

The University of Sydney



**SYDNEY COLLEGE
OF THE ARTS
HANDBOOK 1998**

SCA

1 998 SCA CALENDAR and principal dates

FEBRUARY

26 *Thursday*
Orientation for commencing students

27 *Friday*
Orientation for commencing students

MARCH

2 *Monday*
First day of classes for March Semester

31 *Tuesday*
March Semester Census date

APRIL

10 *Friday*
Easter recess begins

20 *Monday*
Easter recess ends

30 *Thursday*
International students closing date for commencement in July Semester

MAY

15 *Friday*
Graduation ceremony 4pm

JUNE

19 *Friday*
Last day of classes for March Semester

22 *Monday*
Study Week begins: no classes scheduled

29 *Monday*
Assessment Week commences

JULY

6 *Monday*
Inter-semester recess begins

24 *Friday*
Inter-semester recess ends

27 *Monday*
First day of classes for July Semester

AUGUST

28 *Friday*
Closing date for applications for the following scholarships and awards:
The William Fletcher Trust Grant, Jerome de Costa Award, Dobell Foundation Award & SCA Scholarship

29 *Saturday*
SCA Open Day

31 *Monday*
July Semester Census date

SEPTEMBER

28 *Monday*
Mid-Semester recess begins

30 *Wednesday*
Close of applications for BVA, MVA & Honours enrolment or re-enrolment.

OCTOBER

2 *Friday*
Mid-Semester recess ends

6 *Tuesday*
Semester 2 resumes

8 *Thursday*
Scholarship Awards 3.30pm

30 *Friday*
Last day of classes for July Semester
International students closing date for commencement in July Semester

NOVEMBER

9 *Monday*
Study week begins: no classes scheduled

16 *Monday*
Assessment commences
Selection process for 1999 intake commences

20 *Friday*
Closing date for of application for Zelda Stedman Scholarships

27 *Friday*
July Semester ends

8 *Tuesday*
Combined Degree Show opens

DECEMBER

16 *Wednesday*
Combined Degree Show closes

Although the dates for College events are accurate at the time of printing, Sydney College of the Arts reserves the right to alter such dates if necessary.

Sydney College of the Arts
Handbook 1998

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Prepared by Alison Huggan, SCA Manager
Edited by Dr Ann Elias, Program Coordinator
Produced and set by
Rodney Weier and Adele Barnett,
SCA Publications,
Sydney College Of the Arts.



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Disclaimer

This handbook was prepared December 1997. Contents are accurate and as detailed as possible at that time and are subject to change.

Courses and arrangements for courses, including staff allocated, as stated in this or any other publication, announcement or advice of the University are an expression of intent only and are not to be taken as a firm offer or undertaking.

The University reserves the right to discontinue or vary courses, arrangements or staff allocation at any time without notice.

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ABOUT THE SCA HANDBOOK

The *Sydney College of the Arts Handbook* is intended as a working guide to the College. It lists the staff and has a section on the history of the College. It includes the formal degree requirements, followed by the major section detailing courses of study on offer, including postgraduate studies. Information is correct at the time of publication.

For more specific advice or assistance than the handbook provides, you are advised to contact the Admissions & Courses office.

Academic staff and courses listed are correct at the time of printing and may be subject to change.

MISSION & OBJECTIVES

SYDNEY COLLEGE OF THE ARTS: MISSION STATEMENT

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.

Values Statement:

In fulfilling this mission SCA acknowledges itself as international 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 asserts that:

Creative thought and action, as fostered within schools of the visual arts, are essential ingredients of a mature and self-confident society.

Education through the visual arts whether creative, interpretative, industrial or experimental, provides a unique means of responding to, recording, understanding, preserving, transmitting, and contributing to, the content and values of our culture.

The acquisition of technical skills and the understanding of theories and histories of the visual arts are interdependent and essential.

The education of designers within a school of visual arts will result in imaginative designers better able to respond to design problems with flexibility and vigour.

SCA will best fulfil its mission as a multi-discipline and contemporary visual arts educational institution by providing flexible undergraduate and postgraduate paths of study supported by technical facilities that are inter-disciplinary.

Difference and diversity, as positive features of contemporary art practised and exhibited, must be reflected in the structural and pedagogical organisation of schools of visual art.

Research, scholarship and creative work are integral to fostering excellence in art education

Application and innovation in new technologies for teaching and research are corner stones for the development of art education.

The best learning is learning for change; the acquisition of transferable skills and self-managed learning is an essential feature of life-long education.

An international focus and an active engagement with a diversity of cultures is central to the development of the advanced social and communication skills integral to contemporary visual arts practice.

Vision Statement

Sydney College of the Arts is a tertiary academic college of the University of Sydney with a status equivalent to a faculty. It will have educational facilities to accommodate students undertaking undergraduate and postgraduate study. Research is offered in a range of specialist visual arts disciplines with the opportunity for students to undertake inter-disciplinary work in SCA or access courses elsewhere in the University. Studio practice is augmented by: technical facilities and instruction which support studio activities in keeping with latest developments in the field; specialist and general visual arts history and theory programs; and a specialist SCA Library facility on campus.

HISTORY OF SYDNEY COLLEGE OF THE ARTS

Sydney College of the Arts, The University of Sydney, has been a multi-discipline College of Advanced Education, dedicated to tertiary training in all aspects of the visual performing arts and design.

It was the first of its kind in New South Wales. The College educates and trains practising artists, craftspeople, object designers and other arts professionals. Its courses of study include both undergraduate and postgraduate program. On the 25th July, 1975, the SCA was proclaimed by the Minister for Education as a College of Advanced Education. In 1976 the SCA enrolled its first students when it took over responsibility for Design Diploma Courses previously conducted by the Department of Technical and Further Education. In 1977 the Visual Arts Program was commenced.

The College Planning Committee which first met in January 1975, under the chairmanship of Mr Gerry Gleeson, consisted of prominent educationists, noted artists and designers, administrators, business people and a representative of Macquarie University. This committee gave way on the 8th February 1978 to an appointed first Council, when the SCA was declared Corporate.

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

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

The SCA is a multi-discipline institution in the fields of visual arts, including design arts and the

crafts, offering tertiary level courses. Postgraduate courses through to the Masters Degree level are offered in all fields of major study. It is hoped eventually to expand the College's programs to include dance and other fields of the arts and design.

The Sydney College of the Arts was constituted under Section 5 of the Colleges of Advanced Education Act, 1975, No. 11, (as amended).

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

This was an interim phase in the Governance of the SCA which, on the 1st January 1990, led to its becoming an academic college of The University of Sydney with status equivalent to a faculty of the university.

The founding concepts, ideals and ambitions, as well as the name are retained by SCA.

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

In 1998, SCA is introducing a revised undergraduate degree to provide greater flexibility of study options for students and improved knowledge of and access to technical facilities of SCA.

It is anticipated that SCA will introduce its PhD program during 1998.



Professor Richard Dunn, Director

Photography: Deborah Kirby-Parsons

Sydney College of the Arts has a reputation for innovation in educating and training visual artists working in a wide range of media and with different approaches. Indeed, SCA has influenced art training across Australia, and its graduates, through their professional activities, are influencing the shape of contemporary art.

Sydney College of the Arts is in magnificent heritage buildings designed in the 1870s by the great Colonial Architect of NSW, James Barnet. The Campus, set in parkland yet close to the centre of Sydney, is unique in Australia. It provides a world standard environment for creativity.

In selecting students SCA seeks those who are self motivated, show initiative and the ability to develop an independent practice in one of the SCA disciplines or across those disciplines. Whether in the broad areas of the fine arts of painting, sculpture, or printmedia; in object art & design such as ceramics, glass, jewellery & metal; in the media arts of photo-media, electronic art and time-based arts; or in installation or performance, the emphasis of SCA is on training for a contemporary visual arts practice which does not necessarily respect the separation of disciplines.

The full potential of SCA educational experience requires commitment and participation on the part of students engaged in an intensive studio-based program of learning, including significant levels of history and theory.

Sydney College of the Arts has been unique in maintaining the fundamental relationship between practice and theory through its *Theories of Art Practice—Studio* courses, offered by studio-oriented

teachers. This establishes a context for the acquisition of skills and ideas, a knowledge of what has been already made, and the potential of materials and processes.

Theories of Art Practice — Core, is a core study for all students and is intended to complement major studio activity. THAP elaborates, challenges, informs and may suggest ways of working that are not fully contained within the bounds of studio-based disciplines. Students are encouraged to explore options for working across boundaries within their studio major study, or in their normal studio activity. In an institution with such a complexity of specific visual arts disciplines, this will sometimes challenge the traditional boundaries and result in friction which, in an institutional sense, is part of the general debate.

Students also have the opportunity from the second year of the course to undertake study from other faculties of the University, for credit.

Each student has an Academic Adviser who can assist in developing the most appropriate study path. Students bear a responsibility for their attendance and contact with staff and for seeking discussion and views with regard to their progress from their Academic Adviser to other academic staff. Academic staff are chosen because of their active careers as artists and their teaching will both reflect this engagement and respect the needs of students. To get the most from the courses students must seek the knowledge and experience of the academic staff, utilise the technical and information resources of SCA introduced in the Materials and Methods Study Stream, and utilise the broader resources of the University.

There are various mechanisms for getting advice or expressing concerns: through Academic Advisers, Program Coordinators, the Year Convenors and myself. The Admission and Courses office can clarify formal expectations and requirement of the courses. The Student's Association of SCA is an excellent forum for discussion between students.

As well as the facilities at the College campus, the University Library, Student Services, sports and social facilities of the University are available to be used by students in the SCA.

Art school can be initially confusing and frustrating as well as informing and stimulating. If you have concerns, please express them. If you require assistance, seek it. Your learning depends on your participation and your receptivity to developing a knowledge of the debates and the contradictions of the context in which you will practice as developing artists. Most of all it requires energy and consistency in the studio.

Professor Richard Dunn
Director

CONTACT AND ACCESS

LOCATION

Sydney College of the Arts is located adjacent to the Rozelle Hospital, Entry gate is via Balmain Road opposite Cecily Street.

Sydney College of the Arts
The University of Sydney
Rozelle Campus
Balmain Road (at Cecily St)
ROZELLE

Postal Address:
Sydney College of the Arts
Locked Bag 15
Rozelle NSW 2039
AUSTRALIA

SCA INFOLINES

PH: 9351 1000 SCA Admissions & Courses
9351 1002 Director's Office
93511003 SCA Manager
FAX: 9351 1199 SCA Admissions & Courses
E-MAIL: C.Forte@sca.usyd.edu.au
(SCA Admissions & Courses)
visit our website: <http://www.usyd.edu.au/su/sca/htm>
The SCA Handbook is available on the web:
www.usyd.edu.au/homepage/external/publications/handbooks

STUDIO DISCIPLINES

The disciplines are grouped into organisational units, with a Program Co-ordinator for each group. The units and disciplines are:

Object Art & Design	<i>Proaram Co-ordinator. Maraaret West</i>	Tel. 9351 1072
<ul style="list-style-type: none"> • Ceramics • Glass • Jewellery & Metal 		
Media Arts	<i>Proaram Co-ordinator. Geoff Wearv</i>	Tel. 9351 1055
<ul style="list-style-type: none"> • Electronic Art • Photomedia 		
Fine Arts	<i>Proaram Co-ordinator, Mirabel Fitzgerald</i>	Tel. 9351 1060
<ul style="list-style-type: none"> • Painting • Printmedia • Sculpture (including performance & installation) 		
Theories of Art Practice	<i>Program Co-ordinator. Ann Bias</i>	Tel. 9351 1031

THE CAMPUS

The campus is geographically defined by the ring road around the campus and its access road to Balmain Road. Areas outside this defined area are the responsibility of Rozelle Hospital.

Access

Day-time pedestrian access is either via the paved pathway through the Charles Moore Gardens between the campus and Balmain Road, or along Park Road.

Students are advised to use Park Road after hours and in the evening.

Campus Hours

Administration Hours 9 am - 5 pm.

The SCA Library is open from Monday to Friday as follows:

Semester	9.00am - 5.00pm
Vacation	10.00am - 4.30pm

Other contacts

Facilities Manager	Rod Murray	Tel. 9351 1007
SCA Library	Front desk	Tel. 9351 1036
SASCA (Student Assc.)	Office	Tel. 9351 1027
SCA Gallery enquiries	Deborah Kirby-Parsons	Tel. 9351 1020
Security	Brett Bentley	Tel. 9351 1026
Counsellor (phone Marlene Troha for appointment)	Gabrielle Meegan (Tue.)	Tel. 9351 1002
Disabilities Liaison Officer	Mirabel Fitzgerald	Tel. 9351 11060

GENERAL STRUCTURE

In each semester students will undertake study in three broad areas. The Foundation Year will introduce students to tertiary visual arts study, its theories, histories and studio practices; its technologies and skills. Foundation studies will include an introduction to 2D, 3D and 4D fundamentals (colour, drawing, representation, building, carving, constructing, time-based sound and video): the language of the two dimensional surface and means for constructing ideas in space and time. As the Foundation year of the course develops, students will be introduced to more specialist studies.

In years Two and Three, except for the core component of Theories of Art Practice, students will study a particular discipline as a particular area of concentration, or will undertake inter-disciplinary study. In the studio, individual work will be pursued through structured or self-directed projects.

Area of Concentration — Major Study

Students work in a studio-based discipline or disciplines of their choice from second year on and will be supervised by an academic adviser. Studio work undertaken in a student's area of concentration will be planned in consultation with his or her Academic Adviser and Year Convenor, including access to other discipline areas/facilities and be monitored by the Academic Adviser. Assessment will be focused by the Academic Adviser, but will normally include other academic staff.

Studio-based study will include regular group and individual tutorials. From the second year of the course onward, it will be increasingly directed towards independent study, critically discussed in group tutorials or juries, but may also include project-based learning.

Materials and Methods

Foundation program Materials and Methods includes skills- and techniques-related tuition relevant to foundation projects and SC A facilities. In the second year of the course, students will undertake workshops in Materials and Methods as instructed, or by choice, relating to their area of concentration or to other disciplines to which a student wishes access. Materials and Methods will comprise technical workshops imparting specific core skills and processes to be further developed in studio-based learning.

Technical procedures will be addressed to support studio-based study and practical skills relevant to the disciplines offered as a student's area of concentration, adding to skills and procedures which form a part of Studio Major or Minor projects. The components will be assessed for meeting requirements in terms of attendance and competency and will not be otherwise graded.

