



The University of Sydney

Sydney College of the Arts Handbook 2004

University dates

University semester and vacation dates 2004

Summer School

Lectures begin	Monday 5 January
Lectures end	Friday 20 February

Semester 1

Lectures begin	Monday 8 March
AVCC Common Week/non-teaching Easter Period	Friday 9 April to Friday 16 April
Last day of lectures	Friday 11 June
Study vacation: 1 week beginning	Monday 14 June to Friday 18 June
Examination period	Monday 21 June to Saturday 3 July
Semester ends	Saturday 3 July
AVCC Common week/non-teaching period	Monday 5 July to Friday 9 July

Semester 2

Lectures begin	Monday 26 July
AVCC Common Week/non-teaching period	Monday 27 September to Friday 1 October
Last day of lectures	Friday 29 October
Study vacation	Monday 1 November to Friday 5 November
Examination period	Monday 8 November to Saturday 20 November
Semester ends	Saturday 20 November

Last dates for withdrawal or discontinuation 2004

Semester 1 units of study.

Last day to add a unit	Friday 19 March
Last day for withdrawal	Wednesday 31 March
Last day to discontinue without failure (DNF)	Friday 30 April
Last day to discontinue (Discontinued – Fail)	Friday 11 June

Semester 2 units of study.

Last day to add a unit	Friday 6 August
Last day for withdrawal	Tuesday 31 August
Last day to discontinue without failure (DNF)	Friday 17 September
Last day to discontinue (Discontinued – Fail)	Friday 29 October

Withdrawal from intensive units of study offered at any time.

Last day to withdraw from an intensive unit with a duration of less than six weeks. Close of business on the first teaching day.

Last day to withdraw from an intensive unit with a duration of six weeks or more but less than that of a standard semester. Close of business on the fourteenth day after teaching has commenced.

University semester and vacation dates 2004–2006 are listed on the University Web site at www.usyd.edu.au/fstudent/undergrad/apply/scm/dates.shtml.

The University of Sydney

NSW 2006
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The University of Sydney
Sydney College of the Arts Handbook 2004
© 2003 The University of Sydney. ISSN 1034-5892.
CRICOS Provider Code 00026A.

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.

Produced by the Publications Office, The University of Sydney, with the assistance of Tim Mansour from Neologica Print & Promotions,
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Printed by National Capital Printing, Fyshwick, ACT.

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Director and Dean's Message

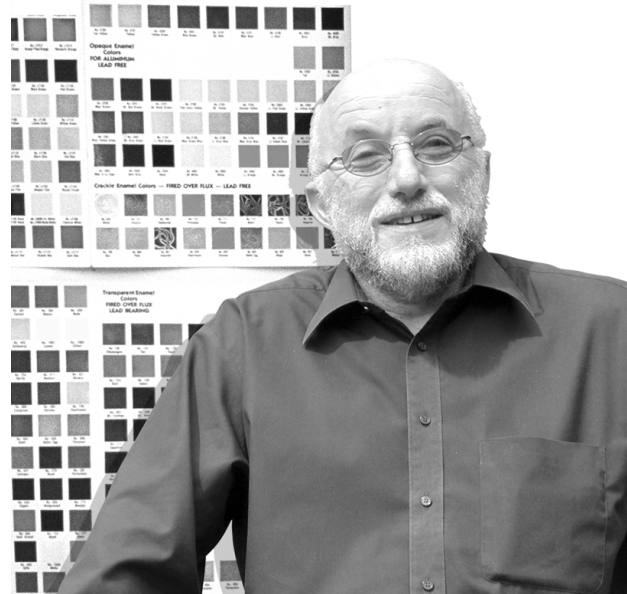
Sydney College of the Arts (SCA) has led the research and practice of contemporary art in Australia since 1976, and enjoys a significant profile both nationally and internationally. As a faculty of The University of Sydney, SCA continues to occupy a unique position. As Director and Dean of SCA I am proud to say that, despite the recent pressures placed on Australian universities, SCA maintains its focus on the education and preparation of practising contemporary artists. SCA will continue to deliver innovative academic programs that optimise our graduates' ability to achieve professional success in their chosen art or design practice.

SCA's academic staff members are practicing artists and active researchers with international profiles. This collective academic experience contributes significantly to the curriculum development and teaching within the faculty. It is equally important to recognise that SCA's emphasis continues to be on studio-based, student-centred learning to encourage and support each student's emerging practice.

Each year almost seven hundred students from all over the world study and research at SCA, forming a vibrant, cohesive community of practicing artists, designers and researchers. The Bachelor of Visual Arts provides a strong foundation in visual arts that is complemented by the Honours year available to qualifying students. Our postgraduate research degrees include the Master of Visual Arts (MVA) and the Doctor of Philosophy (PhD). SCA also offers one-year coursework degrees, the Master of Studio Art (MSA), the Master of Multimedia Design (MMDes) and the Master of Contemporary Art for Educators (MCAE). The MCAE was developed in association with the Faculty of Education and Social Work, and is a relatively recent addition to SCA's range of postgraduate programs. The University is proud to offer art teachers this opportunity to reconnect with their art practice and to engage in current debate on contemporary visual arts practice and education.

While it is still true that graduates of SCA are more likely to actively pursue a professional art or design practice than graduates of competing institutions, visual arts study is a solid foundation for many career paths. Visual Arts graduates develop concepts and skills integral to establishing successful careers in gallery management, curating, exhibition design, public relations and marketing, advertising, editorial photography, photojournalism, object and furniture design, film and video production, multimedia design, publishing, teaching and other fields where skills in visual communication are valued.

If you have chosen to study visual arts at SCA, I welcome you to our dedicated community; a community that will encourage you to develop the technical and conceptual skills necessary to achieve your chosen contemporary visual art or design practice.



Professor Ron Newman

1 Introduction to the Faculty

History of SCA

Sydney College of the Arts (SCA) developed independently before becoming a faculty of The University of Sydney, being the first tertiary art school of its kind in New South Wales. The basic concepts and ideals influencing the founding of SCA were made explicit in two reports in the early 1970's. In 1970 a government report, the Gleeson Report, 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'. A comprehensive report, 'The Crafts in Australia', by a Committee of Enquiry under the auspices of the Australia Council 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.

In January 1988 the Design School and the Visual Arts School separated and Sydney College of the Arts, as originally constituted, was dissolved. The courses from the School of Design moved to 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. SCA became solely dedicated to the research and practice of contemporary visual arts.

On 1 January 1990, Sydney College of the Arts became 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. In 1996, after twenty years in 'temporary' premises in Balmain, SCA relocated to the historic Kirkbride buildings in Rozelle. SCA continues the tradition of academic excellence associated with Australia's most established educational institution by providing a specialist and multidisciplinary approach to research based visual arts education that reflects the diversity of professional art practice.

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 degree programs at SCA. Detailed terms of reference are included in The University of Sydney Statutes and Regulations. These can be obtained upon application to the Faculty Manager. A representative of the Board, elected by the Board every two years, chairs the SCA Board.

■ Staff

In 2003 SCA staff were:

Director and Dean

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

Pro-Dean

Associate Professor Tom Arthur, BSc(ArtEd) Tufts DipFA
Boston Mus Sch. (semester 1, 2003)

Mirabel FitzGerald, MFA UNSW (semester 2, 2003)

Associate Dean (Academic Administration)

Mirabel FitzGerald, MFA UNSW

Associate Dean (Research)

Geoffrey Weary, MFA UNSW

Associate Dean (Undergraduate Studies)

Steven Lojewski, MA

Sub-Dean (Postgraduate Research)

Ann Elias, MA(Hons) PhD Auck.

Sub-Dean (Postgraduate Coursework)

Michael Goldberg, BFA(Hons) Capetown MFA(Hons) UNSW
GradDipHed Witw

Adjunct Professors

Jane Campion

Marc Newson

Co-ordinators

Studios

Ceramics

Mitsuo Shoji, MFA Kyoto

Electronic and Temporal Arts

Geoffrey Weary, MFA UNSW

Glass

Maureen Cahill, MA NSWIA

Jewellery & Object

Bridie Lander, MVA

Painting

Debra Dawes, DCA W'gong GradDipVisArt SCAE DipVisArt
N'cleCAE

Photomedia

Simone Douglas, MFA UNSW BA(VA)

Printmedia

Justin Trendall, MVA

Sculpture

Margaret Seymour, GradDipAdEd UNSW MVA

Faculty

Foundation Program

Jane Gavan, GradDipGalleryMgmt UNSW BFA BVA
GradCertHed

Honours Program

Anne Ferran, MFA UNSW Grad Dip SCA DipEd Mitchell Adv Ed
BA

*Theories of Art Practice*Christina Davidson, BA(Hons) *Melb.**Studios**Fine Arts**Painting**Associate Professor*Brad Buckley, MFA *RISD* GradDipEd *SCAE**Senior Lecturer*Matthys Gerber, MFA *UNSW**Lecturers*Debra Dawes, DCA *W'gong* GradDipVisArt *SCAE* DipVisArt
N'cleCAE

Mikala Dwyer, BVA

Lindy Lee, PhD *UNSW* BA GradDipVis*Technical Supervisor*Terry Burrows, GradDipVisCom *SCA*Paul Donald (*part-time, fixed-term*)*Printmedia**Senior Lecturer*Mirabel FitzGerald, MFA *UNSW**Lecturer*

Justin Trendall, MVA

*Technical Supervisors*Glenn Conroy, DipFA *SIT* (*on secondment*)Claude Jones, BA *Auck.* BVA (Honours) (*RISD*)DipFA *NAS* BVA
(*fixed-term*)*Sculpture**Associate Professor*Tom Arthur, BSc(ArtEd) *Tufts* DipFA *Boston Mus Sch.* (*on leave,*
Semester 2, 2003)*Lecturers*Michael Goldberg, BFA(Hons) *Capetown* MFA(Hons) *UNSW*
GradDipHEd *Witw*Margaret Seymour, GradDipAdEd *UNSW* MVA*Technical Supervisor*

Colin Winter

*Media Arts**Electronic and Temporal Arts**Senior Lecturers*

John Conomos

Geoffrey Weary, MFA *UNSW**Lecturer*Ryszard Dabek, MA *UNSW* BA(VisArts)Marilyn Fairskye, DipArt *Alexander Mackie CAE* DipEdAdEd
SCAE MVAJosephine Starrs, MVA *USA**Associate Lecturer*Mahalya Middlemist, MA *UNSW* (*on leave*)*Technical Supervisor*

Glenn Remington, BVA

*Photomedia**Senior Lecturer*

Steven Lojewski, MA

*Lecturers*Simone Douglas, MFA *UNSW* BA(VA)Marilyn Fairskye, DipArt *Alexander Mackie CAE* DipEdAdEd
SCAE MVAAnne Ferran, MFA *UNSW* Grad Dip *SCA* DipEd *Mitchell Adv Ed*
BAJosephine Starrs, MVA *USA**Technical Supervisor*Arthur Georgeson, GradDipEd *SCAE* DipAD *VCA**Object Art and Design**Ceramics**Senior Lecturers*Gudrun Klix, MA *GeorgeWash.* MFA *U.W.Madsion* (*on leave,*
Semester 2, 2003)Mitsuo Shoji, MFA *Kyoto**Technical Supervisor*

Clive Cooper

*Glass**Senior Lecturer*Maureen Cahill, MA *NSWIA**Lecturer*Jane Gavan, GradDipGalleryMgmt *UNSW* BFA BVA
GradCertHEd*Technical Supervisor*Andrew Lavery, MA *Monash**Jewellery & Object**Senior Lecturer*Mark Edgoose, MA Ed PG Dip *RMIT* (*on leave*)*Lecturers*Nicholas Bastin, BA(FA)(Hons) *RMIT* (*fixed-term*)Karin Findeis, BFA *UNSW* MVA

Bridie Lander, MVA

*Technical Supervisor*Valerie Odewahn, GD OHM *Ballarat**Theories of Art Practice**Senior Lecturer*Ann Elias, MA(Hons) PhD *Auck.**Lecturers*

Eril Baily, PhD

Christina Davidson, BA(Hons) *Melb.**Faculty**Lecturer*Andrew Speirs, MA *NSW* PhD *N'cle* DipEd *Griffith* CFA *NAS*
BA*Administration**Executive**Faculty Manager*Charlene Griffiths, BA (*on leave, 2003*)Raymond Patman, BEc MA (*seconded, 2003*)*Project Officer and Executive Assistant to the Dean*Marlene Troha, BA *UNSW* (*on leave, 2003*)Catrina Wallis BVA(Hons) (*fixed-term*)*Finance Manager*Jeanette Frost, AccCert *STC**Finance Assistant*

Wendy Ju

*Administration Assistant (Purchasing)*Jenny Ng, BArtTheory *UNSW**Campus Services**Campus Services Manager*

Christine Myerscough, MVA

Attendants

Brett Bentley

Marie Fergusson

*Computer Laboratory**Computer Systems Officer*

Cameron Fargo

Network Manager

Morgan Jones

*SCA Gallery and Marketing and Development Unit**Gallery Manager*Katie Major, BVA GradDipGalleryMgmt *UNSW**Marketing and Communications*Jennifer Roseman, GradDipEd *SCAE* BA BVA(Hons)*SCA Safety Officer*Valerie Odewahn, GD OHM *Ballarat**SCA Workshop*

Workshop Supervisor and Technical Staff Team Leader

Tony Mesiti, Cert (Boilermaking) *STC**Technical Supervisor*

Colin Winter

*Student Administration**Student Administration Manager*

Isobel Horton

*Administrative Assistants**Undergraduate Student Co-ordinators*

Christina Forte

Cathy Herrera

Postgraduate Student Co-ordinator

Regina Lee

Assistant to the Faculty Manager

Andrew Taylor

Staff

INTRODUCTION TO THE FACULTY

Library

Faculty Librarian

Jennifer Hayes, BA MLitt (Comm), AAlia, ATSC

Cataloguer/Circulation

Gillian McPherson, LibPracCert STC

Inter-Library Loans/Document Delivery

Dominica Lowe DipLib&Info STC

Journals

Lorraine Child, AAlia

Library

Claire Gordon LibPracCert STC

2 Studios

The Sydney College of the Arts academic programs are studio based to provide for both specialist and inter-disciplinary research and are structured around four contemporary visual arts areas:

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

The Studio program focuses on the development of each student's independent art or design practice. The studios are Ceramics, Electronic & Temporal Arts, Glass, Jewellery & Object, Painting, Photomedia, Printmedia, and Sculpture. Quotas apply to studios as study options. Theories of Art Practice present the historical and theoretical concerns of contemporary art and design practice.

■ Ceramics

The Ceramics studio explores traditional clay techniques, production design and emerging ceramic concepts and technologies and leading to various career development opportunities for students who wish to work with clay as a medium. Students interested in becoming exhibiting artists may develop sculptural and installation work. Students wanting to become designer/makers of one-off or production work or to produce 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. Studies in Ceramics are largely hands-on 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.

Studio Specific Facilities: A throwing studio, slip casting studio, plaster mould making workshop, glaze and surface development area and kiln rooms, supports study in Ceramics.

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. Klix brings to her teaching and practice a strong interest in sculpture and environmental issues. The possibilities of the ceramics medium are extended through the use of a wide range of materials and the expressive quality of clay in both her objects and mixed media installations. Aspects of the land and its human inhabitants, mythologies and the relationship of man to nature, alienation, material and space are themes explored. Klix has an extensive knowledge of ceramics technologies and an interest in conceptually based work as well as the vessel. Klix 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 Shoji has lectured in Australia, the U.S.A, Europe and Japan. Shoji began teaching at SCA in 1978. His work in ceramics is broad, ranging from functional design ware to sculptural objects and experimental work. Shoji's main concern is to research traditional ceramics medium and explore his 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. Shoji has been awarded the purchase award at Faenza in Italy and the prime award at the

Fletcher Challenge International ceramics competition, New Zealand. His works are collected by major Australian Art galleries and overseas. He is a member of the International Academy of Ceramics.

