



**Faculty of Humanities
and Social Sciences**

**1990
Handbook**

UNIVERSITY OF TECHNOLOGY, SYDNEY

The University of Technology, Sydney, was established as the New South Wales of Technology in 1965 and became a university in 1988. It amalgamated with Kuring-gai College of Advanced Education and the Institute of Technical, Adult and Teacher Education on 1 January 1990. Over 15,000 students study in over 70 courses at UTS. At postgraduate level the University offers Graduate Diplomas, Masters by coursework, Masters by thesis courses and Doctoral programmes.

All courses are vocationally oriented and the close relationship between a student's academic study and the realities of the work situation is stressed. Particular attention is paid to the needs of part-time students and the structure of their study programmes. In a number of courses, special programmes involving "sandwich" attendance enable the student to alternate between periods of full-time study and full-time professional experience.

The University occupies five campuses close to the business district of Sydney. The main campus is at Broadway, with others at North Shore, Haymarket, Balmain and Kuring-gai.

The Faculty of Humanities and Social Sciences is located at Broadway.

Full-time, Part-time and Sandwich Courses

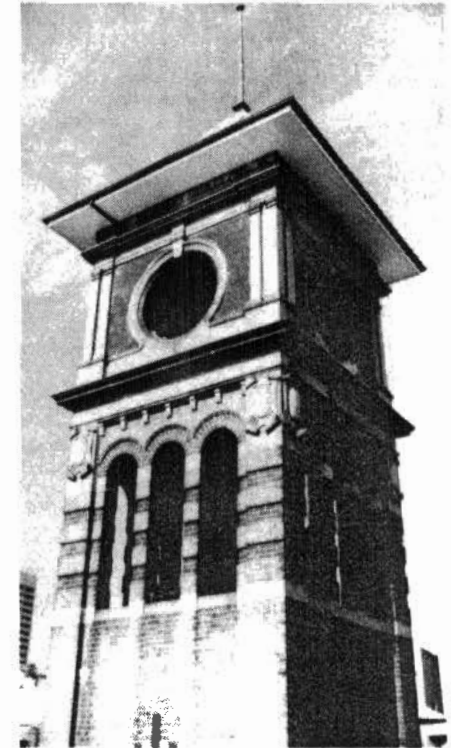
Most courses offered by UTS can be undertaken with part-time attendance. A number of courses are also offered with full-time and sandwich attendance (see table of courses). Students are usually allowed to transfer from one attendance pattern to another at the end of a stage. This is subject to the Head of School's approval and class space availability. The University does not offer external or correspondence courses.

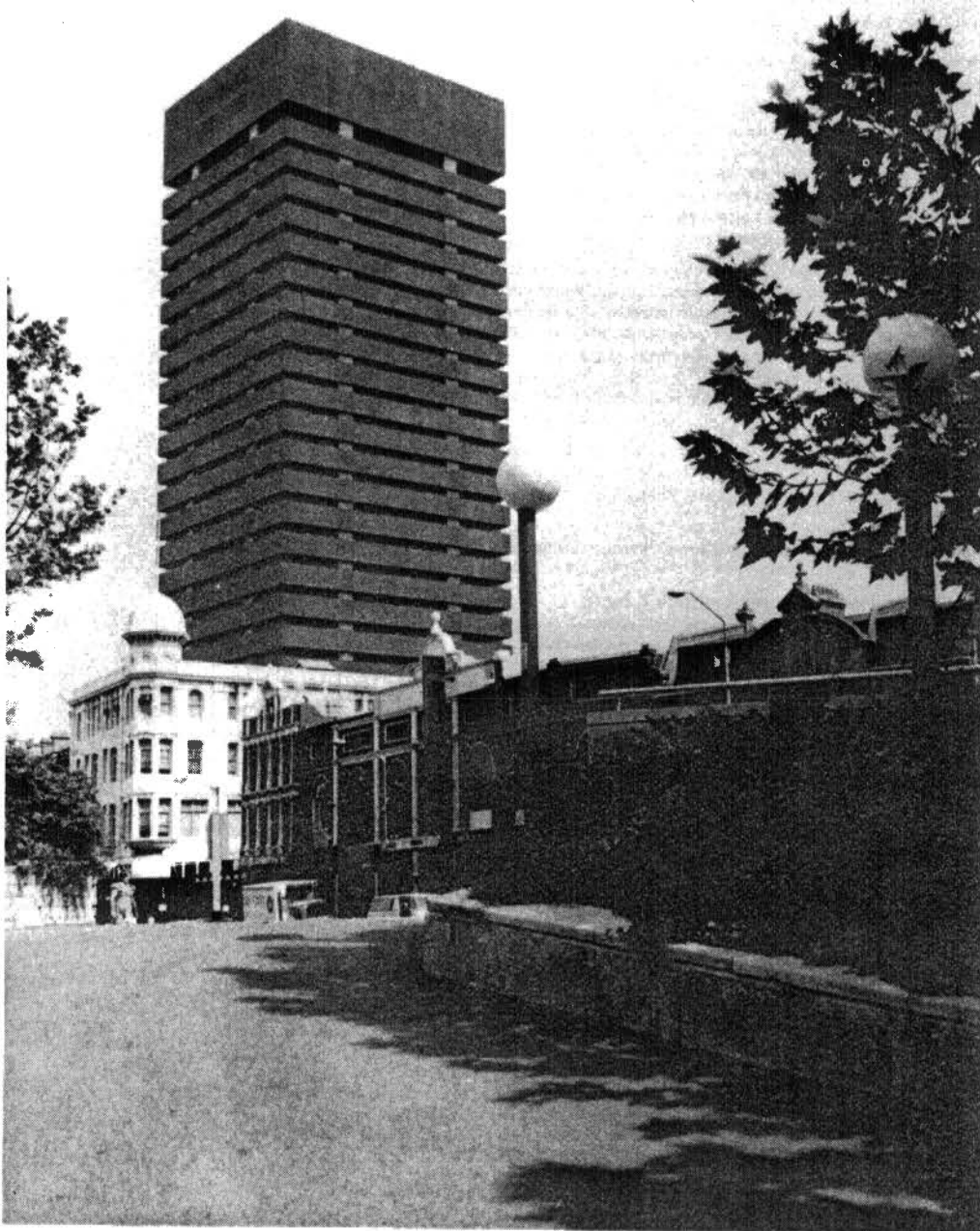
It should be noted that admission to courses on a sandwich attendance pattern basis does not require students to be employed at the time of enrolment.

Further Information

The University publishes a Calendar which may be purchased from the Co-operative Bookshop, or consulted at the University Library or UTS Information Service.

The 1990 Calendar is published in two volumes and should be read in conjunction with this and other UTS Faculty Handbooks. Volume 1 contains other course information, lists of officers and staff, general information and regulations. Volume 2 covers the Kuring-gai campus only.





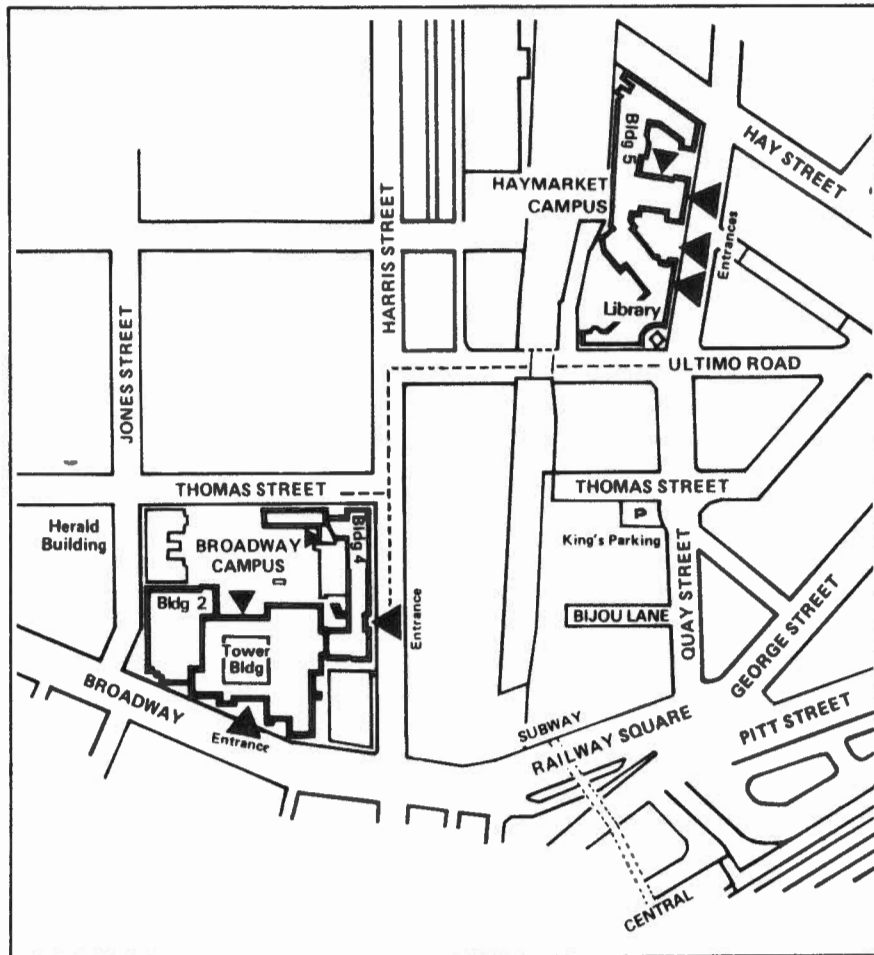
MISSION

The special mission of the University of Technology, Sydney is to provide higher education to equip graduates for professional practice. The UTS approach has been to relate academic study to practical needs and to offer courses through a variety of attendance patterns to encourage the combination of work and study. This style of cooperative education is appealing to students and highly regarded by professional associations.

UTS offers not only a degree but a profession, the option to combine work and study, the opportunity for working men and women to improve their qualifications, and a university education with a difference.

EQUAL OPPORTUNITY

It is the policy of the University of Technology, Sydney to provide equal opportunity for all persons regardless of race, sex, marital status, physical disability, racial vilification or homosexuality.



Faculty of Humanities and Social Sciences

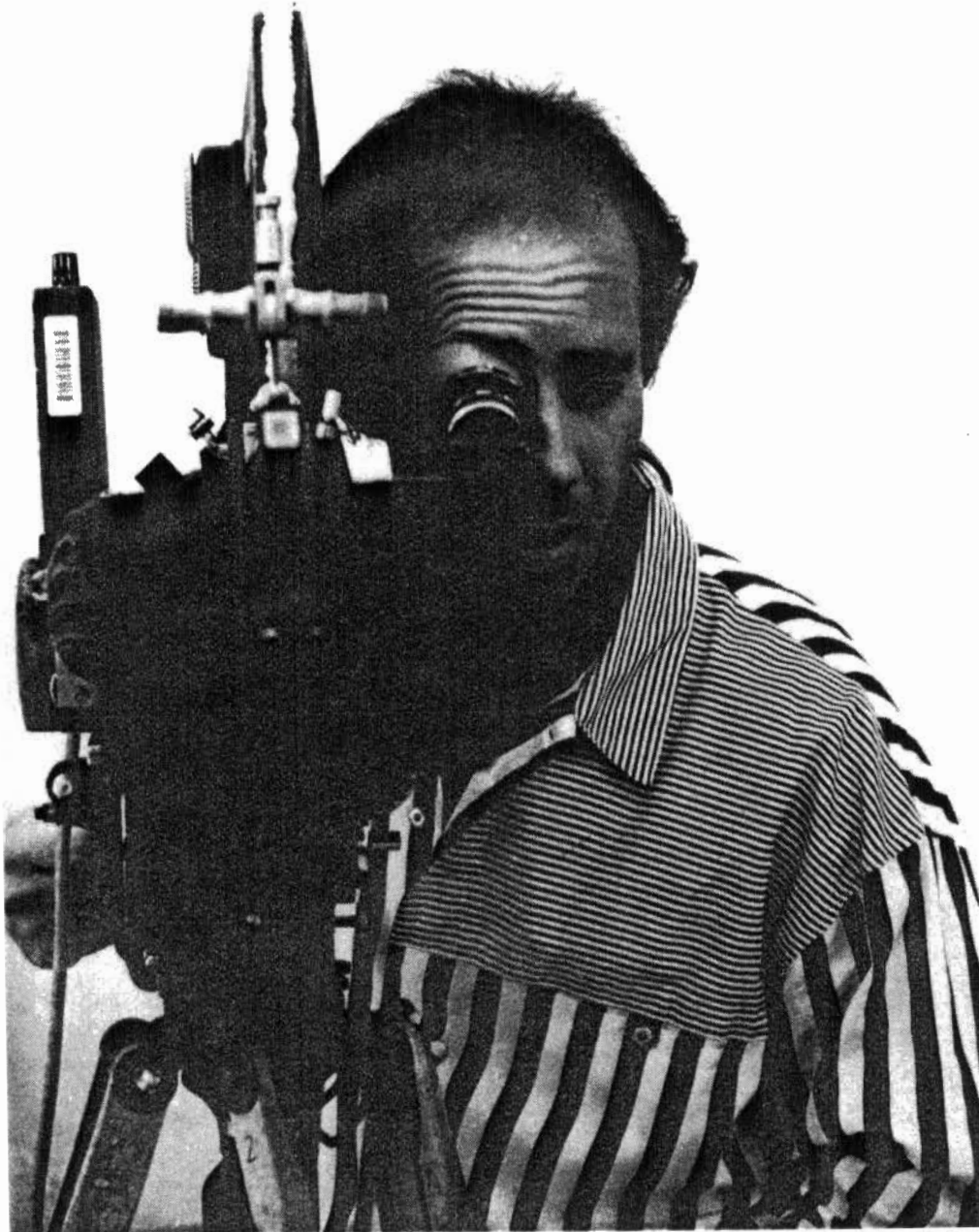
1990 Handbook

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FACULTY OF HUMANITIES AND SOCIAL SCIENCES
Office: Room 1517, Level 17, Building 1

BROADWAY CAMPUS
15-73 Broadway
Broadway
Telephone: (02) 20930
PO Box 123
Broadway NSW 2007



INFORMATION DAY

Visit UTS on Monday 28 May, 1990
from 2.00pm - 7.00pm at the
Broadway Campus 15-73 Broadway.
Phone (02) 20930.

Select from an exciting new range of degree courses in

- Adult Education
- Architecture
- Biological and Biomedical Sciences
- Building
- Business
- Communication
- Computing
- Design
- Education
- Engineering
- Law
- Leisure Studies
- Library and Information Science
- Mathematics
- Nursing
- Physical Sciences
- and Accredited Short Courses

PRINCIPAL DATES FOR 1990

All courses at the University follow the semester pattern of attendance. The academic year is divided into two semesters, each containing twenty weeks.

January

- 3 Teaching commences for College of Law co-operative course C190
- 15 Teaching commences for College of Law full-time course C901
- 29 Academic year commences
- 29-30 Enrolment of continuing students (not Kuring-gai)
- 31 Enrolment of new students (not Kuring-gai)

February

- 1-2 Enrolment of new students (not Kuring-gai)
- 5-9 Enrolment of continuing students (not Kuring-gai)
- 10 Orientation Open Day
- 12 Classes commence for continuing students (not Kuring-gai), new Faculty of Business (Broadway) students and new School of Nursing (Gore Hill) students
- 12 Classes for all Faculty of Adult Education students commence
- 12-15 Enrolment of new and continuing students (Kuring-gai)
- 12-16 Orientation Week
- 13 Teaching ceases for College of Law co-operative course C190
- 13-15 Special Examinations (Kuring-gai)
- 19 Classes commence for other new students (all campuses) and for continuing Kuring-gai students
- 19 Teaching commences for College of Law co-operative course C289

March

- 2 Last day to add subjects (Kuring-gai)
- 9 Last day to add subjects (except Kuring-gai)
- 9 Last day to apply for advanced standing (ie subject exemption)
- 9 Last day to apply for transfer of course
- 9 Last day to pay HECS Up front charges
- 16 Last day for continuing students to withdraw without penalty from a course or a semester-unit (Kuring-gai)
- 16 Teaching ceases for College of Law co-operative course C289
- 19 Tutorial week commences (except Kuring-gai)
- 19 Classes suspended week (Kuring-gai except LTCS)
- 19 Field Experience week (School of Leisure, Tourism and Community Studies)
- 19 Project and Directed Activity week commences (Faculty of Adult Education)
- 30 Last day to change HECS Payments Option
- 31 Autumn HECS census date

April

- 2 Teaching commences for College of Law co-operative course C189
- 6 Last day for withdraw without academic penalty from a course or subject (except Kuring-gai)
- 6 Last day to approve leave of absence
- 9 Recess week for College of Law full-time course C901
- 13 Good Friday
- 13-20 Easter break (Faculty of Adult Education)
- 16 Easter Monday
- 17 Practicum (School of Teacher Education)
- 23 Practicum (School of Teacher Education, School of Library and Information Studies)
- 23 Field Experience week (School of Leisure, Tourism and Community Studies)
- 23 Classes suspended week (Other Kuring-gai Schools)
- 25 Anzac Day
- 26 Graduation Ceremonies commence
- 27 Last day for first-year Kuring-gai students to withdraw without academic penalty from a course or semester-unit

- 30 Tutorial week commences (not Kuring-gai)
- 30 Practicum (School of Teacher Education, School of Library and Information Studies)
- 30 Field Experience week (School of Leisure, Tourism and Community Studies)
- 30 Classes suspended week (other Kuring-gai Schools)

May

- 1 Teaching ceases for College of Law co-operative course C189
- 7 Practicum (School of Teacher Education)
- 7 Project and Directed Activity week commences (Faculty of Adult Education)
- 25 Closing date for applications for Spring semester
- 28 Information Evening

June

- 4 Formal examinations commence for School of Nursing (Gore Hill)
- 4 Project and Directed Activity week commences (Faculty of Adult Education)
- 11 Queen's Birthday holiday
- 12 Formal examination period commences
- 18 Formal examinations commence for Architecture and Building, Engineering, and Kuring-gai
- 22 Teaching ceases for College of Law full-time course C901
- 22 Last day of teaching semester (Faculty of Adult Education)
- 25 Semester recess commences (Faculty of Adult Education)
- 29 End of formal examination period
- 29 End of Autumn Semester

July

- 2 Semester recess commences
- 2 Teaching commences for College of Law co-operative course C290
- 9 Teaching commences for College of Law full-time course C902
- 17-18 Special Examinations (Kuring-gai)
- 18 Project and Directed Activity week (Faculty of Adult Education)
- 18-20 Mid-year enrolment of students
- 23 Spring Semester commences
- 23 Classes commence for all Kuring-gai students and for continuing students on other campuses
- 25 Classes for all Faculty of Adult Education students commence
- 30 Classes commence for new students (except Kuring-gai)

August

- 3 Last day to add semester-units (Kuring-gai only)
- 9 Last day to apply for advanced standing (ie subject exemption)
- 9 Last day to apply for transfer of course
- 9 Last day to pay HECS Up front charges
- 9 Last day to add subjects (except Kuring-gai)
- 10 Teaching ceases for College of Law co-operative course C290
- 17 Last day to add subjects (except Kuring-gai)
- 17 Last day to withdraw from a course or semester-unit without penalty (Kuring-gai, except first-year students)
- 20 Teaching commences for College of Law co-operative course C190
- 27 Tutorial week commences (except Kuring-gai)
- 27 Practicum (School of Teacher Education, School of Library and Information Studies)
- 27 Field Experience week (School of Leisure, Tourism and Community Studies)
- 27 Project and Directed Activity week commences (Faculty of Adult Education)
- 27 Classes suspended week (other Kuring-gai Schools)
- 30 Last day to change HECS Payment Option
- 31 Spring HECS census date

September

- 3 Practicum (School of Teacher Education, School of Library and Information Studies)
- 3 Field Experience week (School of Leisure, Tourism and Community Studies)
- 3 Classes suspended week (other Kuring-gai Schools)
- 10 Practicum (School of Teacher Education)
- 14 Last day to approve leave of absence
- 14 Last day for withdrawal without academic penalty from a course or subject (except Kuring-gai)
- 14 Teaching ceases for College of Law co-operative course C190
- 17 Practicum (School of Teacher Education)
- 24 Non-teaching fortnight commences (Faculty of Adult Education)
- 26 Teaching commences for College of Law co-operative course C289
- 28 Applications close for admission in 1991

October

- 1 Labour Day holiday
- 1 Field Experience week (School of Leisure, Tourism and Community Studies)
- 1 Classes suspended week (other Kuring-gai Schools)
- 1 Recess week for College of Law full-time course C902
- 9 Tutorial week commences (except Kuring-gai)
- 24 Teaching ceases for College of Law co-operative course C289

November

- 12 Formal examinations commence for School of Nursing (Gore Hill)
- 12 Project and Directed Activity week commences (Faculty of Adult Education)
- 19 Formal examination period commences
- 26 Examinations commence for Architecture and Building, and Engineering
- 30 End of formal examination period (Kuring-gai only)
- 30 Last day of teaching semester (Faculty of Adult Education)

December

- 7 End of formal examination period (except Kuring-gai)
- 14 Teaching ceases for College of Law full-time course C902
- 24 End of academic year

Nursing Practical Experience for Kuring-gai students is ongoing throughout each semester. Details are in the *Clinical Experience Handbook* issued by the School of Nursing.