Theories of Art Practice

At Foundation level, this unit of study will provide an introduction to art, craft and design history & theory and address the history and theory of specific disciplines. Theories of Art Practice is, as the name suggests, intended to be studio-practice centred, to support studio activity. The course includes core and studio components, each strand being individually assessed.

Theories of Art Practice — Core addresses four broad topics: Art History and Theory, History and Theory of the Designed Object, Critical Theories, and History of Ideas. It provides the central theoretical and historical framework of visual arts study.

Theories of Art Practice - Studio is intended to form a bridge between core theory programs and studio practice. The Studio study will address objects, and ideas relating to them, particular to studio practices in fine arts, media arts and object art and design, and their constituent specialist disciplines.

Honours Program — 4th year of study

The objective of the Honours year is to provide students who have qualified for or been awarded an undergraduate pass degree (not more than three years previously), the opportunity to extend and consolidate their 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 such as the Master of Visual Arts. The course is pursued predominantly through studio-based work, supported by a Research Paper of 5,000 to 7,000 words. It is also possible to undertake the course by thesis of 15,000 words in Theory of Art Practice.

Students are expected to have developed a focus and direction in their work and be prepared for working in a tutorial environment with a supervisor. They also participate in seminars and attend lectures. They are examined at the end of the course at the Degree Show.

OBJECT ART & DESIGN

Object Art & Design integrates disciplines of Ceramics, Glass and Jewellery & Metal. In this discipline group, common areas of interest are explored and specialist developments encouraged. Students may work entirely in one area or explore study in other areas of the course, either within this discipline group, in Fine Arts or Media Arts.

Students identify, clarify and develop their ideas to make work which demonstrates an understanding of its physical and cultural contexts — and as an object or image located within the broad parameters of present day art, craft or design practice.

In Theories of Art Practice — Studio, students investigate the philosophical, historical, sociological and psychological developments that have shaped the evolution of Ceramics, Glass, Jewellery and the designed object. Students are encouraged to develop the capacity to critically assess their own work and that of others, and to articulate informed opinions.

CERAMICS

Ceramics today embraces a wide range of practices in design, from functional objects to architectural ceramics; and from clay sculpture to installations and performance works. What is common to these diverse approaches is a particular focus on the use of clay. Clay provides us with a means of incorporating issues of personal and human significance into objects relevant to contemporary society and art, or working collaboratively in a design context.

Staff are active in contemporary ceramic art and craft in Australia and internationally.

Studies in Ceramics is supported by well-equipped workshops and are primarily 'hands-on' giving students the opportunity to develop a visual vocabulary through exploration of concepts and form. A sequence of studio classes covers a wide range of ceramic techniques including: hand building, throwing, slip casting, clay and glaze formulation and application, decoration techniques and firing. Idea development is emphasised at all levels. In addition to practical work, there are weekly seminars/tutorials. These are supplemented with visits to ceramics exhibitions, workshops and lectures by local and international visiting artists.

Students who work in a sculptural mode will further develop an understanding of this context through access to teaching in Fine Arts and Sculpture.

GLASS

Glass studies seeks to generate self-motivated and critically informed artists, craftspeople and designers who utilise glass as a medium through which to express their ideas. The glass program is structured to expose students to a diversity of approaches in utilising glass and its unique qualities. Students are encouraged to employ glass as a sole material or as a component material in an expanded field for object-making and sculpture. Students are taught the historical, contemporary and technical aspects of the use of glass. In Glass, a wide range of facilities and resources are provided, allowing students to explore a variety of techniques in realising their work. This is supported by access to facilities in Object Art & Design, or in other SCA disciplines.

An understanding of the material qualities of glass is paralleled with thematic theoretical projects that encourage students to apply these skills through a broad-based conceptual format. As students move through the program, they select paths of exploration that best serve their ideas and individual interests, working solely within the medium or in conjunction with other materials and processes. An active visiting artist program, exposes students to artists and other professionals working within the field.

Academic staff sustain national and international profiles within their practice and involvement within glass and the visual arts.

JEWELLERY & METAL

Contemporary jewellery teaching includes significant teaching of design using a broad range of material and potential outcomes. The history of jewellery and metal and of object design is long, complex and rich in humanity. These areas of practice have undergone a remarkable and vital renaissance in recent times.

The Program in Jewellery & Metal is primarily aimed at people who wish to become practising artists and object designers in the field. Graduates can establish studio/workshops, whether individually or on a co-operative basis, from which to design and make their work. The work itself may take the form of one-off pieces for gallery, small runs of production work to be placed in galleries and shops, design for manufacture, or commission work. A combination of these is the most usual.

The BVA course helps students to identify, clarify and develop their ideas. It teaches them to make work which demonstrates an understanding of its physical and cultural contexts — and as an object or image located within the broad parameters of present day art, craft or design practice. It provides students with a substantial basis of skills and knowledge in Jewellery & Metal.

Media Arts includes the disciplines of Electronic Art and Photomedia. Students may choose to concentrate on the specialist areas of study in either 2 disciplines, or combine aspects of the course offered in the Media Arts group. These include black and white, colour photography, digital imaging, film and video, multimedia and sound production. Students may also choose to access the course in other groups of Fine Art or Object Art & Design.

ELECTRONIC ART

Electronic Art includes the time-based art practices and technologies of Video, Film, Sound and Multimedia /Computer Art. A general grounding course is offered as preparation for the development of specialised practice in particular media, or of work utilising two or more technologies or stands, or of work made in conjunction with other visual arts disciplines in SCA.

The program focuses on the use of electronic and mechanical means for the production of time-based works of art. The orientation of the course is towards work appropriate in scale and means to the art context, incorporating skills and concepts that may have much broader applications.

PHOTOMEDIA

Photomedia studies comprise a range of theoretical and practical skills as a base for a career in photography and related fields. It is hoped that graduates will find careers as practising photographers with galleries, visual communications, documentary practices, curating, or as teachers or writers.

Students are expected to explore a number of photographic concerns and experiment in a cross-section of approaches to the medium. The program is based on theoretical and practical investigations of photomedia through an initial assignment program followed by self-initiated projects.

A greater degree of specialisation is expected of second and third year students.

Four strands of study are currently offered in the second year of the course to cover a wide cross-section of photographic investigation including digital photomedia. Each deals with the specialised theoretical concerns and techniques relevant to the direction of the strand.

Third year students, in regular consultation with their academic adviser, are expected to work on self-motivated, individual, year-long projects which build on concepts and techniques acquired and developed in earlier years.

FINE ARTS

The Fine Art group comprises three disciplines; Painting, Printmedia and Sculpture. These disciplines may be understood to offer both a specific education in the discipline and its histories but they also allow students to explore the possibility of computers, of temporal work in video and performance, installation and other spatial work.

PAINTING

The practice of painting has a broad range of representational, material and intellectual possibilities, which are explored through individual work and self-initiated projects.

Although the emphasis of Painting is on its familiar forms and materials, painting is broadly defined to include materials and processes other than those traditionally associated with painting. Mechanical processes such as photography and printmedia, are all included as valid to the teaching of painting and the education of the contemporary artist in this field. Students may also explore the possibility of temporal work and installation.

PRINTMEDIA

Printmedia encourages students in the conceptual development and realisation of their work through the acquisition of technical skills. These skills range from the traditional to new imaging technologies and include various 2D computer programs, relief printing, intaglio, lithography, screenprinting with the photoprocess being integrated into all these areas.

Drawing is considered an essential basis for the graphic process in Printmedia and this is complemented by the exploration of new imaging technologies as part of the working process.

SCULPTURE

Sculpture has played a crucial and formative role in the expansion of possibilities for the exploration of the world within the visual arts and beyond. Contemporary sculpture is characterised by its vigorous research, incorporating insights gained from an extensive range of other disciplines in order to generate new possibilities of activity including: objects, performance and installation.

Sydney College of the Arts has developed an enviable reputation as a contemporary art school where all studio practices are complemented by intensive studies in Theories of Art Practice. Each studio-based discipline contributes to a group of theoretical studies which address specific issues relating to their history and practice. In addition there is a compulsory common core of Theories of Art Practice extending over the full three years of the undergraduate course. In Theories of Art Practice — Core, students from all areas of the College come together in lecture, tutorial and seminar programs that address issues arising out of modern and contemporary art practice.

In the undergraduate program in Theories of Art Practice — Core, students are encouraged to develop their written and verbal critical skills through essays, class discussions and other projects. From time to time, the regular teaching program is augmented by field trips to art museums and galleries. Visits to exhibitions and other special events take advantage of SCA's proximity to Sydney's active contemporary art scene.

The units in Theories of Art Practice — Core are taught by staff with a special commitment to visual arts history and theory and their relationship to art practice. They bring to the College a range of specialist skills in such disciplines as art history, philosophy and cultural theory. They also maintain quite varied professional practices within the visual arts in Australia and internationally, through their work in art writing, criticism and exhibition curating.

Although the Theories of Art Practice — Core program is designed as a central supportive study in the undergraduate program, it is possible for students at postgraduate level to develop research programs with a substantial emphasis on theoretical studies and to access undergraduate Theories of Art Practice units of study.

UNDERGRADUATE DEGREE REQUIREMENTS



BACHELOR OF VISUAL ARTS

ADMISSION REQUIREMENTS

Academic

The basic academic requirement is the NSW Higher School Certificate or its interstate or overseas equivalent.

The TER is used as an indicator of ability to undertake studies at tertiary level and therefore SC A would not normally accept applicants with a TER below 50. 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.

Special Admission — Educational Disadvantage

The University's Special Admission Scheme provides a means of entry for people who have not satisfied 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.

Persons applying under the Educational Disadvantage entry provisions should contact the Special Admissions Officer, University of Sydney:
Tel. 9351 3615.

OTHER REQUIREMENTS

Application procedures and selection process

There are 3 steps in the application process for undergraduate study as follows:

1. You need to lodge an application listing the Bachelor of Visual Arts as a preference with the Universities Admission Centre (UAC) **by the due date** (see calendar — normally the last business day in September).
2. You need to also complete and submit an SCA Undergraduate Questionnaire to Sydney College of the Arts by the **due date** (normally the last business day in September in the year before entry).
3. An interview and portfolio presentation will be arranged on the basis of the questionnaire. This is a requirement. These interviews will take place from mid November. If you are a current year HSC student, your interview will be during

the first two weeks of December following the HSC. If you are from interstate or a country area or there are other special circumstances which make attendance impossible, you may send your portfolio or slides with a brief commentary on your work

Interview and Portfolio

The interview and portfolio presentation is a single process and a score is given based on assessment of each 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 on the basis on the following criteria:

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

If you are a mature age applicant, you will also need to provide information about professional or other relevant experience pursued since leaving school.

Portfolio Requirements

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

Bring items you believe are relevant and representative; not necessarily works which are related to your intended area of major study. School leavers are encouraged to include their Visual Arts Process Diary.

The assessment of the portfolio is based on the following criteria: The potential for skill development, evidence of hand-eye skills, articulation of a sustained idea or concept and the demonstration of a high level of lateral or creative thinking or a high level of creative process.

ADMISSION REQUIREMENTS FOR HONOURS

You will need to have qualified for a Pass Degree in Visual Arts or have equivalent qualification. Admission is competitive and not all eligible applicants can be offered candidature.

To be eligible for admission, students 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 Admissions & Courses office.* You can apply up to 3 years after completion of your Pass degree. You may be interviewed if you are not a current third year SCA student. Applicants are selected on the basis of a proposal for directed studio-based practise and research paper topic and strength of recent work. You may apply to study in an interdisciplinary mode, in which case an application may be considered by more than one visual arts discipline. Interviews will take place in November. If offered a place, candidature cannot be deferred.

Application for Honours

You need to submit by **30 September**:

- an application (obtained from Admissions & Courses office) with a written proposal indicating the proposed studio research; *and*
- slides of work.

Admission to the undergraduate course *with* Advanced Standing

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

If you are granted exemption in units of study to the equivalent of one year of full time study (48 credit points) or more, you will be admitted with advanced standing into year two.

SCA will need to take into consideration the extent of specialisation you have completed and the art theory and history content of the course, by examination of course outlines of previous study and assessment of your skills in relation to studio work at portfolio presentation and interview, and will determine whether it is advisable to move straight into Year 2.

As a rule the following applies:

*successful completion of one year or more of a visual arts course at degree level would normally qualify you for advanced standing of up to 3 semesters.

- successful completion of 3 year Diploma of Fine Arts for which the HSC is an entry requirement would qualify you for advanced standing of up to 2 semesters
- successful completion of a year or more in fine arts (art history / theory) at tertiary level may qualify you for some credit in Theories of Art Practice Core Studies. In this case, the amount of credit given would be discussed with the Program Co-ordinator.

If you have completed a year or more in a tertiary level course other than visual arts, you may be eligible for exemption in a relevant individual area. This would need to be determined on an individual basis.

BVA AWARD REQUIREMENTS

To become eligible for the award of Bachelor of Visual Arts you need to gain one hundred and forty four (144) credit points by the completion of the units of study listed at the end of this section which are creditable to the Degree. *(Full descriptions are on pages 29-70.)*

You would normally enrol in courses to the value of 24 credit points each semester except in the following circumstances:

- You need to repeat or make up credit points before progressing; *or*
- The Director has granted a variation due to evidence you are genuinely unable to attempt the full load due to ill health or other exceptional circumstances. You will need to obtain formal approval for this through the Admissions and Courses Office.

