



The University of Sydney

Sydney College of the Arts Handbook 2003

University dates

University semester and vacation dates 2003

<i>Summer School</i>	
Lectures begin	Monday 6 January
Lectures ends	Friday 7 March

<i>Semester 1</i>	
Lectures begin	Monday 10 March
Easter recess:	
Last day of lectures	Thursday 17 April
Lectures resume	Monday 28 April
Study vacation: 1 week beginning	Monday 16 June
Examinations commence	Monday 23 June
Lectures end	Saturday 5 July

<i>Semester 2</i>	
Lectures begin	Monday 28 July
Mid-semester recess:	
Last day of lectures	Friday 26 September
Lectures resume	Tuesday 7 October
Study vacation: 1 week beginning	Monday 3 November
Examinations commence	Monday 10 November
Lectures end	Saturday 22 November

Last dates for withdrawal or discontinuation 2003

<i>Semester 1 units of study</i>	
Last day to add a unit	Friday 21 March
Last day for withdrawal	Monday 31 March
Last day to discontinue without failure (DNF)	Friday 2 May
Last day to discontinue (Discontinued - Fail)	Friday 13 June

<i>Semester 2 units of study</i>	
Last day to add a unit	Friday 8 August
Last day for withdrawal	Friday 29 August
Last day to discontinue without failure (DNF)	Friday 12 September
Last day to discontinue (Discontinued - Fail)	Friday 31 October

University semester and vacation dates 2001-2006 are listed in an Acrobat PDF document which can be downloaded from: policy.rms.usyd.edu.au/000004e.pdf.

The University of Sydney

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The University of Sydney

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The information in this handbook is subject to approval and/or change by the appropriate faculty of the University. Students should always check the accuracy of the information with faculty staff.

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Director and Dean's Message

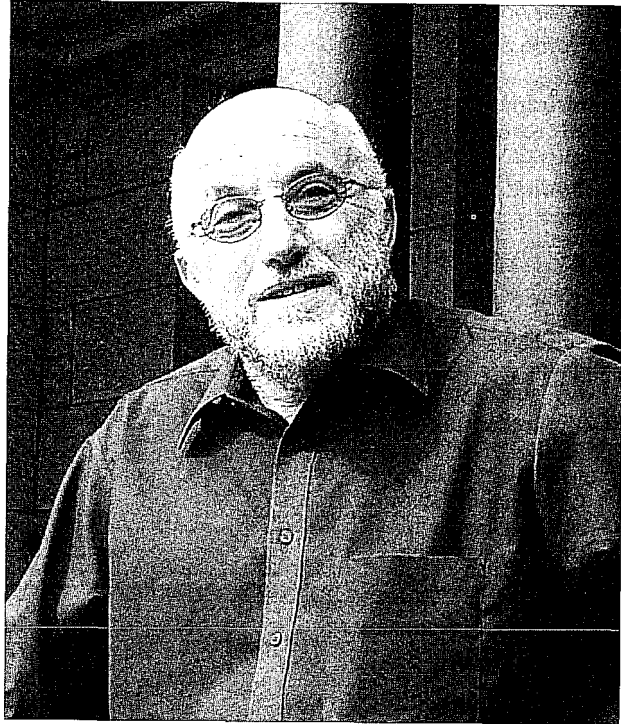
Sydney College of the Arts (SCA) occupies a unique position in the international Arts community. As a faculty of The University of Sydney, Sydney College of the Arts provides its students and staff with the finest facilities and an environment conducive to the development of a sincere and mature studio practice. SCA graduates are among the ranks of major award winning artists in the fields of art, design and media. Almost 700 students from all over the world study and research at SCA, forming a vibrant, cohesive community.

All forms of creative practice from film to music, from design to art and from electronic media to craft can and does contribute significantly to the community through commerce and industry. Sydney College of the Arts contribution is maintained through its focus on the education and preparation of the practising contemporary artist. As a faculty we securely reside in the structure of Australia's leading University. SCA's academic staff undertake the highest level of research and their work is exhibited in prestigious national and international galleries. This staff research significantly informs and enhances the curriculum development and teaching of the faculty.

Sydney College of the Arts offers contemporary visual arts degrees at undergraduate and postgraduate level. SCA's Bachelor of Visual Arts (BVA) offers students the opportunity to complete their degree with or without Honours. The Master of Visual Arts (MVA) and the Doctor of Philosophy (PhD) offer artists and designers the opportunity to extend their practice. Coursework postgraduate degrees include the Master of Studio Art (MSA) and the Master of Multimedia (MMDes). SCA plays a leading role in the community by encouraging students to exhibit their work both on and off campus to assist the development of professional practice. This end of year degree show is an excellent example.

I congratulate our students on the quality of their contribution to this years degree show. Once again they have shown us that they are capable of practicing art at the highest professional level. I commend to you this 2002 degree show catalogue and ask you to join with us to embrace the learning and research of visual art as part of our continuing contribution to Australian and International culture.

Professor Ron Newman



1 Profile of SCA

History of SCA

Sydney College of the Arts, The University of Sydney, was the first tertiary art school of its kind in New South Wales. The basic concepts and ideals of what was to become the Sydney College of the Arts were first made explicit in the Gleeson Report of 1970, which drew attention to the need for the establishment in Sydney of '... a corporate college of advanced education ... for the purpose of providing tertiary education for persons preparing for professional careers in art and design'. As no such institution existed in Sydney at the time, the report concluded that 'an excellent opportunity exists to develop such an institution by grouping together resources for advanced education in art, design, art education, dramatic art, film and television, with the possible addition of other appropriate study areas'. Sydney College of the Arts was established on the recommendation of the Gleeson Report.

Of further influence upon the ultimate concepts behind the Sydney College of the Arts was the comprehensive report, 'The Crafts in Australia', made by a Committee of Enquiry under the auspices of the Australia Council. This committee found that '... training in the Crafts, particularly at a tertiary level, is the area of greatest need identified by the Crafts Enquiry. In nearly every capital city in the country, a young person can obtain training for the career of his choice; he cannot do this in the crafts'.

Sydney College of the Arts was constituted under Section 5 of the Colleges of Advanced Education Act, 1975, No. 11 (as amended). In 1976 SCA enrolled its first students when it took over responsibility for Design Diploma Courses previously conducted by the Department of Technical and Further Education. The Visual Arts Program commenced the following year as a completely new program.

Sydney College of the Arts, as originally constituted, was dissolved in January, 1988. The courses of the School of Design are now in the Faculty of Design, Architecture and Building at the University of Technology, Sydney. The School of Visual Art, retaining the name Sydney College of the Arts, became a semi-autonomous component of the New South Wales Institute of the Arts, under the NSW Institute of the Arts Act, 1987.

This was an interim phase in the Governance of SCA which, on 1 January 1990, led to its becoming an academic college of The University of Sydney with status equivalent to a faculty of the university. The founding concepts, ideals and ambitions, as well as the name are retained by SCA.

The provision of a flexible inter-disciplinary approach to education and training in the arts, focusing on practice and theory, is wholly appropriate to the University and context.

SCA mission

The mission of the Sydney College of the Arts is to educate and train those who will practice as makers or interpreters of contemporary art, craft, and design (the visual arts) to be skilled and knowledgeable, innovative and resourceful in their practice.

SCA is international in outlook and will be responsive to changing needs and developments at local, national and international levels appropriate to visual arts theory and practice and, through teaching, scholarship, research, and creative practice; exercising an independent role at the forefront of art education.

SCA Gallery

The SCA gallery plays a critical role in the life of Sydney College of the Arts as a resource and educational device for students and staff. In addition, it provides the community with access to a range of challenging and innovative exhibitions and events.

The gallery is dedicated to the support of projects that explore experimental approaches to the production and delivery of contemporary art as well as fostering an environment that encourages critical discussion around issues relevant to current cultural theories and art practice.

The SCA Gallery is interested in developing strategic relationships and cultivating partnerships with contemporary arts

organisations and cultural events within the Sydney region and beyond, linking the college to the broader community and providing a cultural focus within Sydney's inner western suburbs. The gallery also maintains strong links with the galleries located within the main campus of the University of Sydney.

The annual exhibition program includes international and Australian contemporary visual arts and design; it also supports graduate and postgraduate work, staff exhibitions and the SCA artist in residence program.

SCA Board

The SCA Board determines all academic matters concerning the degrees at SCA. Detailed terms of reference are included in the University of Sydney Statutes and Regulations. These can be obtained through the Faculty Manager. The SCA Board chaired by the Dean or as appropriate a chair is elected by the Board every two years.

■ Staff

In 2002 SCA staff were:

Director and Dean

Professor Ron Newman, ASTCIndDes NAS Grad Dip HED
UNSW FIA HLFDA

Pro-Dean

Professor Margaret Harris, PhD Lond
Associate Dean, Postgraduate Studies

Dr Eiril Bailey, PhD USYD

Associate Dean, Undergraduate Studies

Professor Tom Arthur, BSc(ArtEd) Tufts DipEA Boston Mus Sch

Adjunct Professors

Jane Campion

Marc Newson

Object Art and Design

Ceramics

Senior Lecturers

Gudrun Klix, MA George Wash MFA U W Madison

Mitsuo Shoji, MFA Kyoto

Technical Supervisor

Clive Cooper

Glass

Senior Lecturer

Maureen Cahill, MA NSWIA

Lecturer

Jane Gavan, BFA Sydney BVA USYD GradDipGalleryMgmt
UNSW

Technical Supervisor

Andrew Lavery, MA Monash

Jewellery & Object

Senior Lecturer

Mark Edgoose, MA Ed PG Dip RMIT (on leave)

Lecturers

Bridie Lander, MVA USYD

Karin Findeis, BFA UNSW MVA USYD

Technical Supervisor

Valerie Odewahn, GD OHM Ballarat

Media Arts

Electronic and Temporal Art

Senior Lecturers

John Conomos

Geoffrey Weary, MFA UNSW

Lecturer

Ryszard Dabek BA (VisArts) USYD MA UNSW

Associate Lecturer

Mahalya Middlemist, MA UNSW (on leave)

*Technical Supervisor*Glenn Remington, BVA *USYD***Photomedia***Senior Lecturer*Steven Lojewski, MA *USYD**Lecturers*Simone Douglas, BA *USYD* GradDipFA *UNSW*Anne Ferran, DipEd *Mitche Adv Ed* BA BVA *USYD* MFA *UNSW*Josephine Starrs, MVA *USA* (also Electronic & Temporal Art)Merilyn Fairskye, DipArt DipEd (AdEd) MVA *USYD** (also Electronic & Temporal Art)*Technical Supervisor*Arthur Georgeson, GradDipEd *SCAE* DipAD *VCA***Fine Arts***Painting**Professor of Visual Contemporary Art and Artist-in-Residence*

Professor Richard Dunn

*Associate Professor*Brad Buckley, MFA *RISD* GradDipEd *SCAE**Senior Lecturer*Matthys Gerber, MFA *UNSW**Lecturers*Dr Debra Dawes, GradDip *SCA* PhD *Wollongong*Lindy Lee, BA GradDip Vis *USYD*Mikala Dwyer, BVA *USYD**Technical Supervisor*Terry Burrows GradDipVisCom *SCA***Printmedia***Senior Lecturer*Mirabel Fitzgerald, MFA *COFA**Associate Lecturer*Justin Trendall, GradDip MVA *USYD**Technical Supervisor*Glenn Conroy, DipFA *SIT***Sculpture***Associate Professor*Tom Arthur, BSc(ArtEd) *Tufts* DipFA *BostonMusSch**Lecturer*Michael Goldberg, BFA(Hons) *Capetown* MFA(Hons) *UNSW**Lecturer*Margaret Seymour, MVA *USYD* GradDipAdultEd *UNSW**Technical Supervisor*

Colin Winter

Theory of Art Practice*Senior Lecturer*Dr Ann Elias, MA(Hons), *PhD Auck**Lecturers*Dr Eril Baily, PhD *USyd*Christina Davidson, BA(Hons) *Melb***Executive***Faculty Manager*Charlene Griffiths, BA *Sydney**Project Officer and Executive Assistant to the Director*Marlene Troha, BA *UNSW**Finance Officer*Jeanette Frost, AccCert *STC**Administrative Assistant Finance*

Tabassum Humza, BCom(Hons)(Accounting)

SCA Workshop*Workshop Supervisor*Tony Mesiti, CertBoilermaking *STC**Technical Supervisor*

Colin Winter

Computer Laboratory*Computer Systems Officer*

Cameron Fargo

Network Manager

Morgan Jones

Student Administration*Manager*

Isobel Horton

Administrative Assistants

Christina Forte

Cathy Herrera

Regina Lee

Andrew Taylor

Campus Services*Manager*Christine Atkinson, BVA MVA *USYD**Attendants*

Brett Bentley

Marie Fergusson

SCA Library*Faculty Librarian*

Jennifer Hayes, ALIAA, ASTC, BA MLitt(Comm)

*Cataloguer/Circulation*Gillian McPherson, LibPracCert *STC**Inter-Library Loans/Document Delivery*Dominica Lowe DipLib&Info *STC**Journals*

Lorraine Child, ALIA

SCA Gallery*Gallery Manager/Marketing Officer*Katie Major, BVA GradDipGallMan *UNSW**Communications Officer*Jennifer Roseman, BA *USYD* GradDipEd S/£BVA(Hons) *USYD*

2 Introduction to the Faculty

■ Group organisational structure and disciplines

SCA's academic program is structured so as to support and encourage both specialist and inter-disciplinary student - centred development. It is organised around four distinct, discipline-specific groups of common professional and historical interests:

- Fine Art - Painting, Printmedia and Sculpture
- Object Art and Design - Ceramics, Glass and Jewellery and Metal
- Media Art - Photomedia and Electronic Art
- Theory - Theories and Histories of Art Practice including Studio Theory

The groups foster a team- based approach to the delivery of a student - centered, specialist course in contemporary visual arts. The groups play a key role in the coordination of the BVA program, especially in areas such as Studio Theory, Foundation Studies, and in the studio based technical programs. The groups, through their respective Program Coordinators, form an essential component of the faculty's communication processes that are so vital to the successful delivery of the academic program.

■ Bachelor of Visual Arts (BVA)

The Sydney College of the Arts academic program is predicated on achieving a curriculum of flexible study options encouraging students to explore their individual interests and potential within an inter-disciplinary environment.

Career outcomes are fostered through the learning process and are built on the premise that SCA is educating its students for a professional role in the broader fields of contemporary art and design through the teaching of technical and theoretical skills and the synthesis of knowledge into practice as opposed to merely providing a more narrow vocational preparation. Inventive and committed visual arts and design practice will arise from self- directed and motivated learners, able to negotiate multiple art related disciplines and to be able to import relevant skills to a specific practice. In this sense, the traditional boundaries between art disciplines that once separated them are irrelevant to contemporary practice, as are the boundaries that once defined art, design, craft, and so on.

The Bachelor of Visual Arts is a three year course with a merit based entry into a fourth year Honours program.

The BVA is offered in three major study streams - Fine Arts, Object Art and Design and Media Arts.

Throughout the course, students undertake study in three core areas of enquiry - Studio, Studio Theory and Core Theory, augmented by a studio based open access technical program.

The Foundation Year introduces students to the more specialist facilities at SCA, to a range of studies integral to contemporary visual arts; its theories and histories, its studio practices, and to the new technologies that are at the heart of the radical re-definition of contemporary practice.

In years 2 and 3, students undertake specialist study within a single studio discipline or within a broader based inter-disciplinary option within the faculty or with other parts of the University to pursue the development of supervised, individual programs of study through structured group or self-directed projects.

Students admitted into the fourth year Honours program, develop an individually based studio and theory focused research project in conjunction with an assigned supervisor from the SCA's academic staff which focuses on establishing individual research based methodologies further equipping students for entry into professional practice or into research orientated studies leading to the Master of Visual Arts and PhD programs.

Because of the nature of the Academic Program, units of study and options are subject to quotas at each level of study. While SCA will attempt to meet individual preferences, it may

not be possible to accommodate all choices of study in years 2 and 3.

The BVA degree major study streams

The three major study streams offered in the Bachelor of Visual Arts degree are intended to identify course outcomes that students wish to aim towards as their career ambitions. Each represents a different set of approaches and attitudes in the use of knowledge and skills gained in the BVA program. Each has a set of disciplines appropriate to it.

BVA (Fine Arts)

Painting, Sculpture and Printmedia

This stream provides an opportunity for the specialist or interdisciplinary study of contemporary fine arts for those predominantly interested in becoming practising, exhibiting contemporary artists. Although a number of outcomes are possible through a fine arts education, for most who wish to establish careers as artists, resourcefulness and motivation are essential as it may take some period of dedicated studio work and exhibiting after graduation, and of exercising business skills, to establish a profile sufficient to live from the sale of art works alone. The BVA (Fine Arts) is offered in the following disciplines: Painting, Sculpture and Printmedia. It is also possible to combine study with other disciplines at SCA, or possibly with other units of study available through certain departments of The University of Sydney.

BVA (Media Arts)

Photomedia and Electronic & Temporal Art

This stream provides access to skills and knowledge applicable to various career outcomes in the visual media, gained within a broad arts context, such as in photomedia exhibition practices, visual communication, film and video, and multimedia design and other digital processes. Disciplines within the BVA (Media Arts) stream are Photomedia and Electronic & Temporal Art. Students may focus on one discipline or explore multidisciplinary study within Media Arts or combine study with other disciplines at SCA, or possibly with other units of study available through certain departments of The University of Sydney.

BVA (Object Art and Design)

Ceramics, Glass and Jewellery+Metal

This stream provides an opportunity for the specialist or integrated study of Ceramics, Glass and Jewellery+Metal aimed at people who wish to become practicing object designers, artists/craftspeople, makers of hand-made functional objects or objects designed for manufacture. Graduates can establish studio/workshops, whether individually or on a cooperative basis, from which to design and make their work. Professional academic staff encourage self-directed learning, which is combined with the support of regular personal tutorials and the added stimulation of visiting artists and designers. It is also possible to combine study with other disciplines at SCA, or with other University of Sydney units of study. Students are encouraged to develop their ideas, to make objects or images in the context of contemporary art, craft and design practice. They gain an appreciation of the historical development of ceramics, glass, jewellery and the designed object.

3 Studios

The studios at SCA are Ceramics, Electronic & Temporal Art, Glass, Jewellery+Metal, Painting, Photomedia, Printmedia, and Sculpture. Quotas apply to studios as study options.

■ Ceramics

The Ceramics studio embraces a wide range of approaches which lead to various career development opportunities for students who wish to work with clay as a medium. Students interested in becoming exhibiting artists may wish to take a conceptual approach, developing sculptural and installation work. Whereas students wanting to become designer/makers of one-off or production work or work for architectural spaces are encouraged to develop their design skills, including the use of CAD/CAM as well as more traditional production skills such as throwing, mould making and casting.

The studio seeks to develop individual expression within the medium (or across various media) and to challenge the student to explore and expand her/his understanding of contemporary cultural and historical issues.

The development of a comprehensive set of skills and knowledge base of the ceramics medium is seen as essential, as this becomes the basis for a successful outcome. This includes use of kilns, various construction techniques, and surface development technologies including the use of commercial materials and design of glazes.

Studies in Ceramics are largely hands-on and are supported by well-equipped workshops, giving students the opportunity to develop a personal visual vocabulary through explorations of concept and form. Tuition covers a wide range of techniques including hand-building, throwing, slip casting, mould making, surface technologies and firing.

Academic staff profiles

Gudrun Klix, Senior Lecturer, Ceramics

Gudrun Klix is a graduate of the University of Wisconsin - Madison and has been living in Australia since 1981. She brings to her teaching and practice a strong interest in sculpture and environmental issues. Her objects and mixed media installations seek to extend the possibilities of the ceramics medium through their wide-ranging use of materials and expressive quality of clay. Her work deals with aspects of the land and its human inhabitants and mythologies. Themes explored include the relationship of man to nature, alienation, material and space. She has an extensive knowledge of ceramics technologies and an interest in conceptually based work as well as the vessel. She exhibits widely and has been invited to participate in numerous international exhibitions, residencies, guest lectureships and symposia, including Europe, North and South America, Asia and New Zealand.

Mitsuo Shoji, Senior Lecturer, Ceramics

After graduating from Kyoto University of Arts, Japan, Mitsuo has lectured in Australia, the U.S.A, Europe and Japan. Mitsuo began teaching at SCA in 1978. His work in ceramics is broad, ranging from functional design ware to sculptural objects and experimental work. His main concern is to research traditional ceramics medium and explore his own work, experimenting in new aspects of ceramics and developing new techniques such as ceramic paintings. For the last four years he has been invited to participate in a series of international symposia to produce his work and exhibit, in the Czech Republic Lithuanian, Finland and Turkey. He won the purchase award at Faenza in Italy and the prime award at the Fletcher Challenge International ceramics competition, New Zealand. He is also a member of the International Academy of Ceramics.

■ Glass

The program of study focuses on designing and making objects with the goal of establishing and developing a contemporary

visual practice through research, experimentation and an acquisition of skills. Each studio member is encouraged to realise the wide applications of glass in their work and the possibilities of resolving their ideas using the most appropriate materials and processes available.

The glass studio has access to extensive digital media facilities within the faculty that are available for research, development and refinement of work for one off pieces, limited production or manufacture. Students have access within the studio to an excellent hot glass and casting facility and fully equipped mould making and kiln rooms. There are flame working and sandblasting areas provided and a comprehensive range of cutting, grinding, engraving and polishing equipment.