Kuring-gai Campus Practical Legal Training Courses.**First Half-Year Full-Time 901**

January 15 - June 22

Recess: April 9 - April 16 (incl)

Second Half-Year Full-Time 902

July 9 - December 14

Recess: October 1 - October 5 (incl)

Co-Operative First Half-Year: Course C190

Session I: January 3 - February 13, 1990

Session II: August 20 - September 14, 1990

Session III: April 2 - April 30, 1991

Weekend Seminar - May 5 and 6, 1990

Co-Operative Second Half-Year: Course C290

Session I: July 2 - August 10, 1990

Session II: February 25 - March 22, 1991

Session III: October 8 - November 4, 1991

Weekend Seminar - November 10 and 11, 1990

1990 Academic Year

Autumn Semester

January 29 - June 29

Spring Semester

July 23 - December 24

1990 Public Holidays

Australia Day January 26

Easter April 13 - April 16

Anzac Day April 25

Queen's Birthday June 11

Labour Day October 1

1990 TAFE and Public School Holidays

April 13 - April 22

July 2 - July 15

September 24 - October 5

December 17 - January 28

GENERAL INFORMATION

The Faculty Office is located in Building I, Level 17, Room 1715 at Broadway.

The UTS Information Service is located in the foyer of the Tower Building at Broadway. It provides information and assistance to the public with all aspects of application for UTS courses. As the student centre it is the principal point of contact between students and the central administration. Through this centre students can obtain assistance with the broadest range of enquiries.

The Student Health and Counselling Services are located on the Broadway and Kuring-gai campuses, telephone 218 9145 (Broadway) or 413 8342 (Kuring-gai), and provide the following specialised services.

Student Counselling: The aim of this service is to assist students to perform to the best of their ability. Problems of a personal nature, study difficulties, selection of courses or anything else that is likely to affect a student's progress, may be discussed in confidence with the student counsellors.

Health Service: A free health service is provided for students of the University. A medical practitioner and a nursing sister staff the service and all consultations are considered strictly confidential.

Student Welfare Service: A Welfare Officer co-ordinates several distinct areas of student welfare including Accommodation, Student loans, Austudy applications; advocacy role (if needed) with academic and administrative problems. All interviews are confidential and suggestions for services required by students are welcome.

Students with Physical Disability: The Special Needs Co-ordinator is able to assist students with an increasing range of services. These include parking arrangements; amanuensis (note taker); hearing enhancement equipment; tape recorders; examination concessions (time and print size of paper). A seminar is held early in semester informing students with special needs of UTS policy.

A Learning Skills Counsellor is available to assist students with their study methods, particularly those students returning to study after some years absence.

The **International Students Counsellor** assists those students coming to UTS from overseas, with any difficulty they may have in successfully pursuing their course.

English classes: The University offers a variety of English classes particularly for overseas students. Interested students should contact the Student Services Unit in the first instance for further details.

Child Care: The Magic Pudding Child Care Centre provides full-time and part-time care for children of both students and staff. Care is available for children aged up to five years, Monday to Friday (8.00am - 10.00pm). Fees are calculated on a sliding scale based on family income. For further information please call 218 9507 or drop into the Centre at Broadway campus.

Financial Assistance is available to Australian residents under the AUSTUDY Assistance Scheme. The Australian Government provides means-tested living and other allowances to full-time and sandwich students undertaking approved tertiary and postsecondary courses. Further information is available from: The Director, Department of Employment, Education and Training, Plaza Building, 59 Goulburn Street, Sydney, NSW 2000. Telephone: (02) 218 8800. Information booklets and application forms are also available from the Student Welfare Officer in the Student Services Unit at the University.

Fees and the Higher Education Contribution Scheme (HECS): Compulsory fees are payable to the University Union and Students' Association. The 1990 fees are \$155 for new students and \$137 for continuing students.

The Higher Education Contribution Scheme (HECS), introduced by the Commonwealth Government, collects a contribution from higher education students towards the cost of their education. Students (with the exception of some categories) are required to make a contribution of 20 per cent of their course costs. In 1990 this is about \$1882 for a full-time course load. The contributions will only be required if and when the person has the capacity to pay.

Under HECS, an annual course charge of \$1882 will apply for each year of equivalent full-time study undertaken. Relative charges will apply according to the actual proportion of equivalent full-time load being undertaken. If a student undertakes 75 per cent of a full-time load then she or he will be charged about \$1,412 (75 per cent of \$1,882). The charge increases annually in line with tertiary education costs.

Student compulsory fees and HECS "upfront" charges are due and payable by a date determined by the Registrar and Secretary.

The Students' Association (SA) represents all students at the University. The Students' Council is the governing body of the SA. Elected by students, it is accountable to the student body. Each Faculty and the School of Design is represented on the Council along with a number of general members elected by all students.

The full-time paid President of the SA is directly elected by students. An Executive Committee assists the President in carrying out the directions of the Students' Council and the day to day management of the Association. The Vice-President is employed full-time to represent student education interests.

In general the SA plays a representative and advocacy role on behalf of students. It liaises closely with the University Union and the Student Services Unit. Additionally, it negotiates with, and/or lobbies government and non-government organisations on education and welfare issues in the interests of the students.

The Students' Association maintains close links with student bodies in other tertiary institutions and has a political role to play in maintaining educational standards

and conditions for students both within the University and the tertiary sector as a whole.

The main office of the SA is located at the Broadway Campus on Level 3A of the Tower Building (telephone 218 9064). Opening hours - 9am to 6pm.

Equal Opportunity Co-ordinator

The Equal Opportunity Co-ordinator is available to assist any students who feel they have been discriminated against in their study. Whether the problem is sexual harassment or other unfair treatment because of race, sex, marital status, physical disability, racial vilification, homosexuality - you will be assured of a confidential hearing. You can contact her on 20930.

The **University Union** acts as the University's community centre and provides a focus for the social, cultural and recreational activities of the whole of the University community. All students are members of, and pay fees, to the Union: all University staff, whose fees are paid by way of an annual lump sum grant from the University to the Union, are also members: all graduates are eligible for life membership of the Union.

The Union fulfills its objectives by providing food services, licensed bars, lounge, meeting and function rooms, stationery shops, newsagency, sporting facilities (including squash courts, gymnasium, weights rooms and basketball/volleyball court), sports programmes and activities programmes which include dances, concerts, lunchtime speakers and entertainment, films and creative leisure courses. The Union also provides considerable financial and other assistance to affiliated clubs and societies. Miscellaneous services include free accident insurance, free legal advice, free diaries and other publications, lockers, telephones and TVs.

The Union also established the University's Careers and Appointments Service, which provides a graduate placement service, casual employment and careers counselling.

The Union is controlled by a board of 15 persons, including eight students. Elections are usually held in September of each year and all interested students are encouraged to stand for a position on the board.

For further information, contact the Union Office on Level 6 of the Tower Building, phone 218 9403.

The **University Library** offers information from libraries on the Haymarket Campus, North Shore and Kuring-gai Campuses. The Faculty of Design has an Information Resource Centre (Library) at the Balmain campus. A wide variety of materials is available. Tours are given by library staff at the beginning of each semester as well as comprehensive sessions on the literature of various subjects.

The **Computing Services Division** provides a variety of facilities and services for undergraduate students. The main installation is on Level 9 of the Tower Building at

Broadway with additional locations at Broadway and at the other campuses.

Scholarships: From time to time a number of companies, institutions and government authorities offer scholarships, cadetships, or employment to students about to commence courses at the University. Details are usually advertised in the press in the latter part of the year or early January. The UTS Information Service maintains a noticeboard devoted to such press clippings in the foyer of the Tower Building.

Prizes are awarded annually to students at UTS for excellence in study. These are made available through the generosity of private individuals and public organisations.

FURTHER INFORMATION

The information given above is a summary only. Further and more detailed information on each of the aspects covered may be obtained from the UTS Information Service or Faculty and School offices at the University.

An Information Evening or Open Day is normally held mid-year and prospective students are encouraged to attend and discuss their proposed courses and careers with members of academic staff. Information concerning the day may be obtained from the UTS Information Service.

STAFF

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A. Curthoys, BA, DipEd (Syd), PhD (Macq)

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Director of Media Centre

C.R. Tillam, BA (Syd), MA (Stanford)

FACULTY BOARD

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A. Jakubowicz (Deputy Chair)

G. Kress

Sub-Dean

C. Graham

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L. Harrison, School of Nursing

J. D Crawford, School of Business and Public Administration

A. Glass, School of Law

G. Small, School of Building Studies

R. Rist, School of Computing Sciences

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S. Allen, University Library

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 A. Burke
 Part-time Undergraduate Representative - G. Collerson
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 A. Curthoys
 Professor, School of Humanities and Social Sciences
 G. Kress

Other Members

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 M. Anderson, President, PRIA, NSW
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 B. Berzins, Archivist, Northern Territory Government
 L. Bryson, Associate Professor, School of Sociology,
 University of New South Wales
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 A. Giles, Australian Journalists Association
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 Philosophy and Politics, Macquarie University
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 M. McMurphy, Filmmaker
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 L. Palmer, President, Society of Business
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 B. Petty, Artist
 J. Potts, Council Member, PRIA, NSW
 J. Rigg, ABC Radio

J. Scales, News Ltd

V. Spate, Professor, Fine Arts, University of Sydney
 P. Spearrit, Professor, Director, Centre for Research
 & Development in Australian Studies, Monash University
 I. Stevens, Literature Board, Australia Council
 S. Sullivan, National Parks and Wildlife Service
 C. Wilson, Saatchi Compton (Sydney) Pty Ltd
 I. Wolfe, ABC Radio

COURSES

The Faculty offers a Bachelor of Arts (Communication) degree, Graduate Diplomas in Communication and Applied History, a Master of Arts by Thesis, an MA (Writing), an MA (Journalism), and an MA (Applied History), a PhD and a variety of subject units for students in other faculties.

POSTGRADUATE COURSES**PhD Programme**

The Faculty offers a Doctor of Philosophy (PhD) programme. Supervision of candidates is undertaken by appropriate academic staff from within the faculty.

For further information contact the Graduate Studies Office on 20930 ext. 9691, or the Administrative Officer in the Faculty on 218 9816.

Masters Degrees

The Faculty will offer several Masters degrees in 1990. They are: the Master of Arts by thesis (traditional and less traditional), the Master of Arts (Writing), the Master of Arts (Journalism), and the Master of Arts (Applied History).

The MA may be completed in 1-3 years of full-time study, or its part-time equivalent, although full-time candidature is recommended. The general rules for Masters degrees by thesis apply to the MAs, and they include the provision that, in certain cases, a student must satisfactorily complete a qualifying programme.

Details of all Masters programmes are in the Faculty of Humanities and Social Sciences Graduate Studies Handbook.

Graduate Diploma in Communication

This course offers graduates or diplomates a programme which provides experience in theoretical and practical issues associated with all aspects of the mass media and communication. Units may be chosen from any of the subject areas offered in the BA (Communication) degree course, plus three areas devised especially for Graduate Diploma students: Popular Culture Studies, Women and the Media, and Australian Studies. **Please note that entry into the Film and Video area of the BA is restricted.**

The course requires 1 year of full-time or 2 years of part-time study consisting of 8 units. Please see the Faculty Graduate Studies Handbook for details.

Graduate Diploma in Applied History

The course offers graduates an integrated cross-disciplinary programme providing skills and conceptual

development in historical communication. It is aimed both at the increasing number of people already working in public history, for whom there is a perceived need for an extension of their skills, and at people wishing to enter this expanding field.

Aboriginal applicants who, while they may not have a degree, can demonstrate a level of aptitude and skill sufficient to undertake a course at graduate level, are particularly encouraged to apply.

Subjects available include: History and Theory; Artefacts, Museums and History; Sites of Heritage and History; Introduction to Oral History; Memory, Narrative, Subjectivity; Researching and Writing History; Visual and Aural Records; Television, Film and History; Making Australia's Past: Local and Community History; Applying Aboriginal History and Applied History Project.

Please see the Faculty Graduate Studies Handbook for more details.

UNDERGRADUATE COURSE**Bachelor of Arts (Communication)**

The BA (Communication) is a vocationally oriented course preparing graduates for work (including freelance work) in the broad field of Communication. A major concern of the course as a whole is with the status of women in contemporary Australian society, and in the Communications industries. It is committed to broad equal opportunity objectives and interprets its educational objectives in that light.

Beyond a common introductory first stage, the course is structured in two segments. The Production segment is oriented towards the development of skills and techniques in specific areas. The Studies segment is oriented towards the theoretical exploration of the wider socio-cultural context in which communication practices find their setting. Students take 25 subject units to complete the degree, including one major sequence in a Production segment, and one in a Studies segment. Full-time students take four units per semester; part-time students normally take two units per semester.

The Introductory Stage 1 Units

All students take five introductory units at the beginning of the course. These are designed to provide a common body of knowledge and of theoretical approaches relevant to all aspects of the study of Communication. The units are:

50100 Word and Text
 50101 Sound and Image
 50102 Communication Industries
 50103 Australian History and Politics
 50110 Introduction to Computer Skills

Major Areas

The course offers twelve subject areas. These are, in the Production Segment: Writing, Radio Production, Film and Video Production, Journalism, Advertising, Public

Relations. In the Studies Segment they are Textual and Performance Studies, Sound Studies, Communication and Technology Studies, Social and Political Studies, Philosophy of Culture Studies, and Screen Studies. A major sequence consists of the completion of six units, taken in a specified manner, within one subject area.

Major Areas in the Studies Segment Semester Hours

Social & Political Studies	.....4
Textual and Performance Studies	.....4
Sound Studies	.....4
Screen Studies	.....4
Communication and Technology Studies	.....4
Philosophy of Culture	.....4

Major Areas in the Production Segment

Writing	.....6
Film and Video Production	.....6
Radio Production	.....6
Journalism	.....6
Advertising	.....6
Public Relations	.....6

There are other elective units available also, in the Production Segment.

MAJOR AREAS (STUDIES)**SOCIAL AND POLITICAL STUDIES**

This area provides opportunities for the study of society, history and politics. It has been designed to complement communications, production and other studies areas in the BA (Communication) degree. The major is constructed in a way that emphasises the continuities rather than the distinctions between sociological, historical and political studies.

The aim is to encourage students to develop a critical understanding of social and political structures and processes, and graduates who are able to use this knowledge in a communications context.

Thus there is an emphasis in the major on theoretical problems, substantive issues, and research skills. Students are encouraged to present the result of their research in a variety of media forms.

Structure of the Major

The subjects have been designed to meet two quite different needs. First, there is a need to provide, for students doing a Social and Political Studies major, a progression from basic to advanced study and research work, and second, there is a need to provide units of interest to students not doing the major. To combine these two requirements, the following structure has been adopted:

The introductory unit is Social and Political Theory (50205), an examination of the key concerns in social and political theory. This unit is compulsory for students doing the major.

For any students in Stages 3 to 6 there are 15 subject units which can be undertaken. Social and Political Theory is *not* a prerequisite for these units. The units are:

- 50502 International Politics
- 50504 Australia in the World Economy
- 50506 Gender, Culture and Power
- 50507 Making of the Third World : Africa, Latin America and the Middle East
- 50508 Nationalism, Populism and Fascism
- 50510 Culture, Race and Ethnicity
- 50512 Comparative Religion
- 50514 Crime, Madness and Society
- 50515 Australian History
- 50516 Oral History
- 50518 Australian Politics
- 50519 History of Social and Political Thought
- 50520 Asian and Pacific Politics
- 50590 History - Special Subject
- 50591 Magic and Healing
- 50592 Aboriginal Studies
- 50593 Social Policy

For students completing the major, there is a requirement to complete Social and Political Theory, at least four units from the above list, and the Advanced unit. In order to enter the Advanced unit, students must have already completed Social and Political Theory and at least two other Social and Political Studies units. The Advanced unit is:

- 50517 Research Project

Thus a major can be constructed as follows:
Social and Political Theory

Four units from the above list, and Research Project

There are no corequisites with other majors or subject units in the degree.

TEXTUAL AND PERFORMANCE STUDIES

The textual and performance studies area concerns itself with texts of all kinds from within popular or high culture. Texts are taken to be the material form in which cultural and ideological meanings find their expression, as the concrete realisation of discourses. Within this area texts of all kinds are considered, though in general, work in this subject area focuses on verbal texts, spoken and written. It takes as one of its main concerns the cultural placing of texts of differing origins, that is, the politics of textual production and consumption. The subject area provides the opportunity for the study of texts which have been traditionally defined as literary works, as well as verbal objects of a wider range that are more broadly defined.

Major theoretical issues which arise within this subject area are theories around the concepts of reader and author; theories of genre; aesthetics; the interrelations of the publishing industries with questions of the production and consumption of texts; and the politics of writing and performance in general. While the emphasis is on the study of contemporary texts and the debates about modes and

genres of contemporary writing, the materials considered in this study area range over a wider historical period and include texts from different cultures.

