFA and PhD takes the form of a public exhibition and a dissertation that is assessed independently. Graduate exhibitions at the VCA have become a highlight of the Melbourne art calendar.

VCA Art is host to a range of academic supervisory staff who are practising artists with leading reputations making the course extremely lively, challenging and invigorating. Candidates are advised to consider potential supervisors before making a formal application through online staff profiles.
DOCTOR OF PHILOSOPHY (PhD)

QUICK FACTS

Duration
3 years full time
Part time available

Campus
Southbank

Fee Type
Domestic
RTS places available ~

International
$29,440 per year

^Fees are shown for 2015. Fee information is correct at time of printing. See page 54 for details about fees, FEE-HELP and financing your studies.
~Research Training Scheme places (RTS) available for domestic students, therefore no course fees paid. See page 52 for details.

MORE INFORMATION

Entry Requirements
– The minimum entry requirement for the PhD is an Australian four year honours degree, or its equivalent, in a relevant discipline, with a minimum overall average grade equivalent to an H2A (75%) grade achieved at the University of Melbourne; or
– Demonstration of a research project equivalent to 25% of a year's full time study at fourth year, or masters, level. The research experience needs to be shown to be relevant to the proposed topic of research.

Extra Requirements
– Each discipline area has extra requirements that may include an audition, test, interview, workshop and/or folio presentation.
– Entry to the PhD is also determined by the merit of a research proposal of at least 2,000 words and folio support material in relation to the field of research (publications, performances, films, exhibitions or recitals). Prospective candidates are encouraged to align their proposed research project with the strategic focus of the Faculty of the VCA and MCM and one of the University's three Grand Challenges: understanding our place and purpose; fostering health and wellbeing; or supporting sustainability and resilience.

How to Apply
See page 51 for details.

Scholarships
See page 52 for details.

VCA and MCM Research Office
Phone: +61 3 9035 9175
Email: vcamcm-research@unimelb.edu.au

Website
vca.unimelb.edu.au/phd

COURSE DESCRIPTION

The PhD at the VCA is a program of independent creative arts research, for which both traditional and practice-led PhD research modes are offered. The PhD involves a substantial piece of original and independent research, pursued under the guidance of supervisors with expertise in your area.

The normal length of a doctoral thesis is equivalent of 80,000 words. In this degree, a PhD thesis may take the form of performance and/or corpus of creative work, plus a dissertation of 40,000 words that aims to address, elucidate and contextualise the work.

SPECIALISATIONS

The program offers admission to the PhD in one of the following eight specialisations:
– Community Cultural Development
– Contemporary Music
– Dance
– Film and Television
– Interdisciplinary Arts Practice
– Production
– Theatre
– Visual Art
When I was 17 I moved from Brisbane to Melbourne to undertake a Bachelor degree in Dance at the Victorian College of the Arts. Having auditioned at that time for a number of courses, I was immensely grateful that I chose the VCA for the career pathways it has and continues to enable. Even as an undergraduate student I recall being interested in what the graduate students were doing and the possibility of further study specialising within the field.

An unforgettable highlight of my time at VCA would be working with seminal choreographer/performer Deborah Hay (USA) during my Master level research degree in 2008. The VCA supported me to travel and commission a solo from Hay which I subsequently performed the world premiere of here at the VCA in the Margaret Lawrence Gallery.

I’m really enjoying the practice-led nature of my current research and the many working modalities this encompasses. I move between dancing/making, writing, conversations, teaching and performing and I would have to say there is nothing like the feeling of performing live, especially as a soloist.

While I very much enjoyed the rigorous training timetable of my undergraduate degree, these days I move between working alone in the studio, reading and writing at the library or graduate facilities, participating in graduate research seminars and workshops and some teaching on the undergraduate dance course. I also have periods of working off campus in the field with other practitioners and find staying connected in this way very important for my current and future endeavours.

My current PhD research, Choreographing the choreographed, is an examination, tracing and documentation through solo practice-led inquiry, of the processes of choreographing dance performance/s where the choreographers’ artistic materials or palette (the body and its relationship to space and time) are thought to be imbued with existing choreography. The research principally draws upon Alexander Technique (a method of psychophysical re-education) in combination with improvisational dance and performances techniques in order to materially explicate, develop, present and analyse a folio of solo choreographic work. It’s my hope that this research will illuminate an alternative approach to existing choreographic practice including how it is taught and further the Alexander Technique through demonstration of specific and previously little studied application.