Professional academic staff encourage self-directed learning, which is combined with the support of regular personal tutorials and the added stimulation of visiting artists and designers.

Academic staff profiles

Maureen Cahill, Senior Lecturer, Glass

Maureen Cahill has worked in the field of contemporary glass since 1972, specialising in architectural glass. Major large scale permanent glass installations include Parliament House, Canberra and World Congress Centre, Melbourne. Her work is in major national and international collections and she regularly exhibits at SOFA Chicago and New York, USA. She is currently a director of Craft Australia and is committed to promotions of Australian contemporary glass by curating touring exhibitions for national and international audiences.

Jane Gavan, Lecturer, Glass

Through her studio practice and commitment to student learning in the Visual Arts, Jane Gavan has been interested in exploring the parameters of contemporary object design and making. Her national and international experience brings an informed, broad and interdisciplinary understanding of the role of glass as a material in object art and design. Jane's knowledge of traditional and contemporary making in glass and other materials and her interests in light, space and visual communication combine to form a multidisciplinary practice in teaching and learning, where emphasis is on formal and conceptual concerns are mediated through appropriate processes and materials.

■ Jewellery+Metal

Jewellery+Metal focuses on the designing and making of small-scale to large-scale work in the disciplines of contemporary jewellery and object design. Excellent facilities are provided, including fully equipped casting, enamelling and metalsmithing rooms and the SCA Wood and Metal Workshop for larger scale work.

The program engages students in conceptual and practical investigations through specific and self initiated projects designed to develop their ideas through extensive research, experimentation and the acquisition of technical skills.

A broad range of appropriate materials and processes are engaged to realise ideas producing outcomes including work of a utilitarian and conceptual nature. The work itself may take the form of one-off pieces, small runs of production work to be placed in galleries and shops, design for manufacture, or commission work.

Academic staff profiles

Mark Edgoose, Lecturer, Jewellery+Metal

Through his commitment to teaching and his studio practice, Mark Edgoose has set out to rigorously challenge what constitutes contemporary object design and making. His extensive national and international experience brings an informed, broad and interdisciplinary understanding of the role of the object. Aligned with this is a desire to pursue skill, new and appropriate technology/material and thoughtful (sometimes playful) detail. Mark's applied knowledge of traditional and

contemporary object design and making and interests in architecture and the objects location, connection and intervention in today's world allows for an independent and varied approach, where the languages of material and of process are inextricably linked to aesthetic and conceptual concerns.

■ Electronic & Temporal Art

Electronic & Temporal Art includes the time-based art practices and technologies of Video, Film, Sound and Multi-media/ Computer-generated Art. These practices have wide application and may form a basis for further career development. A general grounding is offered in preparation for the specialised practice in a particular medium, or for work utilising two or more technologies, or of work made in conjunction with other visual arts disciplines at SCA. The program focuses on the use of electronic and mechanical means for the production of time-based works of art. The orientation of the course is towards work appropriate in scale and means to the art context, incorporating skills and concepts that may have much broader applications.

Facilities include film editing, sound and video recording and editing rooms, film/video and sound recording studios and a computer laboratory to support multimedia, digital production.

Academic staff profiles

John Conomos, Senior Lecturer, Electronic & Temporal Art

John Conomos is a media artist, critic, and theorist who extensively exhibits both locally and internationally. His art practice cuts across a variety of art forms - video, new media, installation, performance and radiophonic art - and deals with autobiography, identity, memory, post-colonialism, and the "in-between" links between cinema, literature, and the visual arts. He is a prolific contributor to local and overseas art, film and media journals and a frequent participant in conferences, forums and seminars. In 2000 Conomos was awarded a New Media Fellowship from the Australia Council for the Arts. He also co-edited (with Brad Buckley) the recent anthology *Republics of Ideas* (Pluto Press) in 2001.

Ryszard Dabek, Lecturer, Electronic & Temporal Art

Ryszard Dabek's artistic practice encompasses a number of forms and mediums including digital image manipulation, video, sound, interactive media and the Web. These imaging and dissemination technologies are used to posit a fluid, expanded field of inquiry where the photographic image is used as a departure point. He is currently working on an Australia Council funded project that uses video and photography to explore sites of 'emptiness' in the Australian landscape. Ryszard Dabek is currently Academic Advisor for the digital strand of Year 1 and the Master of Multimedia Design course. Web site: www.ryszard.net.

Mahalya Middlemist, Associate Lecturer, Electronic & Temporal Art

Mahalya is completing a CD ROM artwork in collaboration with media artist Justine Cooper. The project has been funded by the New Media Arts Fund of the Australia Council. Mahalya also has a history of collaboration with Sydney-based dancer Sue-Ellen Kohlar, in the production of both dance films and live performance works, which incorporate projected film and video. Mahalya is Academic Advisor to Year 2 in the Electronic & Temporal Art Studio and is a member of the SCA Research Committee. Mahalya is on leave until September 2003.

Geoffrey Weary, Senior Lecturer, Electronic & Temporal Art, Associate Dean (Research)

Geoffrey Weary's art practice is based in film and photography in the context of digital media art production. He has exhibited widely in Australia and internationally. His recent work has involved an exploration of the space of the Museum as a psychological, emotional and physical entity. In 1998 he was awarded the Australia Council Rome Studio Residency. Geoffrey Weary is the Academic Advisor for Years 2 and 3 in the Electronic and Temporal Art Studio. He is also the Coordinator for Postgraduate Coursework Degrees at SCA.

■ Photomedia

In Photomedia, students may explore a variety of approaches to photography as a medium. The program emphasises conceptual and practical investigations through specific projects designed to promote the acquisition of technical skills and foster individual interpretations and aesthetic development.

The Photomedia program includes chemical photography and electronic photomedia. It offers a wide range of theoretical and practical skills as a basis for contemporary photomedia art practice. A number of study options are offered from the second year of the course covering a cross-section of photographic investigation: photo-installation, documentary photography and digital imaging, each dealing with specialised theoretical concerns and techniques. Whilst students are encouraged to explore a variety of approaches to the medium initially through assignments followed by self-initiated projects, an increasing degree of specialisation is expected of senior students. Facilities and instruction are available in B/W and colour developing and printing, mural enlarging, alternative processes and digital imaging.

Studies in Photomedia are supported by black/white and colour darkrooms, mural and copy rooms and a well-equipped lighting studio. The SCA Computer Laboratory augments the computer resources to support digital photography.

Academic staff profiles

Simone Douglas Lecturer, Photomedia

Simone Douglas is a graduate of both Sydney College of the Arts and The College of Fine Arts, UNSW. She exhibits nationally and internationally and has also been active curatorially, most recently as a Director with First Draft and as Curator/Project Director for Picture Sydney: landmarks of a new generation, an initiative of The Getty Conservation Institute and The Australian Museum.

In 2001 she was a guest artist and lecturer at University of Applied Sciences (School of Design), Koln.

Her studio work acts to destabilise the photographic index and explores the spatial relationship between memory and consciousness. Speculative and temporal ideas of absence and peripheral vision in relation to theories of the sublime underpin her practice. The outcome of her work is essentially photographic but hybrid in formation and moves between an interplay of image, object and light.

Her work informs her teaching methodology where students are encouraged to formulate and extend an individual and innovative approach in their area of interest.

Merilyn Fairskye, Lecturer, Media Arts (also lectures in Electronic & Temporal Art)

Merilyn Fairskye's art practice includes video, installation, photography and public art. Her work explores the social landscape in various ways, and often incorporates light, transparency and the movement of people. It is exhibited in art galleries, public spaces, electronic arts festivals and film festivals within Australia and internationally and is represented in Australian and international public collections. Merilyn Fairskye has undertaken artist residencies in the USA, Italy, France and Australia.

Anne Ferran, Lecturer, Photomedia

Anne Ferran is a former student of both Sydney College of the Arts and the College of Fine Arts, University of NSW. She works primarily in photomedia with incursions into video, installation art and writing. Her current work examines the residues of Australia's colonial past, especially in relation to the lives of women and children. This interest in fragments that have survived the effects of time has led her to work with archives, museum collections and historic sites in NSW, Tasmania and the ACT. She exhibits regularly and her work is represented in most major public collections in Australia. She was awarded the NSW Women and Arts Fellowship in 1999.

Steven Lojewski, Senior Lecturer, Photomedia

Steven Lojewski's photographic practice focuses on an exploration of cultural and geographic environments, attempting, through photography, to make sense of his surroundings. He deals with cultural aspects of Australian society, often depicting the mundane and ordinary in an approach which brings together an anthropological interest and an exploration of visual language. His photographic practice is not fixed on fine art

expression, but equally sees its role as archiving and recording issues of historical and cultural significance.

Josephine Starrs, Lecturer, Media Arts (also lectures in Electronic & Temporal Art)

Josephine Starrs is an Australian artist whose video and new media works have been exhibited extensively both in Australia and overseas. She was artist in residence at the Kunstlerhaus Bethanien, Berlin in 1997 and a recipient of an Australia Council New Media Fellowship in 1998-99. She is a founding member of the cyberfeminist collective VNS Matrix who used irony and humour to reveal the gendered biases hardwired into digital culture and products. For the past seven years she has collaborated with Leon Cmielewski on a variety of projects including 'The User Unfriendly Interface' and 'Dream Kitchen' CD-ROMs. Their latest video 'a.k.a.' screened at the Sydney Film Festival 2001 and European Media Arts Festival in 2002. Web site: sysx.org/starrs.

■ Painting

Painting is addressed in its historical continuum and as a category of contemporary art. It is broadly defined as an extended practice with a broad range of representational and non-objective, material, spatial and intellectual possibilities. The object, colour and surface, installation and arrangement, the readymade, the role of typography, photography, digital processes and printmaking may each profoundly impact on painting as a contemporary practice. In the course these are explored through focused and self-initiated projects. As their studies progress, students are encouraged to develop their own approaches and set their own parameters to create a valid studio practice.

Whilst the studio is the primary site for the practice of painting, paint and stretcher preparation areas and an epidiascope and projection room are adjacent to the studios. The faculty workshops for wood and metal and other facilities, including the SCA Computer Laboratory, support the work of students focusing on painting.

Academic staff profiles

Brad Buckley, Associate Professor, Painting

Throughout the 1970s, Brad Buckley travelled widely throughout North America and Europe. Attending St Martin's School of Art in London and between 1980 and 1982 Rhode Island School of Design in Providence, USA where he graduated with a Master of Fine Arts. His work has been exhibited widely in Australia, Europe and America, most recently the CAST, Hobart, Kunstlerhaus Bethanien, Berlin and Franklin Furnace, New York. Buckley is the recipient of various grants and scholarships and in 1990, he was awarded the PS 1 Institute for Contemporary Art Fellowship from the Australia Council. During 1997, he was Visiting Professor at the National College of Art and Design in Dublin and he is an Associate Professor in the Sydney College of the Arts, The University of Sydney. During 1999, he convened with John Conomos; a series of forums at Artspace Visual Arts Centre in Sydney titled 'The Republics of Ideas'. These forums explored the rhetorical, political and cultural implications of an Australian republic. In September 2001 Pluto Press published an anthology *The Republics of Ideas* edited by Buckley and John Conomos. Brad Buckley is presently the Chair of the Board of Artspace Visual Arts Centre, Sydney.

Debra Dawes, Lecturer, Painting

Debra Dawes holds a Doctorate of Creative Arts from the University of WoUongong and a Graduate Diploma in Visual Arts from Sydney College of the Arts where she studied painting in the mid 1980s and was at the same time, co-director of Union Street Gallery in Sydney. In 1982 she was awarded a Diploma in Visual Art from the Newcastle College of Advanced Education. Dawes' work is represented in several collections including the Art Gallery of New South Wales, National Gallery of Victoria, Art Gallery of Western Australia, National Gallery of Australia and New England Regional Art Museum, Armidale. Debra Dawes has held solo shows since the early 1980s such as Starlite at the Art Gallery of New South Wales and WoUongong City Art Gallery. Her work has been shown in group exhibitions at the Art Gallery of New South Wales, The National Gallery of Victoria, University Art Museum, The University of Queensland, Institute of Modern Art, Brisbane and Monash University Gallery, Melbourne.

Matthys Gerber, Lecturer, Painting

Born in the Netherlands and in Australia since 1971, Matthys is an artist who works primarily with painting and photography. The work tends to hover uncomfortably between abstraction and representation, seeking out the failings of images and superimpositions of contradictory painting techniques. Any technique can be used, from photorealism to geometric abstraction. Matthys regularly exhibits in Australia and overseas and is represented by Sarah Cottier Gallery in Sydney.

Mikala Dwyer, Lecturer, Painting

Mikala Dwyer completed her BVA at Sydney College of Art in 1983 and then moved to London where she studied at Middlesex Polytechnic. She moved back to Australia in 1986 and co-directed 1st Draft Gallery and later directed Black Gallery. She has shown in many national and international exhibitions including the 1995 Istanbul Biennale, Bonheurs des Antipodes, Musee de Picardie, Amiens, France, solo survey show Museum of Contemporary Art, solo show at chapter Arts Center Cardiff, Wales. Mikala's work utilises and experiments with a fluid array of ideas, materials and applications. These often present themselves in large scale installations and sometimes they become paintings. Mikala is represented by the Sarah Cottier Gallery, Sydney, the Hamish Mckay Gallery, New Zealand and Anna Schwartz Gallery, Melbourne.

Lindy Lee

Lindy Lee's work explores notions of authenticity and the fluidity of identity. Being a first generation Chinese Australian, Lee says that living between two cultures, she never felt she quite fit into any of the established social frameworks. According to Lee the 'living in between' is the formative experience for many Australians and is the drive behind what is vitally creative in this country. Her work plays with the relationship between originals and copies, selfhood and the integration of both Eastern and Western experiences in a single perspective.

Lindy has exhibited widely both nationally and internationally and her work is included in most major public Australian collections. Some significant exhibitions include *Perspecta '85* AGNSW; *Biennale of Sydney 1986*; *Edge to Edge: Contemporary Australian Art to Japan*, touring Museums of Contemporary Art in Japan 1988/89; *Australia Beyond the Mundane: Australian Art to China 1988*; *Paraculture*, Artistspace New York; *Strangers in Paradise: Contemporary Australian Art of Korea 1992*; *Prospect '93* Kunstverein, Frankfurt, Germany; *Photography is Dead*, MCA, Sydney 1996; *Spirit and Place*, MCA, Sydney 1997 and *Bright and Shining*, Australian Embassy, Tokyo 1999.

■ Printmedia

The Printmedia Studio covers a range of print processes that extend from fine art printmaking through to digital graphics programs. Its core areas include Etching and Relief Printing, Digital Print, Screen Printing and Lithography.

The Studio program focuses on the development by each student of their own independent art or design practice. The course provides students with appropriate technical skills and an accompanying program of tutorials and lectures helps them to locate their work and creative thinking within a contemporary art and design context. Students are expected to work in an independent and exploratory way, developing their own ideas through an ongoing process of experimentation, research and creative intuition. Technical skills are taught in a series of studio based projects which cover all of the key print mediums. The studio offers courses in the digital imaging programs Photoshop and Illustrator.

Excellent workshop facilities support the core print mediums. Access to the College's Computer Laboratory and to digital colour printing facilities is structured into the course.

Academic staff profiles

Mirabel FitzGerald, Senior Lecturer, Printmedia

Graduated from The Byam Shaw School of Art, London, (NDD) and the UNSW. (MFA), Mirabel FitzGerald has been teaching in the visual arts since 1966 and exhibiting both in Australia and internationally. Her practice seeks to extend the possibilities of prints in relation to scale, surface and drawing. Influenced by research and travel in Asia, particularly China, Mirabel FitzGerald's current work employs ink rubbing on paper

exploring the architectural fabric of buildings and their implied histories.

Justin Trendall, Associate Lecturer, Printmedia

Justin Trendall completed a Master of Visual Arts at Sydney College of the Arts in 1994. He works primarily within the mediums of digital graphics, screenprinting and photography, exploring the convergence of technology and cultural identity in the modern world. His visual influences include the contemporary urban landscape, the decorative traditions of pre-industrial societies and the aesthetics of text.

■ Sculpture

Sculpture is taught on the premise that it addresses the language of three-dimensional space through the manipulation of materials and objects and thus addresses a relationship between the body, the object and space. Contemporary sculpture may include temporal as well as spatial approaches: installation and performance, photography, film, video and audio works. It incorporates concepts and processes central to its history such as casting, carving, welding and the assembling of objects and the building of structures that articulate space. Also included in the core program are new technologies such as the visualisation techniques of 3D computer modelling and digital imaging.

Studies in Sculpture are supported by several excellent technical facilities such as the SCA wood and metal workshops, computer laboratories, plaster/clay studios, stone and wood carving workshops and metal forge.

Academic staff profiles

Tom Arthur, Senior Lecturer, Sculpture

A graduate of the School of Boston Museum of Fine Arts and Tufts University, Tom Arthur is principally known as a conceptual installation artist, whose works incorporate a wide range of processes, materials and contextual sitings. Tom's work is included in many private and public collections, has been exhibited in Australia and abroad, including Project and Survey exhibitions in the Art Gallery of NSW, the National Gallery of Victoria, The Australian National Gallery, the Serpentine Gallery in London, and several international Biennales and the Australian Perspecta. Tom is a long-standing advocate and collector of traditional and contemporary indigenous art of Oceania.

Michael Goldberg, Lecturer, Sculpture

Michael Goldberg graduated in 1976 with a Bachelor of Fine Arts (Hons.) from the Michaelis School of Fine Art, University of Capetown. He received a Master of Fine Arts (Hons.) from the UNSW College of Fine Arts in 1996. Currently he is enrolled in the PhD program at COFA. The current themes of Goldberg's practice have been informed by Australia's early colonial period with particular reference to locations of historical significance in the Sydney region. Site-responsive installations have been created for Elizabeth Bay House, Tusculum, the Royal Botanic Gardens and the Art Gallery of New South Wales. His work was most recently exhibited at the Bathurst Regional Art Gallery as part of the sesqui-centennial anniversary of the discovery gold in Australia. Curatorial projects are also of prime interest. 'Artists in the House!' and 'Swelter' were produced for the Historic Houses Trust of NSW and the Royal Botanic Gardens and Domain Trust, respectively. These exhibitions both featured present (Tom Arthur) and past (Nigel Helyer) SCA staff-members. In 2001 Goldberg was the recipient of an Australia Council Grant for New Work. Project proposals are being developed for Artspace, the Museum of Sydney and the old Government Mint.

Margaret Seymour, Lecturer, Sculpture

Margaret Seymour is an installation and new media artist. She completed a Master of Visual Art at Sydney College of the Arts in 1998 and has exhibited site-specific works in various artist run galleries and public buildings in Sydney. Margaret combines her interest in new media technologies - including 3D computer modelling, digital imaging, interactive and Web based applications - within a hybrid practice incorporating installation, sound and digital video. Her teaching and research emphasise a critical engagement with new media and creating links between existing and emerging art traditions.

■ Theory units of study

The Theories of Art Practice program provides an introduction to contemporary and modern art, media, craft and object design history & theory. Theories of Art Practice is designed to be supportive of studio work. The program includes Core and Studio components which extend over the full four years of the undergraduate course.

Core Theory addresses **History, Criticism and Theory of Art and Design Practice, Critical Theory, and History of Ideas** and provides the central theoretical and historical framework of visual arts study.

Studio Theory addresses contemporary concerns particular to studio practices in Fine Arts, Media Arts and Object Art and Design. The focus of Studio Theory is on objects and artworks and the actions of artists. Consequently Studio Theory has a practical and actual aspect which bridges between studio practice and Theories of Art Practice.

The program is designed to develop students' written, verbal and critical skills through essays, class discussions and other projects. Students from all disciplines come together in lecture, tutorial and seminar programs. From time to time, the regular teaching program is augmented by field trips to art museums and galleries. Visits to exhibitions and other special events take advantage of SCA's proximity to Sydney's active contemporary art scene.

Each strand is individually assessed.

Academic staff profiles

Eril Baily, Lecturer, Theories of Art Practice

Eril Baily combines a pre-academic career in advertising with an academic career in philosophy. Her primary fields of interest and research are analysing the effects of historic symbolic constructs on contemporary visual practice, and the impact of technology on concepts of subjects and culture. In her spare time, Eril writes baroque fictions.

Christina Davidson, Lecturer, Theories of Art Practice

Christina Davidson has published widely in the field of Contemporary Australian art and is currently researching contemporary German art. Her special interests include Postcolonial and Transcultural Theory; regional cultural exchange; relations between theory, criticism and practice in contemporary art.

Ann Elias, Senior Lecturer, Theories of Art Practice

Ann Elias lectures in the core program of Theories of Art Practice. She has helped design undergraduate courses for arts practitioners with the intention of demonstrating the connections of theory and practice. Her research concentrates on the area of still life and decorative aesthetics. She has written about objects that have been peripheral to traditional Art History, but have been part of mainstream culture, including flower painting, cake decorating and photography.