Given the context of a degree in Communication Studies, this subject area links considerations of texts with the concern of work in other areas, and provides supporting work and contexts for students interested, for instance, in Screen Studies, Film and Video Production, Writing and Radio Studies.

Major in Textual and Performance Studies

Students intending to major in this study area take the Stage 2 unit Textual Theory as their first unit. This unit provides a theoretical context and starting point for the issues raised in the subject area as a whole. The remaining units in this subject area are divided into intermediate and advanced level units. Intermediate units provide the opportunity to study a range of popular literary genres, in oral traditions, in non-literary texts, stage interpretations of drama, in theoretical issues about gender and writing, politics and writing, and formal studies of genre. Advanced level units provide the opportunity to take up theoretical issues raised in Textual Theory and explore these in detail at an advanced level; or to pursue the study of a particular writer in depth.

The structure of the six-unit major is as follows:

- Unit 1: Textual Theory (50206)
- Units 2, 3, 4 (and 5): Intermediate Level units
- Units 5 and 6: Advanced Level units.

All of these units are available as electives to students majoring in other areas and who have not completed Textual Theory. Prerequisites for specific units must, however, be adhered to.

The units in the major are:

Introductory Unit

- 50206 Textual Theory

Intermediate Units

- A: Textual Studies*
- 50612 Australian Literary Traditions
- 50690 Generic Fiction 1
- 50691 Generic Fiction 2
- 50604 Poetics: Theory and Practice
- 50692 Recent Fiction
- 50609 Women and Fiction
- 50693 Aboriginal Literature
- 50695 The Textual Construction of Childhood
- 50403 Popular Print Culture

B: Performance Studies

- 50605 Performance Workshop 1
- 50606 Performance Workshop 2

Advanced Units

- A: Textual Studies*
- 50694 Semiotics and Text
(Prerequisites: 50206 plus two intermediate units)
- 50600 Myth and Oral Tradition
(Prerequisites: 50206 plus two intermediate units)

- 50697 Textual Studies Seminar
(Prerequisites: 50206 plus two intermediate units)
- 50698 Textual Studies Project
(Prerequisites: 50206 plus three intermediate units)

B: Performance Studies

- 50696 Performance Project
(Prerequisites: 50605 Performance Workshop 1, 50606 Performance Workshop 2, plus two other units from Textual Studies intermediate units or from other majors with approval).

SCREEN STUDIES

This area offers a specialised and developed body of media/cultural studies - focussing on film, television and video. It is designed to be flexible and open to student interests, and to promote an informed and stimulating environment for film and video production work.

Some subjects (e.g. Screen Theory, Documentary Cinema, On TV, Melodrama) are especially concerned with how film, TV/video texts are constructed. Others (e.g. Melodrama, Film Gender and Desire, Film Authorship, Film Performance) work with particular areas of theory, or develop knowledge and analysis of particular aspects of screen history (e.g. Recent Hollywood, Film Genre, Screening Australia).

All courses are intended to develop analytical and conceptual skills, informed by knowledge of the processes and institutions of production (and circulation and use), formal and aesthetic questions, and the political and cultural contexts of viewing and production. And they all make an effort to keep questions of history, theory and practice in close sight of one another.

Structure of the Major

Introductory Unit Stage 2

- 50207 Screen Theory

Stage 3 and upwards

- 50700 Melodrama
- 50701 Documentary Cinema
- 50702 On TV
- 50704 Recent Hollywood
- 50705 Film Genre
- 50706 Film, Gender and Desire
- 50711 National Cinema
- 50790 Film Authorship
- 50791 Film into Video
- 50792 Screening Australia
- 50793 Film Performance

Advanced Unit

- 50708 Screen Studies Project

To complete a major in Screen Studies, students must do Screen Theory, Screen Studies Project, and four other units (6 units in all).

SOUND STUDIES

This is an area which provides opportunities for a coherent study of sound. It has a three-pronged focus: sound as

a technological concept, sound as a set of musical and voiced practices, and sound in relation to visual image. The Sound Studies major provides:

- an in-depth critique of the institutions of sound-making and broadcasting
- a critical knowledge of the conditions and processes of production/dissemination of modern music
- a grasp of contemporary issues underlying the practical and theoretical development of sound-recording.

In most units, students are encouraged to work with textual, musical and audio materials, and to draw upon their own experience and knowledge of production practices.

Structure of the Major

The subjects have been designed to meet two quite different needs. First there is a need to provide for majoring students a progression from basic to advanced study and research work, and second, there is a need to provide students not undertaking the major with access to units in areas of particular concern to them. To combine these two requirements the following structure has been adopted:

Introductory Unit Stage 2

- 50211 Sound, Music, Noise

For students in Stage 3 and up, there are nine subject units which can be undertaken. (Sound, Music, Noise is not a prerequisite for these units.)

The units are:

- 50407 Music and Mass Culture
- 50408 Sound Institutions
- 50901 Politics of Popular Song
- 50902 Theories of Sound
- 50903 Music and Post-Musics
- 50904 Voice and the Spoken Word
- 50905 Soundtrack and the Image
- 50906 Sound and Difference
- 50907 Sound Studies Project

For students completing the major, there is a requirement to complete Sound, Music, Noise, Sound Studies Project, and at least four other units from the above list. Sound Studies Project must be the final unit of the major.

There are no corequisites with other majors or subject units in the degree.

COMMUNICATION AND TECHNOLOGY STUDIES

Societies and their governments are engaged in major debates over the control and use of new technologies, whether they be in the communications or other fields. Technologies are seen as the accumulated products of labour power, and of social relations. Ideological representations of these struggles form much of the fabric of contemporary social, political and policy debates, and are closely interwoven with cultural production in the industrialised and industrialising countries. Students will be challenged to explore these debates and develop and apply skills of analysis and critical understanding to them.

They will gain a sophisticated awareness of the historical, political, economic, legal, social, and cultural dimensions of the communications and technology based industries, the professions associated with them, and the contradictions posed for society by the innovation and management of technological change.

Students undertake the stage two unit in Communication and Technology as the basis for a number of pathways through the major. The main stream is through the communication units. It is assumed that issues concerning information technologies are high on the agenda of the technology/society debate. They thus form a bridge between the communication and technology strands of the major, through a critical approach to information.

Students may also pursue other dimensions of communications and technology through substantive work on analyses of technology and gender, health, nuclear power, in the urban environment, in relation to design, sound, and state policies.

Structure of the Major

To complete the major, students have to do the Introductory unit, Communication and Technology, any 3-4 Intermediate units, and 1-2 Advanced units (six units in all).

Introductory Unit

50210 Communication and Technology

This is compulsory for the Major, but not a prerequisite for the Intermediate units.

Intermediate Units

50400 Australian Communication Policy
50401 News and Current Affairs
50402 Broadcast Media
50404 International Aspects of Communication
50406 Legal Aspects of Communication
50414 Media, Control and Resistance
51621 Histories of Technology
51624 Information Technologies
51625 Politics of Nuclear Technology
51626 Technology Policy
51630 Health, Technology and Society
51632 Political Economy of Technology
51634 Gender and Technology
51637 Design, Culture and Technology

Any two of the above are the prerequisite for any advanced unit.

Advanced Units

51628 Technology and Urban Culture
(Prerequisites: Communication and Technology, plus two Intermediate units)
51640 Research Project in Technology and Communications
(Prerequisites: Communication and Technology, plus three Intermediate units)

At least one of these units must be completed as part of the major.

PHILOSOPHY OF CULTURE

The Philosophy of Culture area provides students with the opportunity to study a range of perspectives on the notions of culture, media and philosophy. Intended as a multidisciplinary approach, the major is designed to complement other parts of the course, in both the Studies and Production areas.

The aim is to provide a variety of viewpoints and theoretical positions from which students can evaluate cultural issues, forums and texts, related to social, political, economic and historical standpoints.

After completing the Stage 2 unit, Commodity Culture and the Media, students majoring in the area proceed to critical examination of key issues in the domains of, for example, modernity, cultural imperialism, philosophical accounts of imagery and iconography, and the wide-ranging discussion of sexuality, gender and culture. Equal emphasis is put on reading, discussion, research and monitoring skills. Students are encouraged to present their work for assessment in various media forms.

Structure of the Major

To complete the major, students must do the Introductory unit, any 3-4 Intermediate units, and 1-2 Advanced units.

Introductory Unit

50204 Commodity Culture and the Media

This is compulsory for the Major, but not a prerequisite for the Intermediate units.

Intermediate Units

50409 Memory and the Cultural Imaginary
50410 Consumerism and the Media
50411 Theories of the Image
50412 Theories of Subjectivity
50413 Theories of Culture
50420 Desire and the Social
50421 World Culture
50615 Modernist Aesthetics
50422 Special Interest Seminar in the Philosophy of Culture

Any two of the above are the prerequisite for any advanced unit.

Advanced Units

50423 Techne and Logos
50424 Theories of Femininity and Masculinity
50425 Culture and the Avant Gardes

At least one of these units must be completed as part of the major.

WRITING

This subject area offers students practical experience in various modes of contemporary writing, e.g. post-modernist and experimental fiction, wide circulation genre writing, realist and documentary fiction, playwriting, media scriptwriting, poetry.

Students are offered an understanding of: (i) the codes, structures and conventions of contemporary modes of

writing; (ii) the implications of both the politics and aesthetics of the various practices of writing, and the debates surrounding their apparent contestation; (iii) the ways in which specific practices of writing are framed within the material and ideological conditions of their production.

The practical study in writing complements Textual and Performance Studies and the scriptwriting units also integrate with the Film and Video and Radio Production majors.

The subject area offers students wide scope for the development of their own writing and, where appropriate, the opportunity to prepare their work for subsequent publication. It also offers students an understanding of the processes of writing which will help prepare them to work in such areas as editing, literary journals, reviewing and publishing.

Structure of the Major

50310 Narrative Writing
(prerequisite 50200 Writing 1)
50323 Writing for Performance
(prerequisite 50200 Writing 1)
50315 Poetry Writing
(prerequisite 50200 Writing 1)
50312 Short Story Writing
(prerequisite 50310 Narrative Writing)
50311 Writing Workshop
(prerequisite 50310 Narrative Writing)
50313 Genre Writing
(prerequisite 50310 Narrative Writing or 50323 Writing for Performance)
50314 Experimental Writing
(prerequisite 50310 Narrative Writing or 50323 Writing for Performance)
50316 Playwriting
(prerequisite 50323 Writing for Performance)
50317 Radio Writing
(prerequisite 50323 Writing for Performance)
50319 Scriptwriting for Film and Television
(prerequisite 50323 Writing for Performance)
50320 Advanced Scriptwriting
(prerequisite 50319 Scriptwriting for Film and Television)
50321 Special Writing Workshop
(prerequisite 3 completed writing units)
50322 Writing Project
(prerequisite 5 completed writing units)

Major in Writing

Students must complete 6 units for a major in Writing including:
Writing 1, Narrative Writing or Writing for Performance and four other units. Writing Project is normally the final unit for completing the major.

RADIO PRODUCTION

The Radio Production area aims to develop integrated conceptual and technical skills in radio and sound

production. The major includes courses in basic program production and live-to-air presentation as well as a range of electives including Documentary, Journalism, Writing and Sound Performance.

The theoretical and conceptual aspects of the area are designed to complement and integrate with the material taught in the Studies units as well as the other production units in the degree. Students are encouraged to combine their assessment requirements for the Radio Production area with their work in other majors.

This major emphasises all aspects of pre-produced, post-produced and live-to-air music production, radio broadcast but also caters for those interested in experimental audio and sound performances. An involvement with public radio broadcast is encouraged.

The goal of the Radio Production area is to integrate a sophisticated theoretical appreciation of radio and sound with production and presentation skills. The area also seeks to develop in students an understanding of the positions and potentials of broadcasters in Australian society.

The Radio Production area consists of the following units:

50202 Radio Production 1
50209 Sound Production 1
50360 Audio Production
(prerequisite Radio Production 1)
50361 Radio Journalism
(prerequisite Radio Production 1)
50367 Radio Music
(prerequisite Radio Production 1)
50362 Radio Representation
(prerequisite Audio Production)
50364 Sound Performance
(prerequisite Audio Production)
50317 Radio Writing
(prerequisites Audio Production and Writing 1)
50365 Radio Project
(prerequisites two units chosen from Radio Journalism, Representation, Sound Performance, Radio Writing)
50368 Radio Seminar

Major in Radio Production

Students must complete 6 units for a major in Radio Production including: either Radio Production 1 or Sound Production 1, Audio Production, either Radio Project or Radio Seminar, and three other units.

FILM AND VIDEO PRODUCTION

Students intending to major in Film and Video Production must take the Stage 2 unit Screen Production as their first unit. This unit provides a technical and conceptual starting point for other units.

Students can select from any of the other units in the major making up a sequence according to their particular interests, providing prerequisites are met. Some students may wish to do all video units without reference to film. However it is envisaged that students will combine both

media within their major. Other units involving 16 mm film may be taken without having first done Sync Sound Filmmaking.

Students may enter Project 1 or Project 2 when they have met the prerequisites and can provide a final draft script or treatment in the case of a documentary and evidence of preproduction work for a project they wish to make in the project class. Students will only be able to work at the technical level which they have studied previously and can demonstrate skill proficiency.

Numbers of places in and access to classes will be dependent on availability of resources and facilities. In some instances, e.g. Sync Sound Filmmaking, the number of places will be restricted and classes ballotted. Students are encouraged to give emphasis to scriptwriting and project development. Students may count

50319 Scriptwriting for Film and TV
and 50320 Advanced Scriptwriting
subjects in the Writing Major towards their Film and Video Production major.

All majoring students must complete Screen Theory and two other unspecified units from the Screen Studies Major as corequisites.

The Film and Video Production area consists of the following units:

STAGE 2

50203 Screen Production
(prerequisite for all other units in major)
(corequisite Screen Theory)

50371 Film and Video Drama

STAGES 3-6

50370 Studio Production and Post Production in Video

50372 Film and Video Documentary

50373 Video New Techniques
(Prerequisites: 50203 and 50370)

50374 Film and Video Project 1

50375 Film Animation

50376 Film and Video Soundtrack

50377 Visual Style (Prerequisites: 50203 plus 2 other units)

50380 Sync Sound Filmmaking

50381 Optical Film and Super 8 (Prerequisite: 50380)

50382 Script and Production

50383 Film and Video Project 2
(Prerequisites: 50203 plus 2 other units,
excluding 50374)

In addition, two subjects from the Writing area may be counted towards the Major:

50319 Scriptwriting for Film & TV

50320 Advanced Scriptwriting

Corequisites to complete the Major:

50207 Screen Theory

and two unspecified units from the Screen Studies Major.

JOURNALISM

Students undertaking subjects in the journalism subject area should expect to develop skills in the practice of journalism and a critical understanding of the processes of journalism and the role of the media. The Major encourages students to integrate conceptual and practical skills.

The Major's emphasis is on the full range of journalistic writing and research techniques. The purpose of the course is essentially vocational: to encourage students to attain a level of skill sufficient to find employment as journalists or researchers.

Students are encouraged to undertake subjects in the Communication and Technology Studies Major to further develop their understanding of communications theory, and subjects in the Social and Political Studies Major to further develop their understanding of Australian society. Public Relations and radio units are useful adjuncts to the journalism major, and 50203 - Screen Production is a prerequisite for the Television Journalism units.

The Major endeavours to integrate theory and practice. Those completing the Major should develop a sophisticated range of journalistic and intellectual skills: an understanding of the nature, potential, and role of journalists in Australia, and an ability to engage in journalistic practice.

The Journalism Major consists of the following subjects:

50201 Journalism 1

50340 Journalism 2 (Prerequisite: 50201)

50341 Subediting and Print Production

50392 Feature Writing and Copy Editing

50343 Issues in Journalism (Prerequisites: 50340 and 2 other units)

50344 Specialist Reporting and Magazine Writing

50345 Investigative Journalism

50346 Editing 1

50347 Editing 2 (Prerequisite: 50346)

50348 Television Journalism 1

(Prerequisites: 50340 and 50203)

50349 Television Journalism 2 (Prerequisite: 50348)

Journalism 1 and Journalism 2 are prerequisites for all other Journalism subjects. Issues in Journalism is also a compulsory unit, and should be taken in the final semester.

To complete a Journalism Major, students must successfully complete six subjects.

All Journalism subjects will be available at least once every two years.

ADVERTISING

The intention of this area is to provide a coherent and integrated production area that provides students with a range of options that will link to other studies and production majors of the Faculty, and that offers a

critically vocational education in the increasingly important fields of promotional media, electronic publishing and print graphics, as well as in the fields of desktop publishing, tourism, and in the multi-media crossover of Art and Advertising.

Students intending to major in the area must take the Stage 2 introductory subject Audio-Visual Production in order to develop a range of production skills and critical approaches to the use of audio-visual media and technology with special reference to tape/slide productions. This will be followed by Critiques of Advertising and Public Communication, which will provide students with a solid grounding in a range of methodologies of analysis and criticism of those historical, political and cultural issues involved in advertising, computer-generated products and promotional media industries.

Structure of the Major

Students doing the six unit major must do the Stage 2 Audio Visual unit, Audio Visual Production, one of the core subjects in Stage 3 - Critiques of Advertising and Public Communication or Art and Advertising - followed by any three intermediate units and a final unit chosen from either Print and Audio-Visual Project or Tourism.

For 1990 only: Audio-Visual Production is the prerequisite for 50335 and 50336, and 50334 and/or 50337 are the corequisites.

Introductory Unit

50208 Audio-Visual Production

Core Units

50334 Critiques of Advertising and

Public Communication

50337 Art and Advertising

Intermediate Units

50335 Image and Text

50336 Visual and Verbal Strategies

50338 Desktop Publishing

50339 Television Advertising

88305 Photography 1

Advanced Units

50355 Tourism

50356 Print and Audio-Visual Project

Students who commenced the Advertising major in 1988 or earlier, may count the following units towards their Advertising major. Students commencing 1989 or later may take these units as electives only, that is, they cannot be counted towards the major.

Elective Production Units

50330 Advertising Practice

50331 Advertising Copywriting (Print)

50332 Advertising Copywriting (TV/Radio/Film)

50333 Advertising Strategies

88405 Photography 2 (prerequisite 88305)

PUBLIC RELATIONS

The intention of this area is to equip students with both basic writing and production skills and higher-order communication problem analysis. It also aims to provide solution strategy skills through systematic experience with the research, counselling, planning, production, communication and evaluation procedures required for effectiveness in the industry.

Students will develop a close understanding of concepts and theoretical uncertainties inherent in approaches to communicating effectively with anonymous target audiences. Students gain progressive experience through a combination of class work, special workshops, field work for 'live' clients, and internships with practitioners. Student membership of the Public Relations Institute of Australia (PRIA) and the Society of Business Communications is encouraged and facilitated.

Students who undertake the major will be equipped to take up positions and perform productively in the non-profit, corporate, government and consultancy sectors of Public Relations, as PR assistants, information officers, publicity officers or junior consultants.