COURSE STRUCTURE

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

1000 Level:
48 units as prescribed

2000 Level:
32 credit points in Major Study (including
4 Credit points in Materials and Methods)
16 credit points in Theories of Art Practice

3000 Level:
32 credit points in Major Study
16 credit points in Theories of Art Practice

FOUNDATION YEAR

MARCH SEMESTER

Foundation Study A

MSTD	1101	10	Studio-A
MDRW	1011	4	Drawing A
FMTD	1301	2	Foundation Materials & Methods A
THAP	1201	4	Theories of Art Practice -Core A
THAP	1211	4	Theories of Art Practice -Studio A

JULY SEMESTER

Foundation Study B

MSTD	1102	10	Studio B
MDRW	1012	4	Drawing B
FMTD	1302	2	Foundation Materials & Methods B
THAP	1202	4	Theories of Art Practice - Core B
THAP	1212	4	Theories of Art Practice - Studio B

YEAR 2

MARCH SEMESTER

Major Study C

Students must complete either

a unit from strand 1,

or;

a unit from strand 2 in addition to other approved university study;

and;

Materials and Methods C (MTMD 2301)

Strand 1 Studio Major Studio Major Electives:

MSTD	2111	14	Studio Major in Ceramics
MSTD	2121	14	Studio Major in Glass

MSTD	2131	14	Studio Major in Jewellery & Metal
MSTD	2141	14	Studio Major in Painting
MSTD	2151	14	Studio Major in Printmedia
MSTD	2161	14	Studio Major in Sculpture
MSTD	2171	14	Studio Major in Photomedia
MSTD	2181	14	Studio Major in Electronic Art

and;

MTMD	2301	2	Materials and Methods C
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or;

Strand 2 Studio Minor/ Interdisciplinary Major Study Studio Minor Electives:

MSTD	2411	7	Studio Minor in Ceramics
MSTD	2421	7	Studio Minor in Glass
MSTD	2431	7	Studio Minor in Jewellery & Metal
MSTD	2441	7	Studio Minor in Painting
MSTD	2451	7	Studio Minor in Printmedia
MSTD	2461	7	Studio Minor in Sculpture
MSTD	2471	7	Studio Minor in Photomedia
MSTD	2481	7	Studio Minor in Electronic Art

and;

MTMD	2311	1	Materials and Methods Minor C an 8 unit study offered by University
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THAP	2201	4	Theories of Art Practice - Core C Theories of Art Practice - Studio C Electives
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JULY SEMESTER

Major Study D

Students must complete either:

a unit from strand 1, or;

a unit from strand 2 in addition to other approved university study

and;

Materials and Methods D (MTMD 2302)

Strand 1 Studio Major Studio Major Electives:

MSTD	2112	14	Studio Major in Ceramics
MSTD	2122	14	Studio Major in Glass
MSTD	2132	14	Studio Major in Jewellery & Metal
MSTD	2142	14	Studio Major in Painting
MSTD	2152	14	Studio Major in Printmedia
MSTD	2162	14	Studio Major in Sculpture
MSTD	2172	14	Studio Major in Photomedia
MSTD	2182	14	Studio Major in Electronic Art

and;

MTMD	2302	2	Materials and Methods C
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or;

Strand 2 Studio Minor/ Interdisciplinary Major Study Studio Minor Electives:

MSTD	2412	7	Studio Minor in Ceramics
MSTD	2422	7	Studio Minor in Glass

MSTD	2432	7	Studio Minor in Jewellery & Metal
MSTD	2442	7	Studio Minor in Painting
MSTD	2452	7	Studio Minor in Printmedia
MSTD	2462	7	Studio Minor in Sculpture
MSTD	2472	7	Studio Minor in Photomedia
MSTD	2482	7	Studio Minor in Electronic Art

and;

MTMD	2312	1	Materials and Methods Minor D
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THAP	2202	4	Theories of Art Practice - Core D
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Theories of Art Practice
- Studio D Electives

YEAR 3

MARCH SEMESTER

Major Study E

Students must complete either:

a unit from strand 1,

or;

a unit from strand 2 in addition to other
approved university study

Strand 1 Studio Major Studio Major Electives:

MSTD	3111	16	Studio Major in Ceramics
MSTD	3121	16	Studio Major in Glass
MSTD	3131	16	Studio Major in Jewellery & Metal
MSTD	3141	16	Studio Major in Painting
MSTD	3151	16	Studio Major in Printmedia
MSTD	3161	16	Studio Major in Sculpture
MSTD	3171	16	Studio Major in Photomedia
MSTD	3181	16	Studio Major in Electronic Art

Strand 2 Studio Minor/ Interdisciplinary Major Study Studio Minor Electives:

MSTD	3411	8	Studio Minor in Ceramics
MSTD	3421	8	Studio Minor in Glass
MSTD	3431	8	Studio Minor in Jewellery & Metal
MSTD	3441	8	Studio Minor in Painting
MSTD	3251	8	Studio Minor in Printmedia
MSTD	3461	8	Studio Minor in Sculpture
MSTD	3471	8	Studio Minor in Photomedia
MSTD	3481	8	Studio Minor in Electronic Art

THAP	3201	4	Theories of Art Practice - Core E
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Prerequisite THAP 2202

Theories of Art Practice
- Studio E Electives

JULY SEMESTER

Major study F

Students must complete either:

a unit from strand 1,

or;

a unit from strand 2 in addition to other
approved university study

Strand 1 Studio Major Studio Major Electives:

MSTD	3112	16	Studio Major in Ceramics
MSTD	3122	16	Studio Major in Glass
MSTD	3132	16	Studio Major in Jewellery and Metal
MSTD	3142	16	Studio Major in Painting
MSTD	3215	16	Studio Major in Printmedia
MSTD	3162	16	Studio Major in Sculpture
MSTD	3172	16	Studio Major in Photomedia
MSTD	3182	16	Studio Major in Electronic Art

Strand 2 Studio Minor / Interdisciplinary Major Study Studio Minor Electives:

MSTD	3412	8	Studio Minor in Ceramics
MSTD	3422	8	Studio Minor in Glass
MSTD	3432	8	Studio Minor in Jewellery & Metal
MSTD	3442	8	Studio Minor in Painting
MSTD	3452	8	Studio Minor in Printmedia
MSTD	3462	8	Studio Minor in Sculpture
MSTD	3472	8	Studio Minor in Photomedia
MSTD	3482	8	Studio Minor in Electronic Art

THAP	3202	4	Theories of Art Practice - Core F
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Theories of Art Practice
- Studio F Electives

YEAR 4 (HONOURS)

MARCH SEMESTER

Candidates must complete 24 credit points each semester.
Candidates nominate Studio Project and Research Paper
or Thesis and Minor Studio Project.

*All candidates must complete THAP 4201

MSTD	4101	16	Honours Studio Project A and;
*THAP	4201	8	Theories of Art Practice Seminar

THAP	4211	16	Honours Thesis A and;
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*THAP 4201 8 Theories of Art Practice Seminar

JULY SEMESTER

MSTD	4102	16	Honours Studio Project B and;
THAP	4212	8	Theories of Art Practice Research Paper, or;
THAP	4222	16	Honours Thesis B, and;
MSTD	4112	8	Minor Studio Project

Prerequisites and Corequisites.

Most units of study have prerequisites. You need to ensure you have successfully completed these or you will not be able to progress to the next level of study in that area. Some courses also have co-requisites you need to ensure you are enrolled correctly.

All prerequisites and co-requisites are indicated in the detailed Unit of study Descriptions.

Progression

You must successfully complete at least twelve (12) credit points each semester before being eligible to proceed to the next level of study.

Minimum Time for Completion

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

Maximum Time for Completion

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

Show Cause

The College Board of Sydney College of the Arts 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 SC A 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 years.

Census Dates, Withdrawal and Discontinuation

There are 2 CENSUS DATES (set by Dept. Education, Employment, Training & Youth Affairs: DEETYA) in each year. These are **31 March and 31 August**. You may withdraw from full-year and March Semester units before 31 March and from July Semester units before 31 August and not incur a HECS liability or academic penalty for the unit of study. After these dates, discontinuing your study in a unit will not delete the HECS liability and your academic transcript will show:

- 'Discontinued with Permission' when the discontinuation occurs after the relevant withdrawal period and up to the last day of the seventh week of teaching. The Director will determine that a discontinuation of enrolment should be recorded as 'Discontinued with Permission' after this date only on the grounds of serious ill-health or misadventure.
- 'Discontinued' when the discontinuation occurs after the last day of the seventh week of teaching in a one-semester course.

If you discontinue enrolment in all units during first year, you may not re-enrol for the Course unless the Director has agreed that you may re-enrol without reapplying for admission.

ATTENDANCE AND LEAVE

Attendance Requirements

You are required to attend 90% 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. -

Absence

Students who, for medical or other reasons, are unable to attend for a period of five days or more, are asked to provide the Admissions & Courses Office with medical certificates, or other documentation where appropriate, within seven days of their return. All information is held in absolute confidence.

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.

Special Leave

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 2 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.

If you need or wish to take leave for more than two semesters, conditions may apply to your re-enrolment. If you have not obtained permission to re-enrol, you will not have automatic right of readmission.

Requests for all forms of withdrawal and leave must be in writing, preferably on the appropriate form obtainable from the Admissions and Courses Office. Please ensure you discuss your plans with your academic adviser.

PROCEDURES & REQUIREMENTS FOR ENROLLED STUDENTS

Admissions & Courses Office

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

Correspondence

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

DEFINITIONS

Academic Adviser

The member of academic staff assigned to a student at the beginning of an academic year to monitor the student's progress, advise the student on decisions regarding academic choices and participate in the student's assessment.

Critique (crit session)

Forum for student/instructor discussions of an individual student's work, usually with the participation of other students.

Cross Credit Study

Enrolment in a unit or units is not normally included in the degree course for which a student is enrolled. These units are to be credited toward the degree and may be offered by another faculty of another institution.

Lecture

Formal presentation of new material prepared specifically for a group of students facilitating the acquisition of theory and criticism.

Seminar

Structured group discussion facilitating further exploration and application of techniques, concepts and theories.

Tutorial

Single or small group discussion of work in progress facilitating exploration of techniques, concepts and theories.

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. Enrolment will be confirmed by the University each semester.

It is your responsibility to ensure you are enrolled correctly to complete all requirements of the course. You will not be credited for units in which you are not enrolled and you will incur a liability for all units in which you are enrolled after the applicable census date. Please contact the Admissions & Courses Office if you are unclear about your enrolment status.

Variation of Enrolment

You may vary your major study provided:

1. You have successfully completed at least one semester in the major study in which you initially enrolled;
2. There is space and there are facilities available within the discipline you wish to attend;
3. The discipline to which you wish to change is satisfied that you have demonstrated you have (or can reasonably acquire) the appropriate skills for study in the particular discipline. This may be determined at an interview to discuss your work.

You will need to submit to the appropriate Year Convenor a *Variation of Enrolment* form which must be approved (in the case of major study), prior to the commencement of the semester for which the variation is to be effective — or by the end of the second week of any semester for that semester, in the case of other units.

Degree Show Participation

All third and fourth year students will be given information in the first weeks of study regarding the organisation and mounting of the Degree Show exhibition at the end of that year of enrolment.

Identity Cards

The identification card issued by the University of Sydney is proof of enrolment and should be kept with you at all times, students may be asked to show it to staff or elsewhere. This card doubles as a borrower's card at all Main Campus library facilities.

Supervision of Honours Candidates:

Each student is assigned a supervisor for the general supervision of studio and written work, seminar preparation and other requirements of the course studies, has the responsibility for maintaining regular contact with the appointed course supervisor, maintaining ongoing studies consultation and to a schedule of dates for the presentation of drafts. Meetings are expected to be at least fortnightly.

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

External Coursework/Cross Credit study

You may request to undertake units other than those specifically prescribed for the Course either:

- in addition to the normal requirements (up to a max. of 32 credit points); OR
- in place of some electives indicated.
Please Note: this is not an option if you are undertaking an interdisciplinary major study involving units from another faculty.

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. 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 Admissions & Courses 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.

ASSESSMENT AND FEEDBACK

Your assessment will take several forms depending on the level and type of program.

In studio disciplines, formal academic advice meetings would occur three times each semester. The first two meetings being formative advice to assist in your progress and the third being summative assessment of your work over the semester and the determination of the appropriate grade. The first meeting will be held at the commencement of each semester to discuss your academic programs. The second meeting would be scheduled at week 8 in conjunction with studio reviews of student work. Studio and theory staff

would be involved in academic advice and studio reviews. This facilitates inter-studio deliberations and staff/student consultations to occur providing a focused period for critical discussion and advice. The third formal meeting takes place during assessment week after which a result will be determined.

In the second semester of the third year, to accommodate the assessment requirements for completing students and admission requirements for the Honours program, The reviews incorporate a selection of Honours applicants from SCA undergraduates. The reviews are studio-based and provide for a studio-based exhibition of all third year work at the conclusion of the semester.

HONOURS EXAMINATION AND EXHIBITION

The final examination of candidature for BVA(Hons) will take place at the Degree Show at the end of the course. The BVA(Hons) exhibition will be held at the same time as the third year show.

Studio work and paper will be examined by a panel of two, one not being a member of SCA staff. The other examiner will normally be your supervisor. The research paper or thesis is 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 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 College staff, to familiarise the examiner with work to be submitted.

See College Assessment Criteria over page.

Essays and 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;

Continued on page20

COLLEGE 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 /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, 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 through a semester, and in successive semesters.

4. CRITICAL AWARENESS

Students are expected to develop a critical awareness and knowledge of the unit of study; 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, discussion or attendance; 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.

Grade	Definition
HD High Distinction	The grade appropriate to unit of study work that fulfils the requirements of the unit of study and meets the assessment criteria to an exceptionally high degree.
D Distinction	The grade appropriate to unit of study work that fulfils the requirements of the unit of study and meets the assessment criteria to a high level.
CR Credit	The grade appropriate to unit of study work that fulfils the requirements of the unit of study and meets the assessment criteria to a satisfactory level, some to an exceptional or most to a high level.
P Pass	The grade appropriate to unit of study work that fulfils the requirements of the unit of study and meets the assessment criteria to a satisfactory level.
XX Failure	The grade appropriate to unit of study work that fails to fulfil the requirements of the unit of study or to meet all or most of the assessment criteria to satisfactory level. A 'Failure' grade requires re-enrolment and repetition of the unit of study (or a specific component of the unit on the expressed advice of the relevant program coordinator and on the recommendation of the Director).

Grade	Definition
PCon Conceded Pass	<p>The grade appropriate to unit of study work that is borderline, ie. fails to fulfil the requirements of the unit of study or to meet the assessment criteria to satisfactory level throughout the semester, but where there has been noted progressive improvement in unit of study work during the semester and a student's work in other courses is of a satisfactory standard. A <i>PCon</i> allows a student who has failed to satisfy unit of study requirements to progress.</p> <p><i>NB</i> A <i>PCon</i> result cannot be recorded in more than one unit of study per semester or where other courses are failed. A <i>PCon</i> result cannot be recorded in a unit of study if a <i>PCon</i> was awarded in the unit of study at the previous level.</p>
R Satisfied requirements	<p>The grade appropriate for courses where the major mode of assessment is attendance and participation.</p>
V Incomplete	<p>The grade appropriate when, for valid reasons, an extension is permitted so that a unit of study result may be recorded by the date of the Board of Examiners at which time unless there are exceptional circumstances an 'Incomplete' grade will be converted to another.</p>
AXX Absent/fail	<p>The grade appropriate where a candidate discontinues from a unit of study without notice.</p> <p>An 'Absent/fail' requires re-enrolment and repetition of the unit of study (or a specific component of the unit on the expressed advice of the relevant program coordinator and on the recommendation of the Director).</p>

Continued from page 17

- Grammatical correctness;
- Avoidance of unnecessary repetition.