4 Undergraduate study

■ Bachelor of Visual Arts (BVA)

BVA (Fine Arts)

Painting, Sculpture and Printmedia

Coordinator

Brad Buckley

Room: 06F14

Phone: (02) 9351 1061

BVA (Media Arts)

Photomedia and Electronic & Temporal Art

Coordinator

Steven Lojewski

Room: 04636

Phone: (02) 9351 1048

BVA (Object Art and Design)

Ceramics, Glass and Jewellery+Metal

Coordinator

Gudrun Klix

Room: 02F03

Phone: (02) 9351 1046

Studio units of study

Studio Major-16 credit points

Students undertake study in a 16 credit-point studio-based discipline from second year on. The Studio Major provides a focussed study in one of the eight disciplines. Please note that quotas apply to all course components and that the outcome of the previous level of study may affect access to your choice of areas of discipline. From the second year of the course onward work is increasingly directed towards independent study through group tutorials working towards a specific student-identified course outcomes in Fine Arts, Media Arts or Object Art & Design.

Cross-disciplinary study and Studio Minors - 8 credit points

Work in one of the eight disciplines may be combined with units of study offered by other faculties of the University of Sydney from the second year of the BVA onwards. Generally, students who wish to pursue study in another faculty enrol in an 8 credit point Studio Minor, with prior approval from the Associate Dean for Undergraduate Studies.

It is also possible for students to undertake an interdisciplinary 'double minor'. Students who wish to pursue this option enrol in two individual 8 credit point studio minor units of study. This enables students to further tailor their study to their desired outcomes.

An 8 credit point Studio Minor may also be undertaken by students from other faculties of The University of Sydney subject to the availability of facilities.

Theory units of study

The Theories of Art Practice program provides an introduction to contemporary and modern art, media, craft and object design history & theory. Theories of Art Practice is designed to be supportive of studio work. The program includes Core and Studio components which extend over the full four years of the undergraduate course.

Core Theory addresses **History, Criticism and Theory of Art and Design Practice, Critical Theory, and History of Ideas** and provides the central theoretical and historical framework of visual arts study.

Studio Theory addresses contemporary concerns particular to studio practices in Fine Arts, Media Arts and Object Art and Design. The focus of Studio Theory is on objects and artworks

and the actions of artists. Consequently Studio Theory has a practical and actual aspect which bridges between studio practice and Theories of Art Practice.

The program is designed to develop students' written, verbal and critical skills through essays, class discussions and other projects. Students from all disciplines come together in lecture, tutorial and seminar programs. From time to time, the regular teaching program is augmented by field trips to art museums and galleries. Visits to exhibitions and other special events take advantage of SCA's proximity to Sydney's active contemporary art scene.

Each strand is individually assessed.

Technical instruction

Technics is an essential component of the undergraduate program at SCA. Technics involves technical workshops in specific core skills and processes and related occupational health and safety, to be further developed in studio-based learning. Foundation Technics includes skills and techniques related tuition, relevant to projects and facilities. Please refer to the Student Information section for details on Safety Equipment.

Time for completion

The minimum time within which you may become eligible for the Bachelor of Visual Arts is six (6) semesters unless this is adjusted for advanced standing.

The maximum number of semesters which you may take to complete requirements for the Bachelor of Visual Arts is eight (8) semesters (excluding periods of leave) unless this is adjusted for advanced standing. Requirements for a pass degree must be completed within eight (8) years of initial enrolment, including periods of leave.

■ BVA application procedures

Academic requirements

The basic academic requirement is the NSW Higher School Certificate or its interstate or overseas equivalent. The UAI (University Admission Index) is used as an indicator of ability to undertake studies at tertiary level and therefore SCA would not normally accept applicants with a UAI below 70. Mature age (21 by 1 March in the year of admission) applicants who have not satisfied the normal academic requirements may be eligible for admission to the Bachelor of Visual Arts program under provisions for mature age application.

Additional criteria

Applicants fulfilling the requirements above will be selected on merit based on portfolio presentation and interview (see Selection Process below). Two or three unit Visual Art and HSC English and History are seen to be useful to this course.

Application procedures for local students

There are three steps in the application process for undergraduate study as follows:

1. You need to lodge an application listing one or more of the streams within the Bachelor of Visual Arts at Sydney College of the Arts as preferences with the University Admission Centre (UAC) by the due date
2. You need to also complete and submit an SCA Undergraduate Questionnaire to Sydney College of the Arts by the due date (normally the last business day in October in the year before entry). Questionnaires can be downloaded from the SCA Web site at www.usyd.edu.au/sca/sca_htabva.htm.
3. An interview and portfolio presentation will be arranged on the basis of the questionnaire. This is a requirement. These interviews will take place from mid-November. If you are from interstate or a country area, or there are other special circumstances which make attendance impossible, you may

send your portfolio or slides with a brief commentary on your work. If you are a mature age applicant, you will also need to provide information about professional or other relevant experience pursued since leaving school. International students will need to send a portfolio for evaluation with your application.

Selection process -presentation of portfolio

Students are selected on the basis of the interview and portfolio presentation process. This is a single process and a score is given based on assessment of five criteria. It is the overall score out of 100 (20 for each component) that is used to rank applicants. The interview panels evaluate the applicants based on the following criteria:

- commitment/vocational interest
- cultural awareness
- intellectual/critical skills
- communication and literacy skills
- portfolio.

Portfolio requirements

You should bring up to ten (10) examples of work to the interview. Actual examples are preferred, however, photographs or slides of work are acceptable, particularly for works larger than 56 centimetres by 76 centimetres, or portfolios sent by mail. SCA recognises the differences of opportunity to acquire a body of work and prior experience in the preferred major study is not essential.

Provide items you believe are relevant and representative; not necessarily works which are related to your intended area of major study. School leavers are encouraged to include their Visual Arts Process Diary. The assessment of the portfolio is based on the following criteria: the potential for skill development, evidence of hand-eye skills, articulation of a sustained idea or concept and the demonstration of a high level of lateral or creative thinking or a high level of creative process.

Admission for Advanced Standing

You may be eligible for advanced standing for relevant tertiary study previously completed and exemption from equivalent SCA units to a maximum of 50 percent of the Course (72 credit points).

If you are granted exemption in units of study to the equivalent of one year of full time study (48 credit points) or more, you will be admitted on the basis of the questionnaire and interview.

Application procedures for international students

If you are NOT an Australian citizen, a permanent resident or a citizen of New Zealand, you will be considered as an international student, and can be accepted into the University only on a full-fee basis. An International Student Application Form must be completed and submitted together with a Questionnaire, indicating the proposed program of study, together with slides of recent work and curriculum vitae.

Application forms and Questionnaires are available from The University of Sydney International Office:

International Office
University of Sydney
Ground Floor, Services Building G12
Corner of Abercrombie and Codrington Streets
NSW 2006 AUSTRALIA
Tel: (02) 9351 4079 or (02) 9351 4161
Fax: (02) 9351 4013
Email: furtherinfo@io.usyd.edu.au
Web: www.usyd.edu.au/su/issu/

Questionnaires are also available on the Faculty Web site, www.usyd.edu.au/sca/sca-courses-bva.htm.

When completed, these forms must be sent to The University of Sydney International Office.

Instruction in The University of Sydney is in English. If it is not your first language, you must demonstrate a proficiency in English before admission can be confirmed. The following are the acceptable language qualifications for Sydney College of the Arts:

- TOEFL: 575 or better plus TWE (Test of Written English) at 4.5+
- IELTS: Overall band score of 6.5 or better
- Cambridge Certificate of Proficiency in English, Grades A or B.

Closing dates for international applications

For commencement in March semester, 31 October (of preceding year).

Special admission for educational disadvantage

The University's Special Admission Scheme provides a means of entry for people who have not satisfied the University's normal requirements, due to disadvantage. Applicants in the category will be required to provide evidence of a capacity to succeed at course work at University level and satisfy additional selection criteria outlined below.

Eligible local students are selected on the basis of the interview and portfolio presentation process. This is a single process and a score is given based on assessment of five criteria. It is the overall score out of 50 (10 for each component) that is used to rank applicants. The interview panels evaluate the applicants based on the following criteria:

- commitment/vocational interest
- cultural awareness
- intellectual/critical skills
- communication and literacy skills
- portfolio.

Persons applying under the Educational Disadvantage entry provisions should contact the Special Admissions Officer, University of Sydney, phone (02) 9351 3615, fax (02) 9351 4013, email info@io.usyd.edu.au.

■ Bachelor of Visual Arts (Honours)

The objective of the Honours year is to provide students who have qualified for or been awarded an undergraduate pass degree in visual arts (not more than three years previously) the opportunity to extend their potential in studio work and research skills. Students may continue to work in the area of their undergraduate study or undertake research in a different area. Honours study allows students to prepare for higher degree study by research in the field of creative practice. The course is pursued predominantly through studio-based work, supported by a Research Paper of 5000 words. It is also possible to undertake the course predominantly by dissertation of 15,000 words. In this case the program will provide an opportunity to develop a deeper understanding of the theoretical and critical issues that affect art making to prepare students for higher degree study in art history, theory or criticism. Students are expected to have developed a focus and direction in their work and be prepared for working in a tutorial environment with a supervisor. They also participate in seminars and attend lectures as required. Students are examined at the end of the course at the Degree Show. Entry to the Honours program is based on a minimum academic requirement of credit average and is competitive by proposal, interview and portfolio. Candidates nominate study by Studio Project and Research Paper or Dissertation and Minor Studio Project.

Admission to Honours year

You will need to have qualified for a Pass Degree in Visual Arts or have an equivalent qualification. Admission is competitive and not all eligible applicants can be offered candidature. Honours may be undertaken primarily by studio work with a research paper or by dissertation with a studio component.

To be eligible for admission, applicants would normally have a minimum average weighted grade of credit over the first three years of undergraduate study. The formula used can be obtained from the Student Administration office. You can apply up to 3 years after the completion of your Pass degree. You may be interviewed if you are not a current Third Year SCA student. Applicants are selected on the basis of their undergraduate grades and studio and paper project proposal. Application may be made for study in an inter-disciplinary mode, in which case an application may be considered by more than one visual arts discipline. Interviews, if required, will take place in late November/early December. If you are offered a place, candidature cannot be deferred.

External applications for Honours

Please contact Student Administration Office (02) 9351 1104 for details.

Honours supervisors

Each student is assigned a supervisor for the general supervision of studio and written work, seminar preparation and other

requirements of the course studies, has the responsibility for maintaining regular contact with the appointed course supervisor, maintaining ongoing studies consultation and to a schedule of dates for the presentation of drafts. Meetings are expected to be at least fortnightly.

The supervisor will maintain a record of progress and at the end of first semester a summary of progress will be provided to the candidate and Postgraduate Convenor.

Honours examination

The final examination of candidature for BVA(Hons) will take place at the Degree Show at the end of the course.

Studio work and paper will be examined by a panel of two, one not being a member of SCA staff. The research paper or dissertation is normally assessed at the same time. You will need to include in your submission a supporting visual record of work completed during candidature and a notebook documenting the developmental process in the course.

Students who (by virtue of taking leave, or for any other reason) conclude their studies at mid-year, must submit their research paper or dissertation at that time, but will not be assessed until the Exhibition.

Following approval of examiners, SCA will arrange a meeting of the candidate and the examiner who is not a member of SCA staff, to familiarise the examiner with work to be submitted.

Levels of Honours

Percentages are calculated as weighted average mark (WAM). Student Administration Office can advise the formula. The following levels of Honours apply:

First Class: 80-100%

Second Class, Division 1: 75-79%

Second Class, Division 2: 70-74%

Third Class: 65-69%

Honours not to be awarded: less than 65%

■ Procedures and requirements

Any enquiries about procedures or requirements should be directed to the Student Administration Office. Please do not hesitate to ask questions if any information contained in this handbook is unclear or does not cover your particular situation.

Requirements for the award

Candidates for the BVA must complete at least 144 credit points as follows:

Foundation year

48 credit points as prescribed (24 credit points per semester)

2000 level

48 credit points as prescribed (24 credit points per semester). A maximum of 16 credit points may be undertaken in another Faculty with approval.

32 credit points in Studio. Up to 16 credit points may be undertaken in another Faculty with approval.

8 credit points in Theories of Art Practice and

8 credit points in Studio Theory or 8 credit points may be undertaken in another Faculty with approval from the July Semester.

3000 level

48 credit points as prescribed (24 credit points per semester). A maximum of 16 credit points may be undertaken in another Faculty with approval.

32 credit points in Studio up to 16 credit points may be undertaken in another Faculty with approval.

8 credit points in Theories of Art Practice and

8 credit points in Studio Theory or 8 credit points may be undertaken in another Faculty with approval.

Absence

Students who, for medical or other reasons, are unable to attend for a period of five days or more, are asked to provide medical certificates, or other documentation where appropriate, within seven days of their return. All information is held in absolute confidence. It is best to advise your lecturers directly by phone if you are missing classes. All staff have voicemail facilities on their phone extension so messages can be left at any time.

Students are discouraged from submitting certificates for absences totalling less than one week (although frequently recurrent short absences would need documentation).

While it is important to ask for a medical certificate for illness of longer than a few days duration at the time of the first visit, there is no need to submit it unless the illness becomes prolonged or further frequent absences are required.

Attendance requirements

You are required to attend 90 percent of classes. If you have been absent without approval or explanation, such as a medical certificate, from more than ten percent of the classes in any one semester in a particular unit, you may be considered to have failed to complete requirements and consequently to have failed the units of study.

Correspondence

All official correspondence with SCA should be addressed to SCA Faculty Manager, Locked Bag 15, Rozelle NSW 2039.

Satisfactory progress

Candidates are expected to satisfactorily complete at least 50 percent of the credit points in which they are enrolled each semester. Candidates, other than those who are completing their degree, who do not complete sufficient credit points, or who fail the same unit of study twice, may be asked by SCA Board to show cause why they should be allowed to re-enrol in the following year. If they are allowed to re-enrol, SCA Board may impose additional conditions on their re-enrolment.

If SCA Board does not accept a candidate's explanation for failure to complete the required number of credit points, SCA Board can exclude the student for a minimum of two years. After two years, the candidate can apply to SCA Board for re-admission and, if re-admitted, will be bound by the regulations then in force.

Show cause

The Sydney College of the Arts Board may require you to show good cause why you should be allowed to re-enrol in the degree if, in the opinion of the Board, you have not made satisfactory progress towards fulfilling the requirements.

A student who:

- has failed to gain at least twelve (12) units in a semester where twelve (12) units or more are attempted; or
- has failed to gain all units in a semester where less than twelve (12) units are attempted;
- has failed the same unit of study for the second time shall be deemed not to have made satisfactory progress.

Exclusion

In accordance with the Senate Resolutions relating to 'Restrictions upon re-enrolment', students will be excluded from re-enrolment for a period of two (2) years if they are deemed by SCA Board to have failed to establish a cause for *the* continuance of their course of study.

Students who have been required to show cause and who fail to do so, shall be automatically excluded.

Students who have been excluded and wish to re-enrol may re-apply for admission after a period of two (2) years.

Extensions

Extensions of time for submission of work must be approved in writing, on the appropriate form, with a signature from your lecturer. A penalty of one per cent per day will apply to late submissions with no approval.

Extensions can only be granted by your lecturer up to a certain date (the Student Administration Office can advise you of this date). In cases of illness or for some other genuine reason you cannot attend your summation assessment meeting, you should notify the Student Administration Office immediately and provide medical certificates or other appropriate documentation. A new time must be made to complete assessment before expiry of the above date. You must discuss completion of assessment with your academic advisor as soon as possible.

External coursework and cross credit study

You may request to undertake units other than those specifically prescribed for the course.

These units may be offered by the University of Sydney or another institution. If credit is required, then approval must be obtained beforehand for the substitution or addition. You are advised to consider carefully the timetable implications and work requirements of study undertaken in other faculties or

institutions. You will need to complete the appropriate form from Student Administration and attach course outlines of the intended study, in the semester prior to intended study. It is your responsibility to ensure you comply with any requirements of the other faculty or institution.

Please note: this is not an option if you are undertaking an interdisciplinary major study involving units from another faculty.

Finalising of results

Assessments for all units of study will be finalised at the end of each semester except where:

- The unit is a full year unit of study;
- an examiner is not able to recommend that an incomplete result becomes a Pass or Fail grade in which case the Board of Examiners may, in exceptional circumstances, extend the period for finalising the result;

Finalising of results - recommendation of grades

A grade is not recommended to the Board of Examiners until after the Review Summation at the end of the semester. The recommended grade is to be decided at a meeting of all academic staff in the Studio/Study Area involved with the implementation of the course and supervision of students. This assessment meeting should include a member of staff from another Studio/Study Area.

This meeting *may* be preceded by an interview between a student's Academic Adviser and a student in the manner of interim reviews, however this is not a requirement. If so, the inclusion of other academic staff in an interview with each student is not proscribed.

Finalising of results - grade queries and appeals

Following receipt of your results you may wish to discuss, query or appeal your grade.

In the first instance you should arrange a time to meet with your Academic Adviser. These staff will have specified particular times for this purpose, normally in the case of first semester courses, during the first two weeks of the second semester or in case of the second semester courses, between the beginning of February and the end of second week of first semester the following year. The review will not mean a re-examination of your work, but a detailed check of the assessment process to ensure that due academic process has taken place and that no part of your performance or circumstances have been overlooked.

At this meeting you should clarify:

- the basis of your query and reason for the requested amendment if applicable
- whether there was an oversight or mistake in grading
- the criteria used to determine the grade.

The staff member will advise Student Administration in writing if the grade is to be changed and you will receive a copy of the advice. If there is no amendment and you wish to appeal the decision then you will need to lodge a Grade Appeal with the Student Administration officer.

The appeal will then be considered by the Associate Dean as soon as possible. This is a more formal process and you must be sure of documenting sufficient grounds for your case to be heard.

The Associate Dean will request from your Academic Adviser:

- the relevant course outline
- written explanation of how the grade was determined
- any other relevant material

The Associate Dean will make a decision which will be communicated to you in writing including the reasons for the decision.

Information to be provided to students

Students should be provided with the following information at the commencement of each semester as appropriate to their level of study:

- name of *Academic Adviser*, days and times of availability for consultation
- frequency of *one-to-one tutorials* with Academic Adviser (approximately every two to three weeks)
- course outline*
- a copy of the *assessment criteria* and *definition of grades*
- attendance requirements* in each course
- reading list* if appropriate
- deadlines* for submissions of work if specified

- other requirements* of the degree/course such as:
 - minimum amount of work expected* and guides for it such as number of words, scale, complexity and sufficiency of number of works to judge development throughout the semester. For example, although the number of works required will depend upon the scale and complexity of each, one large work for a semester would not be considered adequate.
 - expectations for *participation* in tutorials/seminars or collaborative work
 - expectations regarding *method of submission* or presentation of work
 - expectations for *development of competence and innovation*
 - expectations for *quality* or standard of work in terms of critical awareness, and development
 - expectations regarding *self-motivation* in the course.

Keeping records of work

Students are required to maintain a workbook and to keep a visual record of work, both of which must be made available at assessment.

Leave

Leave during semester

If for reasons such as illness, family or financial difficulties or misadventure, you cannot attend classes and undertake course work during a particular period within the semester, you should apply for Special Leave of up to four (4) weeks. Work missed during the period of absence will need to be made up on your return.

Leave for a semester or longer

Leave of Absence (sometimes referred to as Suspension of Candidature) may be granted at the conclusion of a semester for a maximum of two semesters, provided you have successfully completed at least one semester of study. Applications for leave of absence may be lodged up to the first two (2) weeks of the semester.

Plagiarism

Plagiarism can be broadly defined as knowingly presenting another person's ideas, findings or written work as one's own by copying or reproducing them without due acknowledgement of the source.

Within this general definition, plagiarism may take several different forms. At its worst, plagiarism is theft. Plagiarism may involve copying the work of another student, or it may involve paraphrasing or copying a published author's text or argument without giving a reference.

Procedures for dealing with plagiarism will be consistent with the University policy/code of practice and be consistent with the nature and severity of the alleged offence. (Please refer the policy on plagiarism on the University Web site.)

Students who plagiarise will receive substantial penalties and be referred to the Director.

Prerequisites and corequisites

You need to ensure you are enrolled correctly and that you take into account any prerequisites and corequisites specified as this will affect your progression through the course. All prerequisites and corequisites are indicated in the detailed units of study chapter.

Special consideration

Special consideration for illness or misadventure

Students who feel that their academic performance will be adversely affected by serious illness or misadventure can seek special consideration. Although it is impossible to outline in advance all the circumstances that would lead to decisions to allow latitude in submitting assignments or attending assessment reviews, it should be noted that only well-attested serious illness or misadventure during a semester or occurring at the time of assessment will warrant special consideration. Occasional brief or trivial illness would not normally be regarded as sufficient to explain an absence or a poor performance. The exact nature of misadventure will vary, but serious illness or death of a close family member, particularly at the time of assessment, would clearly warrant consideration.

Special consideration - application procedure

Special consideration forms are available from the Student Administration Office, and should be submitted to that office with all appropriate documentation. Copies should also be given to each relevant lecturer. Any information provided in support of an application for special consideration is held in strict confidence, and only made available to the examiners, coordinator and Dean. In the first instance, if you because of serious illness or adverse circumstances, are prevented from attending classes for prolonged periods, you should seek an interview with the member of academic staff concerned.

Important note: Even if the duration of your anticipated absence does not exceed any specified permitted length of time, you may need to consider whether your best academic interests are served by discontinuing with permission from the course until you are able to resume studies effectively.

Special consideration - what is satisfactory documentation?