■ Glass

The Glass studio 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. 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.

Studio Specific Facilities: Glass students have access within the studio to an excellent hot glass and casting facility and fully equipped mould making and kiln rooms. Flame working and sandblasting areas and a comprehensive range of cutting, grinding, engraving and polishing equipment support study in Glass.

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. Cahill's work is in major national and international collections and she regularly exhibits at SOFA Chicago and New York, USA. Currently a director of Craft Australia, Cahill 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. Gavan's national and international experience brings an informed, broad and interdisciplinary understanding of the role of glass as a material in object art and design. Knowledge of traditional and contemporary making in glass and other materials and her interests in light, space and visual communication combine to form Gavan's multidisciplinary practice in teaching and learning, where emphasis on formal and conceptual concerns are mediated through appropriate processes and materials.

■ Jewellery & Object

Jewellery & Object explores concepts and techniques fundamental to the making of human-scale works within the disciplines of contemporary jewellery and objects. The studio 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. Introduction of a broad range of appropriate materials and processes encourages work of both 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.

Studio Specific Facilities: Study in Jewellery & Object is supported by fully equipped casting, enamelling and metalsmithing rooms and the Wood and Metal Workshop for larger scale work.

Academic Staff Profiles

Nick Bastin, Lecturer, Jewellery & Object

Inspired by the toys of popular culture, Nick Bastin's current research is the exploration of the miniature landscape and the possibilities of the objects that may inhabit this space. It is an investigation as to how individual objects may join together to form an expanded environment to create a miniature utopia. Componentry and mechanism are investigated to employ a universal system of joining devices. Bastin's skills as a Gold & Silversmith are employed as a premise to working with non-metallic materials specifically plastic, which is cast, meticulously carved and worked, or found and then deconstructed and reconfigured. The details of mass-produced toys are a consideration and these are emulated and captured, but through an individual crafting of the object.

Mark Edgoose, Lecturer, Jewellery & Object

Through his commitment to teaching and his studio practice, Mark Edgoose has set out to rigorously challenge what constitutes contemporary object design and making. Edgoose's 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. An 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.

Karin Findeis, Lecturer, Jewellery & Object

Karin Findeis is a practitioner whose work investigates understandings of time and space through the medium of jewellery. Findeis' making draws on broad interests and curiosities such as belief systems, history, science, needlecrafts and photography and revolves essentially around the relationships between bodies and objects. Her current research incorporates optical technologies with traditional metalworking skills. A graduate of the College of Fine Arts, UNSW and the Gerrit Rietveld Academie, Amsterdam, Findeis also holds an MVA from Sydney College of the Arts. Findeis exhibits in Australia, Europe and Japan.

Bridie Lander, Lecturer, Jewellery & Object

Bridie Lander is interested in the relationship of body, objects and technology in the context of contemporary craft and design. Her work explores understandings of the relationship we have with objects in context of a 'post-industrial' contemporary culture. A focus of her practice is the impact digital technology has on the notions of the handmade object, as well as its' effects on the designed object & objects of everyday. The practical impacts of technology also constitute some form of paradigm shift in our interaction with the 'real'. Lander's work recognises the dissolving of past boundaries and definitions. One way in which notions of hybridity is expressed in Lander's work is the use of mixed aesthetic signifiers, such as south east Asian and modernist motifs.

■ Electronic & Temporal Arts

Electronic & Temporal Arts (ETA) includes the time based concepts and technologies of digital video and sound, film, multimedia and net art. The studio focus is on the use of digital and traditional means for the production of time-based works of art. 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 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.

Studio Specific Facilities: Study in Electronic & Temporal Arts is supported by film editing studios, digital sound & video production and post-production studios, a multimedia computer teaching laboratory and a multimedia access laboratory for Web and CD-ROM design and production

Academic Staff Profiles

John Conomos, Senior Lecturer, Electronic & Temporal Arts

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. Conomos 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. Conomos is currently working on a collection of his essays called *Mutant Media* (Artspace, Sydney) for publication in 2004.

Ryszard Dabek, Lecturer, Electronic & Temporal Arts

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 posit a fluid, expanded field of inquiry where the photographic image is used as a departure point. Dabek 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 Coordinator of the Master of Multimedia Design course. Web site: www.ryszard.net.

Mahalya Middlemist, Associate Lecturer, Electronic & Temporal Arts

Mahalya is completing a CD ROM artwork in collaboration with media artist Justine Cooper. The New Media Arts Fund of the Australia Council has funded the project. Middlemist 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. Middlemist is Academic Advisor to Year 2 in the Electronic & Temporal Art Studio and is a member of the SCA Research Committee but is currently on leave.

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

Geoffrey Weary holds a Master of Fine Arts degree from the University of New South Wales. He began teaching at Sydney College of the Arts in 1991. Weary's art practice is based in film and photography in the context of digital media art production. His exhibitions have often incorporated a mixed media approach with the use of photographs, film/video and rediscovered objects. He also makes work for single screen presentation. In recent years Weary's work has revolved around an exploration of the space of the Museum as a psychological, emotional and physical entity. These concerns have extended investigations into the domains of the personal and public archive as a means of tracing the evidence existence and patterns of private desire. Geoffrey Weary was awarded a VA/CB New Work grant (Australia Council) in 2000 and an Australian Film Commission Digital Film Production grant in 2001.

■ Photomedia

The Photomedia studio focuses on contemporary photomedia art practice. Students are equipped with creative skills relevant to all aspects of this dynamic and expanding area with particular emphasis on contemporary visual arts practice. 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 instruction in chemical photography and electronic photomedia. Study options cover a cross-section of photographic investigations: photo-installation, documentary photography, experimental and contemporary practice using analogue and digital technologies, each with its own specialised theoretical concerns and techniques. From the early stages of the undergraduate degree, individual and group projects encourage intellectual and aesthetic development, and foster the acquisition of skills. While students are initially working in response to assignments, an increasing degree of specialisation and self-direction is expected of senior students.

Studio Specific Facilities: Comprehensive darkrooms, mural and copy rooms, image laboratory and a well-equipped photographic studio support study in Photomedia

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 regularly nationally and internationally. Her work is held in numerous public collections both here and overseas. Douglas is also active curatorially, including Curator/ Project Director for Picture Sydney: landmarks of a new generation, an initiative of The Getty Conservation Institute and The Australian Museum. Douglas is and has been a guest artist and lecturer at University of Applied Sciences (School of Design), Köln since 2001. Douglas' 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 interplay of image, object and light. Douglas' 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, Photomedia

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. 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. Ferran 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 that brings together an anthropological interest and an exploration of visual language. Lojewski's 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, Photomedia

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. Starrs was 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 Starrs 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 and digital processes 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 out their own parameters to create a valid studio practice.

Studio Specific Facilities: Paint and stretcher preparation areas and an epidiascope and projection room are adjacent to the studios.

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.

Dr Debra Dawes, Lecturer, Painting

Debra Dawes holds a Doctorate of Creative Arts from the University of Wollongong 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, Queensland Art Gallery 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 Wollongong 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.

Mathys Gerber, Lecturer, Painting

Born in the Netherlands and in Australia since 1971, Gerber 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. Gerber 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. Dwyer'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. The Sarah Cottier Gallery, Sydney, the Hamish McKay Gallery, New Zealand and Anna Schwartz Gallery, Melbourne represent Dwyer.

Dr. Lindy Lee, Lecturer, Painting

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. Lee 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 Printmedia studio 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 that cover all of the key print mediums. The studio offers courses in the digital imaging programs Photoshop and Illustrator.

Studio Specific Facilities: Excellent workshop facilities in the core areas of Etching and Relief Printing, Digital Print, Screen Printing and Lithography support study in Printmedia.

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, 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, screen printing 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 addresses the language of three-dimensional space through the manipulation of materials and objects and explores the relationship between the body, the object and space. The studio 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. Contemporary sculpture also encourages temporal as well as spatial approaches including installation, performance and the documentation of time-based work. New technologies such as the visualisation techniques of 3D computer modelling and digital imaging are also addressed.

Studio Specific Facilities: Clay and plaster working area, stone and wood carving workshops, a metal forge, the SCA workshop and a specialised computer laboratory support study in Sculpture.

Academic Staff Profiles

Tom Arthur, Associate Professor, 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. Arthur'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 Arthur 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. Recent themes in Goldberg's practice have been informed by Australia's early colonial period and reference locations of historical significance in the Sydney region. Site-specific installations have been created for Elizabeth Bay House, Tusculum, the Royal Botanic Gardens and the Art Gallery of New South Wales. Goldberg's work was recently exhibited at the Bathurst Regional Art Gallery as part of the sesqui-centennial anniversary of the discovery of 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 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. His current work explores themes of risk and jeopardy with particular reference to global financial markets.

Margaret Seymour, Lecturer, Sculpture

Margaret Seymour is an installation and new media artist. Since completing a Master of Visual Art at Sydney College of the Arts in 1998, Seymour has exhibited site-specific works in various artist run galleries and public buildings in Sydney. Seymour 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. Margaret Seymour's teaching and research emphasise a critical engagement with new media and creating links between existing and emerging art traditions.

■ Theories of Art Practice

The Theories of Art Practice (THAP) program provides an introduction to the theories and histories of contemporary and modern fine art, media art, and craft and object design. The THAP program is designed to support students' studio practice and develop students' written, verbal and critical skills through essays, class discussions and other projects. The program includes Core and Studio components that extend over the full term of the undergraduate course. Each strand is individually assessed.

Core Theory addresses the theories and histories of art and design practice and critical theory. Core theory units also cover the development of ideas and philosophies central to the theoretical and historical framework of visual arts study.

Studio Theory addresses contemporary concerns particular to studio practice in Fine Arts, Media Arts and Object Art and Design. The focus of Studio Theory is on the art work and the actions of artists. Studio Theory has a practical and actual aspect that provides a bridge between studio practice and the theories of contemporary visual arts practice.

Academic Staff Profiles

Dr. Eril Baily, Lecturer, Theories of Art Practice

Eril Baily combines a pre-academic career in advertising with an academic career in philosophy. Baily 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, Baily 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. Davidson's special interests include Postcolonial and Transcultural Theory; regional cultural

exchange; relations between theory, criticism and practice in contemporary art.

Dr. Ann Elias, Senior Lecturer, Theories of Art Practice

Dr Ann Elias works with undergraduates and postgraduates and is Subdean of Postgraduate Research. Her field is Art History and her areas of original art historical research include Australian War Camouflage and Modernism 1939–1945, Australian and New Zealand Flower Painting 1880–1940, Postwar Australian and New Zealand photography. Her publications can be found in the Journal of the Australian War Memorial, Art and Australia, and Photofile.

3 Undergraduate Study

■ Bachelor of Visual Arts (BVA)

The Bachelor of Visual Arts (BVA) is designed for students interested in developing a professional art or design practice in the contemporary visual arts. BVA students are equipped with conceptual and technical skills relevant to developing a contemporary visual art or design practice.

SCA's academic program is based on the premise that 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. SCA educates 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. Students develop generic skills including the ability to apply unconventional problem-solving skills and to manage self-directed projects integral to success in a wide variety of careers.

BVA graduates also establish careers in gallery management, curating, exhibition design, public relations and marketing, advertising, editorial photography, photojournalism, object and furniture design, film and video production, multimedia design, publishing, teaching and other fields where skills in visual communication are valued.

The Bachelor of Visual Arts (BVA) is a three-year course with a merit-based entry into a fourth-year Honours program. Throughout the course, students undertake study in three core areas of enquiry – Studio, Studio Theory and Core Theory, augmented by an elective program.

First year (Foundation year)

Introduces students to the skills and understandings needed to make ideas into artwork. The studio concepts program provides an introduction to visual arts studio discipline, 2D, 3D and 4D fundamentals through the exploration of three themes: space, time and light. The development of generic skills including colour theory, drawing, representation, building, carving, constructing, and time-based processes of sound and video assist students to develop the language of the two-dimensional surface and means for constructing ideas in space and time. The studio programs are integrated with theories and histories of art practice, studio-based theory and the research skills program. During the first year of the course, students are also introduced to utilizing the specialist facilities in the relevant studio areas and on campus.

Second and Third year

Expands the understanding of visual arts through studio-based practice and studio and core theory subjects. Students undertake specialist study in a single studio and develop their art practice through structured group and self-directed projects. Students may also choose a broader interdisciplinary study within the faculty or other parts of the University. The Theories of Art Practice program provides a theoretical and historical understanding of contemporary art practice and encourages students to place their own studio practice in context.

Fourth year (Honours)

Offered to select students, Honours extends visual arts practice through the development of individual studio work and a research paper. BVA students who have a credit grade average may apply to do a fourth year of study, the Honours year. Applicants are selected on the basis of their undergraduate grades and project proposal. Application may be made for interdisciplinary studio study, in which case an application may be considered by more than one studio. Interviews, if required, will take place in late November/early December. Admission is competitive and not all eligible applicants may be offered candidature. Honours can be undertaken primarily by studio practice with a research paper or by dissertation with a studio component. (See section below for more details.)

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 Bachelor of Visual Arts Major Study Streams

The Bachelor of Visual Arts (BVA) program is offered in three major study streams:

Bachelor of Visual Arts (Fine Arts)

Painting, Printmedia and Sculpture

Bachelor of Visual Arts (Media Arts)

Photomedia and Electronic & Temporal Arts

Bachelor of Visual Arts (Object Art and Design)

Ceramics, Glass and Jewellery & Object

The study streams provide specialised education relevant to the three major areas of studio practice. The three study streams offered assist students to focus on their chosen career ambitions. The BVA program is studio-based. Students can choose to focus their practice in one studio area or combine their major practice with study in any other of the eight studio areas. With permission, it is also possible to combine study with other units of study available through certain departments of The University of Sydney.

Bachelor of Visual Arts (Fine Arts)

Painting, Sculpture and Printmedia

This study stream provides an opportunity for the specialist or interdisciplinary study of contemporary fine arts for those predominantly interested in becoming practising, exhibiting visual 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.

Painting

Coordinator: Dr. Debra Dawes

Room: 06F30

Phone: (02) 9351 1058

Email: d.dawes@sca.usyd.edu.au

Sculpture

Coordinator: Margaret Seymour

Room: 29G15

Phone: (02) 9351 1081

Email: m.seymour@sca.usyd.edu.au

Printmedia

Coordinator: Justin Trendall

Room: 06G08

Phone: (02) 9351 1064

Email: j.trendall@sca.usyd.edu.au

Bachelor of Visual Arts (Media Arts)

Photomedia and Electronic & Temporal Arts

This stream provides access to skills and knowledge applicable to various career outcomes in the visual media, gained within a visual arts context including photomedia exhibition practices, photo-journalism, visual communication, film and video, and multimedia design and other digital processes.

Photomedia

Coordinator: Simone Douglas

Room: 04F32

Phone: (02) 9351 1052

Email: s.douglas@sca.usyd.edu.au

Electronic & Temporal Arts*Coordinator: Geoffrey Weary*

Room: 04F22

Phone: (02) 9351 1055

Email: g.weary@sca.usyd.edu.au

Bachelor of Visual Arts (Object Art and Design)**Ceramics, Glass and Jewellery & Object**

This stream provides an opportunity for the specialist or integrated study of Ceramics, Glass and Jewellery & Object in the context of contemporary art, craft and design practice. Object Art and Design provides professional skills and knowledge for those who wish to become practicing object designers, studio artists, makers of hand-made functional objects or objects designed for manufacture.