NOTE: Extensions of time for the submission of essays and research papers must be approved in writing, on the appropriate form, with a signature from your lecturer.

A grade penalty will apply to late submissions with no approval.

Finalising of Assessment Results

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

- The Unit is a full year study;
- an examiner is not able to recommend that an incomplete result becomes a Pass or Fail grade, the Board of Examiners may, in exceptional circumstances, extend the period for finalising the result;
- a student who has already completed six (6) semesters of full-time study towards the degree and is completing an outstanding unit to qualify for the award. If the examiner is not able to recommend that an incomplete result becomes a Pass or Fail grade, the Board of Examiners may extend the period for finalising the result.

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 year convenor. 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. You can make an appointment through the Admissions and Courses Office.

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 Admissions and Courses 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 Admissions and Courses Officer.

The appeal will then be considered by the Grade Appeals Committee (which is appointed each year by the Teaching Committee), 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 Chair of the Appeals Committee will request from your academic adviser and year convenor:

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

The Committee will convene and will interview all parties separately. You do not have to appear if you do not wish to.

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

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.

Application procedure

Special consideration forms are available from the Admissions and Courses Office, and should be submitted to that office with all appropriate documentation. Any information provided in support of an application for special consideration is held in strict confidence, and only made available to the relevant studio and the Board of Examiners. 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 and/or the relevant Year Convenor.

Important Note: Even if the duration of your anticipated absence does not exceed any specified permitted length of time, you may need to con-

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.

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.

Correct as at February 1998

, BACHELOR OF VISUAL ARTS

1. (1) The degree of Bachelor of Visual Arts may be awarded in two grades, namely the Pass degree and the degree with Honours.
 - (2) There shall be three classes of Honours, namely, Class 1, Class 11 and Class 111. Within Class 11 there shall be two divisions, namely, Division 1 and Division 11.
2. (1) A unit of study shall consist of lectures, together with such studio and tutorial instruction, practical work, exercises and essays as may be prescribed by Sydney College of the Arts Board (Hereafter referred to as SCABoard).
 - (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) obtain a passing grade for that unit in accordance with the assessment criteria prescribed by SCA Board.
 - (3) A candidate permitted to re-enrol in a unit which has previously not been satisfactorily completed shall again complete all the work of the course or satisfactorily complete such work as prescribed by SCA Board.
3. Where in these resolutions a power is given to SCA Board, subject to any express indication to the contrary or resolution passed by SCABoard, 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
4. (1) A candidate for the degree shall complete 144 credit points from units of study set out in the associated Table .
 - (2) A candidate must nominate and be admitted by SCA Board to a studio based discipline or disciplines as their Major Study
5. (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.
6. (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 5(3) with the permission of SCA Board.
7. 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.
8. Satisfactory Progress

Candidates are expected to satisfactorily complete at least 50% 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 SC ABoard for re-admission and, if re-admitted, will be bound by the regulations then in force.

9. **Qualifications for Honours**

(1) SC ABoard 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 SC A 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 7.

10. **Honours conversion**

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 DESCR

FOUNDATION YEAR

MARCH SEMESTER

Foundation Materials and Methods: delivered within the context of a centrally co-ordinated, project based, non-discipline specific foundation program designed to locate students within SCA, its facilities and staff—and to initiate the development of the conceptual and methodological approaches which are relevant to a visual arts education.

The very nature of a project based program would obviously incorporate a materials and methods component related to the work undertaken in the foundation studies program, and would be largely determined by the facilities designated for use.

However, the core Materials and Methods program for Semester One would orient all students to the common facilities of the college, but in a more comprehensive way than has been done in previous orientation formats.

FOUNDATION STUDY A

Studio-based practice and Drawing. Students must successfully complete both components.

MSTD 1101 10 Studio A
Drawing A

Credit Point Value: 10

Award Course: Bachelor of Visual Arts

Year: Foundation

Description: In the March Semester Foundation Studio A will introduce students to tertiary visual arts education and culture. Emphasis will be placed on the exploration of colour and light, and form and space problematics as a general introduction to the recording of visual and spatial phenomena. Concepts and techniques fundamental to the visual arts will be introduced through projects designed to engage students in the studio environment as a site for experimentation and constructive exploration.

Modes of Delivery: Academic supervision will involve the introduction of the project through lectures and the management of it's progress through group critique and individual tutorials.

Learning Outcomes:

- An introductory understanding of a range of fundamental visual art skills, both technical and conceptual
- An awareness of the range of facilities available at SCA- An understanding of Health and Safety issues concerned with practical tasks, technical equipment and materials.

Assessment: Successful completion of project work, 90% attendance, participation and engagement.

Academic staff: T BA

Practical Work: projects will take place in the studio and in related technical workshops.

When offered: March Semester

Reading: as required

Classes: Lectures, group critique, individual tutorial.

5 hours academic contact, 5 hours independent research per week.

Prerequisite: N/A

Corequisite: Drawing A MDRW 1011

Foundation Materials and Methods A FMTD 1301

Theories of Art Practice — Core A THAP 1201

Theories of Art Practice — Studio A THAP 1211

MDRW 1011 4 Drawing A

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Foundation

Description: In the March semester students will be introduced to drawing through project based exercises that address fundamental issues to do with a graphic rendering of the material world. Students will engage in still-life and life-drawing as well as in landscape and architectural drawing. There will be an introduction to various drawing materials and formal systems of representation including for example, single-point and orthographic perspective. Students will also be expected to keep visual diaries and engage in independent research.

Modes of Delivery: Technical instruction, group critique and individual tuition.

Learning Outcomes:

- The acquisition of hand / eye skills for looking and rendering
- Developing knowledge of drawing media and materials
- Developing application of drawing skills to Studio A research

Assessment: Satisfactory completion of project work, 90% attendance, participation and engagement.

Academic staff: T BA

Practical Work: Practice will involve drawing in a range of indoor and outdoor locations, principally in the College drawing studio.

When offered: March Semester

Reading: as required

Classes: 1 x 2 hour class plus 2 hour independent research per week.

Prerequisite: N/A

Corequisite: Studio A MSTD 1101

Foundation Materials and Methods A FMTD 1301
Theories of Art Practice-Core A THAP 1201
Theories of Art Practice - Studio A THAP 1211

**THAP 1201 4 Theories of Art Practice —
Core A**

Contemporary Art: Theory and Practice

2hrs contact, 2 hrs private study

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Foundation

Description: Semester 1 of Foundation Year surveys contemporary art and design and places particular emphasis on the production and reception of work from the past twenty years. Students are introduced to key concepts and theoretical frameworks relevant to this twenty year history. Contemporary art and design is addressed through contemporary theories of objects and history.

Modes of Delivery: The unit is taught through lectures and tutorials, and is supplemented by film screenings.

Learning Outcomes

- The ability to critically reflect on contemporary art and theory
- An understanding of the terminology used in Art History and Art Theory
- Ability with written and verbal communication of ideas.

Assessment: One 1,500 word essay, and attendance

Academic staff: TBA

When offered: March Semester

Reading: B. Wallis, *Art after Modernism: Rethinking Representation*, New Museum of Contemporary Art, N.Y., 1984
M. Carter, *Introducing Theory and the Visual Image*, Sydney, Hale and Iremonger, 1990

Classes: 1 one-hour lecture, 1 one-hour tutorial

Prerequisite / Corequisite: N/A

**THAP 1211 4 Theories of Art Practice —
Studio A**

Studio/Project related studies in history, theory and criticism.

2hrs contact, 2 hrs private study

Credit Point value: 4

Award Course: Bachelor of Visual Arts

Year: Foundation

Description: Study in this unit will address ideas connected to the semester's Foundation program providing an introduction to the particularities of theories of colour and light, as well as form and space, and will discuss general visual arts issues.

Modes of Delivery: The unit is delivered through lectures and tutorials.

Learning Outcomes

- An awareness of the issues and language related to the practice of contemporary visual arts
- A developing understanding of the relationship between theory and practice

- Developing skills for the writing of clearly articulated texts.

Academic Staff: TBA

Assessment: successful completion of project work, 90% attendance, participation and engagement.

When offered: March Semester

Reading: As required

Classes: Lectures, group tutorials

Prerequisite: None

Corequisite: Studio A MSTD1101; Drawing A MDRW1101; Foundation Materials and Methods A FMTD 1301; Theories of Art Practice — Core A THAP 1201.

**FMTD 1302 2 Foundation Materials
and Methods A**

2 contact hrs

Credit Point Value: 2

Award Course: Bachelor of Visual Arts

Year: Foundation

Description: Foundation Materials and Methods addresses core skills that are directly related to the content of Foundation Studio A program. It is designed to give students the basic skills to develop their project work. Operating also as an introduction to the range of workshops and facilities that the College offers, this component of Foundation allows students to engage in such activities as carving and building (using a variety of materials), basic photography and darkroom techniques, paint technology and reproductive print technologies.

Workshop: would focus on the proper use of the facility including Health and Safety Issues and a practical introduction to the wood and metal facilities but would be centered primarily on the machinery, materials, and processes commonly employed in the wood area.

Computer Lab: introduction to the facilities, word processing, image scanning, networking etc. Each student to receive a basic introductory manual on word processing.

Basic photography: use of 35mm camera with an emphasis on the documentation of art works and projects as slides. This form of individual documentation should be encouraged and developed as a program requirement.

Library: a comprehensive introduction to the LIBRARY collection and to the wider access of reference and resource material available to students. This introduction should also include database searches and the use of the internet as a research tool.

Modes of Delivery: Practical demonstrations, technical instruction and supervision.

Learning Outcomes:

- Advancement of hand skills, other practical skills and familiarity with College facilities
- An understanding of the care, maintenance and potential of particular equipment
- An understanding of the Health and Safety issues particular to workshops facilities and materials.

Assessment: Competence and proficiency in the workshop, 90% attendance, Participation and engagement

Academic staff: TBA

Practical Work: Practical work will take place in the technical workshops

When offered: March Semester

Classes: Class size and duration will depend upon particular technical variables.

Prerequisite: None

Corequisite: Studio A MSTD 1102

Drawing B MDRW 1012

Theories of Art Practice — Core A THAP 1202

Theories of Art Practice — Studio A THAP 1212

FOUNDATION YEAR — JULY SEMESTER

FOUNDATION STUDY B

Studio-based practice and Drawing. Students must successfully complete both units.

MSTD 1102 10 Studio B

5 contact hrs, 5 hrs independent studio-based practice.

Credit Point Value: 10

Award Course: Bachelor of Visual Arts

Year: Foundation

Description: In the July Semester Foundation Studio B will introduce students to more specialist studies within the three discipline groups (Fine Arts, Media Arts and Object Art & Design). Through studio-based project work, students will focus on particular strategies engaged by particular discipline groups in order to complete project work. Approaches to a common theme will be explored using practices and facilities particular to the three discipline groups.

Modes of Delivery: Academic supervision will involve the introduction of the project through lectures, and the management of it's progress through group critique sessions and individual tutorials.

Learning Outcomes:

- The development of a focused and independent approach to material research through studio practice:
- An understanding of the technical and conceptual contexts in which practices are formed within the discipline groups
- A developing skill for group interaction and dialogue.

Academic staff: TBA

Practical Work: will take place in the studio and in related technical workshops.

When offered: July Semester

Reading:, as required

Classes: Lectures, group critique, individual tutorial; 5 hours academic contact, 5 hours independent research per week.

Prerequisite: N/A

Corequisite: Drawing B MDRW 1012

Foundation Materials and Methods B FMTD 1302

Theories of Art Practice-Core B THAP 1202

Theories of Art Practice- Studio B THAP 1212

MDRW 1012 4 Drawing B

2 contact hrs, 2 hrs independent practice.

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Foundation

Description: In the July Semester Drawing B will explore the graphic qualities of materials and techniques in order to develop skills in the expression and clarification of concepts. Formal issues will be developed through a series of exercises designed to complement the concerns of the Studio B conceptual theme. Students will also be expected to keep visual diaries and engage in independent research.

Modes of Delivery: Technical instruction, group critique and individual tuition.

Learning Outcomes:

- A conceptual approach to drawing as a tool with a variety of applications.
- Knowledge of drawing media and materials
- Application of drawing skills to Studio B research
- An ability to apply Health and Safety principles to all aspects of studio practice.

Assessment: Successful completion of project work, 90% attendance, Participation and engagement.

Academic staff: TBA

Practical Work: Practice will involve drawing in a range of indoor and outdoor locations, principally in the College drawing studio.

When offered: July Semester

Reading: as required

Classes: 1 X 3 hour class plus 1 hour independent research per week.

Prerequisite: N/A

Corequisite: Studio B MSTD 1102

Foundation Materials and Methods B FMTD 1302

Theories of Art Practice - Core B THAP 1202

Theories of Art Practice - Studio B THAP 1212

FMTD 1302 2 Foundation Materials and Methods B

2 contact hrs

Foundation Materials and Methods addresses core skills for the visual arts and provides practical skills through SC A workshops, specialist processes and facilities.

Credit Point Value: 2

Award Course: Bachelor of Visual Arts

Year: Foundation

Description: Foundation Materials and Methods addresses core skills that are directly related to the content of Foundation Studio B program. It is designed to give students the basic skills to develop their project work. Operating also as an introduction to the range of workshops and facilities that the College offers, this component of Foundation allows students

to engage in such activities as carving and building (using a variety of materials), basic photography and darkroom techniques, paint technology and reproductive print technologies.

Workshop: would focus on the proper use of the facility including Health and Safety Issues and a practical introduction to the wood and metal facilities but would be centered primarily on the machinery, materials, and processes commonly employed in the wood area.

Computer Lab: introduction to the facilities, word processing, image scanning, networking etc. Each student to receive a basic introductory manual on word processing.

Basic photography: use of 35mm camera with an emphasis on the documentation of art works and projects as slides. This form of individual documentation should be encouraged and developed as a program requirement.

Library: a comprehensive introduction to the Library collection and to the wider access of reference and resource material available to students. This introduction should also include database searches and the use of the internet as a research tool.

Modes of Delivery: Practical demonstrations, technical instruction and supervision.

Learning Outcomes:

- Advancement of hand skills, other practical skills and familiarity with College facilities
- An understanding of the care, maintenance and potential of particular equipment
- An understanding of the Health and Safety issues particular to workshops facilities and materials.