Medical Certificates submitted in support of applications for special consideration should comply with the following conditions:

The certificate should be submitted and signed by your own medical practitioner or a practitioner from the University Health Service. The practitioner must have seen you during an illness or immediately afterwards, when it was first possible to seek help. Certificates signed by family members are not acceptable.

The certificate should indicate the date on which you first sought attention and further information about the duration of an illness or the after effects of an accident, and/or further visits if appropriate. Within the limits of confidentiality, the certificate should describe the nature and seriousness of your problem, so that an assessment of the possible effects of the illness or accident on performance can be made. The certificate should indicate the degree of incapacity and its duration or probable duration.

Certificates submitted in connection with assessment reviews should be submitted before the scheduled date of the review (or within one week of the scheduled date if the nature of the illness and the timing of its occurrence prevented submission of the certificate beforehand).

Other documentation will depend on the nature of the misadventure, but it should be provided to support your account of the circumstances and indicate the likely duration and the effect of the problem on the student's performance.

Important**Withdrawal and discontinuation - census dates**

There are two *census dates* set by the Department of Education, Science & Training (DEST) in each year. These are 31 March and 31 August. You may withdraw from full-year and first semester units before 31 March and from second semester units before 31 August and not incur a HECS liability or academic penalty. After these dates, discontinuing your study in a unit will not cancel the HECS liability and may incur academic penalty. See the table: **Last Dates for Withdrawal or Discontinuation** at the beginning of this Handbook for information on 2003 withdrawal and discontinuation deadlines.

If you withdraw from the degree during first year you are required to re-apply through the Universities Admission Centre for re-admission unless the Associate Dean has agreed that you may re-enrol without reapplying for admission.

Variation of enrolment

Students should carefully check the statements of enrolment posted to the semester address registered with the University. All variations of enrolments must be made through the Student Administration office.

Advising the lecturer is not sufficient. Students have sometimes found themselves with an unwelcome result of Absent Fail or with an unnecessary HECS liability because they either did not check their enrolment carefully or forgot to advise the Student Administration Office of a new semester address. Students are encouraged to check without delay if they believe their formal enrolment may not be correct.

Students wishing to vary their enrolment must do so at the Student Administration office by:

- the end of second week first semester (for first semester units of study)
- the end of second week of second semester (for second semester units of study)

You may vary your major study provided:

1. You have successfully completed Foundation Studies;
2. There is space and facilities available in the discipline you wish to study;
3. The discipline to which you wish to change is satisfied that you have appropriate skills for study in the particular discipline. This may be determined at an interview to discuss your work.

You will need to submit to the appropriate program coordinator, a Variation of Program form which must be approved (in the case of major study), prior to the commencement of the semester for which the variation is to be effective - or by the end of the second week of any semester, in the case of other units.

Resolutions of the Senate**Bachelor of Visual Arts**

1. (1) The degree of Bachelor of Visual Arts may be awarded in two grades, namely the Pass degree and the degree with Honours.
 - (2) There shall be three classes of Honours, namely, Class 1, Class 11 and Class 111. Within Class 11 there shall be two divisions, namely, Division 1 and Division 11.
2. Streams
 - (1) The degree of Bachelor of Visual Arts shall be awarded in the following streams:
 - i. Fine Arts
 - ii. Media Arts
 - iii. Object Art and Design
 - (2) The testamur for the degree of Bachelor of Visual Arts shall specify the stream for which it is awarded.
 - (3) A candidate for the BVA Degree in any stream may apply to the Sydney College of the Arts Board (hereafter referred to as SCA Board) for permission to transfer candidature to any other stream.
3. (1) A unit of study shall consist of lectures, and/or such studio instruction, seminars and tutorials, practical work, exercises and essays as may be prescribed by Sydney College of the Arts.
 - (2) The words 'to complete a unit' and derivative expressions mean:
 - (a) to attend the lectures, seminars tutorials and other prescribed meetings or instruction; and
 - (b) to attend studio for self directed work; and
 - (c) to obtain a passing grade for that unit in accordance with the assessment criteria prescribed by SCA Board.
 - (3) A candidate permitted to re-enrol in a unit which has previously not been satisfactorily completed shall again complete all the work of the course or satisfactorily complete such work as prescribed by SCA Board.
4. Where in these resolutions a power is given to SCA Board, subject to any express indication to the contrary or resolution passed by SCA Board, SCA Board may, in their discretion, in any particular case
 - (a) exercise the power,
 - (b) exercise the power conditionally, or
 - (c) decline to exercise the power.
5. A candidate for the degree shall complete 144 credit points from units of study set out in the associated table.
6. (1) A candidate readmitted to candidature for the degree after an absence of more than one year shall complete the degree under such conditions as SCA Board shall determine.
 - (2) Except with the permission of SCA Board, a candidate shall not enrol in a unit unless entry requirements prescribed for that unit have been satisfied and any required concurrent enrolments are met.
 - (3) Except with the permission of SCA Board, a candidate shall normally enrol in 24 credit points in each semester and may not enrol in more than 32.
 - (4) Except with the permission of SCA Board a candidate may not enrol in any units at 2000 or 3000 level unless all foundation year units are successfully completed.
 - (5) Except with the permission of SCA Board a candidate may not progress at 2000 level unless at least 12 credit points of study from the immediately preceding semester have been satisfactorily completed.

7. (1) A candidate may be granted credit towards the degree on the basis of courses, regarded by SCA Board as equivalent in workload and academic standard, successfully completed at another university or other tertiary institution, provided that the maximum credit granted shall not exceed 72 credit points.
(2) A candidate may be permitted by SCA Board to enrol in another course, that SCA Board deems to be equivalent, in another faculty of the University or in another institution, in place of a unit specified in the associated table, or may enrol in another unit in addition to the courses specified subject to 6(3) with the permission of SCA Board.
8. Except with the permission of SCA Board, a candidate must complete all the requirements for the Pass degree within 10 semesters of enrolment and within 8 calendar years of admission to candidature.

Satisfactory progress

9. Candidates are expected to satisfactorily complete at least 50 per cent of the credit points in which they are enrolled each semester. Candidates, other than those who are completing their degree, who do not complete sufficient credit points, or who fail the same unit of study twice, may be asked by SCA Board to show cause why they should be allowed to re-enrol in the following year. If they are allowed to re-enrol, SCA Board may impose additional conditions on their re-enrolment.

If SCA Board does not accept a candidate's explanation for failure to complete the required number of credit points, SCA Board can exclude the student for a minimum of two years. After two years, the candidate can apply to SCA Board for re-admission and, if re-admitted, will be bound by the regulations then in force.

Qualifications for Honours

- 10.(1) SCA Board may permit a candidate who has qualified for a pass degree of Bachelor of Visual Arts at the University of Sydney or equivalent degree at another recognised institution to take the fourth year Honours course.
(2) A candidate who has qualified for the pass degree with a weighted average grade of Credit, and satisfies discipline entry requirements, shall qualify for the award of the degree with Honours by completing a fourth year Honours course at an appropriate standard.
(3) Except with the permission of SCA Board, a candidate who is otherwise eligible to enter a fourth year Honours course shall not do so:
- more than three years after having satisfied the entry requirement for that course;
 - if the candidate is in breach of any time limit imposed under section 8.

Honours conversion

11. A candidate who is otherwise eligible to enter a fourth year Honours course shall not be precluded from doing so on the ground that the pass degree has been awarded. The pass degree shall not be awarded whilst a candidate is enrolled in a fourth year Honours course.

■ Units of study

Foundation Year

FRES 1001 Research A

2 credit points. Coordinators: Jane Gavan, Karin Findeis. Session: 1. Corequisite: MSTD 1111, MSTD 1021, MDRW1013, THAP 1201 and THAP 1211. Assessment: There will be a qualitative assessment grade given at the end of each semester. Students are eligible to be assessed for this program if attendance is 90% or over and students have submitted work folder by the due date.

The foundation research program consists of three components, Computer, Library, and Journal Development. The Computer Program will be extended to target frequently asked questions such as Web research and image retrieval and word document and essay set up. Several levels of competency are offered over the year, after the basic orientation is complete. The Journal/ Documentation Program will be based on developing a studio research journal (in a workshop situation). This course may involve exhibition/museum/off-campus visits with a view to incorporating visual diary and recording of other stimuli into each journal. Different methods and technologies for documentation will be discussed within the workshop.

FRES 1002 Research B

2 credit points. Coordinators: Jane Gavan, Simone Douglas. Session: 2. Corequisite: MSTD 1112, MSTD 1123, MDRW 1014, THAP 1202 and THAP 1212.

Continuation of Research A

MDRW 1013 Drawing A

2 credit points. Jane Gavan, Simone Douglas. Session: 1. Corequisite: MSTD 1111, MSTD 1121, FRES 1001, THAP 1201 and THAP 1211. Assessment: There will be a qualitative assessment grade given at the end of each semester based on the presentation of the student's drawing. Students are eligible to be assessed for this program if attendance is 90% or over and students have submitted work folder by the due date. The drawing folio must include evidence of research and/or competency (demonstrated skills) across all areas of Drawing. The Drawing Program consists of 4 subjects which students rotate through during the year, completing 2 drawing subjects each semester.

It is expected that each student spend at least another 2 hours per week developing his or her drawing skills as an independent learner. The expectation is that each student will view Thursday as a drawing day and attendance at SCA or on field trips is expected every week.

Skills developed during foundation will form the basis of drawing skills that are expected of second year BVA students.

MDRW 1014 Drawing B

2 credit points. Coordinator: Jane Gavan, Simone Douglas. Session: 2. Corequisite: MSTD 1112, MSTD 1123, FRES 1002, THAP 1202 and THAP 1212. Assessment: There will be a qualitative assessment grade given at the end of each semester based on the presentation of the student's drawing. Students are eligible to be assessed for this program if attendance is 90% or over and students have submitted work folder by the due date. The drawing folio must include evidence of research and/or competency (demonstrated skills) across all areas of Drawing. Continuation of Drawing A

MSTD 1111 Foundation Studio A

6 credit points. Coordinators: Jane Gavan, Simone Douglas. Session: 1. Classes: Two project based blocks on Fridays 9-12. Corequisite: MSTD 1121, FRES 1001, MDRW 1013, THAP 1201 and THAP 1211. Assessment: A qualitative assessment grade will be allocated and at the end of each semester. Students are expected to successfully complete specified stages within the semesters, and the combination of these grades will reflect final assessment grade. Academic staff will be responsible for assessments. Where appropriate, guided peer assessment may be employed for some projects. Students are eligible to be assessed if attendance is no less than 90%, and students have submitted all project work. The academic adviser in the chosen studio area will give feedback to students. This will take place during mid semester review weeks and at the end of semesters. The studio program is a project based, studio specific program. The studio program is structured to expose students to a diversity of approaches in utilising their chosen studio and its unique qualities.

The aims of the studio program are to cultivate a contemporary dialogue of issues informing practice, to promote individual exploration within and between media and to assist and equip students with the necessary skills for working as professional artists. Students will gain basic understanding of their chosen studio, its staffing, organization and possible learning paths and directions for their practice and an understanding of how researching ideas can inform their own developing practice.

Students will be required to purchase some materials to complete projects.

Appropriate footwear and clothing will be required at all times.

MSTD 1112 Foundation Studio B

8 credit points. Coordinator: Jane Gavan. Session: 2. Classes: First project block, Fridays 9-12 Second project block, Mon 9-12; Tues 10-12; Fri 9-12. Corequisite: MSTD 1123, FRES 1002, MDRW 1014, THAP 1202 and THAP 1212. Assessment: A Qualitative assessment grade will be allocated and at the end of each semester. Students are expected to successfully complete specified stages within studio program, and the combination of these grades will reflect final assessment grade. Students are eligible to be assessed if attendance is no less than 90%, and students have submitted all project work. The academic adviser in the chosen studio area will give feedback to students. This will take place during mid semester review weeks and at the end of semesters. Foundation Studio B continues to develop skills gained in Studio A, by the end of the year students will have developed some understanding of studio based art practice by working in their chosen studio each week. Studio Classes will mostly be structured as self-directed learning exercises that students will

engage with their peers and develop useful links with other key members of SCA and the wider visual arts community.

Students will be given a list of mandatory health & safety equipment which will be required to access specific studio areas and workshops. Students will also be required to purchase some materials to complete projects.

Appropriate footwear and clothing will be required at all times.

MSTD 1121 Foundation Studio Concepts A

6 credit points. Coordinator: Jane Gavan. Session: 1. Corequisite: MSID 1111, FRES 1001, MDRW1013, THAP 1201 and THAP 1211. This program is an idea, project based non-studio specific program consisting of two projects-Time, and Light (plus the week 1 mapping project) which students rotate through during the semester. Students are encouraged to identify and develop an interdisciplinary practice. The timetable structure enables students to explore a range of approaches between disciplines, facilities and staff thus providing a more inclusive educational experience.

By the end of the year students will have developed some generic technical skills and will be able to clearly identify the facilities and equipment, and their purposes, as well as the health and safety requirements which are essential to SCA and current art practice.

MSTD 1123 Foundation Studio Concepts B

4 credit points. Coordinator: Jane Gavan. Session: 2. Corequisite: MSID 1112, FRES 1002, MDRW1014, THAP 1202 and THAP 1212. This program is an idea, project based non-studio specific program consisting of one project- Space, which students rotate through during the semester. Students are encouraged to identify and develop an interdisciplinary practice. The timetable structure enables students to explore a range of approaches between disciplines, facilities and staff thus providing a more inclusive educational experience.

By the end of the year students will have developed some generic technical skills and will be able to clearly identify the facilities and equipment, and their purposes, as well as the health and safety requirements which are essential to SCA and current art practice.

THAP 1201 Theories of Art Practice A

4 credit points. Coordinator: Christina Davidson. Session: 1. Corequisite: MSTD 1111, MSTD 1121, FRES 1001, MDRW 1013 and THAP 1211.

An Introduction to Contemporary Art' introduces students to key concepts and theoretical frameworks relevant to the past 30 years of contemporary art practice. The course embraces the range of visual arts practices taught at SCA. Lectures and tutorials are designed to provide a context for considering particular artists and their work, in order that students can situate their own work in relation to others.

THAP 1202 Theories of Art Practice B

4 credit points. Session: 2. Corequisite: MSTD 1112, MSTD 1123, FRES 1002, MDRW 1014 and THAP 1212.

Histories of Modernity and Modernism' is centred largely on the nineteenth century through the lens of its contemporary relevance. This course explores the development of periods, styles and the changing roles of art and the artist; the heritage of The Enlightenment; the rise of the city and its visual manifestations; the impact of new technologies on visual practices; the emergence of avant-garde cultural practices.

THAP 1211 Studio Theory A

4 credit points. Session: 1. Classes: Tuesdays, 2 to 4 pm. Corequisite: MSID 1111, MSID 1121, FRES 1001, MDRW 1013 and THAP 1201. Assessment: A Qualitative assessment grade will be allocated at the end of each six-week block. Students are expected to successfully complete specified stages within the six-week block project, and the combination of these grades will reflect their final assessment grade. Students are eligible to be assessed if their attendance is no less than 90%, and students have submitted their project work. The focus of Studio Theory A is on objects and artworks and the actions of artist, Studio Theory A addresses contemporary concerns particular to studio practices in Fine Arts, Media Arts and Object Arts which students will rotate through during the year.

The timetable structure enables students to explore a range of approaches between disciplines, facilities and staff thus providing a more inclusive educational experience.

THAP 1212 Studio Theory B

4 credit points. Session: 2. Corequisite: MSTD 1112, MSTD 1123, FRES 1002, MDRW 1014 and THAP 1202.

Studies in the history, theory and criticism of contemporary art and design practice focussed on history of artworks. This unit focuses on contemporary art. Involves lectures seminars and essays from a list of topics.

Year 2

MSTD 2211 Ceramics C (Major)

16 credit points. Gudrun Klix, Mitsuo Shoji and/or other part time staff. Session: 1. Prerequisite: MSID 1101 & MSID 1102. Corequisite: THAP 2411, and THAP 2421 or THAP 2431 or THAP 2441. Assessment: Assessment is based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities and discussions. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically.

This semester students will be engaged in exploring a range of approaches to ceramics that will include throwing and hand building and studio technology. Class projects, individual and group discussions help students identify and develop their own ideas and interests, and progressively develop conceptual and critical skills. Projects include both the vessel and sculpture based work. Students learn various making/ construction techniques as well as a range of firing/ finishing possibilities. Drawing is seen as integral to studio practice and it is expected that students maintain a drawing / studio journal.

Students in other media are encouraged to do a minor in ceramics and will receive individual attention in developing skills and ideas through consultation with supervising staff. Practical: Project and studio work, glaze tests, journal
Textbooks

Domer, Peter: The New Ceramics: Trends and Traditions; Peterson,

Susan: The Craft and Art of Clay: A Complete Potter's Handbook. Journals: Ceramics: Art and Perception, Pottery in Australia, Studio Potter, Object

MSTD 2212 Ceramics D (Major)

16 credit points. Gudrun Klix, Mitsuo Shoji and/or other part time staff. Session: 2. Prerequisite: MSID 2211. Corequisite: THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. Assessment: Based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities and discussions.

Students have the opportunity to develop individually conceived work and continue development of studio based skills. Class streams include Studio Projects, a Throwing stream and Glaze Technology class in which students learn to formulate and develop their own glazes and firing techniques suitable for their work.

Students in other media are encouraged to do a minor in ceramics and will receive individual attention in developing skills and ideas through consultation with supervising staff.

Students select methods and technologies suitable for their individual programs and have the opportunity to extend or develop new skills through class projects and workshops or combine their studies with other media. It is expected that students maintain a drawing/studio journal.

Practical: Project and studio work, glaze tests, journal, drawings
Textbooks

Susan: The Craft and Art of Clay: A Complete Potter's Handbook;

Currie, Ian: Stoneware Glazes: a Systematic Approach; Rawson, Philip:

Ceramics: a Philosophical Approach. Journals: Ceramics: Art and Perception, Pottery in Australia, Studio Potter, Object

MSTD 2221 Glass C (Major)

16 credit points. Maureen Cahill/Jane Gavan and casual staff. Session: 1. Classes: 8 Hours of contact P/W. Minimum of 8 hours of independent working P/W. Prerequisite: MSTD 1101 and MSTD 1102. Corequisite: THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. Assessment: You will be required to present projects at nominated dates during the semester. You will be assessed in terms of how your work fulfils the criteria and extends your understanding of your practice and its context.

The unit provides a studio-based approach to glass working. Throughout this semester students follow a project based curriculum which encourages the development of critical and practical skills. Technical introductions are supported with thematic approaches encouraging exploration within studio glass, object making and design and critical awareness of contemporary practice. Students may work exclusively within

the medium of glass or in conjunction with other media and processes.

Textbooks

Ioannou, Norris. Australian Studio Glass, Craftsman House, 1995. Frantz, Susanne. Contemporary Glass, Harry N Abrams Inc. NY, 1989

MSTD 2222 Glass D (Major)

16 credit points. Maureen Cahill / Jane Gavan and casual staff. Session: 2. Classes: 8 Hours of contact P/W. Minimum of 8 hours of independent working P/W. Prerequisite: MSTD 2221. Corequisite: THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. Assessment: You will be required to present projects at nominated dates during the semester. You will be assessed in terms of how your work fulfils the criteria and extends the students understanding of your practice and its context.

You will begin to elect areas of study from approaches and skills acquired in semester 1. This self directed approach is combined with ongoing set projects which further develop critical and technical skills. In consultation with academic staff, you will begin to direct a path of exploration relevant to your interest and appropriate level of practical skill. You may decide to work exclusively within the medium of glass or in conjunction with other media and processes as required.

Textbooks

Rowley, Sue: Craft and Contemporary Theory. Allen & Unwin, Sydney, 1997. Frantz, Susanne: Contemporary Glass. Harry N Abrams Inc. NY, 1989.

MSTD 2231 Jewellery and Metal C (Major)

16 credit points. Bridie Lander, Karin Findeis, Nicholas Bastin. Session: 1. Classes: 8 hours contact & 8 hours independent studio-based practice. Prerequisite: MSTD 1101 & MSTD 1102. Corequisite: THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. Refer to SCA Assessment Criteria.

Students are offered a studio-based experience in the practice of jewellery and object design. Students are encouraged to explore a range of approaches to the discipline. Conceptual & practical investigations challenge orthodox attitudes toward art, craft & design. Set projects, technical workshops and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Textbooks

Refer to Jewellery & Object Design Reading List.

MSTD 2232 Jewellery and Metal D (Major)

16 credit points. Bridie Lander, Nicholas Bastin, Karin Findeis. Session: 2. Classes: 8 hours contact & 8 hours independent studio-based practice. Prerequisite: MSTD 2231. Corequisite: THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. Refer to SCA Assessment.

Students are offered a studio-based experience in the practice of jewellery and object design. Students are encouraged to explore a range of approaches to the discipline. Conceptual & practical investigations challenge orthodox attitudes toward art, craft & design. Set projects, technical workshops and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Textbooks

Refer to Jewellery & Object Design Reading List.

MSTD 2241 Painting C (Major)

16 credit points. Associate Professor Brad Buckley, Dr Debra Dawes, Ms Lindy Lee and Mr Matthys Geber. Session: 1. Classes: A two-hour weekly group tutorial and minimum contact of a one-to-one studio tutorial meeting each week with the Academic Advisor. Prerequisite: MSTD 1101 and MSTD 1102. Corequisite: THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. Assessment: Criteria Referencing is used as the assessment model at the Sydney College of the Arts. The six criteria are: Requirements, Competence, Development, Critical Awareness, Commitment and Innovation.

These aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined second and third year students. This grouping fulfils the educational function of peer support and learning, allowing the increasing maturity of the students to be a demonstrable outcome, which can be seen, by the students in second year. The academic advisor is responsible for the progress of those students. To provide access to different intellectual points of view these groups are remixed and rotated over the four semesters. The other important aspect of the course is the one - to - one studio tutorial, where the particular concerns and needs of the student are discussed, tailoring of both technical information and theoretical knowledge in relation to the student's evolving work.

Textbooks

As prescribed by the Academic Advisor.

MSTD 2242 Painting D (Major)

16 credit points. Associate Professor Brad Buckley, Dr Debra Dawes, Ms Lindy Lee and Mr Matthys Geber. Session: 2. Classes: A two-hour weekly group tutorial and minimum contact of a one-to-one studio tutorial meeting each week with the Academic Advisor. Prerequisite: MSTD 2241. Corequisite: THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. Assessment: Criteria Referencing is used as the assessment model at the Sydney College of the Arts. The six criteria are: Requirements, Competence, Development, Critical Awareness, Commitment and Innovation.

These aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined second and third year students. This grouping fulfils the educational function of peer support and learning, allowing the increasing maturity of the students to be a demonstrable outcome, which can be seen, by the students in second year. The academic advisor is responsible for the progress of those students. To provide access to different intellectual points of view these groups are remixed and rotated over the four semesters. The other important aspect of the course is the one - to - one studio tutorial, where the particular concerns and needs of the student are discussed, tailoring of both technical information and theoretical knowledge in relation to the student's evolving work.

Textbooks

As prescribed by the Academic Advisor

MSTD 2251 Printmedia C (Major)

16 credit points. Mirabel FitzGerald and Justin Trendall. Session: 1. Classes: Attendance at program sessions is a requirement for assessment. Prerequisite: MSTD 1101 and MSTD 1102. Corequisite: THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. Assessment: Satisfaction of requirements as communicated to students through SCA Handbook, unit of study outlines and notifications from academic staff.

Over the course of the first semester students are introduced to a range of techniques, materials and ideas. A series of studio projects will provide students with the basic technical skills that are needed to begin working independently with the core print processes of etching, digital print and screen. A program of group and individual tutorials helps students to begin locating their ideas and creative thinking within a contemporary art and design context.

MSTD 2252 Printmedia D (Major)

16 credit points. Mirabel Fitzgerald and Justin Trendall. Session: 2. Prerequisite: MSTD 2251. Corequisite: THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. Assessment: Satisfaction of requirements as communicated to students through SCA Handbook, unit of study outlines and notifications from academic staff.

Building on their first semester's work, and as part of the process of defining their own art practice or design practice, students begin to focus on specific areas of interest; identifying for themselves the print mediums they will be continuing to work with and the set of ideas that will form the basis of their conceptual explorations. An ongoing program of technical instruction and tutorial sessions will provide the framework for these developments.

MSTD 2261 Sculpture C (Major)

16 credit points. Associate Professor Tom Arthur, Margaret Seymour, Michael Goldberg. Session: 1. Classes: Weekly tutorial meetings, technical workshops and supervised studio work. 2 hours contact + 2 hours individual study. Prerequisite: MSTD 1101 and MSTD 1102. Corequisite: THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. Assessment: Assessment is based on the fulfillment of studio requirements, the level of an individual's participation, engagement within the studio program and on the quality of works presented for critical review.

Major study in Sculpture Performance and Installation is a unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary sculpture. This includes traditional sculptural processes as well as incorporating new media and digital technologies that are currently reshaping contemporary practice. Students are encouraged to further develop and refine their individual studio practice. This process is supported by small group projects, lectures, group and individual tutorials and critiques. Practical: Studio practice. Students, in consultation with studio staff will develop an outline of their proposed study program at the commencement of each semester and maintain a studio diary.

Textbooks

As required. Suggested reading lists are provided.

MSTD 2262 Sculpture D (Major)

16 credit points. Associate Professor Tom Arthur, Margaret Seymour, Michael Goldberg. Session: 2. Classes: Weekly tutorial meetings, technical workshops and supervised studio work. Prerequisite: MSTD 2261. Corequisite: THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. Assessment: Assessment is based on the fulfillment of studio requirements, the level of an individual's participation, engagement within the studio program and on the quality of works presented for critical review.

Major study in Sculpture Performance and Installation is a unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary sculpture. This includes traditional sculptural processes as well as incorporating new media and digital technologies that are currently reshaping contemporary practice. Students are encouraged to further develop and refine their individual studio practice. This process is supported by lectures, group and individual tutorials and critiques.

Practical: Studio practice. Students, in consultation with studio staff will develop an outline of their proposed study program at the commencement of each semester and maintain a studio diary.

Textbooks

As required. Suggested reading lists are provided.

MSTD 2271 Photomedia C (Major)

16 credit points. Studio Lecturers and Steven Lojewski. Session: 1. Classes: Three workshop classes per week. Prerequisite: MSTD 1101 and MSTD 1102. Corequisite: THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. Assessment: Assessment is progressive as well as based on the work shown at the end of the semester.

Major study is a unified studio-based activity where a student investigates their ideas through a variety of photographic approaches and technologies. In consultation with their academic advisor, students are expected to select study options which reflect their individual concerns. Options which will be available are photo illustration, digital imaging, extending photography, photo installation, and a self directed project.

Students enrolled in MSTD 2271 Studio Major Photomedia, in consultation with Photomedia staff, in week one of the semester, should enrol in two materials and methods components linked to the strands they elect in their major study in Photomedia. This commitment will give each student fourteen hours of materials and methods contact. It is possible that each student can do an additional fourteen hours of Materials and Methods outside of the photomedia studio.

MSTD 2272 Photomedia D (Major)

16 credit points. Studio Lecturers and Steven Lojewski. Session: 2. Classes: Three workshop classes per week. Prerequisite: MSTD 2271. Corequisite: THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. Assessment: Progressive as well as work shown at the end of semester.

Major study is a unified studio-based activity where a student investigates their ideas through a variety of photographic approaches and technologies. In consultation with their academic advisor, students are expected to select study options which reflect their individual concerns. Options which will be available are photo illustration, digital imaging, extending photography, photo installation, and a self directed project.

Students enrolled in MSTD 2272 Studio Major Photomedia, in consultation with Photomedia staff, should enrol in week one of the semester, in two materials and methods components linked to the strands they elect in their major study in Photomedia. This commitment will give each student fourteen hours of materials and methods contact. It is possible that each student can do an additional fourteen hours of materials and methods outside of the photomedia studio.

MSTD 2281 Electronic and Temporal Art C (Major)

16 credit points. Geoff Weary. Session: 1. Classes: Three classes per week. Prerequisite: MSTD 1101 and MSTD 1102. Corequisite: THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. Assessment: Progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester.

Major study is a unified studio-based activity where a student investigates their creative ideas through a variety of approaches to film, video, sound and multimedia. In consultation with their academic advisor, students are expected to select study options that reflect their individual concerns.

MSTD 2282 Electronic and Temporal Art D (Major)

16 credit points. Geoff Weary. Session: 2. Classes: Three per week. Prerequisite: MSID 2281. **Corequisite:** THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. Assessment: Progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester. Major study is a unified studio-based activity where a student investigates their creative ideas through a variety of approaches to film, video, sound and multimedia. In consultation with their academic advisor, students are expected to select study options that reflect their individual concerns.

Textbooks

Studio production notes and readings.

MSTD 2311 Ceramics C (Minor)

8 credit points. Gudrun Klix, Mitsuo Shoji and/or other part time staff. Session: 1. Prerequisite: MSTD 1101 & MSTD 1102. Corequisite: THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. Assessment: Based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities including discussions. It will reflect the progress the student has made throughout the semester both conceptually and practically.

An introduction to ceramics that may be combined with other approved units of study. This unit encourages development in a range of approaches to ceramics. These will be explored through class projects and may include the domestic/ designed object and sculptural work. Students explore and develop various making/ construction skills as well as a range of firing/ finishing possibilities. Drawing is seen as integral to studio practice and it is expected that students maintain a drawing / studio journal.

Practical: Project and studio work, journal.

Textbooks

Domer, Peter: The New Ceramics: Trends and Traditions; Peterson, Susan: The Craft and Art of Clay: A Complete Potter's Handbook.

MSTD 2312 Ceramics D (Minor)

8 credit points. Gudrun Klix, Mitsuo Shoji and/or other part time staff. Session: 2. Prerequisite: MSID 2311. Corequisite: THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. Assessment: Based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities and discussions. Self-initiated projects are encouraged through consultation with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend or develop new skills through class projects and workshops. It is expected that students maintain a drawing / studio journal.

Practical: Project and studio work, journal.

Textbooks

Susan: The Craft and Art of Clay: A Complete Potter's Handbook; Curriejan: Stoneware Glazes: a Systematic Approach; Rawson, Philip: Ceramics: a Philosophical Approach. Journals: Ceramics: Art and Perception, Pottery in Australia, Studio Potter, Object.

MSTD 2321 Glass C (Minor)

8 credit points. Maureen Cahill /Jane Gavan and casual staff. Session: 1. Classes: 4 Hours of contact PM. Minimum of 4 hours of independent working P/W. Prerequisite: MSID 1101 & MSID 1102. Corequisite: THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. Assessment: You will be required to present projects at nominated dates during the semester. You will be assessed in terms of how their work fulfils the criteria and extends the your understanding of your practice. Studio minor in Glass is taken in conjunction with study in another discipline area or other University approved unit. The unit provides a studio-based approach to glass working. Throughout this semester you will follow a project based curriculum which encourages the development of critical and practical skills. Technical introductions are supported with thematic approaches encouraging exploration within studio glass, object making and design. A variety of skills are taught including: cold-working, polishing and cutting, engraving, kilnworking, casting and mould-making.

Textbooks

Ioannou, Noris: Australian Studio Glass: Craftsman House, 1995. Frantz, Susanne, Contemporary Glass: Harry NAbams Inc. NY, 1989.

MSTD 2322 Glass D (Minor)

8 credit points. Maureen Cahill/Jane Gavan and casual staff. Session: 2. Classes: 4 Hours of contact P/W. Minimum of 4 hours of independent working PAV. Prerequisite: MSTD 2321. Corequisite: THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. Assessment: You will be required to present projects at nominated dates during the semester. You will be assessed in terms of how your work fulfils the criteria and extends the your understanding of your practice.

The unit provides a studio-based approach to glass working. Students begin to elect areas of study from approaches and skills acquired in semester one. This is combined with ongoing set projects which further develop critical and technical skills. In consultation with academic staff, students begin to direct a path of exploration relevant to their interest and appropriate level of practical skill. Students may work exclusively within the medium glass or in conjunction with other media and processes as required.

Textbooks

Rowley, Sue: *Craft and Contemporary Theory.*, Allen & Unwin, Sydney, 1997. Cochrane, Grace: *The Crafts Movements in Australia.* NSW Uni. Press, 1992.

MSTD 2331 Jewellery and Metal C (Minor)

8 credit points. Bridie Lander, Nicholas Bastin, Karin Findeis. **Session:** 1. **Classes:** 4 hours contact & 4 hours independent studio-based practice. **Prerequisite:** MSTD 1101 & MSID 1102. **Corequisite:** THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. Refer to SCA Assessment Criteria. A studio-based learning experience of jewellery and object design practice undertaken in conjunction with study in another discipline. Students are encouraged to explore a range of approaches to the discipline. Conceptual & practical investigations challenge orthodox attitudes toward art, craft & design. Set projects, technical workshops and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Textbooks

Refer to Jewellery & Object Design Reading List.

MSTD 2332 Jewellery and Metal D (Minor)

8 credit points. Bridie Lander, Nicholas Bastin, Karin Findeis. **Session:** 2. **Prerequisite:** MSTD 2331. **Corequisite:** THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. Refer to SCA Assessment Criteria.

A studio-based learning experience of jewellery and object design practice undertaken in conjunction with study in another discipline. Students are encouraged to explore a range of approaches to the disciplines, engaging with contemporary approaches to art, craft and design. Set projects, technical workshops and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects.

Textbooks

Refer to Jewellery & Object Design Reading List.

MSTD 2341 Painting C (Minor)

8 credit points. Associate Professor Brad Buckley, Dr Debra Dawes, Ms Lindy Lee and Mr Matthys Geber. **Session:** 1. **Classes:** A two-hour weekly group tutorial and minimum contact of a one-to-one studio tutorial meeting each week with the Academic Advisor. **Prerequisite:** MSTD 1101 & MSID 1102. **Corequisite:** THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. **Assessment:** Criteria Referencing is used as the assessment model at the Sydney College of the Arts. The six criteria are: Requirements, Competence, Development, Critical Awareness, Commitment and Innovation.

These aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined second and third year students. This grouping fulfils the educational function of peer support and learning, allowing the increasing maturity of the students to be a demonstrable outcome, which can be seen, by the students in second year. The academic advisor is responsible for the progress of those students. To provide access to different intellectual points of view these groups are remixed and rotated over the four semesters. The other important aspect of the course is the one - to - one studio tutorial, where the particular concerns and needs of the student are discussed, tailoring of both technical information and theoretical knowledge in relation to the student's evolving work.

Textbooks

As prescribed by the Academic Advisor.

MSTD 2342 Painting D (Minor)

8 credit points. Associate Professor Brad Buckley, Dr Debra Dawes, Ms Lindy Lee and Mr Matthys Geber. **Session:** 2. **Classes:** A two-hour weekly group tutorial and minimum contact of a one-to-one studio tutorial meeting each week with the Academic Advisor. **Prerequisite:** MSTD 2341. **Corequisite:** THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. **Assessment:** Criteria Referencing is used as the assessment model at the Sydney College of the Arts. The six criteria are: Requirements, Competence, Development, Critical Awareness, Commitment and Innovation.

These aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined second and third year students. This grouping fulfils the educational function of peer support and learning, allowing the increasing maturity of the students to be a demonstrable outcome, which can be seen, by the students in second year. The academic advisor is responsible for the progress of those students. To provide access to different intellectual points of view these groups are remixed and rotated over the four semesters. The other important aspect of the course is the one - to - one studio tutorial, where the particular concerns and needs of the student are discussed, tailoring of both technical information and theoretical knowledge in relation to the student's evolving work.

Textbooks

As prescribed by the Academic Advisor.

MSTD 2351 Printmedia C (Minor)

8 credit points. Mirabel FitzGerald and Justin Trendall. **Session:** 1. **Prerequisite:** MSID 1101 & MSID 1102. **Corequisite:** THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. **Assessment:** Satisfaction of requirements as communicated to students through SCA Handbook, unit of study outlines and notifications from academic staff. Students doing a Studio Minor will undertake the technical workshops appropriate to their interdisciplinary projects. Attendance of the group and individual tutorials will be modified according to their needs.

MSTD 2352 Printmedia D (Minor)

8 credit points. Mirabel Fitzgerald and Justin Trendall. **Session:** 2. **Prerequisite:** MSTD 2351. **Corequisite:** THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442.

Students doing a Studio Minor will undertake the technical workshops that are appropriate to their interdisciplinary projects. Attendance of the group and individual tutorials will be modified according to their needs.

MSTD 2361 Sculpture C (Minor)

8 credit points. Associate Professor Tom Arthur, Margaret Seymour, Michael Goldberg. **Session:** 1. **Classes:** Weekly tutorial meetings, technical workshops and supervised studio work. **Prerequisite:** MSTD 1101 & MSID 1102. **Corequisite:** THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. **Assessment:** Assessment is based on the fulfillment of studio requirements, the level of an individual's participation, engagement within the studio program and on the quality of works presented for critical review.

Minor study in Sculpture Performance and Installation is a unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary sculpture. This includes traditional sculptural processes as well as incorporating new media and digital technologies that are currently reshaping contemporary practice. Students are encouraged to further develop and refine their individual studio practice. This process is supported by small group projects, lectures, group and individual tutorials and critiques. **Practical:** Studio practice. Students, in consultation with studio staff will develop an outline of their proposed study program at the commencement of each semester and maintain a studio diary.

Textbooks

As required. Suggested reading lists are provided.

MSTD 2362 Sculpture D (Minor)

8 credit points. Associate Professor Tom Arthur, Margaret Seymour, Michael Goldberg. **Session:** 2. **Classes:** Weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** MSTD 2361. **Corequisite:** THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442. **Assessment:** Assessment is based on the fulfillment of studio requirements, the level of an individual's participation, engagement within the studio program and on the quality of works presented for critical review.

Minor study in Sculpture Performance and Installation is a unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary sculpture. This includes traditional sculptural processes as well as incorporating new media and digital technologies that are currently reshaping contemporary practice. Students are encouraged to further develop and refine their individual studio practice. This process is supported by small group projects, lectures, group and individual tutorials and critiques. **Practical:** Studio practice. Students, in consultation with studio staff will develop an outline of their proposed study program at the commencement of each semester and maintain a studio diary.

Textbooks

As required. Suggested reading lists are provided.

MSTD 2371 Photomedia C (Minor)

8 credit points. Studio Lecturers and Steven Lojewski. Session: 1. Classes: One workshop class per week. Prerequisite: MSTD 1101 & MSTD 1102. Corequisite: THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. Assessment: Assessment is progressive as well as based on the work shown at the end of the semester.

Minor study is a unified studio-based activity where a student investigates their ideas through a variety of photographic approaches and technologies. In consultation with their academic advisor, students are expected to select a study option which reflects their individual concerns. Options which will be available are photo illustration, digital imaging, extending photography, photo installation, and a self directed project.

Students enrolled in MSTD 2371 Studio Minor Photomedia, in consultation with Photomedia staff, in week one of the semester, should enrol in one materials and methods component linked to the strand they elect in their minor study in Photomedia. This commitment will give each student seven hours of Materials and Methods contact. It is possible that each student can do an additional twenty one hours of Materials and Methods outside of the Photomedia studio.

MSTD 2381 Electronic and Temporal Art C (Minor)

8 credit points. Geoff Weary. Session: 1. Classes: One class per week. Prerequisite: MSTD 1101 and MSTD 1102. Corequisite: THAP 2411 Also one of THAP 2421, THAP 2431 & THAP 2441. Assessment: Progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester.

Minor study is a single unified studio-based study addressing ideas and skills that may be combined with other approved units of study 6 normally within the University of Sydney, for an interdisciplinary major study. Engagement with inter-disciplinary studies focuses on specialist studio work undertaken with study in another university discipline.

MSTD 2382 Electronic and Temporal Art D (Minor)

8 credit points. Geoff Weary. Session: 2. Classes: One per week. Prerequisite: MSTD 2381. Corequisite: THAP 2412 and one of THAP 2422, THAP 2432 and THAP 2442. Assessment: Progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester.

Minor study is a single, unified, studio-based study addressing ideas and skills that may be combined with other approved units of study, normally within the University of Sydney for an interdisciplinary major study. Engagement with inter-disciplinary studies focuses on specialist studio work undertaken with study in another university discipline.

Textbooks

Studio production notes and readings.

THAP 2411 Theories of Art Practice C

4 credit points. Session: 1. Prerequisite: THAP 1201 & THAP 1202. The Historical Avantgarde of the Twentieth Century' looks at the first 50 years of avantgarde art production in Europe and Australia. It considers the material and conceptual challenges posed by abstraction, collage, montage and readymades to mainstream art and canonical notions of art. Attention is given to the social and cultural factors and forces that influenced a concept of the avantgarde artist and avantgarde culture.

THAP 2412 Theories of Art Practice D

4 credit points. Session: 2. Prerequisite: THAP 1202 & THAP 2411. Postmodernity and Contemporary Critique' focuses on a detailed analysis of postmodern practice and theory as they emerged through a growing critique of Western modernity. The course examines the historical specificity of postmodernism in the visual arts, and introduces a range of debates surrounding postmodern subjects, technology and culture.

THAP 2421 Studio Theory Media Arts C

4 credit points. Session: 1. Prerequisite: THAP 1211 & THAP 1212.

THAP 2422 Studio Theory Media Arts D

4 credit points. Session: 2. Prerequisite: THAP 2421.

THAP 2431 Studio Theory Fine Arts C

4 credit points. Fine Arts Staff. Session: 1. Classes: 2 hours weekly. Prerequisite: THAP 1211 & THAP 1212. Assessment: Assessment is based on the successful completion of course work, written and or seminar assignments, participation and engagement.

This course addresses the critical moments of change in the visual arts, beginning in the early part of the 20th century and moving through to the present. In particular, the key Modernist movements are considered in the broader political and socio/

cultural contexts from the early Russian Avant Garde to Minimalism and beyond.

Textbooks

Course reader and texts as prescribed by the lecturer

THAP 2432 Studio Theory Fine Arts D

4 credit points. Fine Arts Staff. Session: 2. Classes: 2 hours weekly. Prerequisite: THAP 2431. Assessment: Assessment is based on the successful completion of course work, written and or seminar assignments, participation and engagement.

This course addresses the changing forms of pictorial and constructed space in relation to the relevant historical contexts. A sequence of historically significant artworks will be analyzed to identify spatial and material strategies, and to identify their theoretical and cultural contexts.

Textbooks

Course reader and texts as prescribed by the lecturer.