VCA has provided a supportive environment that assists me in succeeding in my field through the exposure and connections it offers to practising artists, companies and institutions both locally and internationally. I am grateful for these opportunities which have inspired and encouraged me to seek out something of great significance in my work getting me to where I am today.”
GRADUATE COURSEWORK: HOW TO APPLY

STEP 1
What are the academic requirements?
Have the University's English requirements been met?
Have the specific course requirements been met?
Are there specific undergraduate courses (or subjects) that you need to have completed?

STEP 2
Check for other entry requirements?
VCA courses have extra requirements that applicants need to satisfy.

STEP 3
Apply
Domestic applicants:
Applicants must submit an online application:
futurestudents.unimelb.edu.au/admissions/applications/grad-dom

International applicants:
International applicants can apply online:
futurestudents.unimelb.edu.au/admissions/applications/grad-int
Or apply through one of our overseas representatives.
Find a list of agents in your country at:

STEP 4
Accept your offer
If your application is successful, you will receive an unconditional or conditional offer letter that explains how you can accept your offer or provide more information to make your offer unconditional.
A copy of this letter will also be sent to you via email.
futurestudents.unimelb.edu.au/admissions/accept-your-offer

OVERVIEW
Things to include with your application:
The online application and supplementary forms will provide advice about what documentation applicants are required to submit as part of their application.
These may include:
- Academic transcripts for all tertiary study
- A key to the grading system used on your transcripts
- Evidence of work experience
- A copy of your curriculum vitae summarising academic and professional experience
- Proof of citizenship status

International students pay an assessment fee of AUD$100 as part of the application process. Should your application be successful, this fee is credited towards your tuition fees.

Extra requirements
Graduate coursework programs at the Victorian College of the Arts have selection process requirements that applicants need to satisfy. For example: audition, test, interview, workshop, portfolio. Applicants are recommended to visit the Faculty's future students pages to find out about specific requirements before submitting your application. For more information please refer to the VCA website at:
vca-mcm.unimelb.edu.au/future_students/graduate_study

Evidence of English language proficiency
All applicants must satisfy the University's English language requirements to be eligible for a place. There are a number of ways to meet these requirements.
For details go to:
futurestudents.unimelb.edu.au/admissions/entry-requirements/language-requirements
GRADUATE RESEARCH: HOW TO APPLY

STEP 1
Ensure you meet the eligibility criteria for the course, available on the VCA website under Future Students:
  vca.unimelb.edu.au/futurestudents

STEP 2
Clarify your research interests and ideas for a research project.
Start to develop your research proposal in line with the VCA’s requirements for the discipline area you are applying for, either the PhD:
  vca.unimelb.edu.au/phd
or the Master of Fine Arts: vca.unimelb.edu.au/mfa

STEP 3
Start to complete the University’s application form. You will need to allow enough time to meet a range of requirements listed in this form, including obtaining documents such as academic referees and employer referees using the University’s templates. Documents, such as transcripts and identification documents, need to be certified.

STEP 4
Identify potential supervisors by searching the University’s Find an Expert database at findanexpert.unimelb.edu.au and VCA Staff profiles at vca-mcm.unimelb.edu.au/vcamcmstaff

The VCA requires that all PhD applicants make contact with a potential supervisor or the Graduate Research Coordinator to making an application with them. Contact the VCA and MCM Research Office if you require guidance on potential supervisors and Graduate Research Coordinator contact details.

STEP 5
Make sure you have addressed any extra requirements that are needed for your course, such as providing folio examples of work and/or evidence of your creative work, which will need to accompany your in the format specified for each discipline.

STEP 6
Applications are submitted by hard copy to the Graduate Research Degree Admissions Centre, either posted to the address on the front page of the application form or delivered by hand. All applicants, local and international, complete the same application form, the Application Form for Admission to Graduate Research Degree Candidature and Scholarship form, which you can download from this webpage:
  futurestudents.unimelb.edu.au/admissions/applications/research

INTERNATIONAL APPLICANTS
International applicants should check course fees carefully and any further application fees outlined in the Application Forms. If you are an international applicant, you have the option of applying through one of our overseas representatives. Remember that your application must reach the Graduate Research Degree Admissions Centre by the closing date.