Ceramics*Coordinator: Mitsuo Shoji*

Room: 02F02

Phone: (02) 9351 1045

Email: m.shoji@sca.usyd.edu.au

Glass*Coordinator: Maureen Cahill*

Room: 19F01

Phone: (02) 9351 1074

Email: m.cahill@sca.usyd.edu.au

Jewellery & Object*Coordinator: Bridie Lander*

Room: 14G14

Phone: (02) 9351 1071

Email: b.lander@sca.usyd.edu.au

Studio Units of Study**Studio Major – 16 credit points**

Students may undertake study in a 16 credit-point studio-based major from second year on. The Studio Major provides a focused study in one of the eight studios. 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 studio. From the second year of the course onward the curriculum is increasingly directed towards independent study augmented by group tutorials specifically oriented towards student-identified course outcomes in Fine Arts, Media Arts or Object Art & Design.

Cross-Studio Major – (12 credit points and 8 credit points) and Electives

Major study in one of the studios may be combined with Elective studies offered by other studios within SCA or other Faculties of The University of Sydney from the second year of the BVA. The 4 credit point Electives may also be undertaken by students from other faculties of The University of Sydney, subject to availability. These options enable students to further tailor their study to their desired outcomes.

12 Credit Point Studio Major

Students who wish to pursue cross-studio study enrol in a 12 credit point Studio Major in conjunction with a 4 credit point Elective in a studio other than their Major.

8 Credit Point Major

Students who wish to undertake study in another Faculty may enrol in an 8 credit point Studio Major and an SCA approved 8 credit point Cross-Faculty Elective, with prior permission from the Associate Dean of Undergraduate Studies at SCA

Electives

Electives will consist of 4 credit point modules. These will be offered by each studio and Theories of Art Practice in each semester for Year 2 and Year 3 of the BVA.

Theory Units of Study

The Theories of Art Practice (THAP) program provides an introduction to the theories and histories of contemporary and modern fine art, media art, and craft and object design. The THAP program is designed to support students' studio practice and develop students' written, verbal and critical skills through essays, class discussions and other projects. The program includes Core and Studio components that extend over the full term of the undergraduate course.

Core Theory addresses the theories and histories of art and design practice and critical theory. Core theory units also cover the development of ideas and philosophies central to the theoretical and historical framework of visual arts study.

Studio Theory addresses contemporary concerns particular to studio practice in Fine Arts, Media Arts and Object Art and Design. The focus of Studio Theory is on the art work and the actions of artists. Studio Theory has a practical and actual aspect that provides a bridge between studio practice and the theories of contemporary visual arts practice.

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 a student 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 that a student 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 the return of a BVA questionnaire, the presentation of a portfolio, and, for local students, an interview (see Portfolio Guidelines below). The portfolio/interview 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 assessment panels evaluate the applicants based on the following criteria:

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

Two or three unit Visual Art and HSC English and History are seen to be useful to this course.

Application Procedures for Local Students

A local applicant is a citizen of Australia or New Zealand or a permanent resident of Australia. Students currently completing the New South Wales Higher School Certificate and all other local applicants must apply to the Universities Admissions Centre (UAC). Please refer to the current UAC guide for application details.

International applicants currently completing the New South Wales Higher School Certificate must also apply through UAC. All other international applicants must submit an application to the International Office of The University of Sydney. Please refer to International Applicants.

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

Step 1 – UAC Application

All local applicants must lodge an application listing one or more of the streams within the Bachelor of Visual Arts as preferences with the Universities Admissions Centre (UAC) by the last working day in September. Please refer to the current UAC guide or Web site at www.uac.edu.au/ for application details.

Step 2 – BVA Questionnaire

All local applicants for the Bachelor of Visual Arts are also required to complete and submit a local BVA questionnaire to SCA by the last working day in September. Applicants who do not submit a questionnaire may not be considered for admission. The questionnaire can be downloaded from www.usyd.edu.au/sca

Step 3 – Portfolio Presentation and Interview

An interview and portfolio presentation will be arranged for all local applicants on the basis of the questionnaire. This is a requirement for all local applicants. Applicants will be advised in late October/early November of the date and time of their interview and should note that owing to the large numbers of applicants it may not be possible to change these appointments. These interviews will take place from mid-November. If you are from interstate or a country area, or there are other special circumstances that 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.

Admission for Advanced Standing

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

Application Procedures for International Students

If an applicant is NOT an Australian citizen, a permanent resident or a citizen of New Zealand, they 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 to the International Office by the last working day in October together with an international BVA questionnaire and portfolio. Application forms and international BVA questionnaires are available from The University of Sydney's 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/io/

Applicants currently completing the New South Wales Higher School Certificate must apply through the Universities Admissions Centre (UAC).

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

Step 1 – International Office Application

Applicants must submit an application form together with the international BVA questionnaire and a portfolio of recent artwork to the International Office of The University of Sydney by the last working day in October. Application forms are available from the International Office or their Web site at www.usyd.edu.au/su/io/admission/forms.html

Step 2 – International BVA Questionnaire

All international applicants for the Bachelor of Visual Arts are required to complete and submit an international BVA questionnaire to the International Office by the last working day in October. Applicants who do not submit a questionnaire may not be considered for admission. The questionnaire can be downloaded from www.usyd.edu.au/sca

Step 3 – Portfolio

International applicants are required to submit a portfolio documenting a maximum of 10 examples of their recent artwork. Portfolios must be submitted as slides, a VHF video, photograph or CD Rom to the International office along with the completed application form and SCA international questionnaire. Please do not send original artworks. Include a postage paid self-addressed envelope for the return of the portfolio. For further information about the portfolio please refer to the section *Undergraduate Portfolio Guidelines*.

Undergraduate English proficiency requirements

Instruction in The University of Sydney is in English. If you have completed an Australian Year 12 qualification in Australia or in another country, or have completed senior secondary studies or at least one year of full-time university study in one of the following countries in English, you are not required to present proof of English proficiency: Canada, Papua New Guinea, USA, England, Northern Ireland, Wales, Fiji, Scotland, Western Samoa, Ireland, Singapore, Zambia, Kenya, Solomon Islands, New Zealand, or South Africa.

All other applicants must provide proof of English proficiency. Accepted undergraduate English proficiency requirements may be found at www.usyd.edu.au/su/io/courses/english.html. The following are the acceptable language qualifications for The University of Sydney at the time of publication of this Handbook:

- IELTS (International English Language Testing Scheme) – score of 6.5 with no band below 6.0; or
- TOEFL (Test of English as a Foreign Language) – score of 577, with a TWE (Test of Written English) score of 4.5; or
- CBT (computer-based TOEFL) – 233 with an Essay Rating of 4.5; or
- Cambridge Certificate of Proficiency in English – grade A or B; or
- GCSE English language – grade A or B; or
- CULT (Combined Universities Language Test) – 70; or
- Indian CBSE English Core B2; or
- IB (International Baccalaureate) as follows:
- No further proof of English Language is required if all subjects were taught in English.

Other acceptable IB proofs are:

- Group 1 Language A1 English pass at either Higher or Standard Level; or
- Group 2 Language A2 English pass at either Higher or Standard Level; or
- Language B English at Higher Level with a Grade of 4 or more; or
- Language B English at Standard Level with a Grade of 5 or more.

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.

More information about special entry schemes is available at www.usyd.edu.au/fstudent/undergrad/apply/scm/specialentry.shtml. 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 spad@records.usyd.edu.au.

■ Undergraduate Portfolio Guidelines

The assessment of the portfolio is based on the following criteria:

- evident potential for development of skills

- evidence of hand-eye skills
- articulation of a sustained idea or concept
- demonstration of a high level of lateral or creative thinking

Local applicants are expected to bring a maximum of 10 examples of recent artwork to the interview. Actual examples are preferred, but slide documentation is acceptable, particularly for works larger than 56cm x 76cm or if your portfolio is being sent by post.

International applicants and applicants submitting their portfolio by post, are required to submit a portfolio of slides, a VHF video, photographs or CD Rom documenting a maximum of 10 examples of their recent artwork. Portfolios from international applicants must be submitted to the International office along with the completed application form and SCA international questionnaire. Please do not send original artworks. Include a postage paid self-addressed envelope for the return of the portfolio.

The items included in the portfolio should be relevant and representative of an applicant's ability. They don't necessarily have to be related to the intended major studio area. SCA understands that some applicants have had greater opportunities to produce a relevant body of work for the portfolio presentation. Applicants unable to conform to the SCA portfolio guidelines should include items they see as relevant and representative of their visual arts interest. School leavers are encouraged to include their visual arts process diary in the portfolio.

■ Bachelor of Visual Arts (Honours)

The objective of the additional Honours year is to provide students who have qualified for or been awarded an undergraduate pass degree in visual arts 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. Candidates are assigned a supervisor from SCA's academic staff. 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. The Honours program 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.

Admission to Honours year

Applicants 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. SCA graduates can apply for Honours up to three years after the completion of the BVA Pass degree. Applicants may be interviewed if they 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 offered a place, candidature cannot be deferred

External Applications for Honours

Please contact Student Administration on (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.

Honours Examination

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

A panel of two, one not being a member of SCA staff will examine studio work and paper. 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 Student Administration. 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 Semester 2.

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 (Student Administration 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 – Pass Concessional (PCon) Grades

A PCon (Pass Concessional) result cannot be recorded in more than one unit of study per semester or where other units of study are failed.

A PCon result cannot be recorded in a unit of study if a PCon was awarded in that unit of study at the previous level.

See Glossary for a full explanation of Result Grades.

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 that 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.

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 2004 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 Student Administration, a Variation of Program form that 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

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 that 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:
 - (a) more than three years after having satisfied the entry requirement for that course;
 - (b) 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, MDRW 1013, 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. **Session:** 1. **Classes:** Two project based blocks on Fridays 9–12. **Corequisite:** MSTD 1121, FRES 1001, MDRW 1013 or MDRW 1011, 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 or MDRW 1012, 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:** MSTD 1111, FRES 1001, MDRW 1013 or MDRW 1011, 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:** MSTD 1112, FRES 1002, MDRW 1014 or MDRW 1012, 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 or MDRW 1011 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 or MDRW 1012 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:** MSTD 1111, MSTD 1121, FRES 1001, MDRW 1013 or MDRW 1011, 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:** 1, 2. **Corequisite:** MSTD 1112, MSTD 1123, FRES 1002, MDRW 1014 or MDRW 1012, and THAP 1202.

NB: Department permission required for enrolment in Session 1.

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:** MSTD 1101 & MSTD 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

Dormer, 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:** MSTD 2211 or MSTD 2311 or MSTD 2511. **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 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, Noris. 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 or MSTD 2521 or 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 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 Object C

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 Object D

16 credit points. Bridie Lander, Nicholas Bastin, Karin Findeis. **Session:**

2. **Classes:** 8 hours contact & 8 hours independent studio-based practice. **Prerequisite:** MSTD 2231 or MSTD 2531 or 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.

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, Dr 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 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 minium contact of a one-to-one studio tutorial meeting each week with the Academic Advisor. **Prerequisite:** MSTD 2241 or MSTD 2541 or 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 2251 Printmedia C (Major)

16 credit points. Mirabel FitzGerald and Justin Trendall. **Session:** 1. **Classes:** Attendance at programmed 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 or MSTD 2551 or MSTD 2351. **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 or MSTD 2561 or 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.

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 1111 and MSTD 1112. **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 or MSTD 2571 or MSTD 2371. **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 1111 and MSTD 1112. **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:** MSTD 2281 or MSTD 2581 or MSTD 2381. **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

8 credit points. Gudrun Klix, Mitsuo Shoji and/or other part time staff.

Session: 1. **Prerequisite:** MSTD 1111 & MSTD 1112. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

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

MSTD 2312 Ceramics D

8 credit points. Gudrun Klix, Mitsuo Shoji and/or other part time staff.

Session: 2. **Prerequisite:** MSTD 2311 or MSTD 2211 or MSTD 2511. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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; Currie, Jan: 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

8 credit points. Maureen Cahill /Jane Gavan and casual staff. **Session:** 1. **Classes:** 4 Hours of contact P/W. Minimum of 4 hours of independent working P/W. **Prerequisite:** MSTD 1111 & MSTD 1112. **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 fulfills the criteria and extends the your understanding of your practice.

NB: Department permission required for enrolment. Permission required for enrolment in this 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 N Abrams Inc. NY, 1989.

MSTD 2322 Glass D

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 2321 or MSTD 2221 or MSTD 2521.

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 fulfills the criteria and extends the your understanding of your practice.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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 Object C

8 credit points. Bridie Lander, Nicholas Bastin, Karin Findeis. **Session:** 1.

Classes: 4 hours contact & 4 hours independent studio-based practice.

Prerequisite: MSTD 1111 & MSTD 1112. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

A studio-based learning experience of jewellery and object design practice. 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 Object D

8 credit points. Bridie Lander, Nicholas Bastin, Karin Findeis. **Session:** 2.

Prerequisite: MSTD 2331 or MSTD 2231 or MSTD 2531. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

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

1111 & MSTD 1112. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

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 2341 or MSTD 2241 or MSTD 2541. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

8 credit points. Mirabel FitzGerald and Justin Trendall. **Session:** 1. **Prerequisite:** MSTD 1111 & MSTD 1112. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

MSTD 2352 Printmedia D

8 credit points. Mirabel FitzGerald and Justin Trendall. **Session:** 2. **Prerequisite:** MSTD 2351 or MSTD 2251 or MSTD 2551. **Corequisite:** THAP 2412 and THAP 2422 or THAP 2432 or THAP 2442.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

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 1111 & MSTD 1112. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

Study in MSTD 2361 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

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 or MSTD 2261 or MSTD 2561. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

8 credit points. Studio Lecturers and Steven Lojewski. **Session:** 1. **Classes:** One workshop class per week. **Prerequisite:** MSTD 1111 & MSTD 1112. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

Students enrolled in MSTD 2371 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 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

8 credit points. Geoff Weary. **Session:** 1. **Classes:** One class per week. **Prerequisite:** MSTD 1111 and MSTD 1112. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

The unit 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.