THAP 2441 Studio Theory Object Art and Design C

4 credit points. Bridie Lander. Session: 1. Classes: 2 hours weekly. Prerequisite: THAP 1211 & THAP 1212. Assessment: Assessment is based on the successful completion of course work, written and or seminar assignments as are given throughout the course, participation and engagement.

In Studio Theory we investigate the various directions contemporary object/design practice has taken. We look at how key 20th century movements have impacted on object makers, including the fine arts, sculpture, design, architecture, issues of gender. We consider the expanded fields and interdisciplinary nature of practices and investigate the impact of new technologies and materials. We explore issues in the context of 20th century historical overview.

Textbooks

Course reader and such texts as relevant to student research.

THAP 2442 Studio Theory Object Art and Design D

4 credit points. Bridie Lander. Session: 2. Classes: 2 hours weekly. Prerequisite: THAP 2441. Assessment: Assessment is based on the successful completion of course work, written and or seminar assignments as are given throughout the course, participation and engagement.

In Studio Theory we investigate the various directions contemporary object/design practice has taken. We look at how key 20th century movements have impacted on object makers, including the fine arts, sculpture, design, architecture, issues of gender. We consider the expanded fields and interdisciplinary nature of practices and investigate the impact of new technologies and materials. We explore how issues of the 'virtual' engage and enable contemporary studio practice. This is achieved by focusing on the investigation of new materials and processes, the representation and dissemination of objects through various media and the relevance for object based practice.

Textbooks

Course reader and such texts as relevant to student research.

Year 3

MSTD 3111 Ceramics E (Major)

16 credit points. Gudrun Klix, Mitsuo Shoji and/or part-time staff. Session: 1. Prerequisite: MSTD 2211 and MSTD 2212. Corequisite: THAP 3301 and THAP 3321 or THAP 3331 or THAP 3341. Assessment: Assessment is based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in class discussions and critiques. Assessment will reflect the progress a student makes throughout the semester on both a conceptual and practical level. Refer to SCA Assessment Criteria.

The focus in third year is on student initiated studio work in consultation with staff. Students develop projects and select methods and technologies suitable for their individual programs and are expected to extend and develop new skills. Emphasis is placed on imaginative problem solving, conceptual and critical skill development. The process involves research, development and fine tuning of ideas, design and use of appropriate technologies. Students may choose to combine ceramics with other media through individual initiative or minor studies.

Practical: Individual studio work, glaze tests, journal

Textbooks

It is expected that students read national and international periodicals, research ideas related to the student's area of interest, as well as accessing appropriate technical information. American Ceramics, Ceramics Art and Perception, Pottery in Australia, Studio Potter, Object

MSTD 3112 Ceramics F (Major)

16 credit points. Gudrun Klix, Mitsuo Shoji and/or part-time staff. **Session:** 2. **Prerequisite:** MSTD 3111. **Corequisite:** THAP 3302 and THAP 3322 or THAP 3332 or THAP 3342. **Assessment:** Based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities and discussions. Assessment will reflect the progress a student has made throughout the semester both on a practical and conceptual level.

This semester focuses on the development and refinement of self-directed, studio-based projects. Students meet and discuss their work regularly with staff and are expected to finish work to a professional level, exhibiting it at the end of year exhibition. Students are expected to develop a personal language within their ceramic practice. In addition they are asked to develop a professional portfolio of their work.

Practical: Completion of individually based studio projects, journal and studio portfolio

Textbooks

It is expected that students read national and international periodicals, research ideas related to the student's area of interest, as well as accessing appropriate technical information.

MSTD 3121 Glass E (Major)

16 credit points. Maureen Cahill / Jane Gavan and casual staff. **Session:** 1. **Classes:** 8 hrs contact p/w. Minimum of 8 hours of independent working p/w. **Prerequisite:** MSTD 2221 and MSTD 2222. **Corequisite:** THAP 3301 and THAP 3321 or THAP 3331 or THAP 3341. **Assessment:** You will be required to present evidence of work(s) for discussion at nominated dates during the semester. You will be assessed in terms of how their work fulfils the criteria and extends the your understanding of your practice.

You will, in conjunction with staff, develop individual proposals that extend areas of exploration relevant to your interest and appropriate level of practical skill. Emphasis is placed on developing theoretical and relevant skill towards realising set goals. You are expected to present a body of work that is the realisation of this proposal. You are introduced to business skills related to sustaining a visual arts/crafts practice.

Textbooks

Clements, Justin & Pennings, Mark: *Cultural Theory & Crafts Practice*, Craft Victoria, 1996. Rowley, Sue: *Craft and Contemporary Theory*, Allen & Unwin, Sydney, 1997. Zimmer, Jenny (ed): *Contemporary Craft Review*, Craft Victoria, 1995.

MSTD 3122 Glass F (Major)

16 credit points. Maureen Cahill / Jane Gavan and casual staff. **Session:** 2. **Prerequisite:** MSTD 3121. **Corequisite:** THAP 3302 and THAP 3322 or THAP 3332 or THAP 3342. **Assessment:** You be required to present evidence of work(s) for discussion at nominated dates during the semester. You will be assessed in terms of how your work fulfils the criteria and extends the your understanding of your practice.

The unit provides a studio-based approach to glass working. You will, in conjunction with staff, develop individual proposals that continue to expand areas of exploration relevant to your interest and appropriate level of practical skill. Emphasis is placed on developing theoretical and relevant skills towards realising set goals. You are expected to present a body of work that realises these goals. The body of work is expected to be cohesive and demonstrate competence in critical and technical terms.

MSTD 3131 Jewellery and Metal E (Major)

16 credit points. Bridie Lander, Karin Findeis, Nicholas Bastin. **Session:** 1. **Classes:** 8 hours contact & 8 hours independent studio-based practice. **Prerequisite:** MSTD 2231 and MSTD 2232. **Corequisite:** THAP 3301 and THAP 3321 or THAP 3331 or THAP 3341. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. Refer to SCA Assessment Criteria.

Studio-based learning experience of jewellery and object design practice. Students work independently to explore individually identified approaches to the disciplines and to develop personally expressive material language, engaging with contemporary art, craft and design. Individual and group tutorials and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects concluding in a resolved body of work.

Textbooks

Refer to Jewellery & Object Design Reading List.

MSTD 3132 Jewellery and Metal F (Major)

16 credit points. Bridie Lander, Karin Findeis, Nicholas Bastin. **Session:** 2. **Classes:** 8 hours contact & 8 hours independent studio-based practice. **Prerequisite:** MSTD 3131. **Corequisite:** THAP 3302 and THAP 3322 or THAP 3332 or THAP 3342. **Assessment:** Based on performance and critical understanding of project work presented at nominated dates during the semester. Refer to SCA Assessment Criteria.

Studio-based learning experience of jewellery and object design practice. Students work independently to explore individually identified approaches to the disciplines and to develop personally expressive material language, engaging with contemporary art, craft and design. Individual and group tutorials and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects concluding in a resolved body of work.

Textbooks

Refer to Jewellery & Object Design Reading List.

MSTD 3141 Painting E (Major)

16 credit points. Associate Professor Brad Buckley, Dr Debra Dawes, Ms Lindy Lee and Mr Matthys Geber. **Session:** 1. **Classes:** A two-hour weekly group tutorial and minium contact of a one-to-one studio tutorial meeting each week with the Academic Advisor. **Prerequisite:** MSTD 2241 and MSTD 2242. **Corequisite:** THAP 3301 and THAP 3321 or THAP 3331 or THAP 3341. **Assessment:** Criteria Referencing is used as the assessment model at the Sydney College of the Arts. The six criteria are: Requirements, Competence, Development, Critical Awareness, Commitment and Innovation.

These aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined second and third year students. This grouping fulfils the educational function of peer support and learning, allowing the increasing maturity of the students to be a demonstrable outcome, which can be seen, by the students in second year. The academic advisor is responsible for the progress of those students. To provide access to different intellectual points of view these groups are remixed and rotated over the four semesters. The other important aspect of the course is the one - to - one studio tutorial, where the particular concerns and needs of the student are discussed, tailoring of both technical information and theoretical knowledge in relation to the student's evolving work.

Textbooks

As prescribed by the Academic Advisor.

MSTD 3142 Painting F (Major)

16 credit points. Associate Professor Brad Buckley, Dr Debra Dawes, Ms Lindy Lee and Mr Matthys Geber. **Session:** 2. **Classes:** A two-hour weekly group tutorial and minium contact of a one-to-one studio tutorial meeting each week with the Academic Advisor. **Prerequisite:** MSTD 3141. **Corequisite:** THAP 3302 and THAP 3322 or THAP 3332 or THAP 3342. **Assessment:** Criteria Referencing is used as the assessment model at the Sydney College of the Arts. The six criteria are: Requirements, Competence, Development, Critical Awareness, Commitment and Innovation.

These aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined second and third year students. This grouping fulfils the educational function of peer support and learning, allowing the increasing maturity of the students to be a demonstrable outcome, which can be seen, by the students in second year. The academic advisor is responsible for the progress of those students. To provide access to different intellectual points of view these groups are remixed and rotated over the four semesters. The other important aspect of the course is the one - to - one studio tutorial, where the particular concerns and needs of the student are discussed, tailoring of both technical information and theoretical knowledge in relation to the student's evolving work.

Textbooks

As prescribed by the Academic Advisor.

MSTD 3151 Printmedia E (Major)

16 credit points. Mirabel FitzGerald and Justin Trendall. **Session:** 1. **Prerequisite:** MSID 2251 and MSID 2252. **Corequisite:** THAP 3301 and THAP 3321 or THAP 3331 or THAP 3341. **Assessment:** Satisfaction of requirements as communicated to students through SCA Handbook, unit of study outlines and notifications from academic staff.

The primary focus of the third year course is the consolidation of each student's own art or design practice. Students are expected to work in an independent and self directed way, further developing their own studio projects and conceptual explorations. A program of individual and group tutorials, together with a written work proposal and a group exhibition project will provide the framework for this consolidation process.

MSTD 3152 Printmedia F (Major)

16 credit points. Mirabel FitzGerald and Justin Trendall. **Session:** 2. **Prerequisite:** MSTD 3151. **Corequisite:** THAP 3302 and THAP 3322 or THAP 3332 or THAP 3342. **Assessment:** Satisfaction of requirements as communicated to students through SCA Handbook, unit of study outlines and notifications from academic staff.

Students will be working independently in the studio, with the focus being on the completion of a fully resolved body of work

for their final presentation. A program of individual and group tutorials will continue provide the framework for these developments.

MSTD 3161 Sculpture E (Major)

16 credit points. Associate Professor Tom Arthur, Margaret Seymour, Michael Goldberg. Session: 1. Classes: Weekly tutorial meetings, technical workshops and supervised studio work. Prerequisite: MSTD 2261 and MSTD 2262. Corequisite: THAP 3301 and THAP 3321 or THAP 3331 or THAP 3341. Assessment: Assessment is based on the fulfillment of studio requirements, the level of an individual's participation, engagement within the studio program and on the quality of works presented for critical review.

Major study in Sculpture Performance and Installation is a unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary sculpture. This includes traditional sculptural processes as well as incorporating new media and digital technologies that are currently reshaping contemporary practice. Students are encouraged to further develop and refine their individual studio practice. This process is supported by lectures, group and individual tutorials and critiques.

Practical: Studio practice. Students, in consultation with studio staff will develop an outline of their proposed study program at the commencement of each semester and maintain a studio diary. *Textbooks*

As required. Suggested reading lists are provided.

MSTD 3162 Sculpture F (Major)

16 credit points. Associate Professor Tom Arthur, Margaret Seymour, Michael Goldberg. Session: 2. Classes: Weekly tutorial meetings, technical workshops and supervised studio work. Prerequisite: MSTD 3161. Corequisite: THAP 3302 and THAP 3322 or THAP 3332 or THAP 3342. Assessment: Assessment is based on the fulfillment of studio requirements, the level of an individual's participation, engagement within the studio program and on the quality of works presented for critical review.

Major study in Sculpture Performance and Installation is a unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary sculpture. This includes traditional sculptural processes as well as incorporating new media and digital technologies that are currently reshaping contemporary practice. Students are encouraged to further develop and refine their individual studio practice. This process is supported by lectures, group and individual tutorials and critiques.

Practical: Studio practice. Students, in consultation with studio staff will develop an outline of their proposed study program at the commencement of each semester and maintain a studio diary. *Textbooks*

As required. Suggested reading lists are provided.

MSTD 3171 Photomedia E (Major)

16 credit points. Studio lecturers and Steven Lojewski. Session: 1. **Classes:** At least one of the optional strands and regular academic contact. Prerequisite: MSID 2271 and MSID 2272. Corequisite: THAP 3301 and THAP 3321 or THAP 3331 or THAP 3341. Assessment: Is progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance. Students will be expected to confidently explore working processes and directions which are personally relevant, to refine the skills and to demonstrate facility with the technical processes appropriate to this enterprise. A coherent body of work, evidence of an independent practice or to serve as a foundation for further study, is the desired outcome at this stage. Two optional strands are offered; Photo Illustration and Photo Art. Students are expected to participate in one or both throughout the semester and to engage in the relevant academic requirements.

MSTD 3172 Photomedia F (Major)

16 credit points. Studio lecturers and Steven Lojewski. Session: 2. **Classes:** At least one of the optional strands and regular academic contact. Prerequisite: MSTD 3171. Corequisite: THAP 3302 and THAP 3322 or THAP 3332 or THAP 3342. Assessment: Progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance.

Students will be expected to confidently explore working processes and directions which are personally relevant, to refine the skills and to demonstrate facility with the technical processes appropriate to this enterprise. A coherent body of work, evidence of an independent practice or to serve as a foundation for further study, is the desired outcome at this stage. Two optional strands are offered; Photo Illustration and Photo Art. Students are expected to participate in one or both throughout the semester and to engage in the relevant academic requirements.

MSTD 3181 Electronic and Temporal Art E (Major)
16 credit points. Geoff Weary. Session: 1. Prerequisite: MSID 2281 and MSID 2282. Corequisite: THAP 3301 and THAP 3321 or THAP 3331 or THAP 3341. Assessment: Based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities including discussions. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. Production of studio-based class and individual projects, development of studio portfolio/journal. Students will be expected to confidently explore working processes and direction that are personally relevant, to refine skills and to demonstrate facility with the technical processes appropriate to this enterprise. Students will produce a coherent body of work that reflects evidence of an independent practice that may serve as a foundation for further study.

MSTD 3182 Electronic and Temporal Art F (Major)
16 credit points. Geoff Weary. Session: 2. Prerequisite: MSTD 3181. Corequisite: THAP 3302 and THAP 3322 or THAP 3332 or THAP 3342. Assessment: Progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester.

Students will be expected to confidently explore working processes and direction that are personally relevant, to refine skills and to demonstrate facility with the technical processes appropriate to this enterprise. Students will produce a coherent body of work that reflects evidence of an independent practice that may serve as a foundation for further study.

Textbooks

Studio production notes and readings.

MSTD 3411 Ceramics E (Minor)

8 credit points. Gudrun Klix, Mitsuo Shoji and/or part-time staff. Session: 1. Prerequisite: MSTD 2311 and MSTD 2312. Corequisite: THAP 3301 and one of THAP 3321, THAP 3331 and THAP 3341. Assessment: Assessment is based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities including discussions and critiques.

Self-initiated projects are encouraged through consultation with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend or develop new skills through participation in workshops and focus classes. Emphasis is placed on imaginative problem solving in and the development of individual project work.

Practical: Project and studio work, journal

Textbooks

It is expected that students read national and international periodicals, research ideas related to the student's area of interest, as well as accessing appropriate technical information.

MSTD 3412 Ceramics F (Minor)

8 credit points. Gudrun Klix, Mitsuo Shoji and/or part-time staff. Session: 2. Prerequisite: MSID 3411. Corequisite: THAP 3302 and one of THAP 3322, THAP 3332 and THAP 3342. Assessment: Assessment is based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities including discussions and completion of projects. Assessment will reflect the progress a student has made throughout the semester both on a practical and conceptual level. Self-initiated projects are encouraged through consultation with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend or develop new skills. Emphasis is placed on imaginative problem solving, development and completion of studio work.

Practical: Completion of individually based studio projects and journal.

Textbooks

It is expected that students read national and international periodicals, research ideas related to the student's area of interest, as well as accessing appropriate technical information.

MSTD 3421 Glass E (Minor)

8 credit points. Maureen Cahill/Jane Gavan and casual staff. Session: 1. **Classes:** 4 hours per week, Minimum of 7 hours of independent working p/w. Prerequisite: MSID 2321 and MSID 2322. Corequisite: THAP 3301 and one of THAP 3321, THAP 3331 and THAP 3341. Assessment: You will present evidence of work(s) for discussion at nominated dates during the semester. You will be assessed in terms of how your work fulfils the criteria and extends the your understanding of your practice. Studio minor in Glass is taken in conjunction with study in another discipline area or other University approved unit. The unit provides a studio-based approach to glass working. You will, in conjunction with staff, develop individual proposals that extend areas of exploration relevant to their interest and appropriate level of practical skill. You are expected to present a

body of work that is the realisation of this proposal. You will be introduced to businesses skills related to sustaining a visual arts / crafts practice.

Textbooks

Studio production notes and reading.

MSTD 3422 Glass F (Minor)

8 credit points. Maureen Cahill/Jane Gavan and casual staff. Session: 2. Classes: 4 hours of contact p/w. Minimum of 4 hours of independent working p/w. Prerequisite: MSTD 3421. Corequisite: THAP 3302 and one of THAP 3322, THAP 3332 and THAP 3342. Assessment: You will be required to present evidence of work(s) for discussion at nominated dates during the semester. You will be assessed in terms of how your work fulfils the criteria and extends your understanding of your practice. The unit provides a studio-based approach to glass working. You will, in conjunction with staff, develop individual proposals that continue to expand areas of exploration relevant to their interest and appropriate level of practical skill. Emphasis is placed on developing theoretical and relevant skills towards realising set goals. You are expected to present a body of work that realises these goals. The body of work is expected to be cohesive and demonstrate competence in critical and technical terms.

Textbooks

Clements, Justin & Pennings, Mark: Cultural Theory & Crafts practice. Craft Victoria, 1996. Zimmer, Jenny (ed): Contemporary Craft Review, Craft Victoria 1995.

MSTD 3431 Jewellery and Metal E (Minor)

8 credit points. Bridie Lander, Karin Findeis, Nicholas Bastin. Session: 1. Classes: 4 hours contact & 4 hours independent studio-based practice. Prerequisite: MSTD 2331 and MSTD 2332. Corequisite: THAP 3301 and one of THAP 3321, THAP 3331 and THAP 3341. Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. Refer to SCA Assessment Criteria.

Studio-based learning experience of jewellery and object design practice. Students work independently to explore individually identified approaches to the disciplines and to develop personally expressive material language, engaging with contemporary art, craft and design. Individual and group tutorials and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects concluding in a resolved body of work.

Textbooks

Refer to Jewellery & Object Design Reading List.

MSTD 3432 Jewellery and Metal F (Minor)

8 credit points. Bridie Lander, Karin Findeis, Nicholas Bastin. Session: 2. Classes: 4 hours contact & 4 hours independent studio-based practice. Prerequisite: MSTD 3431. Corequisite: THAP 3302 and one of THAP 3322, THAP 3332 and THAP 3342. Assessment: Based on performance and critical understanding of project work presented at nominated dates during the semester. Refer to SCA Assessment Criteria.

Studio-based learning experience of jewellery and object design practice. Students work independently to explore individually identified approaches to the disciplines and to develop personally expressive material language, engaging with contemporary art, craft and design. Individual and group tutorials and critical discussion assist students to identify, develop, research and resolve concepts as they relate to the design and making of jewellery and objects concluding in a resolved body of work.

Textbooks

Refer to Jewellery & Object Design Reading List.

MSTD 3441 Painting E (Minor)

8 credit points. Associate Professor Brad Buckley, Dr Debra Dawes, Ms Lindy Lee and Mr Matthys Geber. Session: 1. Classes: A two-hour weekly group tutorial and minium contact of a one-to-one studio tutorial meeting each week with the Academic Advisor. Prerequisite: MSTD 2341 and MSTD 2342. Corequisite: THAP 3301 and one of THAP 3321, THAP 3331 and THAP 3341. Assessment: Criteria Referencing is used as the assessment model at the Sydney College of the Arts. The six criteria are: Requirements, Competence, Development, Critical Awareness, Commitment and Innovation.

These aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined second and third year students. This grouping fulfils the educational function of peer support and learning, allowing the increasing maturity of the students to be a demonstrable outcome, which can be seen, by the students in second year. The academic advisor is responsible for the progress of those students. To provide access to different intellectual points of view these groups are remixed and rotated over the four semesters. The other important aspect of the course is the one - to - one studio tutorial, where the particular concerns and needs of the student

are discussed, tailoring of both technical information and theoretical knowledge in relation to the student's evolving work.

Textbooks

As prescribed by the Academic Advisor.

MSTD 3442 Painting F (Minor)

8 credit points. Associate Professor Brad Buckley, Dr Debra Dawes, Ms Lindy Lee and Mr Matthys Geber. Session: 2. Classes: A two-hour weekly group tutorial and minium contact of a one-to-one studio tutorial meeting each week with the Academic Advisor. Prerequisite: MSTD 3441. Corequisite: THAP 3302 and one of THAP 3322, THAP 3332 and THAP 3342. Assessment: Criteria Referencing is used as the assessment model at the Sydney College of the Arts. The six criteria are: Requirements, Competence, Development, Critical Awareness, Commitment and Innovation.