Find an agent in your country:
  futurestudents.unimelb.edu.au/contact/overseas_representatives

OVERVIEW

What you need to include with your application:
- Certified copy of your birth certificate, certificate of citizenship or passport
- A key to the grading system used on your transcripts
- Thesis examiners’ reports (if your degree or thesis subject was not graded)
- Academic referee reports using the University’s template, accessed through the application form
- A CV using the University’s template, accessed through the application form
- Documentary evidence for creative works and publications listed on your CV
- Employer referee report forms for each employer listed on your CV
- Evidence of English language proficiency
- Any extra requirements for your discipline area as listed on the VCA website, such as folio examples of work, in the requested format
- Your research proposal in the format required

All applicants should make contact with the VCA and MCM Research Office before submitting their application to ensure that they submit a comprehensive and timely application. For assistance in making your application, such as assistance in identifying potential supervisors or for clarification on eligibility requirements, please contact:

VCA and MCM Research Office
Phone: +61 3 9035 9175
Email: vcamcm-research@unimelb.edu.au

The student/supervisor relationship
Your supervisor will guide and support you throughout your research degree. A good student-supervisor relationship is essential to the successful completion of your studies. Remember, support from a supervisor does not guarantee admission, nor does it guarantee a scholarship or financial support. Things to consider:
- Can you work together?
- Are your research interests aligned?
- Are you ready for a research degree?
- Does your proposed supervisor support your application?
UNIVERSITY OF MELBOURNE AND VCA SCHOLARSHIPS

Graduate Scholarships
There is a suite of scholarships available for current graduate students, along with a selection for those students who have completed their studies. You may be eligible for any one of the following scholarships or awards, which may provide:

- full or partial fee remission;
- a bursary payment to use on course materials, living costs or other necessities as you complete your studies;
- funds for overseas travel as an exchange student or once you have completed your studies;
- an award for academic or artistic excellence; or

Selection is generally based on academic merit, and scholarships have been made available through generous bequests and donations to, and partnerships with, the University.

Indigenous Scholarships
Both the University and the Faculty of VCA and MCM have a number of scholarships and bursaries for Indigenous students. These are awarded based on financial need, academic merit and future aspirations. Contact the Murrup Barak Institute for Indigenous Development to find out how you can apply.

Other VCA scholarships
Other scholarships available to graduate students who have enrolled for VCA courses, or who are recent graduates of the VCA, include:

- Jim Marks Postgraduate Scholarship
- Keith and Elisabeth Murdoch Travelling Fellowships (Art, Theatre and Music)
- Alan C Rose Memorial Trust Scholarship
- Barbara Manning Scholarship
- Grace Marion Wilson Scholarship
- Trina Parker Scholarship
- Besen Family Foundation Scholarship
- George Fairfax Memorial Award

These open for online application, or are directly awarded by the school, during semesters one and two. Please visit the website to check scholarship parameters and eligibility requirements.

For more information, please visit:
vca-mcm.unimelb.edu.au/sship/graduate_alumni

GRADUATE RESEARCH SCHOLARSHIPS

The University of Melbourne and the Faculty of the VCA and MCM offer a number of competitive scholarships for graduate researchers — including a stipend or international fees or fee remission.

Different scholarships are awarded against scholarship application criteria which can include academic merit or equity grounds.

For information on Melbourne Scholarships, including scholarship timelines, application tips and scholarship conditions visit:
services.unimelb.edu.au/scholarships/research

International Postgraduate Research Scholarship (IPRS)
This scholarship, funded by the Australian government, is available to the highest ranked international candidates. It covers international student fees, health care cover and is also matched with an APA (International).

Australian Postgraduate Award (APA)
This scholarship, funded by the Australian government, provides an annual stipend worth approximately $25,000/yr and other benefits such as a relocation and thesis allowance as well as paid leave. It is available to both local and international students awarded an IPRS. Applications close 31 October for study commencing the following year.

Melbourne Research Scholarship (MRS) and Melbourne International Research Scholarship (MIRS)
These scholarships, funded by the University and the Faculty, provide an annual stipend worth approximately $25,000/yr and other benefits such as a relocation and thesis allowance as well as paid leave. It is available to both local and international candidates. Applications close on 31 October for study commencing the following year.

Melbourne International Fee Remission Scholarship (MIFRS)
This scholarship, funded by the University and the Faculty, is available to international students. It provides fee remission for the duration of the course. Applications close 31 October for study commencing the following year.

Human Rights Scholarship (HRS)
This scholarship, funded by the University and available to both local and international candidates, is for candidates whose project is in the human rights field and who are able to demonstrate their commitment to the peaceful advancement and respect for human rights. It provides an annual stipend worth approximately $28,000/yr and other benefits such as a relocation and thesis allowance as well as paid leave. Applications close 31 October for study commencing the following year.