Structure of the Major

To complete a major in the Public Relations area, students must successfully undertake the Introductory Stage 2 unit, 50350 *Public Relations: Process and Practice*. This is followed by 3 Intermediate units and 2 Advanced units, making six units in all.

Introductory Unit

50350 Public Relations: Process and Practice

Intermediate Units

50354 Publicity Practice

50351 Public Relations: Research
and Communication (prerequisite: 50350)

50352 Public Relations: Issues
and Management (prerequisite: 50351)

Advanced Units

50357 Community Relations and the Public Sphere

50358 Public Relations Case Study

50353 Public Relations Project (prerequisite: 50352)

Students in the Public Relations major are also encouraged to take 50201 - Journalism 1 and 50340 - Journalism 2 and such subjects as 50406 - Legal Aspects of Communication, as well as appropriate subjects from other Faculties.

SUBJECTS OFFERED TO STUDENTS IN OTHER FACULTIES

A number of subjects are taught to students in other faculties. Some of these are prescribed for certain faculties; others are general electives.

Prescribed Subjects

Building Studies

16451 Communication Studies

Business (For students who commenced the Business degree before 1989 only.)

51105 Communication

51339 Technology & Society

Civil Engineering

51121 Communication 1

51151 Communication 2

Nursing

52101 Social Studies 1A

52102 Social Studies 1B

52103 Social Studies 2A

52104 Social Studies 2B

52105 Social Studies 3A

Physical Sciences

51357 Oral Communication (Chemistry)

51368 Written & Oral Reporting

Computing Sciences

51370 Human Communication

Design

81115 Language Expression

Social Sciences Electives (SSEs)

(Not all offered every semester. Check SSE timetable)

Courses with no prerequisites:

50712 Communication Skills in English (ESL)

50713 Social Policy

50715 Aboriginal Studies

50716 Writing for Science & Technology

50717 Magic and Healing

50722 Migration, Culture and Society

51014 Health, Technology and Society

51300 Literature and Society

51339 Technology and Society

51367 Oral Communication

51369 Technical & Professional Communication

51512 Australian Society

51518 Industrial Relations (2 hr)

51519 Industrial Relations (3 hr)

51610 Australian Social History

51621 Histories of Technology

59330 Advertising Practice

59331 Advertising Copywriting (Print)

59350 PR: Process and Practice

80001 Creative Writing 1

80013 Social Theory and Australian Society

81407 Media Studies

Courses with prerequisites: (for students from Computing or Business doing sub majors in Humanities)

50502 International Politics

50512 Comparative Religion

50518 Australian Politics

50520 Asian and Pacific Politics

50718 Gender, Culture, Power

50719 Comparative Religion

50720 Crime, Madness and Society

50721 Technology and Urban Culture

51624 Information Technologies

51626 Technology Policy

51632 Political Economy of Technology

51637 Design, Culture and Technology

59332 Advertising Copywriting(TV/Radio/Film)

59333 Advertising Strategies

59351 PR: Research and Communication

59352 PR: Issues and Management

SYNOPSIS

50100 WORD AND TEXT

This unit examines language as a fundamental means of communication. It focuses on language in use - speaking, writing, listening and reading. Beginning with the text as a starting point for investigation, it poses some central questions about matters of form and of content. Matters of form includes: the nature of text; the process of the formation of text; the nature and constitution of discourse; distinctions between speech and writing; metaphor; and genre. Matters of content includes: the interrelations of language, power and knowledge; the notion of "reader" and "writer" and the construction of readings and writings; aspects of ideology in language; notions of "public" and "private" uses of language.

All kinds of materials are examined: written and spoken, poetry and gossip etc., and there is some attention given to texts that combine visual and verbal components.

The unit proceeds by a weekly lecture and a workshop/seminar which follows up and explores, practically, material presented in lectures and in set readings.

50101 SOUND AND IMAGE

The aim of this subject unit is to introduce students to a range of sound and visual products, to promote discussion of the strategies underlying them and to allow students to experiment with producing their own sound and visual products using simple technology. It will be assumed that students have been exposed only to the fairly narrow range of aesthetic possibilities provided by mainstream radio, television and cinema etc., and the aim of this course is to excite their interest in a wide range of sound and image products which go beyond or challenge the conventions of mainstream media production.

The course consists of two components of equal importance:

- (i) a lecture and discussion component in which various products e.g., sound-tapes, videos, films, slide-tape shows are played or shown, placed in context by the lecturer, and then discussed by tutorial-sized groups under the guidance of lecturers;
- (ii) a workshop component in which students are asked to experiment with making their own products with a view not so much to producing finished "slick" products, but to exploring the possibilities of the various media. Here the emphasis is not on technical competence or high-level technology (which are taught in the later production courses), but more on the evolving of concepts about how to use the media to convey various messages. Thus the following sorts of inputs and techniques are used: "found" images, still cameras, cassette tape-recorders, simple sound mixers and 8 mm cameras.

The components complement each other week by week. For example, the lecture, discussion component might play

some "cut-up" sound-tapes, and in the workshop component students would be required to make their own.

50102 COMMUNICATION INDUSTRIES

This unit provides students with an overview of the contemporary media industries - newspapers, magazines, radio, television, films - and associated industries such as telecommunications, advertising, publishing, recording, information and computing, with particular reference to the Australian situation.

A knowledge of the general structure of these industries is valuable for anyone aspiring to work in them. Particular emphasis is put on the current connections and convergences between them, and the way particular technologies such as satellites, have been used with such effect. Attention is given also to legal and regulatory aspects and the role of state bodies such as the Australian Broadcasting Tribunal. There is regulation of the hardware eg through controls on ownership, and the content which is transmitted, eg Australian content, advertising, and what is considered suitable for children. In addition, students are introduced to ways of analysing media output, both verbal and visual, and to the study of the dominant media discourses and representations of social reality, especially representations of social structure, social dynamics, gender, age, class and race.

50103 AUSTRALIAN HISTORY AND POLITICS

This unit introduces students to some major issues in the study of Australian history and politics. It complements the specific study in the unit Communications Industries. Issues dealt with include the history and present character of Australia's political and economic structure, especially Australia's place in world capitalism, industrial relations, and the political and economic role of the state. There is discussion of Australian social history, the present social and cultural patterns and diversity, including issues related to migration, the position of aborigines, questions on nationalism and regionalism, education, the patterning and structure of gender and family relations, and community studies. There is special emphasis on post-World War II history, and some attention to the ways in which differing social and political theories produce different understandings of Australian history, society and politics.

50110 INTRODUCTION TO COMPUTER SKILLS

Computing skills have become a requirement of workers in the communications industries. This course is a compulsory unit (and must be completed before entry to Stage 3 of the degree). It teaches students in an office computing support environment, and concludes with an introduction to the Apple Macintosh, which is the standard used in production work in advanced courses in the Faculty. The course covers health and safety, operating systems, word processing, graphics, data bases, and document production. Exemptions are available to students who satisfy the Faculty that they have an equivalent proficiency in computing skills. Students are

expected to make their own arrangements to learn to touch type.

Assessment: Class exercises and production of final document.

50200 WRITING 1

This course emphasises practical experience in writing through workshop exercises. It considers both fictional and non-fictional modes and practices.

The course examines such issues as: the analysis and use of codes and structures of writing; debates surrounding the representation of experience and "the real"; the relationships between ideology, politics and aesthetics; the role of the reader and the construction of audiences.

Emphasis is placed on students' own writing through a series of workshop exercises in narrative (fictional and non-fictional) poetry and drama.

50201 JOURNALISM 1

This course introduces students to the principles of a range of journalistic skills. This includes writing, interviewing, research and editing. Students also receive a grounding in ethics, law and accountability. Relationships within the industry, journalists to each other, to public relations consultants, to contacts, to the audience, to management, and the structure of the industry are also discussed and analysed throughout the semester.

The classes are divided into lectures and seminar-type discussions, followed most weeks by particular classroom and external assignments designed to reinforce and develop the skills aspect of the course.

50202 RADIO PRODUCTION 1

This unit introduces students to radio and sound as a medium for communication. It focuses on the production of pre-taped programmes for broadcast and deals with the relevant conceptual and operational skills, including recording, editing, mixing, interviewing, scriptwriting, composition and voice production. Students are encouraged to get involved with broadcasting at a radio station.

50203 SCREEN PRODUCTION

Students learn the basics of video and film production and learn to apply the basics of screen theory to their work. Students learn basic visual language, and the different elements in the creation of visual style, soundtrack, point of view and perspective in their work. The technique and theory of such practical areas as scriptwriting, research and planning, lighting, camerawork, direction and coverage, sound recording, mixing and editing is also covered. Most work will be made on video but students will earn to shoot and edit super-8 film. Students make a short programme on videotape and produce short exercises in the process of learning to use the equipment, and in their application of some of the concepts learned in Screen Theory.

50204 COMMODITY CULTURE AND THE MEDIA

The course provides a critical and historical overview of key theoretical positions around the notions of 'commodity', 'community', 'audience', 'spectacle' and the long-term cultural and social effects of these. Central to the course's objectives is to provide concrete examples of media institutions and the text produced by them for analysis and criticism.

50205 SOCIAL AND POLITICAL THEORY

This course has four main aims: to introduce students to important contemporary issues in the area of social and political theory; to teach students to critically analyse theoretical works; to introduce students to debates regarding the social construction of knowledge and the implications of such debates for research; to provide students with theoretical tools which will assist in the analysis of Australian society and political culture.

Areas covered include liberal, marxist and feminist theory; theories of ideology; racism in Eurocentric thought; class/status; technology and the labour process; the state; political practice and strategies for change.

50206 TEXTUAL THEORY

This unit aims to analyse the notion of text in the general context of a degree in Communication Studies. Hence it examines the notion of text from a communicative point of view. Central questions which arise are: how is a text produced and for whom; how is a text consumed; what place does the text have as a message/commodity in the general social and cultural life of a community? More specific questions are: What counts as a text and what counts as a 'reading'? How does textual theory relate to the earlier formation of English? What historical process has led to the current use of critical categories and theories within the field of Communication and Cultural Studies?

50207 SCREEN THEORY

This is a study of the major questions of the history of the main successive or contending 'usages' in film, and their corresponding bodies of film theory. The class consists of a series of lectures, screenings, film analysis workshops and discussions.

50208 AUDIO-VISUAL PRODUCTION

Predominantly a workshop unit providing a basis for other subjects later in the major. Focus on tape/slide and audio works. Aims to mount productions and campaigns that critically analyse advertising (questions sexism, racism, commodity fetishism, aesthetics, and marketing-display/reception). Examination of research methods and marketing procedures such as addressing particular audiences; how to speak to different community groups and organisations; dealing with media, government and corporate organisations and PR departments.

50209 SOUND PRODUCTION 1

This unit introduces concepts and skills in the production of sound recordings for use in radiophony performance and multi-media productions. Mono and stereo forms of recording are explored - both in terms of different recording and microphone techniques and compositional and conceptual differences. Sound production is practised both in the studio and on location. Editing, mixing and sound-track construction are developed in the course's project work and a basic introduction is provided to sound-track, sound-design and visual image.

50210 COMMUNICATION AND TECHNOLOGY

Modern industrial societies are characterised by increasingly complex systems of technology and communications. These developments are not accidental, nor are they inevitable results of the technologies employed. This course explores the relation between the development of modern industrial societies and the political, social and economic forces at work. Theories clustered around ideas of political economy including the sexual division of labour are explained and critical interpretations offered. The changing but crucial role of the state in managing the communication and technological infrastructures is elaborated. A central theme of the course is an interrogation of determinist theories of social change, be they economic, technological or informational, and the influence of these theories on representations of contemporary challenges of technological change in the communications industries. Implications of technological change for the categories of art, culture, the media and mass society will also be explored.

50211 SOUND, MUSIC, NOISE

This unit is an introduction to the study of sound and music in a wide range of production forms and cultural/industrial contexts. Students will be introduced to a number of theoretical and critical approaches to the study of sound and music with the initial emphasis being on analysing terms and concepts employed in the manipulation of sound media. Specific sound and music texts will be cited and investigated as historical, political, economic, and aesthetic agents. Topics include: definitions and distinctions between sound, noise, music and silence; history of sound and music; uses of sound in society - industry, home, entertaining, medicine, education, defence; political economy of sound; introduction to music composition theory; sound and subjectivity; sound narratives - time and space constructions; sound, music and pleasure; imaginary and forgotten sounds.

50310 NARRATIVE WRITING

This unit combines a theoretical consideration of the structures of narrative with practical exercises in such areas as story and discourse, narration, character, stream of consciousness as well as further work in point-of-view, voice dialogue etc. There is the opportunity to work on

extended pieces of narrative in both fiction and non-fictional modes.

50311 WRITING WORKSHOP

This is a workshop unit which introduces word-processing and desktop publishing skills. Student work is workshoped with a special emphasis on editing for publication. A series of lectures will acquaint students with aspects of the publishing industry, and readings of texts will expand student awareness of the diverse possibilities of contemporary writing.

50312 SHORT STORY WRITING

This unit provides a forum for student practice in the short story form. Emphasis is on the realist tradition of the modern short story with its techniques of characterisation, narrative continuity, flexible point of view, and use of symbolism.

Although the unit's emphasis is on the workshoping of students' stories, the class also examines the writings of established authors on their craft, as well as some representative stories from modern writers.

50313 GENRE WRITING

This unit offers students the opportunity to work in genre fictions such as detective, thriller, science fiction, romance, fantasy. The genre varies from year to year depending on student demand and availability of staff. It is also designed to complement genre studies within the Textual Studies Major. This unit concentrates on students' own writing in the genre. Topics include audience and publishing as well as the codes, conventions and structures of genre fiction.

50314 EXPERIMENTAL WRITING

This unit offers students the opportunity to work in experimental fiction. It emphasises developments in writing from modernism to post-modernism and furthers the discussion of the relationship between politics and aesthetics. Topics include the self-conscious narrator; the "unreliable narrator"; work which questions its own structure; the relationship of film technique to the new writing; montage; cuts; juxtaposition; absurdism; surrealism; expressionism; dislocation of narrative continuity; writing as "process" etc.

50315 POETRY WRITING

This unit offers students the opportunity for extensive work in poetry. It emphasises the development and modes of modern poetry through theoretical readings, analysis of literary examples and discussion of students' writing. Contemporary Australian poetry is located within the debates surrounding romanticism, modernism, and post-modernism. Emphasis is placed on the students' own writing through a series of practical exercises in such techniques as interior and exterior viewpoints, lyric and narrative modes, author monologue and author-reader "dialogue", rhyme, assonance, dissonance, alliteration, and metrics.

50316 PLAYWRITING

This unit offers students the opportunity to work in a range of dramatic forms intended for live performance. The main emphasis is on the students' own writing, through practical exercises in exposition, conflict, plotting, entrances and exits, scene-setting. A variety of forms are considered in readings and workshops, with some emphasis on experimental and "absurd" drama.

50317 RADIO WRITING

This unit offers students the opportunity to work in a range of audio writing areas centred on radio drama and features. Emphasis is placed on the students' own writing through a series of practical exercises involving monologue, dialogue, scene-setting, adaptation, use of tags and sound effects, vocal characterisation, narrative strategies and plotting. Issues include research methodology for features and the use of printed and oral material, e.g. diaries, poetry, archival material.

50319 SCRIPTWRITING FOR FILM AND TELEVISION

This unit offers students the opportunity to develop skills in scriptwriting for film and television, with primary emphasis on narrative scriptwriting. Students write a short script and the classes follow a script through synopsis, treatment, scene breakdown to final draft. Practical exercises focus on issues such as character, dialogue, exposition, point of view and narrative structure. The course also discusses the difference in writing for film and television.

50320 ADVANCED SCRIPTWRITING

This advanced level course provides a number of options for students wishing to take their scriptwriting work to industry standard or equivalent. According to student interest and the availability of staff, the unit in a given semester might concentrate on: writing for broadcast television; independent, low-budget screen-writing; documentary scriptwriting.

50321 SPECIAL WRITING WORKSHOP

A unit designed to meet the needs of different areas of intersection of the Writing Major. Its content will alternate among the following areas: Journalism, in particular editing; an advanced Writing Workshop course premised on the publishing component of 50311; a course with a specific performance focus. The content of the course will be advertised in advance.

It is not envisaged that this course will be offered more than once every two years.

50322 WRITING PROJECT

The writing project offers students the opportunity to work on a sustained piece of writing of their own choice. They may work either in drama or narrative. Writing projects are individually supervised. Project proposals must be submitted and approved before enrolment into the unit.

This unit also includes a series of readings by students and guest writers as well as seminars on such topics as the structure of the publishing industry in Australia and state funding of the arts. Guests such as literary editors, publishers' editors, reviewers etc. are invited to participate.

50323 WRITING FOR PERFORMANCE

Writing for Performance takes up the theory and practice of writing intended for individual or group performance in any medium. Teaching is primarily through workshops which will consider such aspects of craft as the structure of action, characterisation, suspense, imagery, sub-text, exposition, improvisation, translation of a text to the stage (or other medium).

50324 PHILOSOPHY AND HISTORY OF WRITING

This unit is an historical survey of techniques of writing and philosophies of writing. It will cover various forms of script as well as the social impact of the printing press. Philosophies of writing from the classical rhetorical accounts through to humanism, romanticism and finally contemporary structuralist and grammatological enterprises will be covered.

50325 MA WRITING SEMINAR 1

In this unit students will workshop each other's writing in a detailed manner. It will also be a discussion seminar designed to examine the techniques of literary genres, the place of writers in the Australian publishing industry, and philosophies behind the teaching of writing. Students will be expected to be able to discuss their technique in terms of the social or aesthetic problems their writing is attempting to solve.

50326 MA WRITING SEMINAR 2

See above subject description.

50330 ADVERTISING PRACTICE

This is an introduction to the professional practice of advertising: the concepts used, the skills and techniques applied, the organisational structure and operation of advertising agencies, their interrelationships with other parts of the communication industry.

50331 ADVERTISING COPYWRITING (Print)

This subject covers techniques of research, layout and writing of print advertising, including newspaper, magazine, direct mail, leaflet and brochure advertising. Emphasis is placed on the role of the writer in an advertising agency, client advertising, briefing, finding and evaluating advertising approaches. The class runs along workshop lines, with writing assignments in and out of class.

50332 ADVERTISING COPYWRITING (TV, Radio, Film)

Techniques of writing advertising for television and radio are explored in this course. Emphasis is placed on different scripting requirements for electronic media, with a look

at cinema advertising, the "translation" of advertisements from one medium to another, and the integration of multimedia campaigns.

50333 ADVERTISING STRATEGIES

This is an examination of and practice in a variety of visual and verbal persuasion methods in television, radio, print, and other media. Students take part in individual and group presentations of solutions to various advertising problems, and as members of "jury panels" gain some insight into the analysis and evaluation of advertising techniques.

In the second half of the semester, students work as a group, planning, documenting and executing an advertising strategy.