These aims and objectives are achieved in the program by the use of a tutorial system. An academic advisor is assigned to a group of combined second and third year students. This grouping fulfils the educational function of peer support and learning, allowing the increasing maturity of the students to be a demonstrable outcome, which can be seen, by the students in second year. The academic advisor is responsible for the progress of those students. To provide access to different intellectual points of view these groups are remixed and rotated over the four semesters. The other important aspect of the course is the one - to - one studio tutorial, where the particular concerns and needs of the student are discussed, tailoring of both technical information and theoretical knowledge in relation to the student's evolving work.

Textbooks

As prescribed by the Academic Advisor.

MSTD 3451 Printmedia E (Minor)

8 credit points. Mirabel FitzGerald and Justin Trendall. Session: 1. Prerequisite: MSTD 2351 and MSTD 2352. Corequisite: THAP 3301 and one of THAP 3321, THAP 3331 and THAP 3341. Assessment: Satisfaction of requirements as communicated to students through SCA Handbook, unit of study outlines and notifications from academic staff. Students undertaking a Studio Minor will be working independently in the studio, further developing their own studio projects and conceptual explorations. Attendance of the group and individual tutorial program will be modified according to their needs.

MSTD 3452 Printmedia F (Minor)

8 credit points. Mirabel Fitzgerald and Justin Trendall. Session: 2. Prerequisite: MSTD 3451. Corequisite: THAP 3302 and one of THAP 3322, THAP 3332 and THAP 3342. Assessment: Satisfaction of requirements as communicated to students through SCA Handbook, unit of study outlines and notifications from academic staff. Students undertaking a Studio Minor will be working towards the presentation of a fully resolved body of work for final assessment. Attendance of the group and individual tutorial program will be modified according to their needs.

MSTD 3461 Sculpture E (Minor)

8 credit points. Associate Professor Tom Arthur, Margaret Seymour, Michael Goldberg. Session: 1. Classes: Weekly tutorial meetings, technical workshops and supervised studio work. Prerequisite: MSTD 2261 and MSTD 2262. Corequisite: THAP 3301 and one of THAP 3321, THAP 3331 and THAP 3341. Assessment: Assessment is based on the fulfillment of studio requirements, the level of an individual's participation, engagement within the studio program and on the quality of works presented for critical review.

Minor study in Sculpture Performance and Installation is a unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary sculpture. This includes traditional sculptural processes as well as incorporating new media and digital technologies that are currently reshaping contemporary practice. Students are encouraged to further develop and refine their individual studio practice. This process is supported by lectures, group and individual tutorials and critiques.

Practical: Studio practice. Students, in consultation with studio staff will develop an outline of their proposed study program at the commencement of each semester and maintain a studio diary.

Textbooks

As required. Suggested reading lists are provided.

MSTD 3462 Sculpture F (Minor)

8 credit points. Associate Professor Tom Arthur, Margaret Seymour, Michael Goldberg. Session: 2. Classes: Weekly tutorial meetings, technical workshops and supervised studio work. Prerequisite: MSTD 3461. Corequisite: THAP 3302 and one of THAP 3322, THAP 3332 and THAP 3342. Assessment: Assessment is based on the fulfillment of studio requirements, the level of an individual's participation, engagement within the studio program and on the quality of works presented for critical review.

Minor study in Sculpture Performance and Installation is a unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary sculpture. This includes traditional sculptural processes as well as incorporating new media and digital technologies that are currently reshaping contemporary practice. Students are encouraged to further develop and refine their individual studio practice. This process is supported by lectures, group and individual tutorials and critiques.

Practical: Studio practice. Students, in consultation with studio staff will develop an outline of their proposed study program at the commencement of each semester and maintain a studio diary.

Textbooks

As required. Suggested reading lists are provided.

MSTD 3471 **Photomedia E (Minor)**

8 credit points. Studio lecturers and Steven Lojewski. Session: 1. Classes: One of the optional strands and regular academic contact. Prerequisite: MSTD 2371 and MSTD 2372. Corequisite: THAP 3301 and one of THAP 3321, THAP 3331 and THAP 3341. Assessment: Progressive throughout semester, taking into consideration attendance at scheduled classes and in the studio; the meeting of deadlines and any other requirements that may be set.

Students will be expected to confidently explore working processes and directions which are personally relevant, to refine the skills and to demonstrate facility with the technical processes appropriate to this enterprise. A coherent body of work, evidence of an independent practice or to serve as a foundation for further study, is the desired outcome at this stage. Two optional strands are offered; Photo Illustration and Photo Art. Students are expected to participate in one throughout the semester and to engage in the relevant academic requirements.

MSTD 3472 **Photomedia F (Minor)**

8 credit points. Studio lecturers and Steven Lojewski. Session: 2. Classes: At least one of the optional strands and regular academic contact. Prerequisite: MSID 3471. Corequisite: THAP 3302 and one of THAP 3322, THAP 3332 and THAP 3342. Assessment: Assessment of studio major is progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance.

Students will be expected to confidently explore working processes and directions which are personally relevant, to refine the skills and to demonstrate facility with the technical processes appropriate to this enterprise. A coherent body of work, evidence of an independent practice or to serve as a foundation for further study, is the desired outcome at this stage. Two optional strands are offered; Photo Illustration and Photo Art. Students are expected to participate in one or both throughout the semester and to engage in the relevant academic requirements.

MSTD 3481 **Electronic and Temporal Art E (Minor)**

8 credit points. Geoff Weary. Session: 1. Prerequisite: MSTD 2381 and MSTD 2382. Corequisite: THAP 3301 and one of THAP 3321, THAP 3331 and THAP 3341.

Students will create a coherent body of work, linking their Major and Electronic Arts strand as evidence of an independent practice or substantial investigation, consolidating an approach to the chosen strand in Electronic Arts.

MSTD 3482 **Electronic and Temporal Art F (Minor)**

8 credit points. Geoff Weary. Session: 2. Prerequisite: MSID 3481. Corequisite: THAP 3302 and one of THAP 3322, THAP 3332 and THAP 3342. Assessment: Progressive throughout semester, taking into consideration attendance at scheduled classes and in the studio; the meeting of deadlines and any other requirements that may be set. Students will create a coherent body of work, linking their Major and Electronic Arts strand as evidence of an independent practice or substantial investigation, consolidating an approach to the chosen strand in Electronic Arts.

THAP 3301 **Theories of Art Practice E**

4 credit points. Session: 1. Prerequisite: THAP 2412 & THAP 1202. Contemporary Art in Australia and the Asia-Pacific' focuses on the dynamics between different Australian and Asia-Pacific cultures and their impact on contemporary Australian and Asia-Pacific visual arts. The course analyses and debates a range of issues such as identity, difference, hybridity, and regional specificity.

THAP 3302 **Theories of Art Practice F**

4 credit points. Session: 2. Prerequisite: THAP 3301 & THAP 1202. This unit is designed to give students a more advanced encounter with issues, concepts and topics relevant to contemporary visual arts practitioners. It concentrates on the history of ideas and the contemporary relevance of these ideas.

THAP 3321 **Studio Theory Media Arts E**

4 credit points. Session: 1. Prerequisite: THAP 2422.

THAP 3322 **Studio Theory Media Arts F**

4 credit points. Session: 2. Prerequisite: THAP 3321.

THAP 3331 **Studio Theory Fine Arts E**

4 credit points. Fine Arts staff. Session: 1. Classes: 2 hours weekly.

Prerequisite: THAP 2432. Assessment: Assessment is based on the successful completion of course work, written and or seminar assignments, participation and engagement.

This course examines significant issues in art and related critical writing, in particular developments in the modes and strategies of art since the 1960s that have re-fashioned avant-garde practice. This includes an analysis of the art object and a critique of its exhibition and display.

Textbooks

Course reader and texts as prescribed by the lecturer

THAP 3332 **Studio Theory Fine Arts F**

4 credit points. Fine Arts staff. Session: 2. Classes: 2 hours weekly.

Prerequisite: THAP 3331. Assessment: Assessment is based on the successful completion of course work, written and or seminar assignments, participation and engagement.

This course aims to consolidate students' understanding of the critical debates surrounding contemporary art at the beginning of the 21 Century and to identify and critically evaluate key issues and methodologies by which artists define their own practice within broader historical contexts.

Textbooks

Course reader and texts as prescribed by the lecturer.

THAP 3341 **Studio Theory Object Art and Design E**

4 credit points. Object Art and Design staff and visiting lecturers.

Session: 1. Classes: 2 hours weekly. Prerequisite: THAP 2442.

Assessment: Assessment is based on the successful completion of course work, written and or seminar assignments as are given in the course, participation and engagement.

This unit investigates the ways in which discourses and practices of object art and design relate to contemporary visual art. The theme of 'locating practice' forms the basis for the exploration and critique of issues and strategies, focusing on the student's own practice.

Textbooks

Such texts as are relevant to student research or provided to the class.

THAP 3342 **Studio Theory Object Art and Design F**

4 credit points. Object Art and Design staff and visiting lecturers.

Session: 2. Classes: 2 hours weekly. Prerequisite: THAP 3341.

Assessment: Assessment is based on the successful completion of course work, written and or seminar assignments as are given in the course, participation and engagement.

This unit focuses on professional issues including development of a portfolio, galleries relationship, arts law and copyright issues. It aims to equip the student with the skills appropriate to maintaining a sound visual arts practice.

Textbooks

Such texts as are relevant to student research or provided to the class.

Year 4 Honours

MSTD 4221 **Honours Studio A Media Arts**

16 credit points. Session: 1. Corequisite: THAP 4241 and THAP 4251.

Students research and develop of a coherent body of studio work that is individually conceived. In addition they research and prepare the first draft of the Research Paper. Both are monitored through regular meetings with their supervisor who provides advice and feedback.

MSTD 4222 **Honours Studio B Media Arts**

16 credit points. Session: 2. Corequisite: THAP 4242.

This unit is a continuation of MSTD 4221 and represents research and development of a coherent body of studio work leading to exhibition and final assessment. Regular meetings with their supervisor provide advice and feedback.

MSTD 4231 **Honours Studio A Fine Arts**

16 credit points. Session: 1. Corequisite: THAP 4241 and THAP 4251.

Students research and develop of a coherent body of studio work that is individually conceived. In addition they research and prepare the first draft of the Research Paper. Both are monitored through regular meetings with their supervisor who provides advice and feedback.

MSTD 4232 **Honours Studio B Fine Arts**

16 credit points. Session: 2. Corequisite: THAP 4242.

Units of study

This unit is a continuation of MSTD 4231 and represents research and development of a coherent body of studio work leading to exhibition and final assessment. Regular meetings with their supervisor provide advice and feedback.

MSTD 4241 Honours Studio A Object Art and Design
16 credit points. Session: 1. Corequisite: THAP 4241 and THAP 4251. Students research and develop of a coherent body of studio work that is individually conceived. In addition they research and prepare the first draft of the Research Paper. Both are monitored through regular meetings with their supervisor who provides advice and feedback.

MSTD 4242 Honours Studio B Object Art and Design
16 credit points. Session: 2. Corequisite: THAP 4242. This unit is a continuation of MSTD 4241 and represents research and development of a coherent body of studio work leading to exhibition and final assessment. Regular meetings with their supervisor provide advice and feedback.

THAP 4231 Honours Dissertation A
16 credit points. Session: 1. Corequisite: THAP 4251 and MSTD 4111. Supervised and independent studio work on a nominated project. In the March semester Dissertation will be ungraded.

THAP 4222 Honours Dissertation B
16 credit points. Session: 2. Corequisite: MSTD 4112. Supervised and independent studio work on a nominated project. In the July semester Dissertation will be ungraded.

THAP 4241 Studio Seminar/Research Paper A
4 credit points. Session: 1. Corequisite: MSTD 4221 or MSTD 4231 or MSTD 4241 Also THAP 4251. Supervised and independent study including research for, and first draft of Research Paper.

THAP 4251 Honours Theories of Art Practice
4 credit points. Session: 1. Classes: 2 hrs contact, 2 hrs independent study. Corequisite: THAP 4231 or THAP 4241 and one of MSTD 4111, MSTD 4221, MSTD 4231 & MSTD 4241.

Students can choose from two Seminar options that investigate the histories and practices that have shaped contemporary visual arts. Students are expected to further develop their critical and analytical skills in discussion papers and essay writing.

THAP 4242 Research Paper B
8 credit points. Session: 2. Corequisite: MSTD 4222 or MSTD 4232 or MSTD 4242.

5 Postgraduate study

■ Degrees by research

Postgraduate study may be undertaken in any of the disciplines offered by Sydney College of the Arts: Ceramics, Electronic & Temporal Arts, Glass, Jewellery+Metal, Painting, Photomedia, Printmedia, Sculpture and Theories of Art Practice.

Doctor of Philosophy (PhD)

This degree is awarded for the successful completion of an approved program of supervised advanced research which constitutes an original contribution to knowledge. Undertaken by thesis or predominantly by thesis with supporting creative work.

At the completion of the PhD, you will have investigated and evaluated or critically studied an approved topic over not less than three years of full-time study resulting in an original contribution to knowledge. You will have demonstrated an understanding of research methods appropriate to the field, and will have presented the thesis perhaps with supporting creative work, to the satisfaction of the examiners.

Entry requirements

For admission to candidature, you should hold:

- the degree of Master; or
- the degree of Bachelor of Visual Arts with first or second class Honours, or equivalent, as provided by subsections 1(2) and 1(3) of the Resolutions of Senate relating to the degree of Doctor of Philosophy.

In addition to the academic qualifications, the SCA Research Committee must be assured that you have the necessary training and ability to pursue the proposed course of study and research, and that sufficient supervisory and other resources and facilities are available to enable successful completion of the program.

If English is not your first language you must also satisfy the SCA Research Committee that you can express yourself (in both written and spoken English) sufficiently well to pursue your research satisfactorily.

Application procedure

Applications should be submitted to the SCA Student Administration Office on the appropriate application form and should include a detailed synopsis of your proposed program of research, your proposed methods of investigation, an indication of source material already consulted, and evidence of your ability to carry out research.

Course structure and Requirements

The course is offered over three years full-time; or six years part-time. (International students may only study on a full-time basis.) The first year of candidature is a probationary year. Candidates deemed to be making unsatisfactory progress at the end of the first year will be given the option of converting to the Master of Visual Arts degree (MVA) if such a move is considered appropriate on academic advice. This option does NOT apply to candidates who already have an MVA.

- (i) In the first year of candidature, candidates who have not completed an MVA degree or its equivalence are required to attend the MVA Seminars and complete the appropriate tasks - one 2000-word essay per semester.
- (ii) In subsequent years, candidates are required to deliver one seminar paper on an aspect of their research per year in the seminar program which is open to all SCA staff and students.

If you are prevented from making progress with your program of research (because of ill-health or other circumstances), enrolment may be suspended with the agreement of the Research Committee, but not for more than one year at a time.

The SCA degree program gives emphasis to structured knowledge-based research expressed through a thesis of a substantial length, not normally exceeding 80,000 words, and a minimum of 50,000 words. The thesis which may be supported by research in a studio discipline, comprising works of art,

design or communication in the form of originals, prototypes, models, drawings, photographs, films, sound or vision recordings, or digital information. The relationship between the primary work of the thesis and the supporting creative work is at the discretion of the supervisor and Associate Dean, Postgraduate Studies.

Supervision and attendance

You will have a supervisor who will take primary responsibility for the conduct of your candidature and be responsible for the progress of your candidature. Associate supervisors may be appointed.

It is the responsibility of the supervisors to submit a progress report at the completion of each semester.

The nature and amount of supervision will be discussed with you.

Annual review

There will be a review of your work at the end of each academic year. Provided your progress in the unit is satisfactory, you will be permitted to proceed. The minimum composition for a Review Panel will be:

- the Director, or Associate Dean, Postgraduate Studies
- your supervisor.

An opportunity will be provided for the candidate to comment without the supervisor present.

Where one or more of the categories are filled by one person, the substitution of nominees will be approved by SCA Research Committee.

If your work is considered unsatisfactory by the panel, the panel may recommend that you be set a specific program of work to be submitted for assessment not later than 1 March of the following year. If this work is not satisfactory, your enrolment may be terminated. A candidate whose progress at any time during the year is unsatisfactory may be subject to the review process as described above.

Submission of work and examination

On completion of the program you will submit to the Registrar four copies of the thesis (in a form prescribed by the Academic Board), and four copies of a summary of the thesis (about 300 words in length).

The thesis may be submitted for examination with supportive creative studio work in a form agreed with the Associate Dean, Postgraduate Studies. A submission must be accompanied by a certificate from the supervisor stating whether, in the supervisor's opinion, the form of presentation of the submission is satisfactory.

You will be examined by at least three appropriately qualified examiners, at least one of whom is external to the University.

Resolutions of the Senate

Please refer to The University of Sydney Calendar, Volume 1: Statutes and Regulations (Amendment Act) Rule 1999, Part 11 - Awarding Degrees, Diplomas and Certificates, Divison 3: Doctor of Philosophy (PhD).

Master of Visual Arts (MVA)

The Master of Visual Arts by research provides an opportunity for graduates and professionally qualified visual artists to pursue studio and theoretical studies in depth and extend their knowledge, understanding and competence within their major field of endeavour.

Work is undertaken in a tutorial environment under the guidance of a supervisor and through participation in a seminar program. It is assumed that those entering this unit of study are trained and competent in their particular field and are seeking to extend their practice at a higher level. The unit emphasises an individual mode of advanced research in a particular studio discipline or across studio disciplines

As an applicant you will need to have achieved a level of proficiency, direction and focus to sustain self-directed study and produce work of an original and speculative nature in one of the forms described in the unit Requirements.

Full-time/part-time study

The Master of Visual Arts is normally undertaken full-time. As a full time candidate, you will be allocated a studio space at Rozelle Campus and will be expected to complete in 2 (two) years. Generally speaking, you will be expected to devote the equivalent of 35 hour week to your research. Part-time candidature is available on a limited basis. Priority will be given to mid-career candidates who have a demonstrated professional practice over 5 or more years. Part-time candidates must complete requirements in 3 years and may not be allocated studio space within SCA.

1. Admission requirements

Applicants are expected to hold one of the following academic qualifications:

- An honours degree in Visual Arts
- Bachelor of Visual Arts and a Graduate Diploma in Visual Arts; or
- Other qualifications considered by SCA Board to be equivalent to 4 years tertiary study in visual arts.

In some circumstances, applicants without the above qualifications may be admitted provided there is evidence to the satisfaction of SCA Board of the possession of equivalent professional skills and experience and the capacity to successfully undertake higher degree study. This would include having actively practised and achieved at a high level for a significant time in the professional field.

As there are some limitations on places and space, not all eligible applicants can be offered candidature. Selection is competitive based on your study proposal, slides of recent work and resume.

Probationary admission

You may be admitted on a probationary basis for a period not exceeding one year. Upon completion of this probationary period, your work will be reviewed and your candidature confirmed or terminated.

Postgraduate qualifying/preliminary study

SCA may admit you to a period of preliminary study if the normal entry requirements have not been met. This may involve completing specified courses or carrying out a particular piece of research. A further application to the degree must then be made on completion of the preliminary program.

2. Requirements

You will be required to nominate one of the following methods:

- Studio Practice and Research Paper (10,000-12,000 words), culminating in a substantial exhibition, performance or installation of works in a joint show of candidates at the end of candidature, together with the Research Paper and oral presentation.
- Thesis (35,000-50,000 words) in the fields of art theory, art history, cultural studies or professional studies in visual art.

Over the first two semesters you will be required to attend a series of seminars. Part-time candidates must attend the seminars within the first two years, and in consecutive semesters. At the end of each semester you must submit a 2000 word paper prescribed by the academic staff members coordinating the seminar series. In the first two semesters, you may also be required to undertake study in research and professional practice. In the third and fourth semesters of the unit, you will complete your research paper. You are also required to attend a weekly presentation and present one paper on your research.

3. Supervision of study

You will be assigned a supervisor to be responsible for supervision of your studio and written research. This supervisor will be a member of SCA academic staff. There is also provision for associate supervision if appropriate. You will be expected to meet with your supervisor on a monthly basis during semester; that is, no less than 4 meetings each semester. It is your responsibility to maintain contact with your supervisor.

4. Annual review

There will be a review of your work at the end of each academic year. Provided your progress in the unit is satisfactory, you will be permitted to proceed. The minimum composition for a Review Panel will be:

- the Director, or Associate Dean, Postgraduate Studies
- your supervisor.

An opportunity will be provided for the candidate to comment without the supervisor present.

Where one or more of the categories are filled by one person, the substitution of nominees will be approved by SCA Research Committee.

If your work is considered unsatisfactory by the panel, the panel may recommend that you be set a specific program of work to be submitted for assessment not later than 1 March of the following year. If this work is not satisfactory, your enrolment may be terminated. A candidate whose progress at any time during the year is unsatisfactory may be subject to the review process as described above.

Submission and examination

By studio practice and research

You must mount/submit for examination:

- a substantial exhibition, performance or installation of the work or works with supporting visual material of work completed during candidature and an explanation of the structure and mode of exhibition and developmental process, and;
- a Research Paper in English, relevant to your work and its development, its cultural, historical or theoretical references.