MSTD 2382 Electronic and Temporal Art D

8 credit points. Geoff Weary. **Session:** 2. **Classes:** One per week. **Prerequisite:** MSTD 2381 or MSTD 2281 or MSTD 2581. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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 2212 and MSTD 2211. **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 or MSTD 3511 or MSTD 3411. **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 2222 and MSTD 2221. **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 or MSTD 3521 or MSTD 3421. **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 Object E

16 credit points. Bridie Lander, Karin Findeis, Nicholas Bastin. **Session:** 1. **Classes:** 8 hours contact & 8 hours independent studio-based practice. **Prerequisite:** MSTD 2232 and MSTD 2231. **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 Object F

16 credit points. Bridie Lander, Karin Findeis, Nicholas Bastin. **Session:** 2. **Classes:** 8 hours contact & 8 hours independent studio-based practice. **Prerequisite:** MSTD 3131 or MSTD 3531 or MSTD 3431. **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 2242 and MSTD 2241. **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 or MSTD 3541 or MSTD 3441. **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:** MSTD 2252 and MSTD 2251. **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 or MSTD 3551 or MSTD 3451. **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 2262 and MSTD 2261. **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 or MSTD 3561 or MSTD 3461. **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:** MSTD 2272 and MSTD 2271. **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 or MSTD 3571 or MSTD 3471. **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:** MSTD 2282 and MSTD 2281. **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 or MSTD 3581 or MSTD 3481. **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

8 credit points. Gudrun Klix, Mitsuo Shoji and/or part-time staff. **Session:** 1. **Prerequisite:** MSTD 2312 and MSTD 2311 or MSTD 2212 and MSTD 2211. **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 practical and critical class activities including discussions and critiques.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

8 credit points. Gudrun Klix, Mitsuo Shoji and/or part-time staff. **Session:** 2. **Prerequisite:** MSTD 3111 or MSTD 3511 or MSTD 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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

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:** MSTD 2322 and MSTD 2321 or MSTD 2222 and MSTD 2221. **Corequisite:** THAP 3301 and THAP 3321 or THAP 3331 or 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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

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 3121 or MSTD 3521 or 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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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 Object E

8 credit points. Bridie Lander, Karin Findeis, Nicholas Bastin. **Session:** 1. **Classes:** 4 hours contact & 4 hours independent studio-based practice. **Prerequisite:** MSTD 2332 and MSTD 2331 or MSTD 2232 and MSTD 2231. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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 Object F

8 credit points. Bridie Lander, Karin Findeis, Nicholas Bastin. **Session:** 2. **Classes:** 4 hours contact & 4 hours independent studio-based practice. **Prerequisite:** MSTD 3131 or MSTD 3531 or 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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

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 2342 and MSTD 2341 or MSTD 2242 and MSTD 2241. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

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 3141 or MSTD 3541 or 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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

8 credit points. Mirabel FitzGerald and Justin Trendall. **Session:** 1. **Prerequisite:** MSTD 2352 and MSTD 2351 or MSTD 2252 and MSTD 2251. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

8 credit points. Mirabel Fitzgerald and Justin Trendall. **Session:** 2. **Prerequisite:** MSTD 3151 or MSTD 3551 or 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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

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 2362 and MSTD 2361 or MSTD 2262 and MSTD 2261. **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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

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 3161 or MSTD 3561 or 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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

8 credit points. Studio lecturers and Steven Lojewski. **Session:** 1. **Classes:** One of the optional strands and regular academic contact. **Prerequisite:** MSTD 2372 and MSTD 2371 or MSTD 2272 and MSTD 2271. **Corequisite:** THAP 3301 and THAP 3321 or THAP 3331 or 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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

8 credit points. Studio lecturers and Steven Lojewski. **Session:** 2. **Classes:** At least one of the optional strands and regular academic contact. **Prerequisite:** MSTD 3171 or MSTD 3571 or MSTD 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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

8 credit points. Geoff Weary. **Session:** 1. **Prerequisite:** MSTD 2382 and MSTD 2381 or MSTD 2282 and MSTD 2281. **Corequisite:** THAP 3301 and THAP 3321 or THAP 3331 or THAP 3341.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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

8 credit points. Geoff Weary. **Session:** 2. **Prerequisite:** MSTD 3181 or MSTD 3581 or MSTD 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.

NB: Department permission required for enrolment. Permission required for enrolment in this unit

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.

Electives**Electives (Introductory)**

MSTD7011	Ceramics Elective Introductory
MSTD7021	Glass Elective Introductory
MSTD7031	Jewellery and Object Elective Introductory
MSTD7041	Painting Elective Introductory
MSTD7051	Printmedia Elective Introductory
MSTD7061	Sculpture Elective Introductory
MSTD7071	Photomedia Elective Introductory
MSTD7081	Electronic and Temporal Art Elective Introductory
MSTD7091	Digital Visualisation Elective Introductory*
MSTD7101	Drawing Elective Introductory*

*Unit of study offered subject to approval by the SCA Board

Electives (Advanced)

MSTD8102	Drawing Elective Advanced 1*
MSTD8112	Ceramics Elective Advanced 1
MSTD8122	Glass Elective Advanced 1
MSTD8132	Glass Elective Elective Advanced 1
MSTD8142	Painting Elective Advanced 1
MSTD8152	Printmedia Elective Advanced 1
MSTD8162	Sculpture Elective Advanced 1
MSTD8172	Photomedia Elective Advanced 1
MSTD8182	Electronic and Temporal Art Elective Advanced 1
MSTD8192	Digital Visualisation Elective Advanced 1*
MSTD8201	Drawing Elective Advanced 2*
MSTD8211	Ceramics Elective Advanced 2
MSTD8221	Glass Elective Advanced 2
MSTD8231	Glass Elective Elective Advanced 2
MSTD8241	Painting Elective Advanced 2
MSTD8251	Printmedia Elective Advanced 2
MSTD8261	Sculpture Elective Advanced 2
MSTD8271	Photomedia Elective Advanced 2
MSTD8281	Electronic and Temporal Art Elective Advanced 2
MSTD8291	Digital Visualisation Elective Advanced 2*
MSTD8302	Drawing Elective Advanced 3*
MSTD8312	Ceramics Elective Advanced 3
MSTD8322	Glass Elective Advanced 3
MSTD8332	Glass Elective Elective Advanced 3
MSTD8342	Painting Elective Advanced 3
MSTD8352	Printmedia Elective Advanced 3
MSTD8362	Sculpture Elective Advanced 3
MSTD8372	Photomedia Elective Advanced 3
MSTD8382	Electronic and Temporal Art Elective Advanced 3
MSTD8392	Digital Visualisation Elective Advanced 3*
MSTD8402	Drawing Elective Advanced 4*
MSTD8412	Ceramics Elective Advanced 4
MSTD8422	Glass Elective Advanced 4
MSTD8432	Glass Elective Elective Advanced 4
MSTD8442	Painting Elective Advanced 4
MSTD8452	Printmedia Elective Advanced 4
MSTD8462	Sculpture Elective Advanced 4
MSTD8472	Photomedia Elective Advanced 4
MSTD8482	Electronic and Temporal Art Elective Advanced 4
MSTD8492	Digital Visualisation Elective Advanced 4*

* Unit of study offered subject to approval by the SCA Board
Credit Points - 4

Unit of Study Description

The Introductory and Advanced Elective units of study in Ceramics, Glass, Jewellery and Object, Painting (including Drawing), Printmedia, Sculpture, Photomedia and Electronic and Temporal Art and Digital Visualisation provide a studio-based approach to the production of creative work. Throughout the semester students will, in consultation with an academic staff member, for (1) Introductory Electives follow project-based curriculum and (2) Advanced Electives follow self-directed curriculum, all electives addressing concepts, methodologies and technologies integral to the contemporary Studio area and Digital Visualisation.

Thematic approaches will be supported by technical introductions to encourage exploration with Studio methodologies. The electives provide for the development and enhancement of critical skills through group and individual tutorials and critiques and the acquisition of technical skills appropriate to the assigned projects.

Students are expected to produce a body of work for review at regular intervals during the semester. Work from all assigned projects is to be presented for assessment in week fifteen.

Assessment:

Assessment is progressive throughout the semester, taking into consideration attendance at scheduled classes and the meeting of deadlines and any other requirements that may be set. Assessable work at the end of the semester comes from projects emanating from the assignment program. Please refer to the SCA Assessment Criteria in the SCA Visual Arts Handbook.

Areas of Investigation

Ceramics

- Ceramic handbuilding
- Throwing form
- Slip casting

Electronic and Temporal Art

- Digital video production
- Digital sound production

Glass

- Glasswork in relation to design concepts and applications.
- Glass in the context of architectural concepts and applications.
- Glass in the context of contemporary arts practice

Jewellery and Object

- Line in relation to the human scale
- Wearability
- Linkage of multiple units

Painting

- Pictorial space
- Figure ground
- Flatness of the abstract field

Photomedia

- Visualisation through the camera
- Black and white photography
- Colour photography

Printmedia

- Digital prints
- Etching
- Screen prints

Sculpture

- Sculpture practice
- Performance practice
- Installation practice

THAP6011	THAP Introductory Studio Elective (The Language of the Visual Arts)
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Credit Points - 4

Unit of Study Description

The Introductory Elective unit in Theories of Art Practice, The Language of the Visual Arts is designed to help students revise fundamental skills in written and oral English for engaging with contemporary visual arts.

Students will develop a critical and analytic approach to writing and speaking on contemporary art. You will be encouraged to write and speak clearly and to develop confidence in your abilities to articulate ideas independently. Techniques for self-assessment and for working supportively with peers as ‘critical friends’, will be introduced as key means of support for your on-going learning.

Online discussion and learning activities in WebCT are integral to the unit

Assessment

Assessment is progressive through the semester, taking into consideration attendance at scheduled classes, the fulfilment of set learning activities and meeting of deadlines.

90% attendance is a Sydney College of the Arts requirement.

The unit will commence with a self-assessment of individual learning needs, which will be workshopped with lecturer and peer support.

Participants will produce a Student Learning Journal which regularly compiles summaries of experiences of learning. Reports from this journal will be submitted at set intervals.

The essay submitted at the end of semester will be undertaken progressively and will be developed using a framework of structured consultation, feedback and review involving peers, the unit lecturer and guided self-assessment.

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.

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.

4 Postgraduate Study

Sydney College of the Arts offers two types of postgraduate degrees:

Postgraduate Degrees by Research

Doctor of Philosophy
Master of Visual Arts

Postgraduate Degrees by Coursework

Master of Contemporary Art for Educators
Master of Multimedia Design
Master of Studio Art

■ Degrees by Research

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

Candidates for MVA and PhD are required to complete their first year as fulltime students, unless there are exceptional circumstances.

Sydney College of the Arts regulations regarding Postgraduate Research candidatures:

- Candidates cannot convert to part-time status in the first year of candidature, except in exceptional circumstances*.
- Candidates are expected to exhibit in the end of year exhibition unless the candidate can show cause to the Sub-dean.
- Candidates are required to submit a Special Consideration form whenever extension of the examination date is required.
- The candidate is expected to attach supporting documentation and make a good case for change to enrolment.
- Part-time status will only be approved for Research Degrees in exceptional circumstances*.
- Changes to enrolment and extensions of examination will be considered and approved by the Research Committee
- Conversion from MVA to PhD requires a revised application (appropriate to the degree of PhD) to be submitted for PhD at end of the first year of MVA, and applications will be considered with the whole pool of applicants.

* Exceptional Circumstances are: major personal hardship; major health reasons; maternity leave; circumstances that demonstrably support the candidate's research and require the candidate to participate in an activity somewhere else.

Doctor of Philosophy (PhD)

Candidates may choose either:

1. Thesis (80,000 words)
2. Thesis and Creative Work - a 'pass' must be obtained for both.

Thesis length is 50,000-80,000, and the final exhibition of Creative work must be the equivalent of a significant coherent, solo exhibition

The Doctor of Philosophy by research is designed to engage visual artists in independent research that constitutes an original contribution to the understanding of contemporary visual arts. The PhD program provides candidates with a critical and intellectual focus to explore a single proposed research topic full-time over three years. Candidate's research may reflect a critical exploration of the history, theory and practice of visual art; the development of new materials or technologies; the relationship between visual art and society; or the relationship between visual art and other disciplines.

Candidates may complete the PhD by thesis, or by thesis combined with creative work. A PhD by thesis and creative work reflects accepted research methods in the visual arts and is an exploration/enquiry through practical work accompanied by a related text. The thesis does not normally exceed 80,000 words with a minimum limit of 50,000 words. Candidates develop their creative work in one or more of the SCA studios. An SCA

academic supervises each candidate's progress. Each candidate has a Supervisor and an Associate Supervisor. Weekly seminars are scheduled each semester to encourage dialogue and critical awareness. This degree is awarded for the successful completion of an approved program of supervised advanced research which constitutes an original contribution to knowledge.

Entry Requirements

Applicants for the PhD program are expected to hold the following qualifications:

- a relevant postgraduate degree – eg, Masters; or
- a 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; and
- a demonstrated ability to undertake advanced research.

In addition to the academic qualifications, the SCA Research Committee must be assured that an applicant has 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 an applicant's first language they must also satisfy the SCA Research Committee that they can express themselves (in both written and spoken English) sufficiently well to pursue their research satisfactorily. In such cases, applicants must meet the same language requirements as International applicants (please see below – 'Postgraduate English proficiency requirements').

Application Procedure

Local Applications

If an applicant is an Australian citizen, a permanent resident or a citizen of New Zealand, they will be considered a local applicant and should apply direct to Sydney College of the Arts.

Local applicants must return the following to SCA Student Administration by the last working day in October:

- Completed Doctor of Philosophy (PhD) Postgraduate Application form;
- PhD Questionnaire with a detailed synopsis of the proposed program of research, proposed methods of investigation, an indication of source material already consulted, and evidence of the applicant's ability to carry out research; and
- A portfolio of recent work (please refer to portfolio guidelines at the end of this chapter).
- Local applicants must also attend an interview.

Local application forms and questionnaires are available from Student Administration and SCA's Web site www.usyd.edu.au/sca

International Applications

If an applicant is NOT an Australian citizen, a permanent resident or a citizen of New Zealand, they will be considered as an international student, and can be accepted into the University only on a full-fee basis.

International applicants must return the following to the International Office by the last working day in October:

- Completed Postgraduate application form;
- PhD Questionnaire with a detailed synopsis of the proposed program of research, the proposed methods of investigation, an indication of source material already consulted, and evidence of the applicant's ability to carry out research; and
- A portfolio of recent work (please refer to portfolio guidelines at the end of this chapter).

International application forms and questionnaires are available from The University of Sydney's 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/

Instruction in The University of Sydney is in English. If it is not an applicant's first language, they must demonstrate a proficiency in English before admission can be confirmed. The following are the acceptable language qualifications for The University of Sydney. Please consult the International Office's Web site at www.usyd.edu.au/su/io/courses/english.html for any changes to this policy.

Postgraduate English proficiency requirements

Students who can provide proof that their previous tertiary studies were conducted entirely in the medium of English are not required to provide further proof of English proficiency. Please note also that in exceptional circumstances individual faculties of the University may, at their discretion, require further proof of English language proficiency than listed here.

The English requirement for Postgraduate programs at Sydney College of the Arts is:

- IELTS (International English Language Testing Scheme) – score of 6.5 with no band below 6.0
- TOEFL (Test of English as a Foreign Language) – score of 577, with a TWE (Test of Written English) score of 4.5
- CBT (computer-based TOEFL) – 233 with an Essay Rating of 4.5
- Cambridge Certificate of Proficiency in English – grade A or B
- GCSE English language – grade A or B
- CULT (Combined Universities Language Test) – 70

Course Structure and Requirements

The course is offered over three to four years full-time or eight years part-time. (International students may only study on a full-time basis). Candidates must apply through the SCA Research Committee for part-time candidature (see *Regulations regarding Postgraduate Research Candidature*). 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 written work in the form of essays.
- (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 a candidate is prevented from making progress with their 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.

Supervision

Candidates will have a Supervisor who will take primary responsibility for the conduct of their candidature and be responsible for the progress of their candidature.

- The Associate Supervisor:
- meets with the candidate and Supervisor at least once per semester to discuss the project;
 - meets with the candidate at the request of the candidate if time permits; and
 - acts as interim Supervisor when the Supervisor is on leave.

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

The nature and amount of supervision will be discussed with the candidate.

Annual Review

There will be a review of the candidate's work in September/October of each academic year. Provided progress in the unit is

satisfactory, the candidates will be permitted to proceed. The minimum composition for a Review Panel will be:

- the Director, or Sub-Dean, Postgraduate Research; and
- the Candidate's 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 the candidate's work is considered unsatisfactory by the panel, the panel may recommend that the candidate 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, 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 the candidate 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).