Equity Scholarships
There are a number of scholarships available to graduate researchers which are awarded on equity grounds. These scholarships, funded by the University, include:

- The Fay Marles Scholarship (FMS) – is awarded to local applicants (Australian and New Zealand citizens and Australian permanent residents) wishing to undertake graduate research studies at the University who are of Indigenous Australian descent and/or who have compelling personal circumstances
- The Frederick Blake Shepherd Scholarship – available to candidates undertaking graduate research degree studies with preference given to disadvantaged candidates
- The Eleanor and Joseph Wertheim – for female students in difficult circumstances
These scholarships all provide an annual stipend and other benefits such as a relocation and thesis allowance as well as paid leave. Applications for these schemes close 31 October for the Fay Marles Scholarship and Frederick Blake Shepherd Scholarship for study in the following year and 28 February for the Eleanor and Joseph Wertheim scholarship for study in the same year. For further information, visit: services.unimelb.edu.au/scholarships/research/local/available/equity

**Prestigious Scholarships**

Each year, the University offers a number of prestigious and other major scholarships to candidates with an outstanding academic record and excellent research potential. Most of these scholarships are possible as a result of generous bequests to the University.

For further information about these scholarships for graduate research candidates, visit:

services.unimelb.edu.au/scholarships/research/local/available/prestigious

**Travelling Scholarships**

The University also offers a number of Travelling Scholarships for graduate researchers to travel overseas as part of their research projects. For further information, visit:

services.unimelb.edu.au/scholarships/research/local/available/travelling/

**EXTERNALLY FUNDED SCHOLARSHIPS**

In addition to the scholarships offered by the University and the Faculty of VCA and MCM, there are also a number of externally funded scholarships for graduate research study.

**Australian Government Scholarships and AusAid**

The Australia Awards aim to promote knowledge, education links and enduring ties between Australia and our neighbours through scholarship programs. The Australia Awards are a whole-of-government initiative bringing together scholarships and fellowships administered by the Department of Foreign Affairs and Trade the Department of Education and the Australian Centre for International Agricultural Research (ACIAR), offering the next generation of global leaders an opportunity to undertake study, research and professional development in Australia and for high-achieving Australians to do the same overseas.

www.australiaawards.gov.au

**Victoria International Research Scholarships**

Up to five PhD Scholarships will be offered by the Victorian Government to international candidates commencing their research in 2015 at one of Victoria’s universities. The Scholarships are worth AUD 90,000 per annum. Some scholarships cover the cost of tuition fees, while other scholarships may also cover health cover, visa application fees, paid leave, relocation allowance or cost of return airfares. Refer to the link below for more details:

studymelbourne.vic.gov.au/study-options/scholarships/victorian-international-research-scholarships

**Victoria India Doctoral Scholarship**

A small number of prestigious doctoral scholarships are available to international scholars from India to pursue research based at a university in Victoria. These scholarships for research scholars from India will support essential research which contributes to global knowledge, while also helping to build closer partnerships between India and Victoria. A total of AUD 90,000 is awarded to each candidate over the duration of their doctoral studies – and there is a full waiver of tuition fees.


**JASON network**

JASON stands for Joint Academic Scholarship Online Network and is the postgraduate scholarship search engine. Scholarships in the database apply to Australian students wishing to study at home or abroad, and to international students wishing to study in Australia. You can search under institution, country, research field or scholarship type. Whatever you do, if you are thinking about graduate study, make JASON your friend.

jason.edu.au

**ARTISTS BOOKING SERVICE**

The Artists Booking Service (ABS) is a professional agency run on-campus for current students and alumni of the VCA and MCM. The service represents artists from all disciplines taught at the Faculty for paid performances and other related work.

Students registered with the service may receive the following benefits:

- Source of income during studies
- Gain valuable performance experience
- Develop confidence liaising with clients
- Receive assistance putting together promotional materials

Artists can apply to join the service by submitting a biography, head shot and examples of their work to the Artists Booking Service Coordinator at vcamcm-abs@unimelb.edu.au. Selection is based on performance experience, quality of recorded material/examples of work, and academic achievement.

For more information about the service visit:

vca-mcm.unimelb.edu.au/abs
CSPS, FEES AND FEE-HELP FOR AUSTRALIAN DOMESTIC STUDENTS

COMMONWEALTH SUPPORTED PLACE (CSP)

What is a Commonwealth Supported Place?
A Commonwealth Supported Place (CSP) is a higher education place for which the Australian Government pays the majority of the costs. Students in a CSP pay a lower course fee, known as the student contribution amount.

Who is eligible for a CSP?
- An Australian citizen
- New Zealand citizen, or the holder of a permanent visa; and you must be resident in Australia for the duration of your unit (subject).

Do all courses offer CSPs?
No. You will need to check the course information on our website vca.unimelb.edu.au for up to date information about whether your course of interest offers CSPs.