The work or works of art and the Research Paper will be the result of original investigation in the approved study area.

By thesis

You must submit for examination:

- A thesis of between 35,000 and 50,000 words which is the result of an original investigation in the fields of art theory, art history, cultural studies or professional studies in visual art. You must identify those components of assessable work which are respectively your own, and that of others.

You need to advise of your expected submission date in writing (form is available from the Student Administration office) approximately 13 weeks in advance, so that appropriate examiners can be considered and other arrangements can be made in good time.

You will be examined by an examination panel consisting of at least two persons, who have not been your supervisor during your candidature and at least one is external to SCA. The Examination Panel will examine the exhibition, performance or installation and the associated written work at a meeting chaired in a non-voting capacity by the Director or member of staff appointed by the Director.

Resolutions of the Senate

Award of the degree

- The degree of Master of Visual Arts shall be awarded in one grade only.

Eligibility for admission

- An applicant for admission to candidature for the degree shall, except as provided in chapter 10 of the By-laws (a) be a Bachelor of Visual Arts (Honours) of the University of Sydney, or (b) hold the degree of Bachelor of Visual Arts and the Graduate Diploma of Visual Arts of the University of Sydney.
- An applicant for admission to candidature must in support of the application submit for the approval of the Sydney College of the Arts Board (hereafter in these resolutions referred to as SCA Board) a proposal for a program of study in the discipline area nominated.
- Applicants may be required to demonstrate to the satisfaction of SCA Board their ability to proceed by the method nominated.

Availability

- Admission to candidature for the degree may be limited by quota.
- In determining the quota the University will take into account (a) availability of resources, including studio space, library, equipment and computing facilities; and (b) availability of adequate and appropriate supervision.

7. In considering an applicant for admission to candidature SCA Board may take account of the quota and will select in preference applicants who are most meritorious in terms of the admission criteria.

Probationary admission

8. (1) A candidate may be accepted by SCA Board on a probationary basis for a period not exceeding twelve months and upon completion of this period SCA Board shall review the candidate's work and shall either confirm the candidate's status or terminate the candidature.
(2) In the case of a candidate accepted on a probationary basis, the candidature shall be deemed to have commenced from the date of acceptance.

Method of progression

9. A candidate for the degree shall proceed:
(a) by studio practice and research; or
(b) by thesis.

Discipline areas

10. The degree may be taken in the following disciplines: Ceramics; Glass; Jewellery+Metal; Electronic Art; Photomedia; Painting; Printmedia; Sculpture (including performance and installation); Theories of Art Practice.

Time limits

11. A candidate may proceed on either a full-time basis or, with the permission of SCA Board, a part-time basis.
12. (1) A full-time candidate shall complete the requirements for the degree, unless otherwise determined by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, at the end of the second year of candidature
(2) A part-time candidate shall complete the requirements for the degree, unless otherwise determined by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, by the end of the third year of candidature.
(3) The dates for completion of requirements for the degree shall be adjusted for those candidates permitted to proceed on a part-time basis following their admission to candidature on a full-time basis, and vice versa.

Credit

13. A candidate, who before admission to candidature has spent time in advanced study in the University of Sydney or in another University or institution, may be deemed by SCA Board to have spent such time after admission to candidature provided that it represents no more than half of the total candidature.

Supervision

14. (1) SCA Board shall appoint to act as supervisor of each candidate, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, a full-time member of the academic staff of Sydney College of the Arts or a member of the academic staff of Sydney College of the Arts with a fractional appointment of 0.5 or greater.
(2) SCA Board may appoint, from amongst appropriately qualified persons, an associate supervisor to assist in the supervision of any candidature.

Requirements for the degree

15. (1) A candidate proceeding primarily by thesis shall:
(a) complete such seminars and such units as may be prescribed by SCA Board;
(b) carry out supervised research on a topic approved by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts;
(c) write a thesis embodying the results of the research; and in completion of requirements for the degree:
(d) lodge with the Registrar three copies of this thesis, typewritten and bound in either a temporary or a permanent form.
(2) The degree shall not be awarded until the candidate has caused at least one copy of the thesis (containing any corrections or amendments that may be required) to be bound in a permanent form.
(3) The candidate shall state in the thesis the sources from which the information was derived, the extent to which the work of others has been used and the portion of the work claimed as original.

- (4) The thesis shall be accompanied by a statement from the supervisor stating whether, in the supervisor's opinion, the form of presentation of the thesis is satisfactory.

(5) A candidate may not present as the thesis a work which has been presented for a degree in this or another university, but will not be precluded from incorporating such in the thesis provided that in presenting the thesis the candidate indicates the part of the work which has been so incorporated.

16. A candidate proceeding by studio practice and research

(1) shall:

- (a) complete such courses;
(b) attend such seminars; and
(c) complete such essay or other written work including a research paper; and
(d) carry out such supervised research in a discipline or disciplines as may be prescribed by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts; and

(2) present for exhibition, at a joint exhibition of candidates, and examination at the end of the second year of candidature a substantial exhibition, performance or installation, work or series of works of art.

Examination: Research and Thesis

17. On completion of requirements for the degree by a candidate proceeding primarily by thesis, SCA Board shall appoint on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, an examination panel consisting of at least two persons, who have not been supervisors of the candidate and at least one of whom is external to SCA.
18. The reports of the examiners shall be made available to the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts who shall consult with the supervisor.
19. The Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts shall report the result of the examination of the candidature, together with a recommendation concerning the award of the degree, to SCA Board which shall determine the result.
20. In special cases SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts may require the candidate to take a further examination in the area of the thesis.
21. SCA Board may permit an unsuccessful candidate to revise and re-submit the thesis if, in the opinion of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, the candidate's work is of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

Examination: Studio Practice and Research

22. (1) On completion of the requirements for the degree by a candidate proceeding primarily by studio practice and research, SCA Board, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, shall appoint an examination panel consisting of at least two persons, who have not been supervisors of the candidate and at least one of whom is external to SCA;
(2) The Examination Panel shall examine the exhibition, performance or installation and the associated written work at a meeting chaired in a non voting capacity by the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts;
(3) Having received reports from the Examination Panel and having received reports on the examination of the coursework the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts shall report the result of the examination to SCA Board, which shall determine the result of the candidature.
23. In special cases SCA Board, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts may require the candidate to take a further examination.
24. SCA Board may permit an unsuccessful candidate to revise and re-submit the work if, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, the

candidate's work is of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

Progress

25. SCA Board may:

- (a) on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, call upon any candidate to show cause why that candidature should not be terminated by reason of satisfactory progress towards completion of the degree; and
- (b) where, in the opinion of SCA Board, the candidate does not show good cause, terminate the candidature.

■ Degrees by coursework

Master of Contemporary Art for Educators (MCAE)

The Master of Contemporary Art for Educators is a one year postgraduate course designed for high school and tertiary art teachers seeking to re-engage with contemporary visual arts practice. Throughout the year, candidates will update and expand their practical and theoretical knowledge across a variety of disciplines.

A 13 week semesterised structure will enable students to enter the program in either semester. Four-week blocks in each of the five studio areas of photography, digital imaging, printmedia, ceramics and painting will enable candidates to develop studio projects for examination. Art theory lectures and seminars are delivered one evening per week for two hours. The practical component will be held on Saturdays for six hours.

Candidates are appointed an academic supervisor for each of the studio disciplines which are fully supported by technological facilities and technical staff.

Course objectives

To make available to teachers and other suitably qualified professionals the opportunity to work and study in an environment dedicated to the practice and theory of the visual arts. To provide an opportunity for those who want to re-engage with contemporary art practices and critical theory but do not necessarily have the time to commit to a full-time on campus program. To assist in the development of a visual arts based project that otherwise might not be realised due to the lack of a motivating, critically engaging environment and technical facilities.

Admission requirements

Admission to the Master of Contemporary Art for Educators program will require the applicant to

1. hold a bachelor's degree or furnish evidence which satisfies the SCA Board that the applicant has equivalent professional skills and experience
2. demonstrate to the satisfaction of the SCA board through the presentation of work, their ability to proceed.

Course structure and assessment

Studio Project: One completed studio project (including a series) in each of the five studio areas.

Assessment: At the completion of each studio area work will be assessed by a panel consisting of two appointed academic staff from SCA.

In addition to the Saturday weekly sessions, a three-week residential period at the completion of Semester 2 will provide students access to complete projects or to take the opportunity to develop new work. All courses in the program include discipline specific occupational health and safety training.

Advanced Art Theory 1 & 2

The weekly lecture/seminar is group-based providing candidates the opportunity to critically discuss and address key developments in contemporary art.

Assessment: Completion of a 5000 word essay in Semester 2 which demonstrates understanding of current concepts and issues in the contemporary art arena.

Seminar presentation

Candidates will present a seminar to the group in each semester and provide a written summary of their presentation.

Percentage weightings

Each studio project, seminar and research paper will equal 12.5 per cent of the total mark.

Candidates must pass all strands of the course.

Resolutions of the Senate

Award of the degree

1. The Master of Contemporary Art for Educators shall be awarded in one grade only.

Eligibility for admission

2. Sydney College of the Arts Board (hereafter referred to in these resolutions as SCA Board) may admit to candidature for the Master of Contemporary Art for Educators an applicant who:
 - (1)(a) holds a bachelor's degree or
 - (b) furnishes evidence which satisfies the SCA Board that the applicant has equivalent professional skills and experience
 - (2) has demonstrated to the satisfaction of the SCA Board through the presentation of work, their ability to proceed.

Availability

3. Admission to candidature for the Master of Contemporary Art for Educators may be limited by quota.
4. In determining the quota the University will take into account: availability of resources, including studio space, library, equipment and computing facilities
5. In considering an applicant for admission to candidature the SCA Board may take account of the quota and will select in preference candidates who are most meritorious in terms of the admission criteria.

Time limits

6. Candidates may proceed on a full-time basis only.

Credit

1. As the course is one which is structured towards an interdisciplinary approach in order to increase the integration of skills no credits will be allowed.

Supervision

8. (a) The SCA Board shall appoint a member of the academic staff of the SCA faculty to be responsible for the coordination of the course
- (b) The SCA Board shall appoint, from appropriately qualified persons, a supervisor for each of the disciplines for the supervision of candidature.

Requirements for the degree

9. A candidate shall:
 - (1)(a) complete such units of study
 - (b) attend such seminars
 - (c) complete such essay or other written work
 - (d) carry out such supervised research in the discipline areas as may be prescribed by the SCA Board; and
 - (2) Present a minor work for assessment at the end of each of the disciplines covered.

Assessment

10. (1) SCA Board shall appoint an Assessment Panel consisting of two academic staff members.
- (2) The Assessment Panel shall assess the work prescribed in section 9.2 and shall assess the written work of the candidate
- (3) Having received a report from the Assessment Panel the SCA Board shall determine the result of the candidature.
11. SCA Board may permit an unsuccessful candidate to revise and resubmit work if the candidate's work is of sufficient merit to warrant this concession. The SCA Board may also prescribe special conditions to be filled by the candidate.

Progress

12. SCA Board may:

- (1) on the recommendation of the Director or staff member appointed by the Director to have supervisory responsibility for the Master of Contemporary Art for Educators, call upon any candidate to show cause why that candidature should not be terminated by reason of satisfactory progress towards the completion of the degree; and
- (2) where, in the opinion of the SCA Board, the candidate does not show good cause, terminate the candidature.

Master of Multimedia Design (MMDes)

The Master in Multimedia Design is a coursework degree, intended for people with some knowledge of digital media who hold an undergraduate degree or equivalent professional

experience, and wish to upgrade and/or consolidate their skills for both personal and/or professional reasons. The program will be offered as 1 year full-time.

Program

The Master of Multimedia Design degree course is offered over two semesters of full-time study. The course combines design theory components and intensive hands-on experience.

First semester - MDES 5002 Electronic Publishing

The first semester of study provides you with the opportunity to design, develop and publish an interactive CD-ROM title. You will learn:

- the models of visual communication and design in multimedia production
- the software and hardware tools you will need in the multimedia authoring environment
- the principles of effective screen design
- how to work with digital video, graphics, animation, sound and text
- the principles and psychology of user-interface design
- how to work with navigational architecture and branching narrative structures in the multimedia environment
- the integration of media resources, prototype development and testing
- publishing an interactive CD-ROM.

Second semester - MDES 5001 On-line Design

In semester two you will design, develop and publish a web site. You will learn:

- the models of design and communication for Internet/web publishing
- the authoring systems, software and scripting tools you will need for Internet/web design and production
- how to work with HTML in visual design
- the principles of representation, action and communication in screen-surface design
- how to work with digital video, graphics, animation, text and sound in the web environment
- the principles of interface design metaphors, way-finding strategies and user/human interaction in interface design
- the integration of media resources, prototype testing and the production of a web site.

Admission requirements

Applicants are expected to hold one of the following academic qualifications:

- a) a relevant undergraduate qualification; or
- b) other qualifications considered by SCA Board to be equivalent; and
- c) evidence of ability to undertake the coursework demonstrated through application or interview.

Assessment

Assessment will be based on meeting attendance requirements at compulsory lectures, the completion of practical coursework objectives and a 2000 word essay for each semester. You will be awarded the degree with honours if you achieve a distinction or high distinction for both:

- Electronic Publishing: The Multimedia Canvas (1) and
- Online Design: The Multimedia Canvas (2)

Resolutions of the Senate

Award of the degree

1. The Master of Multimedia Design may be awarded with honours.

Eligibility for admission

2. Sydney College of the Arts Board (hereafter referred to in these resolutions as SCA Board) may admit to candidature for the Master of Multimedia Design an applicant who:
 - (1)(a) holds a bachelor's degree; or
 - (b) furnishes evidence which satisfies SCA Board that the applicant has equivalent professional skills and experience; and
 - (2) has demonstrated to the satisfaction of SCA Board through the presentation of work, his or her ability to proceed.

Availability

3. Admission to candidature for the Master of Multimedia Design may be limited by quota.
4. In determining the quota the University will take into account:

(a) availability of resources, including studio space, library, equipment and computing facilities; and

(b) availability of adequate and appropriate supervision.

5. In considering an applicant for admission to candidature SCA Board may take account of the quota and will select in preference applicants who are most meritorious in terms of the criteria for admission.

Time limits

6. A candidate proceeds on a full-time basis.

7. (1) A full-time candidate shall, except with the permission of SCA Board, complete the requirements for the Master of Multimedia Design at the end of the second semester of candidature.

Credit

8. A candidate who, before admission to candidature, has spent time in advanced study may be deemed by SCA Board to have spent such time after admission to candidature provided that it represents no more than half of the total candidature.

Supervision

9. (1) SCA Board shall appoint a member of the academic staff of the College to act as supervisor of each candidate.
- (2) SCA Board may appoint from amongst appropriately qualified persons, an associate supervisor to assist in the supervision of any candidature.

Requirements for the Master of Multimedia Design

10. A candidate shall:

- (1)(a) complete such units of study;
- (b) attend such seminars;
- (c) complete such essay or other written work;
- (d) carry out such supervised research in the discipline area as may be prescribed by SCA Board; and
- (2) present for assessment and exhibition:
 - (a) at the end of the first semester of candidature a CD-ROM; and
 - (b) at the end of the second semester of candidature a web site.

Assessment

11. (1) SCA Board shall appoint an Assessment Panel consisting of two persons.
- (2) The Assessment Panel shall assess the work prescribed in section 10(2), and shall assess the written work of the candidate.
- (3) Having received a report from the Assessment Panel and having received reports on the examination of the coursework the head of department shall report the result of the examination to SCA Board, which shall determine the result of the candidature.
12. In special cases SCA Board may require the candidate to take a further examination.
13. SCA may permit an unsuccessful candidate to revise and resubmit the work if the candidate's work is deemed to be of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

Progress

14. SCA Board may:

- (a) call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the Master of Multimedia Design; and
- (b) where, in the opinion of SCA Board, the candidate does not show good cause, terminate the candidature.

Master of Studio Art (MSA)

The Master of Studio Art by coursework is a one year postgraduate course designed for those engaged in a professional visual arts practice who wish to undertake a further degree based primarily in Studio Practice.

Throughout the year candidates develop a studio project for examination as well as attend weekly postgraduate seminars and studio tutorials. Candidates also have the option of attending Theories of Art Practice lectures, however, this is not a requirement for the degree.

Candidates are appointed an academic supervisor who monitors progress and assists in the development of the project through dialogue and critical feedback. Candidates also have access to technological facilities on the Campus and the support of technical staff.

It is expected that local candidates will already have access to their own studio, however, for international and interstate

candidates consideration will be given to the provision of a studio space on Campus.

In some cases, candidates working off campus attend an intensive 3 week program in July when they are expected to be on campus from 9 am to 5 pm, five days a week. Studio space on campus will be allocated for that period.

Course objectives

To make available to professional and other suitably qualified visual arts practitioners the opportunity to work and study in an environment dedicated to the practice and theory of the visual arts.

To provide an opportunity for those who want to re-engage with contemporary art practices and critical theory but do not necessarily have the time to commit to a full-time on campus program.

To assist in the development of a visual arts based project that otherwise might not be realised due to the lack of a motivating, critically engaging environment and technical facilities.

Course structure

Studio Project: One proposed studio project to be developed over the year. **Assessment:** Examination at the end of the year preferably by one examiner internal to SCA and one examiner who has had no supervisory relationship to the candidate and who may be external to SCA.

Masters' Seminar: A reading and discussion group attended by first year postgraduate candidates. A Seminar Reader is made available and candidates undertake to address one paper from the Reader per semester. The Masters' Seminar runs for 10 weeks each semester. **Assessment:** one 2000-word essay per semester, or other stipulated equivalent assignment.

Studio Tutorial: An art practice based group in which MVA and MSA candidates (and in some instances Honours students) critically discuss their studio work and theoretical issues related to their discipline with their peers and academic supervisors. Studio Tutorials are every fortnight per 14-week semester.

Assessment

One per semester, scheduled progress report on the rationale and critical development of the candidate's studio project supported by appropriate visual material.

Percentage weightings

Masters Seminar and Studio Tutorial: 30%

Studio Practice: 70%

Candidates must pass in both strands of the course. Candidates will be awarded the degree with honours if they achieve a distinction or above for both course components.

Resolutions of the Senate

Award of the degree

1. The Master of Studio Art may be awarded with honours.

Eligibility for admission

2. Sydney College of the Arts Board (hereafter referred to in these resolutions as SCA Board) may admit to candidature for the Master of Studio Art an applicant who:
 - (1) (a) holds a bachelor's degree in visual art or art education; or
 - (b) furnishes evidence which satisfies SCA Board that the applicant has equivalent professional skills and experience; and
 - (2) has demonstrated to the satisfaction of SCA Board through the presentation of work, his or her ability to proceed.

Availability

3. Admission to candidature for the Master Studio Art may be limited by quota.
4. In determining the quota SCA Board will take into account:
 - (a) availability of resources, including studio space, library, equipment and computing facilities; and
 - (b) availability of adequate and appropriate supervision.
5. In considering an applicant for admission to candidature SCA Board may take account of the quota and will select in preference applicants who are most meritorious in terms of the admission criteria.

Discipline areas

6. The Master Studio Art may be taken in the following areas:
 - Ceramics
 - Glass
 - Electronic Art

Jewellery and Metal

Painting

Photomedia

Printmedia

Sculpture (including Performance and Installation).

Time limits

7. A candidate may proceed on either a full-time basis or a part-time basis.
8. (1) A full-time candidate shall except with the permission of SCA Board complete the requirements for the Master of Studio Art at the end of the second semester of candidature.
 - (2) A part-time candidate shall, except with the permission of SCA Board, complete the requirements for the Master of Studio Art at the end of the fourth semester of candidature.
 - (3) The earliest and latest dates for completion of requirements for the Master of Studio Art shall be adjusted for those candidates permitted to proceed on a part-time basis following their admission to candidature on a full-time basis, and vice versa.

Credit

9. A candidate, who before admission to candidature has spent time in advanced study may be deemed by SCA Board to have spent such time after admission to candidature provided that it represents no more than half of the total candidature.

Supervision

10. (1) SCA Board shall appoint a full-time member of the academic staff of the College to act as supervisor of each candidate.
 - (2) SCA Board may appoint from amongst appropriately qualified persons, an associate supervisor to assist in the supervision of any candidature.

Requirements for the Master of Studio Art

1 LA candidate shall:

- (1) (a) complete such units of study;
 - (b) attend such seminars;
 - (c) complete such essay or other written work including a research paper;
 - (d) carry out such supervised research in a studio or inter studio area as may be prescribed by SCA Board; and
- (2) present for examination and exhibition at the end of the final semester of candidature a work or series of works of art.

Examination

12. (1) SCA Board shall appoint an Assessment Panel consisting of two persons.
 - (2) The Assessment Panel shall examine the exhibition, performance or installation and shall assess the written work of the candidate.
 - (3) Having received a report from the Assessment Panel and having received reports on the examination of the coursework the head of department shall report the result of the examination to SCA Board, which shall determine the result of the candidature.
13. In special cases SCA Board may require the candidate to take a further examination.
14. SCA Board may permit an unsuccessful candidate to revise and resubmit the work if the candidate's work is of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

Progress

15. SCA Board may:
 - (a) call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of Master of Studio Art; and
 - (b) where, in the opinion of SCA Board, the candidate does not show good cause, terminate the candidature.