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.

The candidate will be examined by at least three appropriately qualified examiners, two of whom are 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, Division 3: Doctor of Philosophy (PhD).

Master of Visual Arts (MVA)

The Master of Visual Arts by research is designed to provide graduates and professionally qualified visual artists with the opportunity to extend their professional practice through advanced research in one or more SCA studio area. The MVA provides an opportunity for candidates to pursue studio and theoretical studies in depth and extend their knowledge, understanding and competence within their major field of endeavour. Candidates develop a level of proficiency, self-direction and focus through investigating a proposed area of research to produce work of an original and speculative nature. 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 Master of Visual Arts is normally undertaken full-time, except in exceptional circumstances (see *Regulations regarding Postgraduate Research Candidature*). Full time candidates are allocated a studio space at Rozelle Campus and will be expected to complete in 2 (two) years. Generally speaking, candidates will be expected to devote the equivalent of 35 hour week to their research. Part-time candidature is available on a limited basis. Part-time candidates must complete requirements in 3 years and may not be allocated studio space within SCA.

Entry Requirements

Applicants for the MVA program are expected to hold the following 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; and
- a demonstrated ability to undertake research.

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 the applicant's study proposal, slides of recent work and resume.

If English is not an applicant's first language they must also satisfy the SCA Research Committee that they can express themselves (in both written and spoken English) sufficiently well to pursue their research satisfactorily. In such cases, applicants must meet the same language requirements as International applicants (please see below – 'Postgraduate English proficiency requirements').

Probationary admission

Candidates may be admitted on a probationary basis for a period not exceeding one year. Upon completion of this probationary period, the candidate's work will be reviewed and candidature confirmed or terminated.

Postgraduate qualifying/preliminary study

SCA may admit an applicant 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.

Application Procedure

Local Applications

If an applicant is an Australian citizen, a permanent resident or a citizen of New Zealand, they will be considered a local applicant and should apply direct to Sydney College of the Arts.

Local applicants must return the following to SCA Student Administration by the last working day in October:

- Completed Master's by research Postgraduate Application;
 - MVA Questionnaire with a synopsis of the proposed program of research, and evidence of the applicant's ability to carry out research; and
 - A portfolio of recent work (please refer to portfolio guidelines at the end of this chapter).
- Local applicants must also attend an interview.

Local application forms and questionnaires are available from Student Administration and SCA's Web site www.usyd.edu.au/sca

International Applications

If an applicant is NOT an Australian citizen, a permanent resident or a citizen of New Zealand, they will be considered as an international student, and can be accepted into the University only on a full-fee basis.

International applicants must return the following to the International Office by the last working day in October:

- Completed Postgraduate application form;
- MVA Questionnaire with a synopsis of the proposed program of research, and evidence of the applicant's ability to carry out research; and
- A portfolio of recent work (please refer to portfolio guidelines at the end of this chapter).

International 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/

Instruction in The University of Sydney is in English. If it is not an applicant's first language, they must demonstrate a proficiency in English before admission can be confirmed. Postgraduate English proficiency requirements for The University of Sydney are listed under the International Applications section for the Doctor of Philosophy (please see above). Please consult the International Office's Web site at www.usyd.edu.au/su/io/courses/english.html for any changes to this policy.

Course Structure and Requirements

A candidate is 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; or

- 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 candidates attend a weekly seminar program dedicated to the discussion of individual research and contemporary visual arts practice. At the end of each semester candidates must complete written work prescribed by the academic staff members coordinating the seminar series. Part-time candidates must attend the seminars within the first two years, and in consecutive semesters. In the first two semesters candidates may also be required to undertake study in research and professional practice. In the third and fourth semesters, candidates complete the research paper and are also required to attend a weekly presentation and present a paper on their research.

Supervision

Candidates will be assigned a Supervisor to be responsible for supervision of studio and written research. This Supervisor will be a member of SCA academic staff. There is also provision for associate supervision.

The Associate Supervisor:

- meets with the candidate and Supervisor at least once per semester to discuss the project;
 - meets with the candidate at the request of the candidate if time permits; and
 - acts as interim Supervisor when the Supervisor is on leave.
- Candidates are expected to meet with their Supervisor on a monthly basis during semester; that is, no less than 4 meetings each semester. It is the candidate's responsibility to maintain contact with their Supervisor.

Annual Review

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

- the Director, or Sub-Dean, Postgraduate Research; and
- the candidate's 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 a candidate's work is considered unsatisfactory by the panel, the panel may recommend that they 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, 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

The candidate must mount/submit for examination:

- 1) 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
- 2) a Research Paper in English, of between 10,000–12,000 words, relevant to the candidate's 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

The candidate must submit for examination:

- 1) a thesis in English 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. The candidate must identify those components of assessable work which are respectively their own, and that of others.

The candidate will need to advise of their expected submission date in writing (form is available from Student Administration and the SCA Web site) approximately 13 weeks in advance, so that appropriate examiners can be considered and other arrangements can be made in good time.

The candidate will be examined by an examination panel consisting of at least two persons, who have not been the

candidate's supervisor during 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

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

Eligibility for admission

2. 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.
3. 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.
4. Applicants may be required to demonstrate to the satisfaction of SCA Board their ability to proceed by the method nominated.

Availability

5. Admission to candidature for the degree may be limited by quota.
6. 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 & Object; Electronic and Temporal Arts; 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 will 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 by coursework is a one year full-time degree program designed to provide current and future primary, secondary and tertiary arts teachers with professional development opportunities and the opportunity to re-engage with contemporary visual arts practice. MCAE candidates acquire skills relevant to studio-based practice and are re-introduced to conceptual concerns relating to contemporary art practice. Throughout the year, candidates will update and expand their practical and theoretical knowledge across a variety of disciplines. The Faculty of Education and Social Work provides theory components dealing with the pedagogy of arts teaching and the development of curricula. Enrolments for the MCAE are accepted each semester.

The MCAE provides an excellent follow up course for students completing the Bachelor of Education or Master of Teaching in The University of Sydney's Faculty of Education and Social Work, the Bachelor of Visual Arts at SCA, or other equivalent university degrees.

Course Objectives

To make available to teachers and other suitably qualified professionals the opportunity to work and study in an environment dedicated to the theory and practice of the visual arts and visual arts education. To provide an opportunity for those who want to re-engage with contemporary art practice 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 project that otherwise might not be realised due to the absence of a motivating, critically engaging environment or access to technical facilities.

Entry Requirements

Applicants for the MCAE program are expected to have the following:

- a relevant undergraduate degree; or
- professional skills and experience deemed equivalent by the SCA Board; and
- a demonstrated ability to undertake advanced art practice and coursework.

Application Procedure

Local Applications

If an applicant is an Australian citizen, a permanent resident or a citizen of New Zealand, they will be considered a local applicant and should apply direct to Sydney College of the Arts. Full fees apply for coursework programs but applicants may be eligible for the Postgraduate Education Loans Scheme (PELS).

Local applicants must return the following to SCA Student Administration by the last working day in October for semester one enrolment, or by the last working day in April for semester two enrolment:

- Completed Master's by coursework Postgraduate Application form;
- MCAE Questionnaire with attachments, and evidence of the applicant's ability to carry out coursework; and
- A portfolio of recent work (please refer to portfolio guidelines at the end of this chapter).

Local application forms and questionnaires are available from Student Administration and SCA's Web site www.usyd.edu.au/sca

International Applications

If an applicant is NOT an Australian citizen, a permanent resident or a citizen of New Zealand, they will be considered as an international student, and must apply through the International Office. Full fees apply.

International applicants must return the following to the International Office by the last working day in October for semester one enrolment, or by the last working day in April for semester two enrolment:

- Completed Postgraduate application form;
- MCAE Questionnaire with attachments, and evidence of the applicant's ability to carry out coursework; and
- A portfolio of recent work (please refer to portfolio guidelines at the end of this chapter).

International application forms and questionnaires are available from The University of Sydney's 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/

Instruction in The University of Sydney is in English. If it is not an applicants first language, they must demonstrate a proficiency in English before admission can be confirmed. Postgraduate English proficiency requirements for The University of Sydney are listed under the International Applications section for the Doctor of Philosophy (please see above). Please consult the

International Office's Web site at www.usyd.edu.au/su/io/courses/english.html for any changes to this policy.

Course Structure and Assessment

The MCAE is a one-year full-time course structured over two semesters to accommodate the school teaching calendar. Candidates propose and develop a major studio project and choose one elective per semester from the studio areas available. Art practice group seminars and education theory courses are each held one evening per week during term time. Students attend studio electives during one-week intensive courses held during the Autumn and Spring mid-term vacations. An additional one-week studio major intensive program will be held in the July vacation and may also consist of individual and group critiques, seminars and gallery visits. The course is presented and delivered by the Group Supervisor.

Studio Major

A studio project centered around the candidate's proposal and supervised by an academic advisor will be developed and completed over two semesters. The work will be progressively assessed during this time with a final assessment delivered at the end of the year by a panel consisting of two appointed academic staff from SCA.

Unit Code	Unit Name	Credit Points
<i>Semester 1</i>		
MCAE5211	Ceramics 1	6
MCAE5221	Glass 1	6
MCAE5231	Jewellery & Object 1	6
MCAE5241	Painting 1	6
MCAE5251	Printmedia 1	6
MCAE5261	Sculpture 1	6
MCAE5271	Photomedia 1	6
MCAE5281	Electronic & Temporal Arts 1	6
<i>Semester 2</i>		
MCAE5212	Ceramics 2	6
MCAE5222	Glass 2	6
MCAE5232	Jewellery & Object 2	6
MCAE5242	Painting 2	6
MCAE5252	Printmedia 2	6
MCAE5262	Sculpture 2	6
MCAE5272	Photomedia 2	6
MCAE5282	Electronic & Temporal Arts 2	6

Studio Electives 1 & 2

One elective per semester will be chosen from the studio areas available. These will be run as one-week intensive programs in the mid-term breaks and are intended as either an introduction to, or the development of a skills base according to the individual needs of the candidate. Assessment of the works completed for the electives will be delivered by a panel of two SCA academic staff.

Unit Code	Unit Name	Credit Points
<i>Studio Elective 1 12 April - 16 April 2004 (9am-5pm)</i>		
MCAE5021	Digital Imagery	6
MCAE5051	Ceramics	6
<i>Studio Elective 2 4 October - 8 October 2004 (9am-5pm)</i>		
MCAE5012	Photomedia	6
MACE5032	Printmedia	6

Art Practice Group Seminar

This will be a forum for the discussion of theories and ideas concerning contemporary visual arts practice. Presentation will be in the form of lectures and student presentations. It is intended that the Group Seminar and Studio Project run during the same evening session. Assessment will be based on candidates' participation.

Unit Code	Unit Name	Credit Points
<i>Semester 1</i>		
SMNR6001	Art Practice Group Seminar 1	6
<i>Semester 2</i>		
SMNR6002	Art Practice Group Seminar 2	6

Enquiry into Arts Education Practice

This unit is offered by the Faculty of Education and Social Work and is delivered one evening per week and consists of lectures, tutorials, presentations, guest lectures and group work. Candidates are provided with the opportunity to critically discuss and address key developments in contemporary art and visual arts education. Assessment will be based on three inter-related tasks: case study, presentation and tutorial.

Unit Code	Unit Name	Credit Points
<i>Semester 1</i>		
EDPF5003	Enquiry Into Arts Education Practice 1	6
<i>Semester 2</i>		
EDPF5004	Enquiry Into Arts Education Practice 2	6

Supervision

Candidates are supervised by the Group Supervisor. Each of the studio areas are supported by appropriate technical staff.

Assessment

Assessment is progressive.

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 to be awarded the degree.

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

7. 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

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 electives 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.
- (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 of Multimedia Design (MMDes) by coursework is a one year full-time degree program designed to encourage the creative exploration of current multimedia applications through the use of animation, video, sound and interactivity. The MMDes is 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. During the one year full-time program, candidates develop, author and publish a Flash-based Web site and an interactive CD-ROM. The theoretical component of the MMDes provides a strong basis in multimedia conceptualisation and practice while providing an historical and conceptual framework.

Course Objectives

To provide professional development and multimedia design methodologies appropriate to contemporary visual art and design practice.

Entry Requirements

Applicants for the MMDes program are expected to hold the following qualifications:

- a relevant undergraduate qualification; or
- other qualifications or experience considered by SCA Board to be equivalent; and
- a demonstrated ability to undertake coursework.

Application Procedure

Local Applications

If an applicant is an Australian citizen, a permanent resident or a citizen of New Zealand, they will be considered a local applicant and should apply direct to Sydney College of the Arts. Full fees apply for coursework programs but applicants may be eligible for the Postgraduate Education Loans Scheme (PELS).

Local applicants must return the following to SCA Student Administration by the last working day in October for semester one enrolment, or by the last working day in April for semester two enrolment:

- Completed Master's by coursework Postgraduate Application form;
- MMDes Questionnaire with attachments, and evidence of the applicant's ability to carry out coursework; and
- A portfolio of recent work (please refer to portfolio guidelines at the end of this chapter).

Local application forms and questionnaires are available from Student Administration and SCA's Web site www.usyd.edu.au/sca

International Applications

If an applicant is NOT an Australian citizen, a permanent resident or a citizen of New Zealand, they will be considered as an

international student, and must apply through the International Office. Full fees apply.

International applicants must return the following to the International Office by the last working day in October for semester one enrolment, or by the last working day in April for semester two enrolment:

- Completed Postgraduate application form;
- MMDes Questionnaire with attachments, and evidence of the applicant's ability to carry out coursework; and
- A portfolio of recent work (please refer to portfolio guidelines at the end of this chapter).

International application forms and questionnaires are available from The University of Sydney's 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/

Instruction in The University of Sydney is in English. If it is not an applicant's first language, they must demonstrate a proficiency in English before admission can be confirmed. Postgraduate English proficiency requirements for The University of Sydney are listed under the International Applications section for the Doctor of Philosophy (please see above). Please consult the International Office's Web site at www.usyd.edu.au/su/io/courses/english.html for any changes to this policy.

Course Structure and Requirements

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. Over two semesters MMDes candidates develop self directed creative projects incorporating the latest multimedia authoring technologies. One semester is dedicated to online design and publishing (Web). The other semester focuses on electronic publishing (CD-ROM).

The MMDes delivers the technical component of the coursework in a series of workshops that provide instruction in the use and implementation of authoring programs and the development and exploration of media. The web-based workshops cover the use of Macromedia Dreamweaver, Fireworks and Flash (with Actionscript) and explore Web based applications of current technologies such as Quicktime video and QTVR. The CD-ROM workshops cover the use of Macromedia Director (and Lingo) and explore the potential of sound and video within multimedia presentations through the use of various editing and compositing programs.

During the one year program, candidates develop, author and publish a Flash-based Web site and an interactive CD-ROM. The theoretical component of the MMDes provides a strong basis in multimedia visualisation and practice while providing an historical and conceptual framework. Classes are held afternoons and evenings. Enrolments are accepted each semester.

MMDE 5051 Electronic Publishing A

12 credit points. **Session:** 1, 2.

This unit enables students to design, develop and publish an interactive CD-ROM title. They will learn: models of visual communication in multimedia design and production; principles of effective screen design; working with digital video, graphics, animation, sound and text; principles and psychology of user-interface design; working with navigational architecture and branching narrative structures in the multimedia environment; integration of media resources, prototype development and testing.

MMDE 5052 Electronic Publishing B

12 credit points. **Session:** 1, 2.