EFTSL
An EFTSL (Equivalent Full Time Student Load) is a measure of study load. One EFTSL is equivalent to 100 credit points and represents one year of standard annual full time load.

What is a Research Training Scheme Place?
A Research Training Scheme place (RTS) is a research higher degree place for which the Australian Government covers the cost of the course place in the institution. RTS places are offered only to domestic applicants for research degrees.

For further information see: futurestudents.unimelb.edu.au/admissions/fees/grad-dom/research_training_scheme_places

FEES FOR 2015
The course fees listed in this brochure are indicative only, and will vary depending on the electives chosen within your course of study. All fees listed are correct at time of printing. For more information, visit:

Domestic Fees:
futurestudents.unimelb.edu.au/admissions/fees/grad-dom

International Fees:
futurestudents.unimelb.edu.au/admissions/fees/grad-intl

Student Services and Amenities Fee
As a student of the University of Melbourne, you are required to pay the Student Services and Amenities fee (SSAF) to maintain your enrolment. The fee you are required to pay will vary depending on your enrolment.

As an indication, Commonwealth Supported students and Research Training Scheme students were required to pay $281 in 2014. Domestic Fee paying students and International Fee paying students are not required to pay an additional SSAF.

For more information, visit:
msl.unimelb.edu.au/ar-services/ssaf

FEE-HELP
If you enrol in an Australian fee place, the Australian Government’s FEE-HELP loan program allows you to defer your tuition fees similar to the way you can defer undergraduate fees via HECS-HELP.

If you are eligible, you can defer all or part of your tuition fees via a government loan, and you won’t need to repay it until your income reaches a minimum repayment threshold.

What is FEE-HELP?
FEE-HELP is an Australian Government loan scheme that helps eligible students who enrol in Australian place (full time or part time) pay tuition fees for graduate study. FEE-HELP can cover all or part of your tuition fees. The Australian Government pays the amount of the loan directly to the University. You then repay your loan through the Australian taxation system when your income is above the minimum repayment threshold.

Am I eligible for FEE-HELP?
To meet the citizenship and residency requirements for FEE-HELP you must be one of the following:
- An Australian citizen
- The holder of an Australian permanent humanitarian visa *
- The holder of an Australian permanent visa who is undertaking bridging study for overseas-trained professionals *

*You must reside in Australian for the duration of your study.
FEE-HELP is not means tested so your income and assets do not affect your eligibility.
If you already have HECS-HELP loan from your undergraduate studies, you can still access a FEE-HELP loan.

How much money can I borrow through FEE-HELP?
You can borrow the amount of the tuition fee being charged by the University for the subjects you are enrolled in (although a FEE-HELP loan limit applies).

What does FEE-HELP cover?
FEE-HELP is a loan for tuition fees only. It does not cover accommodation, general living expenses or associated study costs (e.g. text books).

How do I apply for FEE-HELP?
If you are eligible to receive FEE-HELP and wish to obtain a loan to cover tuition fees, you must complete a Request for FEE-HELP Assistance form. The form is available from the University via your student portal once you have been offered a place in the course. The closing date for FEE-HELP is your relevant subject's census date.

When do I start repaying my FEE-HELP loan?
You start repaying your loan when your taxable income is above the minimum repayment threshold.

How much will my repayments be?
The more you earn, the higher your repayment, as the repayment rate is set as a percentage of your income. This can vary from four per cent to eight per cent depending on your total income.

Is interest charged on my FEE-HELP loan?
No, you are not charged interest on your FEE-HELP loan. However it is indexed each year with the Consumer Price Index (CPI) in line with changes to the cost of living.

Can I make voluntary repayments on my FEE-HELP loan?
Yes. You can make repayments to the Australian Tax Office at any time and for any amount. If you make a voluntary repayment of $500 or more, you will receive a bonus of 10% of the repayment you make.

I’m a New Zealand Citizen. Am I eligible for FEE-HELP?
No, New Zealand citizens are not eligible for FEE-HELP and must pay fees upfront without a discount by the fee due date.
Front cover:
Melanie Irwin, Master of Fine Arts (Visual Art)
Distension (Assembly), structures, chloroprene, balloons, powder-coated steel tubes, cotton twine.
Photo by: Drew Echberg

Double page spread:
Anna Ng, Master of Contemporary Art
The Invisible City, Perspex, LED lights, polymer urethane, 140 x 25 x 25 cm.
Photo by: Drew Echberg
Disclaimer

The University of Melbourne has used its best endeavours to ensure that the material contained in this publication was correct at the time of printing. The University gives no warranty and accepts no responsibility for the accuracy or completeness of information and the University reserves the right to make changes without notice at any time in its absolute discretion.