Assessment: Competence and proficiency in the workshop, 90% attendance, Participation and engagement

Academic staff: TBA

Practical Work: Practical work will take place in the technical workshops

When offered: July Semester

Classes: Class size and duration will depend upon particular technical variables.

Prerequisite: None

Corequisite: Studio B MSTD 1102

Drawing B MDRW 1012

Theories of Art Practice — Core B THAP 1202

Theories of Art Practice —Studio BTHAP 1212

THAP 1202 4 Theories of Art Practice — Core B Histories of Modernity and Modernism

2hrs contact, 2 hrs private study

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Foundation

Description: In semester 2 the unit surveys the histories and traditions of contemporary art and design by considering Modernism and its foundations in the nineteenth century. The unit addresses five significant theoretical areas that underpin Modernism and the cultural period of Modernity. These are: Romanticism and questions of subjectivity; Colonialism and Imperialism; new technology and representation; the dialectic of the handmade and the machine-made; museums and institutions of art and design.

Modes of Delivery: The unit will be delivered through lectures and tutorials supplemented by film screenings, and

museum visits

Learning Outcomes:

- Knowledge of the cultural period of Modernity
- Ability to reflect on differences between Modern and contemporary art and design
- Ability to address the relationships between the practice of art and the critical discourses it genders.

Assessment: one 1,500 word essay, satisfactory attendance

When offered: July Semester

Reading: H.B. Chipp and B. Herschel (Eds), *Theories of Modern Art*, Berkeley, University of California, 1968

A. Huyssen, *After the Great Divide — Modernism, Mass Culture, Postmodernism*, Indiana University Press, 1986.

Classes: one 1-hour lecture, one 1-hour tutorial

Prerequisite: THAP 1201

Corequisite: N/A

THAP 1212 4 Theories of Art Practice — studio B

2hrs contact, 2 hrs private study

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Foundation

Description: Theories of Art Practice Studio B is intended to form a bridge between the Theories of Art Practice Core B program and Studio B program. Study in this unit will address ideas connected to the semester's program, providing an introduction to the particularities of language with regard to discussing visual arts issues in discipline groups.

Modes of Delivery: The unit is delivered through lectures and tutorials.

Learning Outcomes:

- An increased awareness of the issues and language related to the practice of contemporary visual arts
- A developing understanding of the relationship between theory and practice particular to discipline groups
- Developing skills for the writing of clearly articulated texts.

Academic Staff: TBA

Assessment: successful completion of project work; 90% attendance; participation and engagement.

When offered: July Semester

Reading: as required

Classes: lectures, group tutorials

Prerequisite: None

Corequisite: Studio B MSTD 1102; Drawing B MDRW 1012; Foundation Materials and Methods B FMTD 1302; Theories of Art Practice — Core B THAP 1202.

YEAR 2

MARCH SEMESTER

MAJOR STUDY C

Project-based studio work under the supervision of an academic adviser from the student's major area of concentration. Students may undertake work and access facilities and staff in other areas apart from their major area. With permission of the Year Convenor and Program Coordinator, a student may choose an academic adviser from a discipline other than that identified as the major area of concentration.

STRANDS

Students will select a unit from Strand 1 or may select a unit from Strand 2 in addition to other approved university study. All students will enrol in Materials and Methods as a component of Major Study.

STRAND 1 — STUDIO MAJOR

Major study is a single, unified studio-based activity in an identified area of concentration — addressing ideas, approaches and skills, focusing on specialist study or a particular inter-disciplinary approach. Building on previous experience and knowledge developed in first year, Studio Major will develop a focus on studio work, its discipline and potential. Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three *foci*. Projects will be undertaken within the context of purposeful work — that is, a student's imaginative response to a project.

7 contact hrs, 7 hrs independent studio-based practice.

STUDIO MAJOR ELECTIVES:**MSTD 2111 14 Studio Major in Ceramics**

Credit Point Value: 14

Award Course: Bachelor of Visual Arts

Year: Two

Description: An introduction to ceramics allowing for development of a wide range of approaches. This semester will explore various approaches to the material through class projects that will encourage individual solutions. These will include both the domestic/ designed object and sculptural work. Students will explore and begin to develop various making/ construction skills as well as a range of firing/ finishing possibilities.

Emphasis is placed on imaginative problem solving in relationship to projects, development of appropriate skills and

concept development. Drawing is seen as integral to studio practice and it is expected that students maintain a drawing / studio portfolio and journal.

Modes of Delivery: Demonstrations, individual and group tutorials, critiques, discussions, gallery visits .

Academic staff: Gudrun Klix, Mitsuo Shoji and /or other

Learning Outcomes:

- Exploration towards developing a personalised visual vocabulary and practice within the context of the ceramics medium
- Development of critical analytical skills and learning to articulate concerns relating to one's studio practice
- Development of making and technical skills appropriate to the chosen body of work and understanding and application of health and safety considerations.

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. Refer to *College Assessment Criteria*, page 18.

Academic staff: Gudrun Klix, Mitsuo Shoji and/or other part time staff.

Practical Work: Production of studio-based class and individual projects, development of studio portfolio/journal.

When offered: March Semester

Reading: Dormer, Peter: *The New Ceramics: Trends and Traditions*.

Peterson, Susan: *The Craft and Art of Clay: A complete Potter's Handbook*, Laurence King, 1995.

MSTD 2181 14 Studio Major in Electronic Art

Credit Point Value: 14

Award Course: Bachelor of Visual Arts

Year: Two

Description: 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 adviser, students are expected to select study options that reflect their individual concerns.

Modes of Delivery: Study will be through a studio workshop program, group seminars, individual tutorials and practical studio time.

Learning Outcomes:

- The investigation of a wide range audio-visual production processes
- The ability to critically evaluate individual initiatives and define personal outcomes.

Assessment: Assessment is progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester.

Practical Work: Production of a portfolio of studio work

When offered: Semester one

Reading: Studio production readings

Classes: Three classes per week

Prerequisite: MSTD 1101 Studio A and MSTD 1102 Studio B or equivalent

Corequisite: N/A

MSTD 2121 14 Studio Major in Glass

Credit Point Value: 14

Award Course: Bachelor of Visual Arts

Year: Two

Description: 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. Projects are prepared to develop a sound skill base while assisting students in developing working methodologies and critical awareness of contemporary practice. Students may work exclusively within the medium of glass or in conjunction with other media and processes.

Modes of Delivery: Individual tutorials, group discussion, group projects and technical demonstrations form the basis of class delivery. Projects are workshoped with staff and students to encourage ongoing dialogue with peers. A variety of skills are taught including: cold-working, polishing and cutting, engraving, kiln-working, casting and mould-making.

Learning Outcomes:

- Development of critical skills and the ability to apply these to the works presented at the end of semester
- Ability to undertake critical analysis of student's own practice and critical awareness of the field of contemporary studio glass
- Proficiency with processes, machinery and understanding of health & safety practices relevant to the facility.

Assessment: Students will present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice.

Academic staff : Maureen Cahill / Richard Whiteley

Practical Work: Studio-based projects.

When offered: March Semester)

Reading: Ioannou, Noris. *Australian Studio Glass*, Craftsman House, 1995

Frantz, Susanne. *Contemporary Glass*, Harry N Abrams Inc. NY, 1989

Classes: 3-5 Hours of contact P/W. Minimum of 12 hours of independent working P/W.

Prerequisite / Corequisite: N/A

MSTD 2131 14 Studio Major in Jewellery & Metal

Credit Point Value: 14

Award Course: Bachelor of Visual Arts

Year: Two

Description: A studio-based experience of jewellery and object design practice. 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.

Modes of Delivery: Individual and group project work, technical demonstrations, group and individual tutorials, critical review sessions, field trips to industry

Learning Outcomes:

- Ability to plan and manage individual work practice and to work autonomously and/or collaboratively, as appropriate
- Ability to manipulate forms, materials and technologies with a degree of skill and awareness of the particular demands of individual projects appropriate to level of study
- Understanding of principles of structure and development of form, particularly as these may be inventively applied to problem solving
- Ability to apply OH&S to all aspects of practice.

Assessment: Based on performance and project work presented at nominated dates during the semester. Refer to *SCA Assessment Criteria*, page 18.

Academic staff: Margaret West, Mark Edgoose

Practical Work: Project work and technical exercises, design development, drawing and development including model-making, technical exercises.

When offered: March Semester

Reading: Oppi Untracht, *Jewellery Concepts and Technojogy*.

Prerequisite / Corequisite: N/A

MSTD 2141 14 Studio Major in Painting

Credit Point Value: 14

Year: Two

Award Course: Bachelor of Visual Arts

Description: Major Study is a single unified studio-based activity in an identified area of concentration — addressing ideas, approaches and skills, focusing on specialist study of painting in the context of contemporary art. Building on previous experience and knowledge gained in first year, Studio Major will develop facility in the use of painting materials.

Students are required to submit an outline of their work program at the beginning of each semester which forms the basis of initial discussions with the academic adviser. In the early part of the unit, much emphasis is put on experimentation and exploration of ideas, while in third year, there is a greater expectation of consolidation and resolution of the project aims.

Modes of Delivery: Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a context of painting studio practice. There are group tutorial sessions with peers and one-to-one academic advice. Additional to the weekly tutorial meeting, the academic adviser has formal one-to-one tutorial contact with members of their tutorial group, where the particular concerns of the student are discussed.

Learning Outcomes:

- An increased understanding of the modes and material possibilities of pictorial representation. Familiarity with the wide range of approaches to painting and related forms of practice
- An increased understanding of the critical context of contemporary painting, with a capacity to apply critical thinking to studio work.

Assessment: Assessment will be based on the progress of work in the studio, with a presentation of work at the assessment review.

Academic staff: Studio Lecturers: Su Baker, Brad Buckley, Mathys Gerber, TBA

Practical Work: Studio work

When offered: March Semester

Reading: not applicable

Classes: 2 hours weekly tutorial meeting and Supervised studio work

Prerequisite: Foundation Studio B

Corequisite: FSTD1002

MSTD 2151 14 Studio Major in Printmedia

Credit Point Value: 14

Award Course: Bachelor of Visual Arts

Year: Two

Description: Major Study is a single unified studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of contemporary art. Building on experience and knowledge learned in the previous semester, Studio Major will focus on the development of technical and formal skills using print materials and processes integrated with an independent and critical ability to research and experiment.

Modes of Delivery: Study will normally be through group, project-based work promoting the application of technical skills in the workshop and independent research to develop the student's individual focus and direction. Group tutorial sessions with peers and one-to-one academic advice.

Learning Outcomes:

- Further development of skills and the confident use of facilities within the workshops
- Application of critical awareness to reflect on and evaluate studio work in regard to individual directions.

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review .

Academic staff: Mirabel FitzGerald, TBA

Practical Work: Studio work

When offered: March Semester

Classes: 2 hours weekly tutorial meeting and supervised studio time

Prerequisite: Foundation Studio B FSTD 1002

Corequisite: N/A

MSTD 2161 14 Studio Major in Sculpture

2hrs contact, 2hrs private study

Credit Point Value: 14

Award Course: Bachelor of Visual Arts

Year: Two

Description: Major study in Sculpture, Performance and Installation is a single, unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice. Studio activity will build upon previous experience and skills developed during Foundation year. Students will be encouraged to develop an individual studio practice which will be supplemented but small group projects, tutorials and critiques.

Modes of Delivery: Study will normally comprise Individual studio practice, small group studio projects, studio technology workshops and studio critiques. Students will also participate in group and individual tutorial sessions.

Students will have the opportunity to discuss their progress in individual consultations with their Academic Adviser.

Students will be required to submit an outline of their proposed study programme at the commencement of each semester and will be required to maintain a studio diary.

Learning Outcomes:

- The development of personal direction in studio practice
- The development of an increased understanding of the conceptual modes and technical potentials available to contemporary Sculpture, Performance and Installation
- The development of critical skills, self-motivation and initiative.

Assessment: Assessment will be based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review.

Academic staff: Senior Lecturers — Tom Arthur, Nigel Helyer. Lecturers — Michael Goldberg, Robyn Backen, Joyce Hinterding

When offered: March Semester

Practical Work: Studio practice

Reading: As required

Classes: weekly tutorial meetings, workshops and supervised studio work.

Prerequisite: Foundation studio B FSTD 1002

Corequisite: N/A

MSTD 2171 14 Studio Major in Photomedia

Credit Point Value: 14

Award Course: Bachelor of Visual Arts

Year: Two

Description: 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 adviser, 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.

Modes of Delivery: Study will be through a workshop program including demonstrations, group meetings, individual tutorials, and practical work time.

Learning Outcomes:

- The investigation of a wide range of photographic processes
- Willingness to undertake a critical inquiry into a student's own concerns.

Assessment: Assessment is progressive as well as based on the work shown at the end of the semester.

Academic staff: Studio Lecturers; Steven Lojewski and Rebecca Cummins.

Practical Work: Portfolio of studio work.

When offered: March Semester

Classes: three workshop classes per week.

Prerequisite: MSTD 1101-Studio A and MSTD 1102 - Studio B or equivalent.

Corequisite: N/A

MTMD 2301 2 Materials and Methods C

Credit Point Value: 2

Award Course: Bachelor of Visual Arts

Year: Two

Description: Short duration skills/process-based workshops to introduce students to particular processes and skills supportive of studio practice. Open to all students at 2000 level or above. Workshops will be offered by the discipline groups at scheduled programmed times. Classes will be introductory in nature, normally offered in 2 hour sessions. These will be subject to upper and lower quotas. Classes may be linked to the major areas of concentration undertaken as a requirement, or undertaken as an option.

Materials and Methods is a mandatory requirement for second year students and an elective option for 3rd year and Honours students. This strand is incorporated into the major discipline specific technical programs open to all students

These units are normally based on a 2 hour teaching module. Assessment would be essentially based on the required levels set for attendance and participation in each of these units and that the credit point requirement is met through the successful completion of the designated number of M&M units.