50334 CRITIQUES OF ADVERTISING AND PUBLIC COMMUNICATION

This unit offers a theoretical and critical introduction to analysing the advertising and public communications industries, their practices and strategies. Involves tracing the historical, political, economic and cultural forces which these industries have had on capitalism, both locally in Australia as well as internationally. Questions the role multi-national and post-colonial companies of the first world and their involvement in third world countries. Examines the various ways in which the consumer is constructed and positioned as a subject. Investigates the use of semiotics, psychoanalysis, content analysis, behaviourism, marxism, feminism and aesthetics in the struggle to make sense of the increasingly wide range of media texts and the corporate ideologies that privilege and promote certain products, individuals and values above others in society. Looks at the structure of the industries. The discourses and professional practices of the workers within the various departments and agencies. Questions how alternative, dissenting voices can make themselves heard from within or from the margins of corporate/government machines or broadcast systems. Focuses on the moving image and sound track in advertising and public relations media with references to print culture.

50335 IMAGE AND TEXT

This unit critically examines the relationship between still and moving images and words. Includes theories of visual and textual design: layout, printing techniques and publishing processes. Theories of images and text: use of semiotics, textual theory and post-structural developments in analysis. Covers the history of image and text relationships and what political, economic and cultural forces were affecting specific developments in various industries. Offers production skills in how to manipulate and integrate text with specific images in a wide range of contexts. Some of the types of image/text works examined include: logos, film and video trailers, computer graphics, rock clips, MTV, scratch and rap videos, newspaper and magazine layout, promotional pamphlets

and flyers, various books, posters, billboards, graffiti, blimps, T-shirts, labels, shopping bags and concrete poetry.

50336 VISUAL AND VERBAL STRATEGIES

This unit critically examines the increasingly important role of visual and verbal communication strategies in a wide range of media industries - particularly in advertising and public relations. Traces the history of oratory and visual displays in different countries with special emphasis on Australia. Theories of verbal communications and visual presentations. Some of the specific texts looked at include: 7-text, home-video and direct video/television marketing, rock videos as advertising, press releases, propaganda - Facism, USA, USSR, England, Third World countries and various political lobby groups in Australia such as the 'White Shoe Brigade' and Unions, Sky Channel, indirect advertising strategies, personalities as 'Stars' and self as commodity/advertisement. How to organise the promotion of a range of products, issues and causes to community groups, government organisations and corporate bodies. A production subject that encourages the generation of campaigns using a combination of techniques that can be adapted to suit the audience needs and context.

50337 ART AND ADVERTISING

This unit traces the historical linkages between High Art and Advertising and seeks to critically analyse the increasingly pervasive intertextual relationship between these two previously isolated industries. Examines the political, economic and cultural forces that have brought about this symbiotic relationship. Topics include: Art Deco, Constructivism, Cubism, Futurism, Surrealism, Social Realism, Bauhaus, Abstract Expressionism, Pop Art, Fluxus, Super Realism, Conceptual and Post Object Art, Performance Art, Trans Avant-garde and Neo-Expressionism. Discusses the relationship between Modernism and Postmodernism as they involve advertising. High art marketing: artist 'stables', gallery systems, government grant systems, sponsorship of art by corporate bodies, manufacture of the Neo, auctions (Christies), Art as commodity fetish/aesthetic, Appropriation of artworks by advertising and vice-versa - the property laws of the original artwork, copyright. Role of television and the press in popularising art through advertising, e.g. Benson & Hedges. Students produce a major project that explores the direct connection between art and advertising.

50338 DESKTOP PUBLISHING

A production subject that critically examines the impact of desktop publishing on society as well as encouraging students to produce their own projects using such programs as Word, Write, Draw, Paint, Superpaint, Pagemaker, Postermaker and a variety of graphics packages. Topics covered include: history of desktop publishing and printing industries, political, economic and cultural implications of the electronic revolution in the media, home, office and education. Terminology and concepts used in DTP. How DTP has affected print design styles, typography

and illustration techniques. What capabilities DTP holds for the future work environments. How to set up a DTP workshop ergonomically.

50339 TELEVISION ADVERTISING

Aims to provide a detailed critical and practical breakdown of how television ads are produced and what economic, political, cultural and historical pressures are working on the various stages of production: from concept brief, storyboard, pre-production details to casting, lighting, set designing, location hunting, shooting, editing and post-dubbing sound and voice-overs and titles. Post-production stages are also studied in depth from marketing, distribution and account managing. Examines the relationship between ads and programming; time buying, sponsoring of TV events, sports and mini-series to political advertising and polls.

This production subject also examines in detail the theories and criticisms made of television advertising by various industry 'gurus', lobby groups and academics with the view to encouraging more socially conscious, aesthetically stimulating and politically sensitive ads on a wide range of issues from clients ranging from small community groups to corporate enterprises. The subject also takes the student through the practical skills of making a TV ad as well as how to present ideas to the client at the various stages of production. Students produce a short video ad or expose in the course which is presented at the end of the semester.

50340 JOURNALISM 2

Advanced news writing and newspaper production are included in this course. The key is in developing skills of research, interviewing, writing and editing. Students choose an area round to specialise in over the semester. Seminar classes are used to analyse and critically evaluate in class the stories the students write.

The aim of the subject is to develop news writing skills to a fairly high level. Lectures are structured around a series of addresses by specialist/senior journalists as guest lecturers. This is designed to introduce students to practising journalists and to develop insights into a variety of methods and techniques of reporting. Guests cover key areas of journalism, and are all senior people. The course aims to acquaint students with both the institutions covered by the reporters (state and federal parliament, industrial relations, courts, police, business and finance, defence) and the role of the media and journalists within these institutions. Class discussion and assessment of the weekly articles students write is also a part of this subject, so that students can learn from the experiences of others.

Students choose an area which they cover for a semester to develop skills in building up contacts and expertise, and to encourage accuracy and depth in reporting.

50341 SUBEDITING AND PRINT PRODUCTION

This sub-editing, layout, design and production class has emphasis on newspapers and magazines. The course

covers the use of electronic technology in print production. Photojournalism and typography are also covered. The course combines lectures in design etc. with practical experience in producing a newspaper.

50343 ISSUES IN JOURNALISM

The aim of this subject is to combine research, production and writing skills. Students are expected to undertake original research in a journalistic area, prepare a class seminar on it, write it as an article and then prepare it for publication.

The subject combines the practical and theoretical strands of the course - the research project is expected to be of a high standard and the publication of the New Journalist is a public showcase for work of journalism students.

50344 SPECIALIST REPORTING AND MAGAZINE WRITING

This unit offers students the opportunity to develop skills in various specialist areas of reporting including politics/government, business/finance/economics, computers/science/environment, arts/lifestyle, city reporting etc. The speciality will vary from year to year depending on student demand and the availability of staff.

The unit examines the role of the specialist journalist, and concentrates on developing expertise in the area under examination, including advanced research and writing skills.

There is a growing demand for specialist journalists and this unit helps equip students with some of the skills necessary to move into these areas. Prerequisites are Journalism One, Journalism Two and/or Feature Writing and Copy editing and Investigative Journalism.

50345 INVESTIGATIVE JOURNALISM

Rather than concentrating on a narrow description of investigative journalism (crime, corruption etc) this subject is designed to familiarise students with the range of sophisticated research techniques. The techniques range from use of the public record, to leaks, interviews, cheque book journalism and electronic data analysis. In addition, questions relating to the ethics and politics of investigative journalism will also be addressed, as well as the historical development and role of investigative journalism.

50346 EDITING 1

This subject will address methods of creating the concept of a publication, determining editorial priorities, commissioning articles, artwork, cartoons, photographs and photo-journalism; dealing with contributors, managing staff, typesetting, using computer generated text and graphics, copy editing, proof reading, page design, using colour, sub editing, lay out, printing, distribution, circulation, advertising and marketing.

Many of these concepts will be developed in the practical environment of producing two issues of a magazine, tentatively entitled The New Journalists. Students will be confronted with most of the issues above in the process

of producing this magazine. It is hoped that this magazine will act as a showcase for the work of other students in the faculty, and will seek to achieve national distribution.

50347 EDITING 2

See above description.

50348 TELEVISION JOURNALISM 1

This introduction to television journalism will combine an overview of issues including an historical overview of broadcast news and current affairs reporting; institutionalisation of production; implications of corporate and public sector ownerships; networking and news as show business. It will also address legal and technical issues. At a production level, students will gain experience in interviewing and writing for television; planning and producing simple stories; working with a crew and basic editing techniques.

50349 TELEVISION JOURNALISM 2

The unit is envisaged primarily as a research/workshopping unit whose focus would be the team planning/production of longer, more complex current affairs/documentary reports. Preparatory work would involve looking at different visual styles/exploring different formats and approaches to information television. (Students with a demonstrated commitment to documentary work may be able - numbers permitting - to consider following TVJ2 with the Documentary unit offered by the Film and Video Major)

The workshop component will include sessions on refining interviewing skills, writing for longer pieces; practical approaches to the preparation of lengthy reports; research/planning/budgetting considerations; clarification of crew roles/consultation on presentation techniques/ graphics/ supering, and so on.

50350 PUBLIC RELATIONS: PROCESS AND PRACTICE

Students are introduced to the complexities and uncertainties of Public Relations practice through three streams of activity: class sessions examine a model of the stages of systematic practice; a field exercise requires students to find out from practitioners their professional perspectives and work methods; in workshops students come to grips with the problems of live clients (of their own choice) and the development of solutions.

50351 PUBLIC RELATIONS: RESEARCH AND COMMUNICATION

In this Intermediate unit, students come to grips with the desk, field and "formal" components of practical PR research, mount a full PR programme for a "live" client of their choice and discuss and prepare a major paper on allied theoretical aspects of public communication.

50352 PUBLIC RELATIONS: ISSUES AND MANAGEMENT

In this Intermediate unit, students are required to undertake a short internship in a PR office; undertake

work for a "live" client and in class sessions examine the theory and practice underlying the "issues management" approach to the detector-evaluator-interpret-communicator functions of Public Relations practice.

50353 PUBLIC RELATIONS PROJECT

In this advanced unit, students undertake a major exercise in one of three areas: a full-scale campaign of appropriate complexity for a "live" client; a field study of some aspect of PR practice in Australia; or a reading and research project on some aspect of the theoretical uncertainties surrounding PR practice. A substantial report is required. A series of regular journal seminars complements the field work.

50354 PUBLICITY PRACTICE

This unit is a hands-on introduction to the development of basic publicity programs utilising both the media and other channels of public communication on behalf of client groups - non-profit, government or corporate. Students are required to develop a modest publicity programme for a "live" client, and to undertake special field work on editorial decision-makers' preferences for publicity writing exercises and to produce a pamphlet as a print production exercise.

50355 TOURISM

This unit critically analyses the tourist industry in Australia specifically with reference to the international scene. A final year production subject, this unit places students in 'real' work situations where they have to tackle a variety of problems and develop a strategy for the smooth operation of a site. Topics covered in the subject include: history of tourism, theory and practice of tourist agencies and departments. Critical approaches to tourism: questions of nationalism, colonialism and post-colonialism; corporate sponsored ventures, resorts (e.g. Hayman Island, Yulara, Sanctuary Cove, Darling Harbour); role of the media in tourism - television programs such as 'Holiday', 'Nature of Australia', 'Leyland Bros.', 'World Around Us'; museums and anthropology, exploration, trade, military conquests and religious missionaries; multinationals and the third world economies; travel versus tourism; tourist villages, towns and cities such as Disneyland, Wonderland, Dreamworld and Surfers Paradise.

50356 PRINT AND AUDIO VISUAL PROJECT

This is a final year advanced unit needed to complete the major and therefore students are required to work with a selected client in the 'outside' world such as a community group, corporate company, small business, educational institution or government body. After consultation with the client and the lecturer a suitable topic is chosen and researched in detail. Throughout the development of the major project, the student is in constant contact with both client and lecturer, discussing all stages of pre-production, creation and post-production of the work. Emphasis is placed on seeking to deliver an innovative job that meets the needs of the client while remaining critical in its objectives. Throughout the

semester students will meet as a group with the lecturer to discuss common problems and issues concerning the political, economic and cultural implications of their ideas and productions strategies. At the end of the semester each student will present her or his major project in detail to the class as well as a written report or essay.

50357 COMMUNITY RELATIONS AND THE PUBLIC SPHERE

Students undertake research and analysis into specific cases with the view to gaining promotional skills and experience in the field of community relations. The course examines the relationship between Public Relations and Community Relations. Class sessions examine various strategies and tactics useful to promoting causes and views of the non-profit sector.

50358 PUBLIC RELATIONS CASE STUDY

This unit offers students experience in dealing with major public issues and how they impact upon the community. The subject involves examining the historical, cultural, political and economic implications of the public issue under study and how best to promote the views of non-profit community organisations and lobby groups. Gives a hands-on approach to developing information packages and involves field work and research methods.

50360 AUDIO PRODUCTION

This unit focuses on advanced recording techniques, in mono and stereo, and post-production techniques including multi-tracking and advanced 2-track mixing. Questions of perspective, composition and structure are examined in depth, as are issues in the construction of the listener and the status of the radio programme as a model for dissemination.

50361 RADIO JOURNALISM

This unit focuses on broadcast journalism for news and current affairs programmes. Students are expected to work with a programme of at least weekly frequency. The course includes advanced interviewing and scriptwriting, investigative reporting, programme organisation and presentation, and more theoretical concerns such as concepts of news, objectivity and verification.

50362 RADIO REPRESENTATION

This unit examines various conceptual and operational approaches to issues in the representation on radio and events, processes and debates. It explores practices of montage, narrative and voice. It examines the genre of documentary and feature programmes, broadly defined, including oral history, soundscapes, dramatised features and voice-pieces. It aims to develop skills in research, investigation, composition and structure, with special attention to point of view debates about realism, and access to the media.

50364 SOUND PERFORMANCE

This course concentrates on innovative areas of sound - sound-performance, sound-text and environmentally-

based pieces. The course will look at some historical instances of sound-art, but chiefly at contemporary forms - within sound and across mixed media objects. Work in the course will extend post-production studio techniques of composition, reflecting a sequence of different contexts for sound art-forms - radiophonic, multi-media, theatrical, musical, installation or live performance.

50365 RADIO PRODUCTION PROJECT

As the final unit in the Radio Production Area, this unit encourages students to develop their skills in the specific areas they anticipate working in professionally. Students may choose a broadcast form from the electives they have taken earlier in the Major, e.g. journalism or documentary, and then negotiate with their supervisor, a project of adequate sophistication. The project must be produced to a standard comparable to that expected in the junior ranks of the profession. The unit aims to be a bridge between the student situation and the industry, in terms of both the supervision process and the standard of work.

50367 RADIO MUSIC

This unit examines both conceptually and operationally prevailing practices of music presentation on radio. It emphasises two main areas: the construction of the live music show, and key elements in the recording and mixing of musical sounds. This is combined with issues and practices in general radio presentation in live-to-air formats, and the ways in which music is combined with other elements such as voice and interview to compose programmes.

50368 RADIO SEMINAR

Radio Seminar provides opportunities for in-depth research and debate around a central issue - political, critical or artistic - within radio and sound. Topics chosen for Radio Seminar must reflect a challenging and innovative approach to contemporary broadcast and/or audio practices. A new topic is proposed whenever Radio Seminar is offered. Beyond the general requirement that this topic acts as a pivotal point for research and study and that coursework should lead through to production and programme-making, the syllabus is to be devised anew for each semester's series of Radio Seminar.

50370 VIDEO STUDIO AND VIDEO POST-PRODUCTION

The subject is designed to follow the Screen Production unit and is a core unit for any student who wishes to use video as their primary production medium in the rest of the Major.

Students will be taught the basic operational and crewing skills involved in working in a small studio environment with an understanding of the "video signal".

Students are also taught to be proficient in video post-production and special effects techniques.

Practical work is set within the theoretical context of video as a medium for mass communication and also a medium

which is used for explanatory and artistic pursuits both inside and outside its broadcast context.

50371 FILM AND VIDEO DRAMA

This subject will develop students' abilities to communicate with actors, and to develop appropriate visual style for their programmes. It is the main unit within the major to concentrate on work with actors and on basic techniques of coverage. Students will work intensively on short scenes applying various techniques to elicit performances from actors. They will also work on various ways of covering short scenes to produce different textual results. Part of the work will be viewing, analysis and criticism of existing film and video programmes and part of the work will consist of practical exercises to increase students' directing skills. Students will work on relevant exercises in and out of class and will finally produce a short scene on video using two actors.

50372 FILM AND VIDEO DOCUMENTARY

Students will be encouraged to apply what they learn in the documentary unit/s in screen theory to their work. Students will develop their abilities to use various documentary techniques in the construction of documentary programmes and will view and analyse some existing documentary works. Exercises will be set to develop students' skills with such things as verité filming, shooting for cutting, interview, voice-over, expressionistic sequences, reportage and exposition and the construction of an argument through use of sound and image. Students will be required to develop a treatment for a short documentary for possible production at a later date.

50373 VIDEO NEW TECHNIQUES

This is an exploratory unit where students study a wide range of video forms, looking at the production techniques and tools of the video artist and the meaning and expression of video works in other cultures. The work of European, Japanese and American video-makers and designers is studied and students are encouraged to experiment with the expression of their own ideas in either taped sequences or installations.

50374 FILM AND VIDEO: PROJECT 1

The aim of this unit is for students to take conceptual work from other units in the major or from other areas of the degree and develop a production project. It is expected that this project will also extend the level of technical skills which a student has reached in the previous units.

The unit is available for students to take a project which has previously been developed to final draft script and for which there is evidence of preproduction work, through all production stages to postproduction.

50375 FILM ANIMATION

This unit introduces students to film animation in all its aspects from idea, script, storyboard, artwork, preproduction to shooting and postproduction. A broad range of animation techniques is studied. By a series of structured exercises, students are encouraged to develop

their own style of animation and to take through to completion a 2-3 minute 16mm or Super 8 animated film.

50376 FILM AND VIDEO SOUNDTRACK

This course is designed for those students who want to explore soundtrack composition and work on their own soundtracks in more detail and with more time than that which can be offered in other units of the Major.

It is designed to increase an awareness in students of the important role that sound plays in the aesthetic composition of their film and video work. It is also designed to complement the soundtrack unit in the Sound Studies Major.

Topics include: sound recording and microphone techniques; recording and composing music for the soundtrack; spatial qualities of recorded sound, volume, echo, equalisation and sound synthesis; tracklaying and mixing. Students will learn the operational skills required to record location sound and use the Media Centre's sound post-production areas.

50377 VISUAL STYLE

This subject will only be offered occasionally and the content of the course will vary, depending on demand and on who is available to teach the course. The unit will allow the students to take an in-depth focus on a particular visual style, for example cinema verité, one-shot filming, static frames or closeup work, or genres such as film noir. In some semesters the unit may cover a number of different styles. There will be analysis of existing work done with the visual style under study, and lectures, demonstrations and exercises designed to teach students how to produce that visual style in their own work. Students will work with scripts and treatments and work out appropriate visual styles and storyboards or coverage plans for these.