This unit enables students to design, develop and publish an interactive CD-ROM title. They will learn: models of visual communication in multimedia design and production; principles of effective screen design; working with digital video, graphics, animation, sound and text; principles and psychology of user-interface design; working with navigational architecture and branching narrative structures in the multimedia environment; integration of media resources, prototype development and testing.

MMDE 5053 On-Line Publishing A12 credit points. **Session:** 1, 2.

This unit enables students to design, develop and publish a Web site. They will learn: models of design and communication for Internet/web publishing, authoring systems, software and scripting tools needed for Internet/Web design and production; principles of representation, action and communications in screen-surface design; working with digital video, graphics, animation, text and sound in the web environment; principles of interface design metaphors, wayfinding strategies and user/human interaction in interface design; integration of media resources and prototype testing.

MMDE 5054 On-Line Publishing B12 credit points. **Session:** 1, 2.

This unit enables students to design, develop and publish a Website. They will learn: models of design and communication for Internet/Web publishing; authoring systems, software and scripting tools needed for Internet/Web design and production; principles of representation, action and communications in screen-surface design; working with digital video, graphics, animation, text and sound in the Web environment; principles of interface design metaphors, wayfinding strategies and user/human interaction in interface design; integration of media resources and prototype testing.

Supervision

Candidates are supervised by the MMDEs course coordinator.

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. Candidates will be awarded the degree with honours if they achieve a distinction or high distinction for both:

- MMDEs 5001 Online Design
- MMDEs 5002 Electronic Publishing

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 (MSA) by coursework is a one-year full time degree program designed to provide visual artists with conceptual and technical skills to consolidate and extend their contemporary arts practice. The MSA is intended for those engaged in a professional visual arts practice who wish to undertake a further degree based primarily in Studio Practice. Candidates propose and develop a studio based project in one or more of the SCA studios. An SCA academic supervises and assists candidates in the development of their project through dialogue and supportive critical feedback. Candidates also have the option of attending Theories of Art Practice lectures, however, this is not a requirement for the degree.

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 who do not necessarily have the time to commit to a 2 year research Masters program.

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

Entry Requirements

Applicants for the MSA program are expected to hold the following qualifications:

- a relevant undergraduate qualification; or
- other qualifications or experience considered by SCA Board to be equivalent; and
- a demonstrated ability to undertake advanced art practice and coursework.

Application Procedure

Local Applications

If an applicant is an Australian citizen, a permanent resident or a citizen of New Zealand, they will be considered a local applicant and should apply direct to Sydney College of the Arts. Full fees apply for coursework programs but applicants may be eligible for the Postgraduate Education Loans Scheme (PELS).

Local applicants must return the following to SCA Student Administration by the last working day in October for semester one enrolment, or by the last working day in April for semester two enrolment:

- Completed Master's by coursework Postgraduate Application form;
- MSA Questionnaire with attachments, and evidence of the applicant's ability to carry out coursework; and
- A portfolio of recent work (please refer to portfolio guidelines at the end of this chapter).

Local application forms and questionnaires are available from Student Administration and SCA's Web site www.usyd.edu.au/sca

International Applications

If an applicant is NOT an Australian citizen, a permanent resident or a citizen of New Zealand, they will be considered as an international student, and must apply through the International Office. Full fees apply.

- Completed Postgraduate application form; International applicants must return the following to the International Office by the last working day in October for semester one enrolment, or by the last working day in April for semester two enrolment:
- MSA Questionnaire with attachments, and evidence of the applicant's ability to carry out coursework; and
- A portfolio of recent work (please refer to portfolio guidelines at the end of this chapter).

International application forms and questionnaires are available from The University of Sydney's 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/

Instruction in The University of Sydney is in English. If it is not an applicant's first language, they must demonstrate a proficiency in English before admission can be confirmed. Postgraduate English proficiency requirements for The University of Sydney are listed under the International Applications section for the Doctor of Philosophy (please see above). Please consult the International Office's Web site at www.usyd.edu.au/su/io/courses/english.html for any changes to this policy.

Course Structure and Requirements

SMNR 5001 Seminar Reading Group 1

6 credit points. **Session:** 1, 2. **Assessment:** One 2000 word essay (or equivalent) per semester.

A reading and discussion group attended by all 1st Year Postgraduates (with the exception of those who have already completed an MVA at SCA). Candidates select a paper relevant to their research project and use it to make a presentation that contextualises their studio work (with slides) and their research project. Candidates' selected papers are collated into a seminar reader. Seminars run for approximately 10 weeks per 13 week semester.

SMNR 5002 Seminar Reading Group 2

6 credit points. **Session:** 1, 2. **Assessment:** One 2000 word essay (or equivalent) per semester.

A reading and discussion group attended by all 1st Year Postgraduates (with the exception of those who have already completed an MVA at SCA). Candidates select a paper relevant to their research project and formally analyse it in the context of their studio work (with slides) and their research project. Candidates' selected papers are collated into a seminar reader. Seminars run for approximately 10 weeks per 13 week semester.

SMNR 5011 Studio Seminar 1

6 credit points. **Session:** 1, 2. **Assessment:** One per semester scheduled progress report on the rationale and critical development of the candidate's studio project, supported by appropriate visual material. An art practice based group in which Postgraduate students (and in some cases Honours students) critically discuss their studio work and theoretical issues related to their discipline with peers and academic supervisors. Contact specific Studio for Studio Seminar schedule.

SMNR 5012 Studio Seminar 2

6 credit points. **Session:** 1, 2. **Assessment:** One per semester scheduled progress report on the rationale and critical development of the candidate's studio project, supported by appropriate visual material. An art practice based group in which Postgraduate students (and in some cases Honours students) critically discuss their studio work and theoretical issues related to their discipline with peers and academic supervisors. Contact specific Studio for Studio Seminar schedule.

STUD 5001 Studio Practice 1

12 credit points. **Session:** 1, 2. **Assessment:** Examination of the candidate's studio project at the end of the year, preferably by one examiner internal to SCA and one examiner external to SCA. The studio work can be supported by visual and written documentation of work undertaken over the year. The candidate does not have to be present at the examination.

Development and realisation of the candidate's proposed studio project in consultation with the candidate's supervisor. Work on the project continues over the full academic year.

STUD 5002 Studio Practice 2

12 credit points. **Session:** 1, 2. **Assessment:** Examination of the candidate's studio project at the end of the year, preferably by one examiner internal to SCA and one examiner external to SCA. The studio work can be supported by visual and written documentation of work undertaken over the year. The candidate does not have to be present at the examination.

Development and realisation of the candidate's proposed studio project in consultation with the candidate's supervisor. Work on the project continues over the full academic year.

Supervision

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.

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 and Temporal Arts
 - Jewellery & Object
 - 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

11. A 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.

■ Postgraduate Portfolio Guidelines

The portfolio should reflect an applicant's recent art practice. Please submit documentation of a maximum of ten (10) examples of creative work and label all examples clearly. The portfolio must be submitted in one of the following documentation formats:

- 1 CD-ROM (readable by MAC/Apple computer); or
- 10 Slides (individually labeled); or
- 1 Video cassette (VHS-max.10 min.)

The portfolio must be clearly labeled and if sent by post, well packaged.

DO NOT submit original creative work. Please provide a postage paid, self-addressed envelope for the return of the portfolio when assessment is completed. Successful applicants admitted to the degree program can collect their portfolio in person. Portfolios not accompanied by a postage paid, self-addressed envelope, or not collected two months after the start of semester, will be disposed of. The faculty is not responsible for any damage or loss of the portfolio.

Local postgraduate applicants should submit their portfolio with the completed application form and questionnaire to Sydney College of the Arts.

International postgraduate applicants should submit their portfolio with the completed application form and questionnaire to the International Office.

5 Student Information

■ Enrolment

Commencing students enrol in January/February as detailed in the offer of admission. Continuing students are normally required to pre-enrol in October for the following year. The University will confirm enrolment each semester.

It is the student's responsibility to ensure they are enrolled correctly to complete all requirements of the course. Students will not be credited for units in which they are not enrolled and will incur a liability for all units in which they are enrolled after the applicable census date. Students should contact Student Administration if unclear about their enrolment status.

■ Assessment

Assessment Criteria

The following criteria will be assessable from a student's attendance, participation and responsiveness to the unit of study and to tutorial direction; their essays, studio work and other unit of study work, and from tutorial and seminar team discussion. They are applicable to studio-based learning and to theory units of study.

1. Requirements

Satisfaction of requirements as determined by academic staff, including attendance, is communicated to students through SCA Handbook, unit of study outlines, other written notifications and/or verbally through tutorials or seminars.

2. Competence

The development and application of practical and intellectual competency and skills appropriate to the unit of studies.

3. Development

Students are expected to develop the ability to initiate and realise their own objectives for studio practice and theory work within the requirements of the unit of study and their developing knowledge of its historical and theoretical context. Students are expected to improve their abilities, competency and understanding throughout a semester, and in successive semesters.

4. Critical Awareness

Students are expected to develop a critical awareness and knowledge of the unit of study and develop the ability to objectively evaluate their own work, select appropriate methods and materials and to formulate and evaluate ideas/methods.

5. Commitment

Commitment and self-motivation are important to a student's successful study in the unit of study. The level of commitment to study in the academic program is reflected in: the development of self-motivation applied to individual, group or assignment based work; the degree of participation in the group work, project submission, essays or discussion; the development of a consistent work pattern, and the regularity and punctuality of attendance and submissions.

6. Innovation

Innovative and imaginative thinking, appropriate to the unit of study, is a measure of the quality of ideas underlying a student's work and of development in their studies.

Essays and other written work

Essays will be assessed according to the following criteria:

- Structural clarity, with concise introduction outlining both sequence and content
- Clear development of discussion and clear focus on the topic throughout

- Inclusion of relevant research material and demonstration that it is understood
- Demonstration of ability to process and order ideas/information
- Critical evaluation of material
- Formal bibliography that reflects the scope of research contained in the essay
- Accurate documentation of sources in footnotes
- Grammatical correctness and spelling
- Avoidance of unnecessary repetition.

Assessment Guidelines

Students receive knowledge and advice in their academic theory and studio work through lectures, group tutorials, seminars, one-to-one tutorials and the provision of technical advice. Some students will require more frequent guidance than others.

Students have the responsibility to communicate their intentions and to seek out assistance from Academic Advisers and Technical Supervisors as they identify the need, to select Technics workshops that support their studio work and to develop self-initiative and self-motivation and the ability for critical analysis.

Academic staff have the responsibility to monitor a student's progress with judgment and advice, to make themselves available to students through access periods identified on their timetables and to meet regularly with the students they supervise.

These guidelines should be read in conjunction with the Assessment Criteria and Grade Definition.

Attendance

Attendance at programmed sessions is a requirement for assessment. It is also one indicator of commitment. It is not the only assessable component for a graded unit of study. The expectation for attendance within the University is at least 90 per cent of programmed sessions in a unit of study unless notified absent with reasonable cause – ie, 90 per cent of lectures, tutorials or seminars in a theory unit; 90 per cent of programmed studio days in a studio unit (for example, three per week for an 8 credit point unit, two days per week for a 6 credit point unit, and so on).

A student's progress, competence and awareness are exemplified in the work that each student produces. Thus objects that student's produce are not assessed on their aesthetic merit alone.

Attendance records

Records are kept of student attendance by maintaining a roll for each assessed component of the course. Attendance in the Studio is also monitored.

A summary of attendance will be recorded for each assessment period.

Academic Adviser

Each student will have an Academic Adviser (supervisor/mentor) who will be responsible for monitoring a student's progress in the course (assessment/evaluation) and supervising a student's academic work (assistance/advice). The dual role of an Academic Adviser in supervising and evaluating is important to be made clear between a student and her/his Academic Adviser.

Academic Advisers are required to post times and days when they are available for consultation as well as set up regular patterns of one-to-one tutorials (in studios).

Each Academic Adviser is expected to meet regularly with all students supervised in a group tutorial, normally held each week. General attendance and study problems are normally monitored through this tutorial.

It is a responsibility of Academic Advisers and other academic staff involved with evaluation to acquaint students with the requirements of the course, their expectations in relation to the subsequent evaluative process leading to assessment, and the criteria applied.

Common result grades

Grade	Description	Mark range	Comments
Permanent results			
HD	High Distinction	85–100	
D	Distinction	75–84	
CR	Credit	65–74	
P	Pass	50–64	
R	Satisfied Requirements		This is used in Pass/Fail only outcomes.
UCN	Unit of study continuing		Used at the end of a semester for units of study that has been approved to extend into a following semester. This will automatically flag that no final result is required until the end of the last semester of the unit of study.
PCON	Pass (Concessional)	46–49	Use of this grade is restricted to those courses that allow for a Concessional Pass of some kind to be awarded. A student may re-enrol in a unit of study for which the result was PCON. Each faculty will determine and state in its course regulations what proportion, if any, may count – e.g., ‘no more than on sixth of the total credit points for the course can be made up from PCON results’.
F	Fail	0–49	This grade may be used for students with marks from 46–49 in those faculties that do not use PCON.
AF	Absent Fail		Includes non-submission of compulsory work (or non-attendance at compulsory labs, etc) as well as failure to attend an examination.
W	Withdraw		Not recorded on external transcript. This is the result that obtains where a student applies to discontinue a Unit of Study by the HECS Census Date (i.e., within the first four weeks of enrolment).
DNF	Discontinued – Not to count as failure		Recorded on external transcript. This result applies automatically where a student discontinues after the HECS Census Date but before the end of the seventh week of the Semester (or before half of the unit of study has run in the case of units of study which are not semester-length). A faculty may determine that the result of DNF is warranted after this date if the student has made out a special case based on illness or misadventure.
DF	Discontinued – Fail		Recorded on transcript. This applies from the time DNF ceases to be automatically available up to the cessation of classes for the unit of study.
Temporary results			
MINC	Incomplete with a mark of at least 50	50–100	This result may be used when examiners have grounds (such as illness or misadventure) for seeking further information or for considering additional work from the student before confirming the final mark and passing grade. Except in special cases approved by the Academic Board [1], this result will be converted to a normal passing mark and grade, either: (a) by the dean following a review of examination results pursuant to Part 4(3)(5) of these Resolutions; or (b) automatically to the indicated mark and grade by the third week of the immediately subsequent academic session.
INC	Incomplete		This result is used when examiners have grounds (such as illness or misadventure) for seeking further information or for considering additional work from the students before confirming the final result. Except in special cases approved by the Academic Board [1], this result will be converted to a normal permanent passing or failing grade, either: (a) by the dean at the review of examination results pursuant to Part 4(3)(5) of these Resolutions; or (b) automatically to an AF grade by the third week of the immediately subsequently academic session.

Consultations with students will identify work to be carried out including expectations regarding its quantity, scale, quality and appropriate timetable for completion or submissions. It is expected that students will communicate their intentions and develop self-critical analysis in this process.

An Academic Adviser is also responsible for monitoring work undertaken in other disciplines and will contribute to any interim assessment and the recommended result for the unit of study. The Academic Adviser will monitor for problems that students may experience in Theories of Art Practice – Core Theory and Studio Theory.

Theories of Art Practice – Core Theory and Studio Theory

For theory units of study the requirements and procedures for assessment will be different from that for studio work and assessment notes or records will reflect this difference.