The following are examples of options which may be available:

CERAMICS

- Hand - Building
- Throwing I and II
- Firing and Glazing I and II
- Mould Making

COMPUTER LABORATORY

- Image and Design I and II
- 3D Modelling and Animation I and II
- Desktop Publishing
- World Wide Web

ELECTRONIC ARTS

- Sound Production I and II
- Video Production I and II
- Film
- Multi-Media (Director and Premier)

GLASS

- Cold Working
- Casting
- Mould Making
- Kiln Construction
- Hot Glass Working

JEWELLERY & METAL

- Fabrication I (Jewellery)
- Fabrication II (Objects)
- Casting
- Small Scale Production Techniques
- Hot Joining of Metals (Soldering, Welding, Brazing)

PHOTOMEDIA

- B&W Photography / darkroom
- Colour photography / darkroom
- Image Management (object photography)

PRINTMEDIA

- Introduction to Intaglio
- Introduction to Relief Printing
- Introduction to Lithography
- Introduction to Screen Printing

PAINTING

- Stretcher construction and canvas preparation
- Painting Mediums (Acrylic systems, Oils and Encaustic)

SCULPTURE,

- Metal and wood Fabrication (in conjunction with the College Workshop)
- Hot Joining of Metals (Soldering, Welding, Brazing)
- Wood and Stone Carving
- Casting and Mould Making
- Forging

Modes of Delivery: Workshop-based instruction using appropriate facilities.

Learning Outcomes: Workshops will expand the students' field of practice, using materials and methods that extend their competence and sensibilities.

Assessment: Assessment will be on attendance and the successful completion of prescribed tasks.

Practical Work: Workshop activity

When offered: March Semester

Reading: N/A

Classes: Workshop based activity

Prerequisite: N/A

Corequisite: N/A

contact between 14 hrs and 28 hrs for semester

STRAND 2 — STUDIO MINOR / INTER-DISCIPLINARY MAJOR STUDY

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 Inter-disciplinary Major Study. Engagement with Inter-disciplinary studies focusses on a specialist studio work undertaken, together with study in another university

discipline. Building on previous experience and knowledge developed in Foundation year, Inter-disciplinary Major study will develop a focus on studio work in combination with other modes of study. Study will normally be through small group project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three *foci*. Projects will be undertaken within the context of purposeful work — that is, a student's imaginative response to a project. Where two Studio Minors are chosen, an associate adviser will be assigned, with the Major Study taken in an Inter-disciplinary mode.

STUDIO MINOR ELECTIVES:

MSTD 2411 7 Studio Minor in Ceramics

Credit Point Value: 7

Award Course: Bachelor of Visual Arts

Year: Two

Description:

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 that encourage individual solutions 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.

Emphasis is placed on imaginative problem solving in relationship to projects, development of appropriate skills and concept development. Drawing is seen as integral to studio practice and it is expected that students maintain a drawing / studio portfolio and journal.

Modes of Delivery: Demonstrations, individual and group tutorials, critiques, discussions.

Learning Outcomes

- Identification and development of conceptual issues in relationship to one's practice.
- Becoming aware of sources of information of both a technical and theoretical nature.
- Development of making and technical skills appropriate to the body of work. Understanding and application of health and safety considerations.

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. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. Refer to *College Assessment Criteria*, page...

Academic staff: Gudrun Klix, Mitsuo Shoji and /or other part time staff

Practical Work: Production of studio-based class and individual projects, development of studio portfolio /journal.

When offered: March Semester

Reading: Dormer, Peter: *The New Ceramics: Trends and Traditions..*

Peterson, Susan: *The Craft and Art of Clay: A complete Potter's Handbook*, Laurence King, 1995.

Prerequisite: F 1002

Corequisite: MTMD 2301

MSTD 2421 7 Studio Minor in Glass

Credit Point Value: 7

Award Course: Bachelor of Visual Arts

Year: Two

Description: Studio minor in Glass is taken in conjunction with study in another discipline area or other University approved unit.

The unit provides a studio-based approach to glass working. Throughout this semester 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. Projects are prepared to develop a sound skill base while assisting students in developing working methodologies and critical awareness of contemporary practice. Students may work exclusively within the medium glass or in conjunction with other media and processes as required.

Modes of Delivery: Individual tutorials, group discussion, group projects and technical demonstrations form the basis of class delivery. Projects are workshopped with staff and students to encourage ongoing dialogue with peers. A variety of skills are taught including: cold-working, polishing and cutting, engraving, kiln-working, casting and mould-making.

Learning Outcomes:

- Development of critical skills and the ability to apply these to the works presented
- Critical awareness of the field of contemporary studio glass
- Proficiency with processes, machinery and understanding of health & safety practices relevant to the facility.

Assessment: Students will present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice.

Academic staff: Maureen Cahill / Richard Whiteley

Practical Work Studio-based projects.

When offered: March Semester

Reading: Ioannou, Noris, *Australian Studio Glass: Craftsman House*, 1995

Frantz, Susanne, *Contemporary Glass: Harry N Abrams Inc.* NY, 1989

Classes: 3-5 Hours of contact PW. Minimum of 6 hours of independent working PW.

Prerequisite/Corequisite: N/A

Credit Point Value: 7

Award Course: Bachelor of Visual Arts

Year: Two

Description: 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.

Modes of Delivery: Individual and group project work, technical demonstrations, group and individual tutorials, critical review sessions, field trips to industry

Learning Outcomes: Developing ability to plan and manage individual work practice and to work autonomously and/or collaboratively, as appropriate.

- Ability to manipulate forms, materials and technologies with a degree of skill and awareness of the particular demands of individual projects appropriate to level of study
- Developing understanding of the expressive qualities of material language
- Ability to apply OH&S to all aspects of practice.

Assessment: Based on quality of performance and project work presented at

nominated dates during the semester. Refer to *SCA Assessment Criteria*, page 18.

Academic staff: Margaret West, Mark Edgoose

Practical Work: Project work and technical exercises, design development, drawing and development including model-making, technical exercises.

When offered: March Semester

Reading: Oppi Untracht, *Jewellery Concepts and Technology*, Jewellery & Metal Reading List.

Prerequisite / Corequisite: N/A

MSTD 2441 7 Studio Minor in Painting

Credit Point Value: 7

Award Course: Bachelor of Visual Arts

Year: Two

Description: 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. Building on previous experience and knowledge developed in first year, Minor study will develop a focus on studio work in combination with other modes of study. Where two Studio Minors are chosen, one academic adviser will be assigned.

Modes of Delivery: Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on

any of these three *foci*. Group tutorials sessions with peers and one-to-one academic advice.

Learning Outcomes:

- An increased understanding of the modes and material possibilities of pictorial representation.
- Familiarity with the wide range of approaches to painting.
- Understanding of the critical context of contemporary painting.

Assessment: Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review. Assessment requirements and expectation will be proportionately adjusted.

Academic staff: Studio Lecturers: Su Baker, Brad Buckley, Mathys Gerber, TBA

Practical Work: Studio work

When offered: March Semester

Reading: Not Applicable

Classes: 2 hours weekly tutorial meeting and supervised studio work

Prerequisite: Foundation Studio B

Corequisite: FSTD 1002

MSTD 2451 7 Studio Minor in Printmedia

Credit Point Value: 7

Award: Bachelor of Visual Arts

Year: Two

Description: Minor Study is a single studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of contemporary art.

Studio Minor will focus on the development of technical and formal skills using print materials and processes integrated with an independent and critical ability to research and experiment. Where two studio minors are chosen, one academic adviser will be assigned

Modes of Delivery: Study will normally be through group, project-based work promoting the application of technical skills in the workshop and independent research to develop the student's individual focus and direction. Group tutorial sessions with peers and one-to-one academic advice.

Learning Outcomes:

- Development of skills and the confident use of facilities within the workshops.
- Application of critical awareness to reflect on and evaluate studio work in regard to individual directions.

Assessment: Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review.

Academic staff: Mirabel FitzGerald, TBA

Practical Work: Studio work

When offered: March Semester

Classes: 2 hours weekly tutorial meeting and supervised studio time

Prerequisite: Foundation Studio B FSTD 1002

Corequisite: N/A

MSTD 2461 7 Studio Minor in Sculpture**Credit Point Value:** 7**Award Course:** Bachelor of Visual Arts**Year:** Two

Description: Minor study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice which may be combined with other approved units of study, (normally within the University of Sydney).

Studio activity will build upon previous experience and skills developed during first year. Students will be encouraged to develop an individual studio practice which will be supplemented but small group projects, tutorials and critiques.

Modes of Delivery: Study will normally comprise Individual studio practice, small group studio projects, studio technology workshops and studio critiques. Students will also participate in group and individual tutorial sessions.

Students will have the opportunity to discuss their progress in individual consultations with their Academic Adviser.

Students will be required to submit an outline of their proposed study programme at the commencement of each semester and will be required to maintain a studio diary.

Learning Outcomes:

- The development of personal direction in studio practice.
- The development of an awareness and understanding of contemporary sculptural context
- The development of an increased understanding of the conceptual modes and technical potentials available to contemporary Sculpture, Performance and Installation
- The development of critical skills, self-motivation and initiative.

Assessment: Assessment will be based upon the quality of an individuals participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. Assessment requirements and expectations will be adjusted pro rata.

Academic staff: Senior Lecturers: Tom Arthur, Nigel Helyer
Lecturers: Michael Goldberg, Robyn Backen, Joyce Hinterding

Practical Work: Studio practice**When offered:** March Semester**Reading:** As required**Classes:** weekly tutorial meetings, workshops and supervised studio work.**Prerequisite:** Foundation studio B FSTD 1002.**MSTD 2471 7 Studio Minor in Photomedia****Credit Point Value:** 7**Award Course:** Bachelor of Visual Arts**Year:** Two

Description: Minor study is a unified studio-based activity where a student investigates their ideas through a variety of photographic approaches and technologies. In consultation with their academic adviser, students are expected to select

a study option which reflects their individual concerns. Options which will be available are photo illustration, digital imaging, extending photography, photo installation, and a self directed project.

Modes of Delivery: Study will be through a workshop program including demonstrations, group meetings, individual tutorials, and practical work time.

Learning Outcomes:

- The investigation of a wide range of photographic processes.
- Willingness to undertake a critical inquiry into a student's own concerns.

Assessment: Assessment is progressive as well as based on the work shown at the end of the semester.

Academic staff: Studio Lecturers; Steven Lojewski and Rebecca Cummins.

Practical Work: Portfolio of studio work.**When offered:** Semester one**Classes:** one workshop class per week**Prerequisite:** MSTD 1101 - Studio A and MSTD 1102 - Studio B**Corequisite:** N/A**MSTD 2481 7 Studio Minor in Electronic Art****Credit Point Value:** 7**Award Course:** Bachelor of Visual Arts**Year:** Two

Description: 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 inter-disciplinary major study. Engagement with inter-disciplinary studies focusses on specialist studio work undertaken with study in another university discipline.

Modes of Delivery: Study will be through a studio workshop program, group seminars, individual tutorials and practical studio time.

Learning Outcomes:

- The investigation of a wide range of audio-visual production processes
- The ability to critically evaluate individual initiatives and define personal outcomes.

Assessment: Assessment is progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester.

Practical work: Production of a portfolio of studio work.**When offered:** March Semester**Reading:** Studio production notes and readings.**Classes:** one class per week.**Prerequisite:** MSTD 1101-StudioA and MSTD 1102-Studio B**Corequisite:** N/A

MTMD 2311 1 Methods & Materials C Minor

Description: as for MTMD 2301: Where a student is undertaking a single Studio Minor enrolment in the relevant ICP, Materials and Methods unit is compulsory.

Important note: Students undertaking 2 Studio Minors should enrol in MTMD 2301: contact between 7 hrs and 14 hrs for semester.

Credit point value: 1

Award Course: Bachelor of Visual Arts

Year: Two

When offered: Semester one

Classes: Workshop based activity

Prerequisite / Corequisite: N/A

**THAP 2201 4 Theories of Art Practice
Core C:**

The Avantgarde and Cultural Criticism

2 hours contact, 2 hours private study

Description: In semester 1 the unit addresses the history of the avantgarde since the early twentieth century, comparing it with claims of neo-avantgardism in the late twentieth century. As well as considering the radical challenges posed in the early twentieth century by collage, montage and readymades, the unconscious, dreams and chance, the unit will also consider late twentieth century critiques of the historical avantgarde.

Modes of delivery: The unit will be taught through lectures and tutorials and will be supplemented by film screenings and museum visits.

Learning Outcomes:

- Awareness of the relationship between the practice of art and the critical discourses it engenders
- Awareness of contemporary critique
- Knowledge of the history of avantgarde practices.

Assessment: one 2,000 word essay and satisfactory attendance.

When offered: March Semester

Reading: R. Krauss, *The Originality of the Avantgarde and Other Modernist Myths*, Cambridge Mass., MIT Press, 1985.
P. Berger, *The Theory of the Avantgarde*, Manchester University Press, 1984.

Classes: one 1 hour lecture, one 1 hour tutorial

Prerequisite: THAP 1202

Corequisite: N/A

THEORIES OF ART PRACTICE, STUDIO C

2 hrs contact, 2 hrs private study

Discipline-based studies in the history, theory and criticism of contemporary art and design practice. This unit focusses on early modernism and the avantgarde.

Prerequisite: THAP 1212.

THAP 2221 4 Media Arts

Credit point value: 4

Award Course: Bachelor of Visual Arts

Year: Two

Unpredictable Encounters: Photography and Electronic Art in the 20th Century.

Description: An investigation of the generic traditions and practices of photography, cinema and the electronic arts within the context of modernism and the historical avantgarde.

Modes of delivery: Lectures, seminars, tutorials and field trips.

Learning Outcomes: A critical knowledge of the major historical, philosophical and theoretical issues affecting the media arts as they operate within a contemporary visual art practice.

Assessment: Attendance, seminar presentation, essay.

Academic staff: Electronic Art and Photomedia.

When offered: March Semester

Prerequisite: THAP 1212

Corequisite: N/A

THAP 2231 4

Modernism: critical moments of change

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Two

Description: This unit plans to look at the work of artists that are considered significant in the developing discourse of modernism, from early modernism to the work of Pop.

Key moments in the 20th Century, Constructivism, Dada, Fluxus, Minimalism and Pop.

Modes of Delivery: The unit will be a mixture of Seminars/ Study groups team taught by teaching staff and student presentational interpretations of a nominated work of art from the period.

Learning Outcomes:

- By the end of the unit the students will have an understanding and awareness of the historical and critical issues specific to the disciplines of painting printmedia and sculpture
- Students will be more familiar with the history the modernist discourse on which contemporary critical debates are predicated
- Students will have participated in looking closely at a series of historically significant works of art.

Assessment: Assessment is based on

- Group seminar presentation. (Group mark) 50%
- An individual submission of 500-700 word essay on one of the topics covered in the semester.