50380 SYNC SOUND FILMMAKING

This unit introduces students to 16mm sync sound film production. Class exercises are designed to increase understanding of the technical aspects of the various crew roles in a 16mm production: direction, cinematography, camera operator, camera assistant, first assistant, sound recordist, boom operator. Students rotate roles on three main 16mm exercises which concentrate on visual style and coverage. These exercises are then taken through editing, tracklaying to sound mix stage. There will be restriction of entry to this unit because of resource limitations. Classes will be balloted each semester.

50381 OPTICAL FILM AND SUPER 8

This unit aims to develop a student's 16mm non-sync filmmaking skills and in particular to encourage their experimentation in image construction and the relationship of soundtrack to image. There is emphasis on referred images using Bolex Camera and Optical Printer. Students work on their individual three-minute film which is taken through all stages of production.

50382 SCRIPT AND PRODUCTION

Script and Production Unit enables students to develop the necessary skills to produce a short film or video outside the context of the major.

Screenings of independent film and video work will provide a framework for study of the wider film and video industry culture. Issues of producing a project ... budgeting, raising money, funding submissions, contracts, marketing distribution will be related to the context for film and video making within Australia. Students will be provided with encouragement in their attempts to raise social support for their project.

Students take a script at first draft stage through script revision, production planning, budgeting and issues of production and production management to shooting it. While the unit provides script discussion and analysis on reworking a script through several drafts, it is not the unit in the basic skills of scriptwriting. The opportunity for that exists in a separate unit.

The unit provides students with a strong basis of script development and preproduction, from which to enter Project 1, Project 2 or develop a project within other units. They may develop a project which they pursue after the course.

43 FILM AND VIDEO PROJECT 2

This unit provides the opportunity for students to complete project work at an advanced level. It demands a high level of skill in all areas: conceptual links to the work of the degree as a whole as well as scriptwriting and technical skills.

In the Project 2 unit, students make links to the community/industry outside the major and begin to clarify their goals after the course. The project work completed in this unit is expected to be used by students to pursue their film/video work upon leaving the course.

In order to be accepted into the unit, students must give evidence of a script that has been worked through from first draft to final draft (or detailed treatment if a documentary) and preproduction planning (budget, schedule, details of cast and crew).

The unit will be structured around the production schedules for the projects. Shooting scripts, preproduction, rehearsals, camera and lighting workshops will be emphasised for the first part of the semester. After the period of film shooting, the sessions will focus around editing workshops, concentrating on students acquiring essential skills in both editing image and soundtrack.

Each student will work in different crew roles on several projects (camera operator, camera assistant, sound mixer, boom operator, art director, continuity). This unit assists to assess their own skills in particular areas and their desire for specific technical training in the film industry after the course.

50392 FEATURE WRITING AND COPY EDITING

This subject explores the development of feature writing from the social realist writers of the nineteenth century, to the polemical and descriptive essays, new journalism and literary journalism of the twentieth century. It examines and assesses the research, interviewing and reporting methods and techniques used to facilitate this type of writing. Students will also assess the ethical and moral dilemmas posed by such in-depth journalism. The methods and importance of copy editing will also be canvassed in a workshop.

This subject is particularly targeted at those students interested in print journalism, enabling them to develop writing skills and an understanding of the development of feature writing, one of the dominant modes of journalism.

50400 AUSTRALIAN COMMUNICATION POLICY

This is a critical study and analysis of past, present and possible future policies in Australia covering broadcasting, information and telecommunications. Topics include the role of the Australian Broadcasting Tribunal, the Broadcasting Act, the development and uses of Ausstat, networking of commercial television and radio, implications for the traditional national broadcaster, the status of the Special Broadcasting Service, issues in public broadcasting, how the possibility of privatisation affects government bodies like Telecom, the merging of telecommunications and computer technology and the need for a national information policy. Students make a close study of examples of the institutions, processes and language of policy formation and implementation, and are encouraged to participate in a current issue.

50401 NEWS AND CURRENT AFFAIRS

This unit examines the production of news and current affairs in the media from the perspective of the journalist in the workplace. It examines the relationship between professional and scholarly ways of viewing this production process, with the aim of bringing these into focus with each other for the practising journalist. Topics covered include theories of news, the hegemonic process and structures of mediation, the organisation of journalistic work practice, objectivity and verification processes, the maintenance of consensus in newsrooms, the information and public relations industry, and the effect of technology on journalists' work practices. The unit is primarily aimed at students undertaking journalism units elsewhere in the course and, as much as possible, draws on students' experience in journalism.

50402 BROADCAST MEDIA

An historical investigation of radio and television, especially in Australia, covering the development and present status of the dual system, the nature of early radio and television and their social impact, the history of broadcasting organisations and the relationship between

station owners and program producers. The policy of localism and its supercession by satellite networking will be looked at. There will be an examination of broadcast material from a variety of periods and sources, and discourses about broadcast media and the changing relationship between broadcasters and audience will be investigated.

50403 POPULAR PRINT CULTURE

This unit aims to further students' understanding of the history of the print medium of communication, locating that history in its wider social, political and economic context. It should be especially useful for students undertaking production work in Journalism, Creative Writing and Advertising.

It provides an historical examination of the popular newspaper, magazine, and comic book industries, especially in Australia, Great Britain, and the USA since the late nineteenth century. Analysis focuses more or less equally on the production, the texts, and the readership of these popular non-book print forms.

Changes in production, texts and readership are studied in relation to such issues as: the ways in which these print forms draw on old and create new popular concerns and myths; their specificity according to class, gender, ethnic and national relations; questions of ideology, information and entertainment; their relation to the electronic media; the role of advertising; and the technology and institutional context of their production.

50404 INTERNATIONAL ASPECTS OF COMMUNICATION

With the development of satellites and other communication technologies that can be controlled from outside a nation's borders, the major question to be addressed is the status and meaning of the demand for 'national sovereignty'. This has been perceived by less powerful countries as undermined by the transnational structure of media and communication service industries for some time. The unit examines this 'free flow of information' debate and attempts by various countries to take or keep control of their own communication apparatuses in the face of market dominance and deregulatory pressures. It raises particular questions about Australia as a listening post for US military communications, and its role in the Pacific region as Australian communication organisations link with interests elsewhere.

50406 LEGAL ASPECTS OF COMMUNICATION

This course examines the body of law applicable to the Australian media, and the institutions, processes and policies involved in its formulation and administration. This is *not* a formal law course. Instead, it is designed to provide students undertaking a communications and technology, journalism, advertising or public relations major with a working appreciation of the legal requirements that operate in these areas of communications practice. The course covers such areas

as broadcasting law, trade practices, advertising and marketing legislation, copyright, defamation, film production law, as well as issues such as freedom of information, privacy, censorship and special legal problems arising from developing communications technology.

50407 MUSIC AND MASS CULTURE

An introduction to the sociology of music using a wide range of examples from western and non-western cultures. The emphasis is on the evolution of a mass cultural audience in a number of social formations, and on the role which music has played in producing this audience. The unit focuses on ethnomusicology and its theories; social criticism in music; the state of the Australian music industry, the relation between rock and "art" music since 1945.

50408 SOUND INSTITUTIONS

The unit will commence with the emergence of a host of sound recording, reproduction and distribution technologies at the end of the nineteenth century and the early years of the twentieth century, and examine the ways that certain technologies gained pre-eminence. The development of both national and commercial radio will be examined in the light of competing interests and technologies, and related to changing patterns of domestic, cultural and commercial life as sound distribution technologies entered the home. Changes to broadcasting and listening patterns with the introduction of television and the development of the music recording industry will be covered. The final part of the course will deal with the changes to Australian broadcasting in the 1970's and 80's, including the crisis in public service broadcasting, networking and the introduction of FM in the commercial sector, and the emergence of community and ethnic broadcasting.

50409 MEMORY AND THE CULTURAL IMAGINARY

The ways a culture reflects on its present state and future often involves the contemplation of a diversity of cultural artefacts - museums, monuments, media texts, public spaces and so on. This course studies a range of historical, philosophical and cultural research on memory and asks how this fuels what can be called a 'cultural imaginary' - the mirrors a society erects to imagine itself for others.

50410 CONSUMERISM AND THE MEDIA

This unit discusses some of the ways in which notions of culture have been developed in relation to Modernism with emphasis on the media as generators of mass culture. The first part of the course is about developments in the politics and aesthetics of culture in the Weimar period in Germany between the wars, from which the Frankfurt school of criticism developed. Frankfurt school critical theory, however, was based on disillusionment with Modernism's ability to provide a critical account and intervention into the mass culture industries of advanced capitalism. The debates about aesthetics and politics of

culture which were generated then have continued to influence the critiques of consumerism and the mass culture industries of our own time; especially certain post-modernist developments based on a debunking of the modernist ideas of progress and experimentation.

50411 THEORIES OF THE IMAGE

The relationship between images, forms of thought and cultural change in painting, photography and film will be discussed. The emphasis will be on theories that have challenged the ways we think about and look at images from, for example, the Futurists' utopian attempts to free artistic forms from traditional rules and restrictions, to the debates about the nature of photography versus painting, to the theory about image-movement and time-movement in film which is challenging received film theory.

50412 THEORIES OF SUBJECTIVITY

A discussion of theories bearing on notions of 'self', 'human nature', 'sexual identity': in particular Freudian and Lacanian theories of the subject. Ways in which these theories have and do influence film theory and other media studies are discussed; particular attention is given to the relations between media culture and the construction of subjectivity.

50413 THEORIES OF CULTURE

This unit will explore the prevalent notions of cultural value (moral, aesthetic, rational) which are embodied in religions, sciences and other cultural practices. This will be done using Friedrich Nietzsche's philosophy of the genealogy of morals, transvaluation, nihilism, will-to-power as the basis of a critique. Nietzsche's break with the metaphysical tradition of western philosophy has given rise to a renewed interest in the question of cultural values which has influenced contemporary thinkers such as Michael Foucault, Gilles Deleuze, Jacques Derrida among others. This unit will address the relevance of these philosophical critiques for the cultural changes brought about by developing technologies in multi-national economies.

50414 MEDIA CONTROL AND RESISTANCE

The media are both institutions and techniques of control and resistance, key technologies in strategies of power. This course explores the articulation of these strategies and the practices of resistance which have been developed. In particular, dimensions of power affecting subordinated social groups - gender, race, ethnicity, disability, age, class - are analysed, as are their attempts to create and hold their own media spaces. As media technologies change, so too do the social sites of power. The course focuses then on the ownership and control of media, the organisational processes of production, the discourses promulgated and challenged within media products, and the way in which audiences are affected by the work they do.

50420 DESIRE AND THE SOCIAL

'Culture' is a problematic concept. It is often employed in very loose or in rigidly reductionist ways. This unit provides a different perspective by looking at the construction of desire in advanced capitalist social systems. It focuses on the way desire is integrated into economics, politics and the state, knowledge and rationality, art and media. The theories discussed offer a productive approach to culture rather than a consumerist approach and the unit will explore the implications of this for various cultural practices especially in relation to the media.

50421 WORLD CULTURE

The course studies a wide range (historically, politically and culturally) of attempts to produce the notion of an undifferentiated 'world' or 'global' culture. Particular attention is paid to concepts as diverse as Renaissance Humanism, imperialism and cultural imperialism, 'globalisation' by the media, cultural syncretism, etc.

50422 SPECIAL INTEREST SEMINAR IN THE PHILOSOPHY OF CULTURE

This unit allows for the possibility of special interests in the philosophy of culture to be addressed as they arise. This unit may be taught by visiting lecturers.

50423 TECHNE AND LOGOS

The philosophy of technology is a relatively new area of study. The most interesting developments have come from Martin Heidegger's critique of technology viz. technology as technique (techne), as a fund that is calculable, as enframing as standing-reserve, all of which enable technology to put science to use. Following from this, the relationship of subjectivity and ethics (logos) to these questions will also be discussed.

50424 THEORIES OF FEMININITY AND MASCULINITY

The sexualisation of post-war advanced capitalist cultures has produced results which cast doubt on the sources of individual eroticism. This unit will look at the social construction of femininity and masculinity in the light of the modernisation and post-modernisation of sex. Key theoretical contributions on the fate of the body in the modern and post-modern condition will be discussed in relation to sexuality and textuality (including fashion and pornography), the treatment of sexual perversions, reproduction technologies.

50425 CULTURE AND THE AVANT GARDES

The course focuses on various aspects of culturally revolutionary behaviour: bohemianism, dandyism, amateurism; beatnik, hippy, punk, art-school punk, and the culture of avant-gardism in art, music and film. Particular attention is paid to wider social and political consequences of these, predominantly cultural activities.

50430 INTRODUCTION TO JOURNALISM

This subject is the first subject of the MA (Journalism), and a key building block as it is the compulsory prerequisite for all other subjects. It will provide both the conceptual and skills framework for the degree. Students will participate and skills framework for the degree. Students will participate in seminars on the nature of the media industry and the journalism profession, the role of the media in public life, historical development of the press, media and journalism, and ethical and legal issues. Students will also be introduced, by way of class exercises, to the key skill components of journalistic practice: writing, researching, interviewing and personal presentation.

This subject will be taught full time each day from 9-5, with some evening sessions, in the orientation week.

50431 REPORTING AND RESEARCH SEMINAR ONE

This is the first in a series of three seminars that must be completed sequentially by all students in the MA (Journalism). This seminar is designed to develop students' reporting and research skills by extensive field work. This seminar will concentrate on basic news reporting including, reporting institutions, such as parliament, police, courts, business, education as well as spot news and running stories. Students will be set real reporting assignments and deadlines and will be expected to cover most news areas.

50432 REPORTING AND RESEARCH SEMINAR TWO

This is the second in a series of three seminars that must be completed sequentially by all students in the MA (Journalism). This seminar is designed to develop students' reporting and research skills by concentrating on advanced news reporting, developing expertise in a round (eg politics, business, industrial relations, local government, courts, sport, police, environment, ethnic affairs, science etc), developing contacts and writing more complicated stories. Extensive field work will also characterise this subject.

50433 REPORTING AND RESEARCH SEMINAR THREE

This is the final seminar in a series of three that must be completed sequentially by all MA (Journalism) students. This subject must be taken in conjunction with Thesis in Journalism (50434) or Professional Project in Journalism (50435) and News and Current Affairs (50401). This subject is designed to complement the theoretical and practical work students are undertaking in the other subjects, and will provide students with an opportunity to present papers arising from the work in the Thesis and Professional Project, and in the process to further refine skills in presentation, writing, research and analysis. The emphasis, apart from that which is student directed, will be on issues in journalism with particular attention to questions of ethics, audience and the economics of journalism.

50434 THESIS IN JOURNALISM

The Thesis in Journalism will be a substantial piece of independent research which is theoretically and practically informed. The thesis must involve original research in the field of journalism and be presented in a thesis report of approximately 15,000 words. The Thesis will be assessed by two external examiners.

50435 PROFESSIONAL PROJECT IN JOURNALISM

The Professional Project in Journalism will be a substantial piece of independent research and production, suitable for publication or broadcast (approximately 10,000 words print, 40 minutes radio, 30 minutes television). The project must be accompanied by a written analysis of the work, taking into account the methods used, the issues raised, and a survey and assessment of the available literature on the subject and the methods. This analysis should be approximately 5,000 words. The Professional Project will be assessed by two external examiners.

50502 INTERNATIONAL POLITICS

This unit analyses post-war political and economical developments: cold war strategy, international trade and finance, the World Bank and the IMF, the UN and the concept of universal human rights, the arms race and global militarisation and disarmament and peace initiatives.

50504 AUSTRALIA AND THE WORLD ECONOMY

This course will examine the development of the Australian economy to its present stage of integration into the global network of trade and finance. Australia's role in the international division of labour is analysed, in relation to the economic policies of the major political parties and their trade, currency and debt strategies.

50506 GENDER, CULTURE AND POWER

This unit investigates the social construction of gender through cultural practices and power relations. It asks how and why there have been historical differences in the relationship between sex, sexuality and gender. There are also case studies of specific political/cultural interventions in order to see their effects on the sex/gender/power nexus. Specific areas examined may include: the construction of homosexuality; feminism, femininity and female sexuality.

50507 THE MAKING OF THE THIRD WORLD: LATIN AMERICA, AFRICA AND THE MIDDLE EAST

This course explores theories of the third world and its predicament, especially development and dependency theory. Policies and panaceas offered by the 'North' to the problems of poverty and underdevelopment will be critically examined. The creation of the third world is examined in relation to the pre- and post-colonial histories of Latin America, Africa and the Middle East.

50508 NATIONALISM, POPULISM AND FASCISM

This unit focuses on fascism as a mass movement. It locates fascisms in particular historical moments and analyses them through political economic and cultural perspectives. In particular populism and nationalism, as central mobilising forces of fascist discourses, are examined; and the unit asks to what extent populism and nationalism are necessarily coterminous with fascism. The unit also examines ways in which 'memory' and historical study of classic cases of fascism such as Italy and Nazi Germany inform understanding of current politics and ideologies.

50510 CULTURE, RACE, AND ETHNICITY

This course is concerned with exploring various theoretical accounts of race and ethnicity. The first part of the course will focus on the construction of 'race', and the historical and political location of racism. The second part of the course will explore theories of 'race' and 'ethnicity' in the context of ethnic mobilisation and ethnic politics.

50512 COMPARATIVE RELIGION

A survey of the beliefs, practices and history of the major world religions, and discussion of the diversities and similarities of religious systems. Theories of religion and its place in contemporary societies.

50514 CRIME, MADNESS AND SOCIETY

This unit addresses the general questions, Why do incarcerating institutions and practices develop and how do they function in specific societies?

In order to investigate how the 'criminal' and the 'mad' are socially constructed as deviant in relation to the 'normal', the unit examines specific case studies of the social history of insanity and criminal imprisonment.

50515 AUSTRALIAN HISTORY

This unit builds on the brief introduction to aspects of Australian history provided in Australian History and Politics. It provides a broad survey of Australian social, economic, political and cultural history up to the present. There is an examination of the relationship between popular and academic representations of Australian history, in a variety of media and other public (e.g. museum) forms. Topics covered include Aboriginal history; the British colonisation of the continent; class formation, conflict and accommodation; the growth of trade unions and employer organisations; Australian involvement in war; the social impact of economic booms and depressions; political conflicts and cultural history.

50516 ORAL HISTORY

This unit provides opportunities for students to develop and apply advanced research skills. It combines detailed and extensive experience of oral history and other interviewing research methods with theoretical discussion of forms of knowledge and practice in Social and Political Studies. Particular attention is given to theoretical concepts relating to subjectivity and popular memory. The aim is,

in relation to oral history, to ask not so much what ('facts') people remember as how and why they remember and (re)construct history as they do. The methods and politics of interview questioning and of editing are also examined.

50517 RESEARCH PROJECT

This is an advanced unit. The course requires students to undertake original research on a prescribed topic. The course work includes specification of a research problem, a review of relevant literature, and the development and use of research methods. These may include archival, newspaper and other printed material, manuscripts including letters and diaries, interviewing and participant observation, use of visual records, census data and other statistical sources, material objects and physical sites.

Students are encouraged to undertake a team research project on a subject agreed between themselves and the lecturer. Individual projects are also acceptable.