There are three distinct components of assessment. Not all may be applicable. Nevertheless, as a minimum, two of these components will apply to all theory study:

1. *Participation, including attendance.* Attendance at and participation in lectures, tutorials and other events organised as components of the unit of study

2. *Tutorial/seminar paper or its prescribed equivalent.* The satisfactory conduct of a tutorial on a student's work or other topic, or delivery of a seminar paper during a semester. This requirement may vary in its specific format from semester to semester or between theory course components. However, it is expected that there be such a requirement or its work load equivalent
3. *Essay/semester paper or its prescribed equivalent.* An essay or semester paper is usually due at the end of each semester. This requirement may vary in format, such that two papers may be required, or the specified length or nature of the paper may vary between theory course components. However, it is expected that there be an essay or its workload equivalent due at the completion of each semester.

The value given to each of the above components for assessment may vary from unit of study to unit of study. However, in general, an essay is given more weight than a seminar paper. Attendance is in itself not awarded marks towards assessment. Lecturers delivering theory units are expected to make themselves available to students, and encourage students to approach them outside of formal class time.

- (i) A record will be maintained for attendance and active participation in Core Theory and Studio Theory.

- (ii) Assessment of the tutorial/seminar paper will be recorded as each student completes his/her presentation. Students are entitled to have access to comments made on a record regarding this presentation.
- (iii) Essay assessment will be recorded at the end of semester.
- (iv) The grade recommended following the summation review of the semester's work will be recorded after all other components have been assessed.

Studio Assessment – Students Must Present the Following Material

- Notebooks used to keep a record of ideas, projects, references and so on useful to visual arts study
- A visual record of studio work, in slides or photographs, produced during the period to be assessed, including work not available to be viewed during any final assessment process
- Examples of studio work completed.

Exchange programs

1. Introduction

An exchange student is one who exchanges places with a student of an overseas institution (host institution), to work under supervision for a stated period of time (normally one semester) without payment of fees. All exchanges require the agreement of both the home and the host institutions. Students remain enrolled at their home institution.

Exchanges are reciprocal and, if possible, simultaneous (ie, one incoming student replacing one outgoing student). Where no reciprocal arrangement exists between institutions, students are not exchange students, but visiting students who are liable to pay tuition fees. See University of Sydney International Office for information on the Study Abroad program)

Preference will be given to applicants who have completed at least two years of study at SCA.

Students may apply for Sydney College of the Arts travelling scholarships. See Student Administration for application forms and closing dates.

2. SCA Exchange Programs

Sydney College of the Arts has a number of faculty-specific exchange programs. Exchange programs are only available to currently enrolled students of Sydney College of the Arts after successful completion of one year of study. It should be noted, however, that preference will be given to students who have completed two years of study. The University of Sydney also offers an extensive range of Student Exchange Programs. Please refer to www.usyd.edu.au/io/exchange

Owing to the assessment and exhibition requirements of the degree, an exchange may be undertaken in first semester only. Participating institutions are listed below.

Canada	Alberta College of Art & Design (Available to 3rd year & Postgraduate students) Term: January – April www.acad.ab.ca
Denmark	Designskolen Kolding Term: 2 January - June www.design.kolenkolding.dk
France	ENSBA - Ecole Nationale Supérieure des Beaux-Arts (PARIS) Instruction in French. Term: January –April www.ensba.fr
France	Ecole Regionale des Beaux-Arts de Saint-Etienne Instruction in French Term: March - June www.institutdesign.com
Germany	Institute Kunstelensche Kermik und Glas Koblenz (Ceramics and Glass) (Glass and Ceramics only) ikkg@fh-koblenz.de

Germany	Universität der Kunste Berlin (formerly Hochschule Der Kunste, Berlin) Instruction in German Term: April- July www.udk-berlin.de internat@udk-berlin.de
Israel	Bezalel Academy of Arts and Design, Jerusalem Instruction in Hebrew and English Term: February - June www.bezalel.ac.il
Norway	Oslo National College of the Arts Term: January - May Fax 47 22 99 55 33
Scotland	Glasgow School of Art Term: January - March Term: April - June www.gsa.ac.uk
Sweden	Malmö University www.mah.se/english
United States	Rhode Island School of Design (Available to Undergraduate only) Term: February - May www.risd.edu

3. Application Procedures

Application forms and information sheets are available from Student Administration and should be returned to:

Sydney College of the Arts
Student Administration
Locked Bag 15
Rozelle NSW 2039

SCA students going overseas

The duration of the visits is one semester. In view of the Third Year and Honours Year exhibitions held in second semester, it is expected that Third Year and Honours students applying to go on exchange will go in second semester. Only in exceptional circumstances will consideration be given to a first semester exchange. Please see Student Administration for term dates and specific information regarding each institution.

Closing dates

See Student Administration

Interview

Eligible applicants will be invited to attend an interview with the International Exchange Committee. Where more than one applicant wishes to be an exchange student at the same host institution, the panel will choose one applicant.

Study Program overseas

Successful applicants must have their proposed study program approved by their Academic Adviser prior to going on exchange.

Accommodation

Where possible, a copy of information available on accommodation is available for consultation at Student Administration. Please refer to the exchange institution Web site for assistance in securing accommodation.

When an exchange of accommodation has not been arranged, students are reminded that they will be responsible for securing and financing their own accommodation.

Other information

Students are responsible for making their own travel arrangements, including visas if required, and should inform the Host Institution of their expected date and time of arrival and should enrol at the institution on the first week day after their arrival. While on exchange students are subject to the same code of conduct as home students and will have access to all school facilities, Library, Students' Union.

Students are responsible for meeting living expenses and the cost of any necessary materials. The Host Institution will comply with requests for documentation such as status letters, certification required for immigration control, etc.

■ Campus Services and Facilities

Artist-in-Residence

As part of the Visiting Artist program, SCA offers an Artist-in-Residence program for practising artists, curators and lecturers. The program provides professional artists access to studio facilities while creating a forum for interaction with staff and students as an integral part of the academic program.

As part of this residency, the college provides studio facilities on a daily basis to artists, curators and lecturers in exchange for their contribution to the academic program through conducting specialised workshops, tutorials and lectures.

Accommodation may be provided by the College for the duration, or part of, the residency and is subject to availability. Accommodation is also available for artists, curators, exhibition preparators and lecturers who may be visiting SCA as part of the SCA Gallery program. The artist's apartment is fully self-contained and conveniently located on the front perimeter of the campus.

All residencies are dependant on the submission and approval of a proposal and are subject to studio space and/or accommodation availability. Residencies may be short term, from several days, up to a period of 6 months. Artists in residence may be expected to contribute to the academic program of the college through consultation with staff, tutorial with students, artist forums and artist workshops. A residency may also culminate in an exhibition at a local gallery, or at the SCA Gallery.

Contact: artistinresidence@scs.usyd.edu.au

Café

The Café offers a comprehensive selection of hot and cold food and beverages.

Campus Access

Undergraduate students have access to the campus Monday to Friday 9 am-5 pm.

Honours students and postgraduate candidates are issued with a security swipe card and keys to access relevant areas of the campus during their study at SCA. A small charge for the card and a security deposit is required. In addition to normal campus hours, honours students and postgraduate candidates have access Monday to Friday from 5 pm to midnight, and on weekends, 8 am to midnight.

Disabled access

Ramps provide wheelchair access to most areas of the campus. An elevator provides access to the second floor of some studio areas. There are two disabled bathrooms available.

Cashier

The SCA Cashier is located at specific times on the ground floor near the entrance to the Administration Building (B24). Please check notice board and Cashier's door for opening hours. The cashier handles the following services:

- Sale of Readers
- Parking Stickers, payment collection
- Studio contribution fees
- Various studio batch fees
- Sale of Safety Equipment
- Key Deposits
- Access card payments
- 2D lab printing payments

Children on University premises

The University of Sydney Policy on Children on University Premises is intended to ensure equal opportunity for scholarship and employment to those who are responsible for the care of children. The University of Sydney also has responsibility, under Section 16(1) of the NSW Occupational Health and Safety Act, 1983, to provide premises that are free from risk to the health and safety of non-employees that includes children.

Children are not permitted in laboratories, workshops or storerooms, except for those occasions when public displays are mounted and supervised, or other supervised children's activities take place. Other areas not listed above may also pose risks to children and access to them is restricted.

A parent must supervise children brought onto the University's premises or guardian at all times.

SCA recognises the need for dependent children of students to occasionally attend classes. Students should seek permission for a child or children to attend a class with them and when making such requests, should bear in mind the size of the tutorial rooms. Permission is given at the discretion of the lecturer or tutor concerned who must bear in mind the University's legal obligations not to put at risk the health and safety of both the children and the students. Children must be supervised at all times and must not disrupt the class. Parents taking children into the Library occasionally, or other non-teaching areas, must ensure that other users are not inconvenienced.

Computer Laboratory

SCA has state of the art computer facilities for undergraduate students, postgraduate and academic visual arts research incorporating the digitising and manipulation of images. The Computer Laboratories have within them a computer research lab. Two Macintosh computer laboratories are equipped for high end imaging and production of multimedia. Photographic manipulation, painting, illustration and drawing, 3D design, rendering and animation, video digitising and manipulation and interactive presentations, are covered including the Internet/world-wide Web. Workshops are held in a variety of different applications, with a technical officer to assist with projects. Two free access computer rooms also exist in Building 24 on the ground level and in Building 13 on the first floor.

Exhibition and installation spaces

There are exhibition spaces on-campus for student work. Request forms are available from the Gallery Manager.

Emergency

In the event of an emergency in the studio, immediately advise the Technical Supervisor or an Academic Staff member. After hours there is security staff on campus. They can be contacted via the University emergency number, (02) 9351 3333 or (02) 9351 1026, or by going to Reception at the main pedestrian entrance and using the intercom.

The names of wardens and emergency evacuation procedures are listed in all buildings. Practice emergency evacuations will be carried out at least once a year.

First aid

There are a number of first aid officers located throughout the campus. Their names and locations are listed in all buildings. There is a rest room located near the main entrance that is accessible through a First Aid Officer.

Harassment and sexual harassment

Harassment is a serious issue and has no place in the University. The University of Sydney is committed to the elimination of all forms of harassment and to providing support to the victims of harassment. All staff and students within the University have the right to be treated fairly and with respect. The University seeks to promote an environment that supports the productivity, self-esteem and personal work goals of both staff members and students. In the first instance complaints of harassment and sexual harassment should be raised with the Sydney College of the Arts Discrimination Officer. Please see Student Administration for details in 2004.

Internal mail

There is a daily mail service between the Rozelle Campus and Camperdown Campus (main University campus). Mail to staff may be left at Student Administration or at the mailroom near Seminar Room One.

Lost property

Lost property is located in the attendant's office/mail room located near Seminar Room One. Enquiries may also be made at Student Administration.

Notice boards

University notice boards are in place at the main pedestrian entry point and outside Student Administration to communicate important information to students regarding official SCA and University matters. General notice boards are available throughout the campus for posting information such as exhibition openings, forums, accommodation, student meetings etc.

Parking

No parking is permitted on hospital parkland roadways. SCA provides designated areas for student and visitor parking. There are approximately 100 student parking spaces available on the western side of the campus. SCA Student Parking Permits are available from the Cashier for a nominal fee and these entitle the bearer to park in the Western Car Park on campus. These are not valid for parking on any other University Campuses. Cars parked outside designated parking areas will be subject to parking infringement notices.

Pets

Pets (excluding guide dogs) are not permitted on campus.

Postgraduate Student Common Room

A common room is available on the second floor of the Administration building, and provides a meeting place for postgraduate students and access to photocopiers and a phone.

Public Phones

Two public phones are available on campus, located near the main entrance and the administration building.

Public transport

Public transport to the Rozelle campus includes 500, 504, 506 buses that run from Circular Quay to Top Ryde via George Street and Victoria Road. The 501 buses run along George Street through Haymarket and on to Victoria Road via the Powerhouse Museum. The 445 buses travel between Canterbury and Balmain along Balmain Road and Darling Street. The 440 buses from the City to Leichhardt and Rozelle travel along Parramatta Road, Norton Street and then along Balmain Road. The 440 bus links the Rozelle campus to the main campus at Camperdown. Please contact the State Transit Authority for more information.

SCA Library

The SCA Library has a specialist collection of books relating to the theory and practice of contemporary visual arts and design. The collection also includes material on critical theory, media and gender studies. The SCA library holds a range of different types of material available for loan, including books, videos, slides and multimedia. The library also holds journals and reference material on the visual arts. Other facilities available include photocopying and printing electronically available material such as journals and Internet searches through the library Web site. The SCA Library is part of The University of Sydney Library system. Students have access to all libraries within the University system. Student's identification card is used for borrowing across all libraries.

SCA Workshop

SCA has a well-equipped central workshop that offers a full range of facilities additional to those found in the Studio areas. The workshop includes facilities for Woodwork (panelsaw, bandsaw, thicknesser, mitresaw, V-nailer, sanders etc and power tools) Metalwork (folders, roller, metal Guillotine, lathe, metal bandsaw etc.) Welding (MIG, TIG, Oxy, Electric arc and spot welder) allowing students to construct small or large works of art. The workshop has dedicated spaces that can be used to construct work over a period of time. Technic classes are offered through the Sculpture studio in woodwork, welding & metalwork. All students using the workshop are trained in the use of machinery, equipment and supervised at all times. Users of the workshop must observe all safety regulations and guidelines.

Smoking

Smoking is prohibited in all University buildings and in entranceways, doorways, and outside windows.

Student services

SCA Students have access to all University Student Services located at the Camperdown Campus. These services are confidential and free. Following is a selection of the services available to students:

1. **University Counselling Service.** Level 7, Education Building, Manning Road, Camperdown Campus. Phone (02) 9351 2228. A counsellor is available at Rozelle campus each Tuesday. Phone for appointment. Walk-ins and phone counselling is available.