Academic staff: Su Baker, Mirabel Fitzgerald, Tom Arthur, or TBA

Practical Work: Seminar presentation and independent study

When offered: March Semester
Reading: Unit Reader and Bibliography
Classes: 2 hour weekly seminar
Prerequisite: THAP1212
Corequisite: N/A

THAP 2241 4 Object Art and Design

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Two

Description: Investigating the practices and work of artists from different backgrounds who engage the material with differing priorities, aiming to expand notions of craft and explore historical connections, contextualising modes of expression for the contemporary practitioner. Issues of labour, memory and knowledge inherent to craft practice will be explored within the context of contemporary practices, from the perspective of the history of craft and design since the Industrial Revolution, focusing on histories and strategies central to material practice.

Modes of Delivery: Lectures, tutorials, seminars, gallery visits.

Learning Outcomes: Expanded understanding of craft.

- Developing understanding of the historical context of contemporary practices and modes of expression.
- Growing awareness of context for studio practice

Assessment: Presentation of an Essay of 1,500 words

When offered: March Semester

Reading: Unit reader

Classes: 2 hours per week

Prerequisite / Corequisite: N/A

JULY SEMESTER

MAJOR STUDY D

Project-based studio work under the supervision of an academic adviser from the student's major area of concentration. Students may undertake work and access facilities and staff in other areas apart from their major area. With permission of the Year Convenor and Program Coordinator, a student may choose an academic adviser from a discipline other than that identified as the major area of concentration.

STRANDS

Students will select a unit from Strand 1, or may select a unit from Strand 2 in addition to other approved university study. All students will enrol in Materials and Methods as a component of Major Study.

STRAND 1 — STUDIO MAJOR

Major Study is a single, unified studio-based activity in an identified area of concentration —

addressing ideas, approaches and skills — focusing on specialist study or a particular inter-disciplinary approach. Building on previous experience and knowledge developed in first year, Studio Major will develop a focus on studio work, its discipline and potential. Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three *foci*. Projects will be undertaken within the context of purposeful work—that is, a student's imaginative response to a project.

7 contact hrs, 7 hrs independent studio-based practice

STUDIO MAJOR ELECTIVES:

MSTD 2112 14 Studio Major in Ceramics

Credit point value: 14

Award Course: Bachelor of Visual Arts

Year: Two

Description: 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.

Emphasis is placed on imaginative problem solving in relationship to the development of studio work. Drawing is seen as integral to studio practice and it is expected that students maintain a drawing/studio portfolio and journal.

Modes of Delivery: Individual and group tutorials, demonstrations, critiques, discussions, gallery visits .

Learning Outcomes:

- Exploration towards developing a personalised visual vocabulary and practice within the context of the ceramics medium
- Identification and development of the conceptual issues in relationship to one's practice
- Development of critical analytical skills and learning to articulate concerns relating to one's studio practice; an understanding and application of health and safety considerations.

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. Refer to *College Assessment Criteria* page 18.

Academic staff: Gudrun Klix, Mitsuo Shoji and /or other part time staff

Practical Work: Production of studio-based class and individual projects, development of studio portfolio/journal.

When offered: July Semester

Reading: Currie, Ian: *Stoneware Glazes: a Systematic Approach* -

Rawson, Philip: *Ceramics: a Philosophical Approach*
Periodicals: *American Ceramics*, New York, New York, USA
Ceramics Monthly, Columbus, Ohio USA
Ceramics: Art and Perception, Paddington NSW
Neue Keramik, Berlin, Germany
Pottery in Australia, St Leonards NSW
Studio Potter, Goffstown, New Hampshire, USA
Prerequisite: MSTD2111
Corequisite: MTMD 2302

MSTD 2122 14 Studio Major in Glass

Credit Point Value: 14
Award Course: Bachelor of Visual Arts
Year: Two

Description: The unit provides a studio-based approach to glass working. Students begin to elect areas of study from approaches and skills acquired in semester 1. 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 of glass or in conjunction with other media and processes as required.

Modes of Delivery: Individual tutorials, group discussion and technical demonstrations form the basis of class delivery. Projects and individual proposals are workshopped with staff and students encouraging ongoing dialogue with peers.

Learning Outcomes:

- The ability to select and develop processes for realising a self directed practice
- Ability to undertake critical analysis of student's own practice and critical awareness of the field of contemporary studio glass
- Proficiency with processes, machinery and understanding of health & safety practices relevant to the facility.

Assessment: Students will present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice.

Academic staff: Maureen Cahill / Richard Whiteley

Practical Work: Studio-based projects.

When offered: July Semester

Reading: Rowley, Sue. *Craft and Contemporary Theory*. Allen & Unwin, Sydney, 1997

Frantz, Susanne. *Contemporary Glass*. Harry N Abrams Inc. NY, 1989

Classes: 3 - 5 Hours of contact PAA/ Minimum of 12 hours of independent working P/W.

Prerequisite / Corequisite: N/A

MSTD 2132 14 Studio Major in Jewellery & Metal

Credit Point Value: 14
Award Course: Bachelor of Visual Arts
Year: Two

Description: A studio-based learning experience of jewellery and object design practice. 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.

Modes of Delivery: Individual and group project work, technical demonstrations, group and individual tutorials, critical review sessions, field trips to industry.

Learning Outcomes:

- Ability to manipulate forms, materials and technologies with a degree of skill and awareness of the particular demands of individual projects appropriate to level of study
- Developing understanding of the expressive qualities of material, language
- Ability to apply OH&S to all aspects of practice.

Assessment: Based on quality of performance in studio develop a focus on studio work in combination with other modes of study. Study will normally be through small group, project-based work, which may address methods and project work, presented at nominated dates during semester. Refer to *SCA Assessment Criteria* page 18.

Academic staff: Margaret West., Mark Edgoose

Practical Work: Project work and technical exercises, design development, drawing and development including model-making, technical exercises .

When offered: July Semester

Reading: Oppi Untracht, *Jewellery Concepts and Technology*, Jewellery & Metal Reading List.

Prerequisite / Corequisite: N/A

MSTD 2142 14 Studio Major in Painting

Credit Point Value: 14
Year: Two
Award Course: Bachelor of Visual Arts

Description: Major Study is a single unified studio-based activity in an identified area of concentration — addressing ideas, approaches and skills, focusing on specialist study of painting in the context of contemporary art. Building on previous experience and knowledge gained in first year, Studio Major will develop facility in the use of painting materials.

Students are required to submit an outline of their work program at the beginning of each semester which forms the basis of initial discussions with the academic adviser. In the early part of the unit, much emphasis is put on experimentation and exploration of ideas, while in third year, there is a greater expectation of consolidation and resolution of the project aims.

Modes of Delivery: Study will normally be through small group, project-based work, which may address methods of

making, technical skills and conceptualising in a context of painting studio practice. There are Group tutorial sessions with peers and one-to-one academic advice. Additional to the weekly tutorial meeting, the academic adviser has formal one-to-one tutorial contact with members of their tutorial group, where the particular concerns of the student are discussed.

Learning Outcomes:

- An increased understanding of the modes and material possibilities of pictorial representation. Familiarity with the wide range of approaches to painting and related forms of practice
- An increased understanding of the critical context of contemporary painting, with a capacity to apply critical thinking to studio work.

Assessment: Assessment will be based on the progress of work in the studio, with a presentation of work at the assessment review.

Academic staff: Studio Lecturers: Su Baker, Brad Buckley, Mathys Gerber, TBA

Practical Work: Studio work

When offered: July Semester

Reading: not applicable

Classes: 2 hours weekly tutorial meeting and Supervised studio work

Prerequisite: Foundation Studio B

Corequisite: FSTD 1002

MSTD 2152 14 Studio Major in Printmedia

Credit Point Value: 14

Award Course: Bachelor of Visual Arts

Year: Two

Description: This Studio Major will focus on the development of technical and formal skills using print materials and processes integrated with an independent and critical ability to research and experiment.

Modes of Delivery: Study will normally be through group, project-based work promoting the application of technical skills in the workshop and independent research to develop the student's individual focus and direction.

Group tutorial sessions with peers and one-to-one academic advice.

Learning Outcomes:

- Further development of skills and the confident use of facilities within the workshops.
- Application of critical awareness to reflect on and evaluate studio work in regard to individual directions.

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review .

Academic staff: Mirabel FitzGerald, TBA

Practical Work: Studio work

When offered: July Semester

Classes: 2 hours weekly tutorial meeting and supervised studio time

Prerequisite: Foundation Studio B FSTD 1002

Corequisite: N/A

MSTD 2162 14 Studio Major in Sculpture

Credit Point Value: 14

Award Course: Bachelor of Visual Arts

Year: Two

Description: Major study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice. Studio activity will build upon previous experience and skills developed during first year. Students will be encouraged to develop an individual studio practice which will be supplemented by small group projects, tutorials and critiques.

Modes of Delivery: Study will normally comprise individual studio practice, small group studio projects, studio technology workshops and studio critiques. Students will also participate in group and individual tutorial sessions.

Students will have the opportunity to discuss their progress in individual consultations with their Academic Adviser.

Students will be required to submit an outline of their proposed study programme at the commencement of each semester and will be required to maintain a studio diary.

Learning Outcomes:

- The development of a professional attitude within in studio practice
- The development of an increased understanding of the conceptual modes and technical potentials available to contemporary Sculpture, Performance and Installation
- The ability to address critical issues relevant to Sculptural practice both orally and textually.

Assessment: Assessment will be based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review.

Academic staff: Senior Lecturers Tom Arthur, Nigel Helyer
Lecturers: Michael Goldberg, Robyn Backen, Joyce Hinterding

Practical Work: Studio practice

When offered: July Semester

Reading: As required

Classes: weekly tutorial meetings, workshops and supervised studio work.

Prerequisite: Sculpture Major MSTD 2161

MSTD 2172 14 Studio Major in Photomedia

Credit Point Value: 14

Award Course: Bachelor of Visual Arts

Year: Two

Description: 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 adviser, 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.

Modes of Delivery: Study will be through a workshop program including demonstrations, group meetings, individual tutorials, and practical work time.

Learning Outcomes:

- The investigation of a wide range of photographic processes.
- Willingness to undertake a critical inquiry into a student's own concerns.
- **Assessment:** Assessment is progressive as well as based on the work shown at the end of the semester.

Academic staff: Studio Lecturers; Steven Lojewski and Rebecca Cummins.

Practical Work: Portfolio of studio work.

When offered: July Semester

Classes: three workshop classes per week.

Prerequisite: MSTD 2171 studio major Photomedia

Corequisite: N/A

MSTD 2182 14 Studio Major in Electronic Art

Credit Point Value: 14

Award Course: Bachelor of Visual Arts

Year: Two

Description: 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 adviser, students are expected to select study options that reflect their individual concerns

Modes of Delivery: Study will be through a studio workshop program, group seminars, individual tutorials and practical studio time

Learning Outcomes:

- The investigation of a wide range audio-visual production processes
- Ability to critically evaluate individual initiatives and define personal outcomes.

Assessment: progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester

When offered: July Semester

Practical Work: Production of a portfolio of studio work

Reading: Studio production notes and readings

Classes: three classes per week

Prerequisite: MSTD 2181 Studio Major in Electronic Art

Corequisite: N/A

MTMD 2302 2 Materials and Methods D

contact between 14 hrs and 28 hrs for semester

Credit Point Value: 2

Award Course: Bachelor of Visual Arts

Year: Two

Description: Short duration skills/process-based workshops to introduce students to particular processes and skills supportive of studio practice open to all students at 2000 level or above Workshops will be offered by the discipline groups

at scheduled programmed times. Classes will be introductory in nature, normally offered in 2 hour sessions. These will be subject to upper and lower quotas. Classes may be linked to the major areas of concentration undertaken as a requirements, or undertaken as options.

Modes of Delivery: Workshops based instruction using appropriate facilities.

Workshops are offered on a rotational basis. Each two hour workshop is run over six weeks.

Learning Outcomes: Workshops will expand the students field of practice, using materials and methods that extend their competence and sensibilities.

Assessment: will be on attendance and the successful completion of prescribed task.

Academic staff: TBA

Practical Work: Workshop activity

When offered: July Semester

Classes: Workshop based activity

Prerequisite / Corequisite: N/A

or;

STRAND 2 — STUDIO MINOR / INTER-DISCIPLINARY MAJOR STUDY

A single unified studio-based study addressing ideas and skills that maybe combined with other approved units of study, normally within the University of Sydney for an inter-disciplinary Major Study. Engagement with inter-disciplinary studies, focusses on a specialist studio work undertaken together with study in another university discipline. Building on previous experience and knowledge developed in Foundation year, inter-disciplinary Major study will develop a focus on studio work in combination with other modes of study. Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these *three foci*. Projects will be undertaken within the context of purposeful work— that is, a student's imaginative response to a project. Where two Studio Minors are chosen, an associate adviser will be assigned, with the Major Study taken in an inter-disciplinary mode.

STUDIO MINOR ELECTIVES:

MSTD 2412 7 Studio Minor in Ceramics

Credit Point Value: 7

Award Course: Bachelor of Visual Arts

Year: Two

Description: This unit may be combined with other approved units of study. This unit builds on previous knowledge 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.

Emphasis is placed on imaginative problem solving in relationship to the development of studio work. Drawing is seen as integral to studio practice and it is expected that students maintain a drawing / studio portfolio and journal.

Modes of Delivery: Individual and group tutorials, demonstrations, critiques, discussions, gallery visits .

Learning Outcomes:

- Identification and development of the conceptual issues in relationship to one's practice
- Becoming aware of sources of information of both a technical and theoretical nature
- Development of making and technical skills appropriate to the chosen body of work and an understanding and application of health and safety considerations.

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. Refer to *College Assessment Criteria* , page"1 8.

Academic staff: Gudrun Klix, Mitsuo Shoji and/or other part time staff

Practical Work: Production of studio-based class and individual projects, development of studio portfolio / journal.

When offered: July Semester

Reading: Dormer, Peter: *The New Ceramics: Trends and Traditions*.

Lane, Peter: *Ceramic Form*, Collins, London, 1988.

Peterson, Susan: *The Craft and Art of Clay: A Complete Potter's Handbook*, Laurence King, 1995
Pottery in Australia, St Leonards NSW

Prerequisite: MSTD2411

Corequisite: MTMD 2012 or MTMD 2302

Studio Minor in Glass MSTD 2422

Credit Point Value: 7

Award Course: Bachelor of Visual Arts

Year: Two

Description: 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. 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.

Modes of Delivery: Individual tutorials, group discussion and technical demonstrations form the basis of class delivery.