50518 AUSTRALIAN POLITICS

This course examines the institutions of Australian politics in detail. It discusses issues (eg. constitutional change, electoral reform, the influence of the media) surrounding them. It looks at the political organisation and role of trade unions, parties, pressure groups, the public service, and at current policy issues confronting governments.

50519 HISTORY OF SOCIAL AND POLITICAL THOUGHT

Examination of pre-modern influences on the development of contemporary historical and political understanding. Topics include pre-capitalist history and philosophy (e.g. Aristotle, Ssu-ma, Augustine, Barani, Khaldun, Machiavelli, Vico, Montesquieu) and political and social movements in 19th and early 20th century European cultures (evolutionism, imperialism, racism, eugenics, social democracy, communism).

50520 ASIAN AND PACIFIC POLITICS

This unit focuses on the history and current situation of societies and states of Southeast Asia and the Pacific, with reference to Australian foreign and aid policy in the region. The Pacific rim is the site of the most dynamic development in the late 20th century, while the Pacific region is variously described as an American lake, a nuclear dumping ground, an area of vital strategic significance to the superpowers, and a tourist haven. This subject analyses social, political and economic trends in the area.

50590 HISTORY - SPECIAL SUBJECT

This unit is designed for those students who are interested in exploring particular issues which have arisen from their previous study of history in more depth. It is intended to have a flexible content and structure, depending on staff and student concerns that will determine the theme for any one semester. The theme may explore aspects of theory and historical method or focus on specific issues. Some examples of possible courses include: exploring the relationship between history, biography and autobiography; a special study of the local Sydney region,

its history, society and politics; a focus on cultural history; and issues in feminist history and methodology.

50591 MAGIC AND HEALING

The course commences by exploring the epistemological status of various conceptions of 'science' and of 'magic'. The remainder of the course examines magical, ritualised and symbolic aspects of 'healing' processes, including processes concerned with birth and death.

50592 ABORIGINAL STUDIES

This course introduces students to the Aboriginal history of 'Australia', and to the Aboriginal analysis of the impact of white invasion and white society on Aboriginal Nations. The course will develop these analyses around 'issues' relating to dispossession such as Land Rights claims, legal control and force, political control and political mobilisation, health issues, employment issues, education, art, literature, and film.

Sources for the course will include Aboriginal literature and art, oral history, dance, story and the activities and writings of Aboriginal authors and activists.

50593 SOCIAL POLICY

Government intervention in the social effects of economic relations has taken a variety of forms. At their core has been the regulation of the family, and in particular, the control of women as carers, mothers, and clients - the regulation of procreation and social reproduction. This unit addresses two major themes - (i) the way in which states in capitalist and socialist societies have responded to the many areas of social need; and (ii) relationship between economic decisions and social programmes.

Theoretical perspectives and ideologies of welfare will be related to wider political and economic processes, including those affecting Aborigines and immigrants. Topics may include income support policies, policies relating to the aging, children and disability, mental health, homelessness, equal opportunity, and access and equity. Particular attention will be paid to the New Right and Marxist arguments against the welfare state.

50600 MYTH AND ORAL TRADITION

The unit introduces students to an important but neglected body of poetry in oral and written traditions, with regard to the mythologies of different cultures and their social significance. The poetry studied in the unit is almost exclusively the work of suppressed traditions, e.g. the Semitic tradition, and the Goddess tradition in women's poetry. One of the aims of the unit is to provide explanations for why certain types of communications endure, and why others do not survive.

50604 POETICS: THEORY AND PRACTICE

A historical approach to the major theories (imitation, expression, decorum, imagination) of what makes a text a poem, and to the schools of writing practice attached to these theories.

There will be some attention to classical (Plato, Aristotle, Longinus) and early modern (Sidney, Boileau, Pope, etc.) theorists, but the unit will concentrate on poetic theory and practice since the early Romantic period, from Coleridge to Kristeva, Wordsworth to Ashbery. Although the main emphasis will be on theoretical texts, attention will be given to poems which illustrate, qualify, or deny the theories.

50605 PERFORMANCE WORKSHOP 1

This unit explores significant twentieth century theories of performance and their relationship to performance practice.

50606 PERFORMANCE WORKSHOP 2

This unit builds on the work done in Workshop 1, to extend the critique of performance theory to the present day, and to develop understanding of the requirements of contemporary performance production.

50609 WOMEN AND FICTION

This unit explores recent work in critical theory about gender and writing, feminism and fiction in relation to a number of texts by recent women writers. Texts are chosen from various modes and from various national literatures. Topics include gender and language; audience and publishing; gender and the role of the reader; the structures of women's writing; feminism, narrative and interpretation; women's writing and social change.

50612 AUSTRALIAN LITERARY TRADITIONS

The unit examines major representative works of Australian fiction, poetry, and drama written between 1890 and 1970.

Texts, topics and emphases vary but in general the emphasis is on the formative years of the modern period and on the best-known and most influential writers. Currently the prose writers studied are Henry Lawson, Barbara Baynton, Miles Franklin, Henry Handel Richardson, Christina Stead, Vance Palmer, Xavier Herbert, Patrick White, Thea Astley, Martin Boyd, Thomas Kenneally, David Ireland and Frank Moorhouse. The poets dealt with are A.D. Hope, Judith Wright, Gwen Harwood, Les Murray, Peter Porter, Bruce Dawe, Geoffrey Lehmann and John Tranter. The dramatists are Ray Lawler, Peter Kenna, David Williamson, Alex Buzo and Dorothy Hewitt.

50615 MODERNIST AESTHETICS

This course takes the concept of an 'aesthetics' and especially modernist aesthetics, as problematic for any study of culture. In particular, the post-modernist contemplation and lamentation of modernism is pursued. Students read and criticise a wide range of texts.

50690 GENERIC FICTION 1

This unit involves the study of generic texts in fiction and other forms. Different genres will be chosen for different semesters and these will be announced in advance. Compositional or formal rules for the genre in question

will be made explicit, as well as the social context for the production and consumption of the texts. Students will be introduced to a wide range of texts in the genre, as well as to theoretical and critical analyses. Possible genres to be covered: Fantasy, Science Fiction, Horror and Gothic, Detective, Romance, Travel and Exotic, Biography, Autobiography.

50691 GENERIC FICTION 2

See above description.

50692 RECENT FICTION

This unit examines recent fiction in terms of genre development, critical theory, cultural debates, notions of realism, modernism, post-modernism and the influence of European and American literary movements. It conceptualises writing as both text and commodity

50693 ABORIGINAL LITERATURE

This unit emerges in response to the proliferation of writings by Aboriginal people over the past 20 years in the fields of literature, scriptwriting and journalism. It will seek to deal in an interdisciplinary way with Aboriginal textuality, in both written and spoken forms, and with the cultural conditions of production, dissemination and consumption of Aboriginal texts.

50694 SEMIOTICS AND TEXT

The course introduces the fundamental concepts of traditional semiotics, and moves from that to an outline of a social semiotic theory. The central focus of the course will be the exploration of questions around the constitution of texts, readers, and writers. The course will deal in some part with the interaction of language and other semiotic codes, particularly visual/graphic codes. The course will draw on a wide range of examples of visual and verbal/literary texts, and examine their interaction with other social texts - the context. The materials will be integrated thematically via an issue such as gender or race.

50695 THE TEXTUAL CONSTRUCTION OF CHILDHOOD

A consideration of texts written for, by and about children, which construct for adults and for children the notion of what a child is. Topics to be considered include: language acquisition; children's jokes, games and rituals; writing by children; comic books and other popular texts; television, movies, other media; folk and fairy tales; children's 'classics'; children's textbooks; the representation of children in fictional and non-fictional texts for adults.

50696 PERFORMANCE PROJECT

This unit permits a group of students, working on or off campus, to bring together the production and conceptual skills from a number of areas into a performance project to be devised and presented in an appropriate medium or mixed media.

50697 TEXTUAL STUDIES SEMINAR

This advanced studies unit is open to various topics or years of concentration. It can involve a semester's study

of the work of a particular writer, or concentrate on particular critical or theoretical issues such as post-structuralist theory, Marxist literary theory, directions in cultural studies, narrative theory, Australian political fiction, etc. The content of the unit will be advertised prior to the running of the course.

50698 TEXTUAL STUDIES PROJECT

This unit is intended to provide the opportunity for students to realise a major project of their own inspiration which is the culmination of their work in Textual Studies. At the beginning of the course each student will propose a specific project which will be supervised by the lecturer as well as presented in class. The emphasis of the course will be on sophisticated research methods as well as a high standard of presentation.

50700 MELODRAMA

In the history of performance and the audio-visual arts, the genre of melodrama has been resilient and consistently popular. How has this highly expressive form of storytelling been adapted to changing institutional and formal conditions throughout the history of cinema and television? What sub-genres of melodrama can be identified, and what do they tell us about cinema, television, society, subjectivity? Indeed, what other cultural 'complexes' come within the ambit of an investigation of melodrama? How is melodrama relevant to present-day audiences?

50701 DOCUMENTARY

This is an historical and textual study of documentary forms and practices, in the context of the relevant debates about documentary ethics and relations to 'the Real', and of the institutional settings of the films. Examples include short and feature-length documentary films, and some television documentary.

50702 ON TV

This study of both textual and audience questions about TV (and video, cable, etc.) is not a course about the economics and institutions of the industry, or policy questions, but looks at TV discourse in the wider context of the institutions of TV, and as a popular form.

50704 RECENT HOLLYWOOD

A study of very contemporary mainstream cinema, and the way that social fears, desires and fantasies circulate in mythologised form, on the screen.

50705 FILM GENRE

This unit studies classical Hollywood cinema, approached through the critical/industrial category of genre. A given genre (crime, horror, the western or the musical) is selected and studied in such terms as: the studio/industrial institutions; popular literary origins, archetypes and interplay; relations of genre transformations to wider social history and (popular) cultural history; the relation between authorship and genre; rise and decay of genres, and the interplay of formal (internal) and external factors in this

process; close textual study of a large number of interrelated films.

50706 FILM, GENDER AND DESIRE

This unit is an examination of the debates about representation and sexual difference. Examples are drawn from virtually every kind of filmmaking: features, low-budget, avant-garde/experimental, documentary, etc. Film analysis and film practice are related to the history of debates in feminist film theory, psychoanalytic theory, and the women's movement, focusing in part on the local/Australian context.

50708 SCREEN STUDIES PROJECT

In this advanced unit, students will undertake a research project and write a report concerning currently controversial, topical or speculative aspects of the 'industry' and 'art' of film, video and TV. The research will be facilitated through class discussion, specific readings and screenings, but students will also be encouraged to undertake their own research developing out of the communal enquiry. There will be a sense of 'ground-breaking' in the course, insofar as the topics under investigation will not be fully covered in orthodox film theories and histories.

50711 NATIONAL CINEMA

An examination of the film production of one country. Integrated with this examination is a critical investigation of the assumptions and procedures of this approach to film and history. The national cinema studied is normally Australian cinema but from time to time the cinema of other nations will be chosen.

50712 COMMUNICATION SKILLS IN ENGLISH

This is an elective for students who have completed communication subjects in earlier stages and for whom English is not the language of origin. The subject provides an intensive review of English language skills in the context of practical written and oral communication. The course covers researching, organising, writing and presenting in technical, commercial and academic contexts.

Students gain practical experience in writing and presenting reports and seminar papers as well as essays, letters and memos. There is special emphasis on clear, appropriate expression, logical organisation and relevant content.

50713 SOCIAL POLICY

This unit aims to increase student awareness of theoretical and practical issues in Australian social policy by focusing on key issues and analysing the social, political, ideological, economic and administrative factors which influence policy options and outcomes. Policy areas to be covered include: welfare, health, incomes, employment, women, ethnic affairs, education, and science and technology. Students are expected to display awareness of current issues in social policy.

50715 ABORIGINAL STUDIES

This unit looks at Aboriginal societies and culture, and the ways these have been affected by, and affected, European settlement in Australia. It considers Aboriginal social organisation, economy, religion, and political structure across a range of situations: in northern 'colonial' Australia, in rural areas, towns, and cities. The unit also considers the changing constructions of 'Aboriginality', and the significance of this for modern Australian culture and politics.

50716 WRITING FOR SCIENCE AND TECHNOLOGY

This is a course for nurses, scientists, engineers and computing students. It prepares them for a variety of writing situations and publications by exploring the relationships between scientific institutions and the conventions of science writing. It is a practical writing course run by workshop. Areas covered include: writing strategies, audience, layout, issues in the written and visual presentation of technical information, gender and the politics of scientific discourse, and technical publishing in Australia.

50717 MAGIC AND HEALING

This course commences by exploring the epistemological status of various conceptions of 'science' and 'magic'. The remainder of the course examines magical, ritualised and symbolic aspects of 'healing' processes, including processes concerned with birth and death.

50718 GENDER, CULTURE, POWER (Social Science Elective)

See description 50506.

50719 COMPARATIVE RELIGION (Social Science Elective)

See description 50512.

50720 CRIME, MADNESS AND SOCIETY (Social Science Elective)

See description 50514.

50721 TECHNOLOGY AND URBAN CULTURE (Social Science Elective)

See description 51628.

50722 MIGRATION, CULTURE AND SOCIETY

The unit is organised into three sections. The first section provides an overview of international migration via a study of nineteenth and twentieth century, with an emphasis on Post World War II, migration patterns (temporary, 'guest worker', permanent). The second section looks at migration to Australia from the nineteenth century. The focus of this section is on labour migration, the socio-economic position of migrants in Australia, and the debates about 'foreign' labour. The third section looks at policies of multiculturalism and the rise of ethnic lobby groups.

50790 FILM AUTHORSHIP

In the history of film and TV criticism, there has been a persistent debate about who or what should be designated as the principal source of creativity and meaning in any one film, TV or video text. In some cases the coherence and significance of a range of films seem attributable to a particular director; in others the producers or the studio or the principal performers tend to be regarded as the major sources of meaning.

This course covers the general issues of authorship, creative intention, audience interpretation, and variability of meaning. Depending on current controversies and student and staff interests, a specific 'author' may be chosen to be studied in depth over the entire course.

50791 FILM INTO VIDEO

This course will examine the challenge to traditional notions of representation, reception and theorisation thrown up by video. The course will attempt to construct a theory or theories that might be adequate to understand this new medium.

50792 SCREENING AUSTRALIA

How has the idea of 'Australia' been defined and refined through audio-visual culture? This course seeks to develop an understanding of the ways in which a national culture is presented and contested through the media. It provides historical and industrial analyses of the genres and images and myths that formulate the volatile complex of ideas, presumptions, attitudes and actions that get called 'Australia'.

50793 FILM PERFORMANCE

This unit corresponds to growing interest in the theorising of performance in/on film and video, including the 'performance', by the recording device of the spaces, bodies, objects that it frames.

50800 HISTORY AND THEORY

This new unit will explore contemporary theoretical developments in the discipline of history generally and address specifically the questions arising from the practice of applied or public history in Australia and elsewhere. The unit will strengthen and update the theoretical base for all students, including those who come to the course with an honours degree. It is therefore regarded as an essential foundation unit for both Graduate Diploma and MA (Applied History) students.

50801 APPLIED HISTORY PROJECT

Students in this unit work in a placement with an organisation outside of the University. Students will work with staff of both the University and their placement organisation to plan and undertake a practical project in an area of applied history. This will enable them to learn how applied history is done in the work place as well as developing their planning and creative skills and experience in a non-academic environment.

50802 ARTEFACTS, MUSEUMS, HISTORY

The bulk of the activity of historians has consisted of interpretation of the literary and numery records of individuals and institutions. This unit introduces students to issues around the preservation, ordering and interpretation of material artefacts. It explores the ways in which material objects can bear meanings about the past and the ways in which meanings are constructed around objects in exhibitions and displays. The course also introduces students to their history, their politics, structures and personnel, and to the issues and challenges they face in the present.

50803 SITES OF HERITAGE AND HISTORY

This unit explores the variety of relationships which historians have to heritage, landscape, place, 'natural' and built environments. It aims to develop critical skills in relation to the interpretation, uses and power of heritage: a historical understanding of the shifts in ways of understanding built and 'natural' environments; and practical experience in the work of heritage and preservation consultants.

50804 INTRODUCTION TO ORAL HISTORY

This unit questions the notions of orality and history which comprise the concept oral history. In relation to history, orality, and oral history, the unit asks, among other questions: how have theoretical and political critiques of empiricism shifted the parameters of academic history; how are memory and history related; is there an 'authenticity' of the spoken word and how does this relate to the privileged domains of science and philosophy; how do we distinguish different forms of orality (e.g. myth, legend, gossip, popular stories, history); how is oral history related to other histories; has its 'discovery' altered the parameters of history inside and outside of academic institutions.

50805 MEMORY, NARRATIVE, SUBJECTIVITY

This unit builds on and extends the theoretical and practical work of Introduction to Oral History (a prerequisite), while focusing on oral history and the media. Analyses of narrative, subjectivity and memory are expanded and particularly directed to an explanation of theories of autobiography and confessions. The unit examines how autobiography and confessions relate to oral histories in terms of their narrative structures, the desires which produce them, and the ways they produce and are produced by historical speaking subjects. Historical, discursive, and psychoanalytic theories of subjectivity are critically evaluated.

50808 VISUAL AND AURAL RECORDS

This unit provides opportunities for students to develop and apply research skills in visual and aural records. It combines research skills in finding and authenticating these sources, the development of critical skills in the language of sound and image, with discussion of forms of historical knowledge and practice that arise from use of these sources.

50809 TELEVISION, FILM AND HISTORY

This unit is aimed at students who are likely to be commissioning film or video programmes, who may be consulting on a production in some professional historical capacity, or who may be working in film or television production or its archives. If historians are to contribute beyond authenticating details of decor and wardrobe, they will need to develop an understanding of how film and television works. This means examining the different rationales that exist between filmmakers and historians.

50810 MAKING AUSTRALIA'S PAST

This course examines forms of popular Australian historical representation to investigate two primary themes: (i) the process by which a people's historical consciousness and memory is formed; and (ii) the use and mobilisation of history for purposes of the present.

50811 APPLYING ABORIGINAL HISTORY

It has been non-Aboriginal accounts of the recent past which have so far structured and underpinned national mythologies and identities in this country. This unit aims to attract Aboriginal students to the course by providing a positive commitment to their needs and aspirations in relation to history. By focusing on the challenges raised by Aboriginal history the unit also provides an important opportunity for non-Aboriginal historians and others to confront the racism traditionally embedded in their knowledges.

50812 LOCAL AND COMMUNITY HISTORY

This unit will be both theoretical and practical. It will raise questions around the conceptualisation of localities and communities and so address the problems inherent in writing their histories. Accompanying this exploration of theoretical issues, students would be asked to research in detail some aspect of a community or locality (in consultation with the relevant community organisations and/or local historical societies) and then will extend their writing skills in producing a history of it.