2. **Accommodation/Housing Office.** Education Building. Phone (02) 9351 3312.
3. **Careers & Appointments Service.** Mackie Building. Phone (02) 9351 3481. This service helps students with careers, resumes and casual employment.
4. **The Learning Assistance Centre** is located on Level 7, A35 Education Building (Manning Rd). Phone (02) 9351 3853. Fax (02) 9351 4865. Email lewalker@mail.usyd.edu.au. Web www.usyd.edu.au/su/lac/. The Learning Assistance Centre holds free workshops throughout the calendar year to assist undergraduate and postgraduate students wanting to improve their academic writing and communication skills at University. Workshops are offered on topics such as essay and assignment writing, oral communication skills, studying at university, and conducting research.
5. **International Student Services unit.** Phone (02) 9351 4749. Offers a wide range of support for international students and their families, including language skills.
6. **Student Loan Scheme.** Phone (02) 9351 2416. Students requiring financial assistance may contact the Financial Assistance Officer, Education Building.
7. **Special Services.** Phone (02) 9351 4554. For assistance for students with disabilities.
8. **Health Service.** Phone (02) 9351 3484 for appointments.
9. **Austudy enquiries.** Phone SRC on (02) 9660 5222. A Welfare Liaison Officer is available on campus at SCA two days each week during semester. For enquiries regarding Austudy/Youth Allowance, HECS, Emergency Loans etc. Please phone (02) 9351 1006 for an appointment.
10. **Koori Centre and Yooroang Garang.** Ground Floor, A22 Old Teachers' College. Phone (02) 9351 2046 general enquiries; (02) 9351 7001 Liaison Officer; (02) 9351 7073 student counsellor. Fax (02) 9351 6923. Email adminoff@koori.usyd.edu.au. Web www.koori.usyd.edu.au. The Koori Centre runs the AEA training program, supports Aboriginal and Torres Strait Islander students on campus and during enrolment. There is also an educational unit which supports Aboriginal studies in the University.
11. **Students' Representative Council.** Level 1, Wentworth G01, The University of Sydney. Phone (02) 9660 5222 Editors, Honi Soit; (02) 9660 4756 Secondhand Bookshop; (02) 9660 5222 Legal Aid. Fax (02) 9660 4260. Email postmaster@src.usyd.edu.au.
12. **University of Sydney Union.** Box 500 Holme Building, A09 Holme, The University of Sydney. Phone: (02) 9563 6000 Switchboard/Enquiries; (02) 9563 6282 Academic Dress; (02) 9563 6103 ACCESS Centre, Manning; (02) 9563 6269 Campus Store, Holme; (02) 9563 6016 Campus Store, Wentworth; (02) 9563 6160 Clubs and Societies Office; (02) 9563 6010 School Tutoring Coordinator; (02) 9563 6032 Union Broadcasting Studio; (02) 9563 6115 Welfare & Information Services Manager; (02) 9563 6239. Email email@usu.usyd.edu.au. Web www.usu.usyd.edu.au. Provides welfare, social and recreational services to the University community.
13. **Sydney University Sports Union.** G09 Sports and Aquatic Centre, The University of Sydney. Phone (02) 9351 4960. Fax (02) 9351 4962. Email sports-union@susu.usyd.edu.au. Provides services, facilities and clubs for sport, recreation and fitness.
14. **Women's Sports Association.** Room 214, A30 Sports Centre, The University of Sydney. Phone (02) 9660 6355, (02) 9351 2057. Fax (02) 9660 0921. Email secretary@suwsa.usyd.edu.au. Web www.usyd.edu.au/su/suwsa/welcome.html. Provides for students, predominantly women, to participate in sport and recreation through the provision of facilities, courses and personnel.
15. **Welfare Liaison Officer.** Brigid Boman (days and times advised at the beginning of each semester). Phone: SCA (02) 9351 1006; Mallet Street (02) 9351 0691. Fax: (02) 9351 0692. Email: b.boman@src.usyd.edu.au. The Welfare Liaison Officer provides advise and/or referrals to the appropriate person and can assist undergraduate students in the following: academic grievances, Austudy/ Youth Allowance, childcare, compensation, course curricula,

discrimination, government departments, legal problems, HECS, misconduct allegations, racial/sexual/sexuality/harassment, show cause/exclusions, social security, SRC interest free loans, SRC emergency loans, tenancy/housing and University interest free loans.

Summer School

Most faculties at the University offer units of study from degree programs during January/February. As the University uses its entire HECS quota in first and second semester, these units are full fee-paying and entirely voluntary. However, Summer School units enable students to make up for a failed unit or fit in a unit which otherwise would not suit their timetables. Units start on 2nd January and run for up to six weeks (followed by an examination week). Notice of the units available is contained in the various faculty Handbooks and is usually circulated to students with their results notices.

■ Fees and charges in 2004

Please consult Student Administration for information on fees and charges for 2004.

Non-award study

Units are available for non-award study on a fee-paying basis for persons who wish to pursue a special interest in the visual arts or to further their professional knowledge. No formal credit is given for non-award study.

Further information is available from Student Administration.

Material costs

First year students are required to pay \$150 (approximately) at enrolment to cover materials used in studio project assignments. Other required materials will be the students' responsibility.

Second and third year students are expected to provide their own materials and basic tool set which includes Occupational Health and Safety equipment. Students can expect to spend between \$1200 and \$2500 for materials purchased for studio work, depending on the type of materials, area and level of study.

Keys and cards

For Honours and Masters students, after hours access is via a security access card. There is a \$60 charge for access cards and keys and this includes a \$50 refundable deposit. This fee is payable at the time of enrolment. Cards and keys will only be issued after payment has been received. Refunds will be made on the return of keys and cards at the end of the academic year.

Lost keys and cards will be replaced at a cost of \$25 per item. All lost security cards should be reported to the Facilities Manager, Christine Myerscough on (02) 9351 1021 or via email: c.myerscough@sca.usyd.edu.au immediately.

■ Occupational Health & Safety

Sydney College of the Arts is covered by The University of Sydney Occupational Health and Safety policy. In brief the policy states that:

The University is committed to providing a healthy and safe workplace and to eliminating conditions and incidents that could result in personal injury or ill health. The University requires its activities to conform with relevant state and federal legislation and good, established practices including Australian Standards. The University will provide staff and students with guidelines on, and training in, safe work practices, as well as information on identification, assessment and control of hazards in the workplace.

The University recognises that success depends on the commitment and cooperation of staff and students. Participation of, and consultation with staff and students takes place through the Zone and Central Occupational Health and Safety (OHS) committees. The University expects staff and students to comply with its occupational health and safety policies, procedures and guidelines, and to conduct themselves in a safe manner, not placing themselves or others at risk. Members of staff are responsible for the health and safety of staff and students working under their direction. The University is also responsible for providing a safe and healthy environment for its visitors and members of the public who come onto University premises or are affected by the University's activities.

As a teaching institution, with responsibilities to the wider community, the University is committed to providing its students with appropriate occupational health and safety instruction, practical work and role models.

Gavin Brown
Vice-Chancellor and Principal

Responsibility of the individual

Each member of staff and each student is responsible for ensuring that his or her own work environment is conducive to good OHS by:

- complying with occupational health and safety instructions
- taking action to avoid, eliminate or minimise hazards
- reporting hazards to the relevant supervisor, manager or service unit
- making proper use of safety devices and protective equipment
- not wilfully placing at risk the health, safety or well being of others at the workplace
- seeking information or advice where necessary, particularly before carrying out new or unfamiliar work
- wearing appropriate clothing and protective equipment for the work being done, including protective clothing and footwear whilst on campus or at work
- consuming or storing food and drink in external areas or those areas designated for this purpose (which does not include workshops, laboratories or studios)
- being familiar with emergency and evacuation procedures and the location of and, if appropriately trained, familiar with the use of emergency equipment.
- co-operating with directions from emergency wardens.

Other Local safety and security conditions apply to all workshops and spaces on campus and are posted in the area.

Personal Protective Equipment (PPE)

Students may be required to wear appropriate PPE when working in some areas. Basic and specific requirements for each area and process will be advised by staff.

Students are also required to wear appropriate clothing in workshops. Footwear must be worn at all times whilst on campus. Protective footwear must be worn in all workshops areas.

Procedure for dealing with OHS issues

OHS issues should be raised first with a technical supervisor or lecturer of the studio area. If the matter cannot be resolved at this level then contact should be made with the Departmental Safety Officer.

If the matter has still not been resolved it may be referred to the Zone OHS Committee. Students can also refer OHS issues to their representative association for assistance.

Copies of all policies on specific issues, procedures and guidelines may be obtained by contacting the Risk Management Office, phone (02) 9351 4335, Web www.usyd.edu.au/su/ohs/index.html.

The Zone 12 OHS Committee

This committee represents both staff and students of SCA and is made up of employer and employee representatives. There is also provision for a student member of the committee to be elected by the student body.

It is the role of this committee to

- review the measures taken by the University to ensure the health and safety of staff, students and visitors at workplaces within the University
- investigate matters at the workplace which any committee member, staff member or student considers a health or safety risk
- inspect the workplace at regular intervals and when a hazardous situation or accident is brought to the committee's attention
- assist in the development of a safe working environment and safe systems of work, including the formulation of appropriate occupational health and safety policies and procedures
- monitor measures taken to ensure proper use, maintenance and replacement of protective equipment
- recommend occupational health and safety training courses for committee members and for staff and students working in the zone

- provide local advice on the occupational health and safety implications of new areas of research, new equipment, facilities and building proposals
- assist with promotion of health and safety awareness
- liaise with the Departmental Safety Officer, Nominated First Aid Officers and members of the Emergency Control Organisations within the Zone
- consult with the Risk Management Office and bring to the attention of the Central Occupational Health and Safety Committee matters of particular significance for the University.

■ Student Association

The Student Association of Sydney College of the Arts is the on-campus student organisation. The Students Association of SCA is located to the left of the main entrance and provides a range of student support services from a student gallery and funding for student exhibitions, to yoga classes and a kitchenette. The association provides an avenue of communication between the student body, SCA administration, the University administration and its various student bodies.

SASCA is active in the facilitation of both personal and political representation, and in generating cultural events. The Student Association is the recognised organisation representing the students enrolled at Sydney College of the Arts, and coordinating student services and activities. The membership fee is covered by the compulsory subscription paid by students on enrolment.

A committee elected by and from the student body governs the Association. The association has an active executive with studio representatives, and welcomes and encourages students to become involved on all levels and at all times throughout the year. An open program has been established by SASCA to encourage all SCA students to participate in cross-studio and cross-cultural artistic events.

SASCA meetings provide an open forum between the current committee members and students. SASCA is fuelled by student participation and initiatives, and is as active and creative as student participation is willing.

SASCA operates Newspace, an off campus gallery in Rozelle to promote the education and professional development of the SCA students.

SASCA also provides services and funds for certain events and activities. More information about SASCA Services, meetings and activities can be obtained from the office in Building 15, phone (02) 9351 1027/8, fax (02) 9351 1085, or via email sasca@mail.usyd.edu.au.

■ Scholarships & Grants

Sydney College of the Arts offers a number of scholarships to visual arts students each year.

The number of scholarships awarded each year will be at the discretion of Sydney College of the Arts, taking into account funds provided and the standard of merit of applicants.

The scholarships are intended to enable holders to assist their studies in the visual arts degree. Scholarships may not be held concurrently.

Dobell Foundation Scholarship

The scholarship is made available annually by a generous donation from the William Dobell Art Foundation. The scholarships are awarded by SCA on the recommendation of the Scholarships and Prizes Committee to 2nd and 3rd Year students on the basis of the assessment of a specific project developed for the award.

Jerome De Costa Memorial Awards

In memory of Jerome De Costa, whose enrolment at SCA was sadly prevented by his untimely death, the De Costa family made funds available for the support of students of SCA.

Funds are awarded on the basis of financial need, and the applicant's dedication and ability as indicated by the student's work submitted for first semester assessment in their major area of study.

The William Fletcher Trust Grant

Sydney College of the Arts Printmedia and Painting students are also eligible to apply for the William Fletcher Trust Grant that is administered and awarded by the William Fletcher Trust.

Zelda Stedman Scholarship

Funds from the Zelda Stedman Bequest have been allocated to SCA to provide scholarships to further the education of creative artists in subjects related to the visual arts and the development of the visual artistic skills in tertiary level students. Each scholarship shall be awarded on the basis of academic merit and need. These scholarships may be used towards an international exchange.

There are three scholarship categories:

- *Zelda Stedman Young Artist Scholarship* – for young artists (defined as artists whose professional practice is emerging not established) who have shown talent but have no tertiary qualification. The focus will be to assist the development of artists currently enrolled at SCA in year 2 or 3 or an undergraduate student studying Fine Arts in the Faculty of Arts, The University of Sydney and enrolled in interdisciplinary study at SCA.
- *Zelda Stedman Young Student Scholarship* – for students accepted into Honours or higher degree studies at SCA or undertaking interdisciplinary study in either of those SCA courses.
- *Zelda Stedman Young Student Travel Scholarship* – for students in Year 2 through to 2nd year Master's at SCA for their further development and broadening of experience through facilitating travel.

The scholarships are valued at \$5000 each. At least one scholarship will be awarded in each category dependent on available funds.

Fauvette Loureiro Memorial Scholarships

Funds from the estate of the late Renee Fauvette Erdos have been allocated to The University of Sydney for the purpose of establishing a travelling scholarship in art, in memory of her mother who was the eldest daughter of the artist, Arthur Loureiro. There are two scholarships as follows:

The Fauvette Loureiro Memorial Artists Exchange Scholarship

This scholarship has the objective of providing financial assistance and encouragement to SCA students who have been accepted, on the basis of merit, into an overseas exchange program for one semester with an institution with which the Faculty or University has a current student exchange agreement. Please note: Applications for exchange scholarships should be lodged with applications for exchange programs. Closing dates: 1 August for students going on exchange in semester 1 and 31 March for students going on exchange in semester 2.

The Fauvette Loureiro Memorial Artists Travel Scholarship

This scholarship has the objective of providing financial assistance to a recent graduate of SCA being no more than four years out to further enhance their knowledge and skills developed thus far. The scholarship shall be tenable for a period of two consecutive years and shall be awarded on the basis of application and visual documentation. Application procedure varies for applicants of this scholarship who must provide 6 copies of the application form and a CD-Rom of visual documentation. Please see the SCA Web site www.usyd.edu.au/sca for details.

Sydney Scholarship

These University scholarships are awarded to continuing undergraduate students at SCA on the recommendation of the Scholarships and Prizes Committee on the basis of academic merit and assessment of a project. Contact Scholarships Office for details: (02) 9351 2717.

Scholarship & Grant Application Procedures

1. Eligibility for student scholarships

- An Applicant must be a current student of Sydney College of the Arts
- Previous holders of Scholarships are not eligible to apply for the same scholarship.

2. Applications

Applications for:

- the Dobell Foundation Scholarship
- the Jerome de Costa Memorial Award
- Zelda Stedman Scholarship
- Fauvette Loureiro Scholarship

Applications may be sent by post, or delivered in person to Student Administration. Faxes will not be accepted.

Applicants must ensure that the application form is accompanied by all required supporting documentation, including a maximum of eight slides of recent work, or in the case of performance and time based work, CD Rom or video. Applicants should indicate their major area of study and where the Scholarships Committee may contact them. Include an outline of the project, (maximum of 250 words), where applicable.

Applications can only be made by individual students and cannot be made for a completed project.

Completed applications are to be forwarded to:

Student Administration
Sydney College of the Arts
Locked Bag 15Rozelle NSW 2039

3. Selection

Successful applicants will be selected by the Scholarships Committee that is convened by a member of the Teaching & Learning Committee with other members appointed by the Teaching & Learning Committee.

The selection process is based on criteria specified for the particular award and may include:

- Quality of the presentation of the application (visual documentation and written proposal)
- Relationship of the proposal to the visual documentation
- Possibility of successful outcome
- Evaluation of the merits of the work
- Assessment results.

The Scholarships Committee has the right in any year to make no award. The decisions of the Scholarships Committee are final and not subject to appeal or review.

4. Presentation

Following the decision of the Scholarships Committee:

- Applicants will be notified in writing of the result
- The Scholarships will be presented at a formal ceremony at which students receiving an award will participate in a scholarship exhibition.
- After completion of the project, applicants may be asked to submit a short report to the Scholarship committee, outlining ways in which the grant contributes to the project.

5. Visual documentation guidelines

The purpose of requiring visual evidence of the applicant's recent work in the visual arts is to demonstrate to the selection committee that the applicant has achieved a level of excellence worthy of encouragement and that his or her work has the potential to benefit from the proposed project.

The following requirements apply:

- Eight (8) 35 mm mounted colour slides of work executed in the past 2 years.
- Slides submitted should be of high technical quality to enable selectors to see the work clearly.
- It is recommended that applicants take time and care in preparing their slides prior to submitting an application. Selection and arrangement of slides should be undertaken with regard to the proposal.
- Slides should be numbered from 1 to 8 in the top right hand corner.
- Each slide must be clearly marked in ink (permanent marker will write on plastic slide mounts) with name, title of work, medium, date and dimensions of work.

- Place an arrow on the right hand side of the slide mount, pointing upwards, indicating the correct way to view the work (not how to put into the projector).
- Do not use sticky labels on slide mounts.
- Send slides in a clear plastic slide envelope marked with name and contact details.
- In the case of performance or time based work, video or CM Rom presentations may be submitted.