50813 RESEARCHING AND WRITING HISTORY

This new unit will combine the two units, Research From the Written Record and Writing Historical Narrative. The unit will continue to focus on researching from written records, as other units in the course develop skills in researching from different non-traditional sources. This new unit will, however, overcome a problem found in the previous arrangement which artificially separated research and interpretation. Researching and Writing History will enable students to develop their writing skills by creating historical narratives which relate directly to the written sources they research.

50901 THE POLITICS OF POPULAR SONG

This course generally examines music as a cultural form and its different political purposes, particularly in relation to the generation and sustaining of cultural mythologies, as its role as politically and socially oppositional in societies. It will investigate music and the non-music text.

The ways in which meanings are produced and the mediation of songs through the collecting, editing, selection process. Areas of study will include historical forms of singing as ritual; the idea of 'peoples' music' and folksong; songs of celebration and mourning, bush ballads as cultural myth-making and songs of satire and protest.

50902 THEORIES OF SOUND

This course studies an interlocking set of philosophical and technology-related concepts which have, since the advent of sound-recording, come to constitute the modern idea of sound. Initially, Theories of Sound analyses a group of relations between key modernist theories to do with music, language, poetry, sound-recording and both scientific and artistic ('avant garde') practices in sound. This modernist account is both related to an earlier political economy of concepts by which music, noise, language and sound-production were thought and lived; and it is studied more narrowly in relation to a number of concurrent and later 20th Century philosophies of language, technology and sound. Political philosophies within the dialectical tradition, the hermeneutics of voice and authenticity, populist notions of 'voice', radical critiques of 'mass' notions of sound, the construction of literary and linguistic models for sound and an urban architectonics of sound, are all brought to bear in an attempt to map a contemporary theory.

50903 MUSIC AND POST-MUSICS

This course studies post-war composed musics (both avant-garde instrumental and studio-based electronic forms) in their technological and theoretical contexts where both production and listening are concerned. Music and Post-Musics will look at (1) inherited theories of the pre-war avant-garde; (2) the cultural and politico-critical models by which such new musics have been constructed; (3) the ways in which notions of textual form, performance, structure, sound and listening have been repositioned within modern musics and sound works; and (4) the history of technological inventions by which new practices emerge in both making and listening to this music. The course situates these four areas as predominant ways in which an evolution can be traced between music and the development of sound-work. It aims to raise a set of critical questions about the relation of music and sound in the period of electronic recording, and will consider contemporary practices emerging in both sound-performance and music contexts.

50904 VOICE AND THE SPOKEN WORD

This unit focuses on 'voice' and the spoken word, particularly in Radio and Performance. For radio, it asks which voices are absent or silenced and which are present in terms of social structures (sex, sexuality, gender, class, race, ethnicity, age) and in terms of the structures of radio, from public to commercial to state radio. The unit also studies the construction of voices and their 'authority' and 'inflection' through an examination of cultural, social and political 'speaking positions' and rhetorics. It asks how these vary across genres of programme (talk-back,

documentary, feature drama, news, live broadcasting etc.) and structures of radio (public radio, commercial, state). Although the unit focuses mainly on radio, it does ask similar questions about the construction of voice in performance. In particular, oral history is used as a case study because it is in an area of research and practice (in radio and performance) where voice history/memory/autobiography, authority and subjectivity have been foregrounded and because it is a significant component in dramatic and documentary performance, inside and outside of radio.

50905 SOUNDTRACK AND THE IMAGE

This unit studies the film and television soundtrack and aims to introduce students to a range of critical theories in relation to their historical origins, compositional aspects and the meanings and experiences intended for the cinema and television audience. It also aims to give students the opportunity for active analysis by providing critical viewing and listening workshops with selected film and television material. The course covers four major areas: the silent film era; synchronous and asynchronous soundtracks, music and the soundtrack; the soundtrack and the listener.

50906 SOUND AND DIFFERENCE

The course locates sound both as 'lived experience' and as the object of knowledge within contemporary critical debates (feminisms, deconstruction, semiotics etc.) It focuses on the location of the 'listener' in a technological, aural environment, the position of voice, and the concept of alterity. This last is specifically studied in relation to feminism, the body, the concepts of identity and the construction of radicality. Such debates may be linked to developments in popular audio culture and/or notions of audio-realism.

50907 SOUND STUDIES PROJECT

This unit is designed for those students who are interested in exploring particular issues in more depth which have arisen from their general courses in Sound Studies. It is intended to have a flexible content, form and structure, depending on staff and student concerns and available production means.

51014 HEALTH, TECHNOLOGY AND SOCIETY (Social Science Elective)

See description 51630

51105 COMMUNICATION

This unit is intended to develop human communication skills in students preparing for professional, business or administrative careers, and to promote understanding of the communication processes. Emphasis is on business writing and effective speech communication. Intensive writing practice is related to communication principles. Teaching is by lecture for communication principles and in small group workshops for writing and oral communication.

51121 COMMUNICATION 1

This unit is designed to help students understand the format, structure and conventions of technical, written and speech reporting, including techniques on information retrieval, and to improve skills in professional writing, speech and interviewing.

51151 COMMUNICATION 2

This unit is designed to help students nearing graduation to communicate effectively in speech and writing to other engineers, colleagues and subordinates in the workplace, and people beyond the employing organisation. An important component is emphasising to students the difficulties of communicating technical detail to those lacking either the expertise or the culture of engineering. Another component is to help students articulate concerns and viewpoints of the engineer in society.

The subject builds on the skills taught in Communication 1 by emphasising meeting procedure, technical and political interviewing, group negotiation, and seminar presentation.

51300 LITERATURE AND SOCIETY

This unit examines the social implications of selected texts and films, usually linked by a common topic or theme (such as War, The City, Commerce). Topics, reading lists and films are announced at the beginning of each semester.

51339 TECHNOLOGY AND SOCIETY

This unit is concerned with change brought about by technological advance and the implications of this 'advance' for the institutions, organisation, and value systems of society. The unit looks at various aspects of modern technological development including the impact of computers on society (invasion of privacy); automation; urbanisation and industrialisation; telecommunication and society; education and technological development; medicine and technological manipulation; nuclear warfare; government and the space race; the export of technology to less developed countries; and the planning and control of technological advance.

51357 ORAL COMMUNICATION

(2hr subject for Physical Sciences)

Oral Communication is a practical, workshop course. Speaking and presentation skills are developed in several contexts: popular, academic and industrial. In any one semester these may include the communication of science on radio and television, seminar presentations and conferences, interviewing, and formal presentations. The focus is on the oral presentation of scientific and technical information.

51367 ORAL COMMUNICATION

In this subject students practise speech presentation in expository and argumentative styles. They analyse the effects of speech structure and presentation and the value of graphic audio-visual material as speech aids. Meetings, symposia, and conferences are studied as communication

forms and practised in real and simulated situations. The emphasis is on improving skills and insights into decision making, problem solving and leadership. Rhetorical theory and small group communication theory will be considered. Students prepare and present a number of speeches, conduct and participate in a number of meetings and write a research paper on an aspect of speech communication.

51368 WRITTEN AND ORAL REPORTING

(2 hr subject for Physical Sciences)

This course in the principles and practice of effective written and oral reporting is designed to help students in researching, organising, writing and presenting material appropriate to technical and commercial contexts. Topics covered include adaptation of material and communication techniques to selected channels of communication, e.g. letters, memoranda, reports, articles and graphs, tables and diagrams; short talks on technical subjects; visual aids.

51369 TECHNICAL AND PROFESSIONAL COMMUNICATION

This is an advanced unit in professional writing and speech for senior students of all faculties who need to communicate in organisations.

The unit has practical and theoretical approaches to communication and follows on from earlier communication studies. Emphasis is on speech and writing skill-building in workplace groups and management situations. Some areas covered in seminars and workshops include the writing of reports, submissions, proposals, directives, computer software packages; and speech skills in executive interviews, group decision making and negotiation, in formal speech presentations.

The unit examines some of the problems of communication within and between organisations and between professional groups, including conflict resolution, information distortion and overload, communication networks, non-verbal communication and feedback management. These theoretical analyses are dealt with in seminars, and applied practically in workshop sessions.

51370 HUMAN COMMUNICATION

This course is designed to improve the student's understanding of the processes of interpersonal communication and the way these affect human interaction at work and in society.

Through workshops, seminars, and practical application, students gain experience in discussion, questioning, argument and decision making.

A second strand of the course critically examines the role and influence of the communication media in our society.

51512 AUSTRALIAN SOCIETY

This course is a sociological introduction to Australian society. Discussions focus on such topics as the myth of the classless society; Aborigines in traditional and urban environments; the historical and economic factors that

encouraged diverse types of rural communities; the shift from early migration policies to the current fostering of multiculturalism, etc. Students are encouraged to pursue in greater depth areas that are of particular interest to them.

51518 INDUSTRIAL RELATIONS (2 hour)

51519 INDUSTRIAL RELATIONS (3 hour)

This unit develops a basic understanding of the nature of industrial conflict, trade union and employers' associations in Australia. There is some consideration of history in order to develop an understanding of the nature of change (economic, organisational, political, industrial, technical) and of the reasons behind present-day attitudes in industry.

51610 AUSTRALIAN SOCIAL HISTORY

A survey of Australian social, economic, and political history up to the present. Topics covered may include: the dispossession of Aborigines, the convict era, the gold rushes, bushrangers, the conflict between selectors and squatters, Catholics and Protestants, the Anzac legend, the 1930s depression, the two World Wars, the post-war economic boom, immigration, the changing position of women, and the Cold War.

51621 HISTORIES OF TECHNOLOGY

This unit examines the ways technological change has been imagined, theorised and narrated. Factors which have shaped the ways historians and others have recounted the growing complexity of human interaction with nature are explored: identifications of culture, class and gender; understandings of the individual, society and science; and varying assessments of the value of technological development. By the end of the unit, students should have acquired both a knowledge of the nature of technological history, and an appreciation of some key issues in historiography.

51624 INFORMATION TECHNOLOGIES

This unit introduces and defines the concept of 'information society'. It examines the sociological and theoretical effects of information technology in the form of data technology, satellite communications, computers and electronic exchange. The unit is divided into three themes: information culture and the present, theories of communication and information, and the deployment of information technology. In the first part of the course, the strategic place of communications and information technology in the twentieth century is examined. The impact of communications and information technology on the nature of work, the economy and culture is examined as is the possibility of an information industry of the future. The second part of the course surveys existing Australian and international conceptions of information technology, its ownership and general effects with regard to national boundaries and social economics. Thirdly, the consequences of existing deployments of information technology are examined. This involves analysis of trade union priorities, the state and information, culture and

communications, capitalist relations of production and the formation of a series of proposals for the future.

51625 POLITICS OF NUCLEAR TECHNOLOGY

This unit examines social and political effects of the rapid post-war development of nuclear technology. Developments include the nuclear arms race between the superpowers, nuclear power generation and nuclear medicine. The dangers inherent in nuclear technology involve moves towards new forms of social control and security measures, as well as attempts at international co-operation and monitoring, and problems of civil defence, waste disposal, hosting of bases, and uranium mining. At the level of culture, ideological struggle between pro- and anti-nuclear forces has resulted in a range of media products, political movements and activities. This unit investigates a range of nuclear-related issues with emphasis on social and political attitudes and developments in Australia.

51626 TECHNOLOGY POLICY

This unit investigates three key issues in relation to technology in Australia today. These areas are those of industry policy, technology and industrial democracy. The unit involves a comparison of industry policy and technological development in Sweden, Japan, France and Australia. It also surveys successful attempts to develop industrial democracy objectives in relation to industry policy. The course surveys the information of industry councils involving employers and trade unions and critically examines their prospects in relation to the development of Australian manufacturing, the electronics and information industry sector and examines the role of public enterprises in this process.

51628 TECHNOLOGY AND URBAN CULTURE

In the urban environment, technologies and cultures affect each other in singular and specific ways, yet there are general and comparative methods and deductions that can be made from historical examples of their interaction that help in predicting or assessing the impact of new technological developments (particularly in the communications and information area) on the fabric of urban life.

This course aims to generate an awareness of the impact of 'macro-technologies' on the social environment by examining the urban landscape. The course selectively covers a wide range of areas, including architecture, urban planning, human geography, the sociology of subcultures, cultural studies, political economy of space and military history. The course examines some modern classics in the literature on urbanism, and looks at the interaction of economic factors and specific technologies comparatively in a number of cities.

51630 HEALTH, TECHNOLOGY AND SOCIETY

This unit is concerned with the changing face of medicine as knowledge increases, technology changes and new skills are acquired. It deals with the dilemmas in health care,

social impacts and ethical issues in relation to the individual, the family, and society at large. Topics include artificial insemination and *in vitro* fertilisation; handicap, haemodialysis and transplantation, AIDS, iatrogenesis (physician-caused illness), euthanasia, and so on. Students are encouraged to undertake projects in areas of particular interest. Assessment is by group project and class presentation.

51632 POLITICAL ECONOMY OF TECHNOLOGY

This unit places a discussion of technology and technological change in its economic context. It traces debates within economic theory on the question of how and why different kinds of technologies are produced and why technological change occurs, and considers the strengths and weaknesses of various schools of thought. It then moves on to a comparison of character of technological change in different kinds of economic and social systems (e.g. advanced capitalist, developing capitalist, state socialist). The notion of a world economy is examined, and issues such as technology transfers are considered. Finally, the Australian case is considered, with a focus on the relationship between technological change and Australian economic structures and problems.

51634 GENDER AND TECHNOLOGY

This unit asks how issues of gender can be investigated in the area of technology studies. It considers the construction of masculinity and femininity in relation to technology, and approaches the question from three directions: Technologies of the Body; Feminist Critiques of 'Science and Technology'; and Union and Workplace Politics.

1. In foregrounding technologies of the body, the unit discusses: eugenics (where issues of race particularly intervene); the history of anatomy, gynaecology, and sexological techniques; and the contribution of each to the production of the social body (e.g. maternal, sexual and pathological).
2. The unit asks what extent ethnocentric and phallogocentric 'rationality' form the basis of technical discourses. The ways in which such discourses position women and men in relation to technology are discussed.
3. The unit also examines the relationship between gender and technology in union and workplace politics. How unions structure gender issues into strategies and politics around technology, and how technological design and implementation by employers structures women and men into the workplace are both related to 1 and 2 above.

51637 DESIGN, CULTURE AND TECHNOLOGY

The term 'design' covers a wide range of activities from the pencil to the space shuttle, cybernetics to cryogenics, the polaroid photo to programming a lifestyle with computers, from psychological structures to social systems of control.

This unit investigates the development of post-structuralist theories of design in relation to questions of technology

and how the design of technology impacts on cultural, political, psychological and economic flows in society.

The subject analyses the term 'design' itself, etymologically, and asks what is the ideological function of design, its political economy - the material division of labour that flows from design and what political operations are ratified by the employment of design.

The course also explores how the design of technology changes or controls the forces of class, race and gender in the workplace and in the home.

51640 RESEARCH PROJECT IN COMMUNICATION AND TECHNOLOGY

This advanced unit offers the opportunity to address individual communications technologies and to apply to them research methods from a number of disciplines. The course requires students to undertake original research on an agreed class theme, from the specification of the research 'problem', the review of relevant literature, the development of appropriate methods, collation and evaluation of the resulting data. Specific technologies for study might include the telephone, laserdisc, videorecorder, microcomputer.

51777 MA THESIS FULL TIME

See Faculty Graduate Studies Handbook for details

51778 MA THESIS PART TIME

See Faculty Graduate Studies Handbook for details

51988 PhD THESIS FULL TIME

See Faculty Graduate Studies Handbook for details

51987 PhD THESIS PART TIME

See Faculty Graduate Studies Handbook for details

52101 SOCIAL STUDIES 1A

This unit examines the concept of society, culture and history; scientific and humanistic approaches. Topics covered include sociology as an academic discipline; its development, uses and problems. Comparisons with social psychology, anthropology, history, politics and economics. Relevance to nursing and health studies. Relationship of the individual to society and critical examination of sociological attempts to conceptualise this relationship: socialisation, roles, norms, values.

Other fundamental sociological concepts discussed include community, family, social systems, social stratification, class, status, social control, power, minorities, deviance, sub-cultures; the sociology of knowledge, ideology; capitalism, the state; social change and conflict.

52102 SOCIAL STUDIES 1B

Prerequisite: 52101 Social Studies 1A

This course explores the social issues related to ethnicity, age and gender.

Ethnicity: migration, both internationally and to Australia - its causes, effects and problems; ethnic differences and conflicts in Australian society; the process of colonisation and its legacy for Aboriginal and other Australians.

Ageing: its social and individual effects, the different meanings of ageing in different societies, and the consequences of the growth of institutionalised care for the aged.

Gender: family patterns, historically and cross-culturally; the sources of gender division, including the sexual division of labour; changing roles of men and women in modern societies; issues associated with reproduction such as abortion, contraception, reproductive and genetic engineering, birthing and childcare.

52103 SOCIAL STUDIES 2A

Prerequisite: 52102 Social Studies 1B

This course provides an introduction to the institutions of Australian politics, with particular reference to the politics of health.

Topics covered include parliaments, the constitution, State-Federal relations, elections, policy-making and implementation and means of influencing the political process.

52104 SOCIAL STUDIES 2B

Prerequisite: 52103 Social Studies 2A

Topics covered include the welfare state: its historical development; contemporary distribution of wealth and income; forms and incidence of poverty and deprivation; features and weaknesses of welfare and health services.

Industrial relations: history of employer-employee relations in Australia with some attention to health workers; organisation and functions of trade unions; claims, disputes, negotiation, arbitration, bans, strikes, pickets, lockouts; the state as employer; and effects of changing technology on work organisation.

52105 SOCIAL STUDIES 3A

Prerequisite: 52104 Social Studies 2B

This course provides nursing students with a practical introduction to social science research. Initially, sources of information and available data bases are explored as well as applications for funding. A range of possible research methodologies are then investigated with an assessment of the strengths and weaknesses of each in relation to individual research projects. Particular attention is paid to qualitative methods in the field such as unstructured interviewing, participant observation, surveying etc and to evaluation techniques such as action research. The politics and ethics of research work are also canvassed in relation to the various methodologies.

52106 SOCIAL STUDIES 3B (ELECTIVE)

Prerequisite: 52105 Social Studies 3A

59330 ADVERTISING PRACTICE -

Social Science Elective (3 hr)

See 50330

59331 ADVERTISING COPYWRITING (Print) -

Social Science Elective (3 hr)

See 50331

59332 ADVERTISING COPYWRITING
(TV/Radio/Film) - Social Science Elective (3 hr)

See 50332

59333 ADVERTISING STRATEGIES -
Social Science Elective (3 hr)

See 50333

59350 PUBLIC RELATIONS: PROCESS AND
PRACTICE - Social Science Elective (4 hr)

See 50350

59351 PUBLIC RELATIONS: RESEARCH AND
COMMUNICATION - Social Science Elective
(4 hr)

See 50351

59352 PUBLIC RELATIONS: ISSUES AND
MANAGEMENT - Social Science Elective (4 hr)

See 50352

59353 PUBLIC RELATIONS PROJECT -
Social Science Elective (4 hr)

See 50353

59354 PUBLICITY PRACTICE -
Social Science Elective (4 hr)

See 50354