Projects and individual proposals are workshoped with staff and students encouraging ongoing dialogue with peers.

Learning Outcomes:

- The ability to select and develop processes for realising a self directed practice
- Development of critical skills and the ability to apply these to the works presented
- Ability to undertake critical analysis of student's own practice.

Assessment: Students will present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice.

Academic staff: Maureen Cahill / Richard Whiteley

Practical Work: Studio-based projects.

When offered: July Semester

Reading: Rowley, Sue: *Craft and Contemporary Theory*, Allen & Unwin, Sydney, 1997

Cochrane, Grace. *The Crafts Movements in Australia*. NSW Uni. Press, 1992

Classes: 3 - 5 Hours of contact PW. Minimum of 6 hours of independent working PAW.

Prerequisite/Corequisite: N/A

MSTD 2432 7 Studio Minor in Jewellery & Metal

Credit Point Value: 7

Award Course: Bachelor of Visual Arts

Year: Two

Description: 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.

Modes of Delivery: Individual and group project work, technical demonstrations, group and individual tutorials, critical review sessions, field trips to industry.

Learning Outcomes:

- Ability to manipulate forms, materials and technologies with a degree of skill and awareness of the particular demands of individual projects appropriate to level of study
- Developing understanding of the expressive qualities of material language
- Ability to apply OH&S to all aspects of practice.

Assessment: Based on quality of performance in studio and project work, presented at nominated dates during semester. Refer to *SCA Assessment Criteria*, page 18.

Academic staff: Margaret West, Mark Edgoose.

Practical Work: Project work and technical exercises, design development, drawing and development including model-making, technical exercises.

When offered: July Semester

Reading: Oppi Untracht, *Jewellery Concepts and Technology* •

MSTD 2442 7 Studio Minor in Painting

Credit Point Value: 7

Award Course: Bachelor of Visual Arts

Year: Two

Description: 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. Building on previous experience and knowledge developed in Foundation year, Minor study will develop a focus on studio work in combination with other modes of study. Where two Studio Minors are chosen, one academic adviser will be assigned.

Modes of Delivery: Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three *foci*. Group tutorial sessions with peers and one-to-one academic advice.

Learning Outcomes:

- An increased understanding of the modes and material possibilities of pictorial representation
- Familiarity with the wide range of approaches to painting and related forms of practice
- Understanding of contemporary painting with a capacity to apply critical thinking to studio work.

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review. Assessment requirements and expectation will be proportionately adjusted.

Academic staff: Studio Lecturers: Su Baker, Brad Buckley, Mathys Gerber, TBA

Practical Work: Studio work

When offered: July Semester

Reading: N/A

Classes: 2 hours weekly tutorial meeting and supervised studio work

skills in the workshop and independent research to develop the student's individual focus and direction. Group tutorial sessions with peers and one-to-one academic advice.

Learning Outcomes:

- Development of skills and the confident use of facilities within the workshops
- Application of critical awareness to reflect on and evaluate studio work in regard to individual directions.

Assessment: Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review.

Academic staff: Mirabel FitzGerald, TBA

Practical Work: Studio work

When offered: July Semester

Classes: 2 hours weekly tutorial meeting and supervised studio time

Prerequisite: Foundation Studio B FSTD 1002:

MSTD 2462 7 Studio Minor in Sculpture

Credit Point Value: 7

Award Course: Bachelor of Visual Arts

Year: Two

Description: Minor study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice which may be combined with other approved units of study, (normally within the University of Sydney).

Studio activity will build upon previous experience and skills developed during first year. Students will be encouraged to develop an individual studio practice which will be supplemented but small group projects, tutorials and critiques.

Modes of Delivery: Study will normally comprise Individual studio practice, small group studio projects, studio technology workshops and studio critiques. Students will also participate in group and individual tutorial sessions.

Students will have the opportunity to discuss their progress in individual consultations with their Academic Adviser.

Students will be required to submit an outline of their proposed study programme at the commencement of each semester and will be required to maintain a studio diary.

Learning Outcomes:

- Development of personal direction in studio practice
- The development of an awareness and understanding of contemporary sculptural context
- Development of an increased understanding of the conceptual modes and technical potentials available to contemporary Sculpture, Performance and Installation.

Assessment: will be based on the quality of an individual's participation and engagement within the Studio process and the quality of sculptural works presented for critical review. Assessment requirements and expectations will be adjusted *pro rata*.

Academic staff: Senior lecturers: Tom Arthur, Nigel Helyer; lecturers: Michael Goldberg, Robyn Backen, Joyce Hinderling.

MSTD 2452 7 Studio Minor in Printmedia

Credit Point Value: 7

Award: Bachelor of Visual Arts

Year: Two

Description: Minor Study is a single studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of contemporary art.

Studio Minor will focus on the development of technical and formal skills using print materials and processes integrated with an independent and critical ability to research and experiment. Where two studio minors are chosen, one academic adviser will be assigned

Modes of Delivery: Study will normally be through group, project-based work promoting the application of technical

Practical work: studio practice
When offered: July Semester
Reading: as required
Classes: weekly tutorial meetings, workshops and supervised studio work.
Prerequisite: Foundation studio B FSTD1002.
Corequisite: N/A

MSTD 2472 7 Studio Minor in Photomedia

Credit Point Value: 7

Award Course: Bachelor of Visual Arts

Year: Two

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

Modes of Delivery: Study will be through a workshop program including demonstrations, group meetings, individual tutorials, and practical work time.

Learning Outcomes:

- The investigation of a wide range of photographic processes
- Willingness to undertake a critical inquiry into a student's own concerns.

Assessment: Assessment is progressive as well as based on the work shown at the end of the semester.

Academic staff: Studio Lecturers; Steven Lojewski and Rebecca Cummins.

Practical Work: Portfolio of studio work.

When offered: July Semester

Classes: one workshop class per week

Prerequisite: MSTD 2471 Studio Minor Photomedia.

Corequisite: N/A

MSTD 2482 7 Studio Minor in Electronic Art

Credit point value: 7

Award Course: Bachelor of Visual Arts

Year: Two

Where a student is undertaking a single Studio Minor enrolment in the relevant 1cp, a Materials and Methods Unit is compulsory.

Description: 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 inter-disciplinary major study. Engagement with inter-disciplinary studies focusses on specialist studio work undertaken with study in another university discipline.

Important Note: Students undertaking 2 Studio Minors should enrol in MTMD 2302.

Contact between 7 hrs and 14 hrs for semester.

Prerequisite: N/A **Corequisite:** N/A

MTMD 2312 1 Materials and Methods D Minor

Credit point value: 1

Award Course: Bachelor of Visual Arts

Year: Two

Description: Short duration skills/process-based workshops to introduce students to particular processes and skills supportive of studio practice open to all students at 2000 level or above. Workshops will be offered by the discipline groups at scheduled programmed times. Classes will be introductory in nature, normally offered in 2 hour sessions. These will be subject to upper and lower quotas.

Classes may be lined to the major areas of concentration undertaken as a requirement, or as an option.

Modes of Delivery: Workshops-based instruction using appropriate facilities.

Learning Outcomes: Workshops will expand the students' field of practice, using materials and methods that extend their competence and sensibilities.

Assessment: will be based on attendance and the successful completion of prescribed tasks.

Academic staff: TBA

Practical Work: Workshop activity

When offered: July Semester

Classes: Workshop-based activity

Prerequisite: Studio Major or Minor in Electronic Art, MSTD 2181 or MSTD 2481

Corequisite: N/A

Where a student is undertaking a single Studio Minor enrolment in the relevant 1cp, a Materials and Methods Unit is compulsory. 8cp of other approved University study.

Important Note: Students undertaking 2 Studio Minors should enrol in MTMD 2302.

Contact between 7 hrs and 14 hrs for semester.

THAP 2202 4 THEORIES OF ART PRACTICE-CORED

Postmodernity & Contemporary Critique

2hrs contact, 2 hrs private study

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Two

Description: In semester 2 students engage with a detailed analysis of postmodern theory and practice as they emerge in postwar years. The unit analyses the evolution of major contemporary debates about art and culture and in particular it looks into the evolution of the criticism of Modernity and the past. The unit addresses the age of reproduction, mass media, and rapid communication and pays special interest to postmodern claims of rethinking art, deconstructing the frames of Modernity, and decentering the subject.

Modes of Delivery: The unit will be taught through lectures and tutorials, and supplemented with film screenings and museum visits

Learning Outcomes:

- An understanding of theories of postmodern culture
- Confidence with research skills and with verbal and written communication
- Awareness of the relevance of contemporary theory to the practice of art and design.

Assessment: One 2,000 word essay, and satisfactory attendance

When offered: July Semester

Reading: V. Burgin, *The End of Art Theory: Criticism and Postmodernity*, London, 1986

C. Jencks, *The Postmodern Reader*, Academy Editions, London, 1992

Classes: one 1-hour lecture, one 1-hour tutorial

Prerequisite: THAP2201

Corequisite: N/A

THAP 2232 4 Theories of Art Practice
The address of the eye — the photographic, the televisual and the cinematic.

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Two

Description: An introduction to photography, television and the cinema as both textural and cultural objects and their impact on the concerns and directions of contemporary art practice.

Modes of Delivery: lecture, seminar, tutorial, essay, field trips.

Learning Outcomes: An understanding of the key social, cultural, historical and philosophical attitudes which have contributed to the directions of the camera-based art forms of the twentieth century.

Academic Staff: Electronic Art and Photomedia.

When offered: July Semester

Prerequisite: THAP 2211

Corequisite: N/A

THAP 2242 4 The language of the object
and contemporary art practice.

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Two

Description: An investigation of the many voices of the object, exploring *function*: its determining role, expressive potential, utility and poetics; *form*: as it follows function, process, imagination; *material*: function, structure, aesthetics, poetics, cultural resonance; *processes and technologies*: their enabling and/or determining roles, their poetics; *context*: public and private, institutional and domestic; *object/body*: body/object: reciprocity, many bodies in one, scale.

To be investigated through examples of contemporary and historical objects from a range of media and genres.

Modes of Delivery: Lectures, tutorials, seminars, gallery visits.

Learning Outcomes:

- Developing understanding of the many voices of the object, as they exist within student's own work and that of other artists.
- Developing ability to critically reflect on influences and contexts relating to studio practice.

Assessment: Presentation of 2,000 word essay

When offered: July Semester

Reading: Unit reader

Classes: 2 hours per week

Prerequisite / Corequisite: N/A

THAP 2252 4
Pictorial Space / Constructed Space

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Two

Description: This unit looks at the changing forms of pictorial and constructed space and the relevant philosophical contexts out of which these emerge. Students examine a sequence of work from the historical field and identify the spatial devices and shifting philosophical and historical paradigms.

Modes of Delivery: a mixture of seminars/study groups team-taught by teaching staff and student presentational interpretations of a nominated work of art from the period.

Learning Outcomes:

- A preliminary understanding of the inter-relatedness of forms of spatial representation, both pictured and constructed and the shifting philosophical and historical paradigms, modes of thinking and identifiable world views
- Familiarity with the history of changes in pictorial and constructed space and the continuing discourse surrounding them
- Participation in looking closely at a series of historically significant works of art.

Assessment: is based on:

- group seminar presentation (group mark) 50%
- Individual submission of 500-700 word essay on one of the topics covered in the semester.

Academic staff: teaching team: Su Baker, Mirabel Fitzgerald, Tom Arthur or TBA.

Practical work: seminar presentation and independent study.

When offered: July Semester

Reading: Unit reader and Bibliography

Classes: 2 hour weekly seminar

Prerequisite: THAP 1212

Corequisite: N/A

YEAR 3**MARCH SEMESTER****Major Study E**

Project-based studio work under the supervision of an academic adviser from the student's major area of concentration. Students may undertake work and access facilities and staff in other areas apart from their major area. With permission of the Year Convenor and Program Coordinator, a student may choose an academic "adviser from a discipline other than that identified as the major area of concentration.

All students must complete the Professional Practice program as part of this unit.

STRANDS

Students will select a unit from Strand 1, or may select a unit from Strand 2 in addition to other approved university study.

STRAND 1 — STUDIO MAJOR

Major Study is a single, unified studio-based activity in an identified area of concentration addressing ideas, approaches and skills; focusing on specialist study or a particular Inter-disciplinary approach. Building on previous experience and knowledge developed in first year, Studio Major will develop a focus on studio work, its discipline and potential. Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three *foci*. Projects will be undertaken within the context of purposeful work—that is, a student's imaginative response to a project.

8 contact hrs, 7 hrs independent studio-based practice.

Studio Major Electives:**MSTD 3111 16 Studio Major in Ceramics**

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: In Year 3 the studio program is largely self-directed. It is proposal based and will be guided by critical discussion with studio staff. The focus is on the exploration and development of a group of related works, culminating in a body of work for final presentation at the end of the year. The process involves a fine tuning of ideas, design and development of appropriate technologies. This semester students are expected to develop a personal language within their ceramic practice.

Modes of Delivery: Regular contact is maintained with staff through individual tutorials and group discussions and critiques that explore underlying issues and monitor progress.

Learning Outcomes:

- Ability to initiate and develop an individualised work practice, including the exhibition of work
- Ability to research, evaluate and critically reflect on concepts and their resolution
- Ability to manipulate forms, surfaces and process with a high degree of skill.

Assessment: Assessment is based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in class critiques and discussions. Assessment will reflect the progress a student makes throughout the semester both conceptually and practically. Refer to *SCA Assessment Criteria*, page 18.

Academic staff: Gudrun Klix and/or part-time staff

Practical Work: Production of studio-based individual projects, development of studio portfolio/journal. The quantity of work should be discussed with the academic adviser.

When offered: March Semester

Reading: It is expected that students read international periodicals, theoretical texts related to the student's area of interest, as well as accessing appropriate technical information. Dormer, Peter: *The New Ceramics: Trends and Traditions*, Thames and Hudson, 1994

Thompson, Bob: *Forceps of Language: an Anthology of Critical Writing about Objects, Makers, Users and Society*, 1992, Crafts Council of Australia

Prerequisite: MSTD 2112

Corequisite: MSTD

3121 16 Studio Major in Glass

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: The unit provides a studio-based approach to glass working. Students, in conjunction with staff, develop individual proposals that extend areas of exploration relevant to their interest and appropriate level of practical skill. Emphasis is placed on developing theoretical and relevant skill towards realising set goals. Students are expected to present a body of work that is the realisation of this proposal. Students are introduced to businesses skills related to sustaining a visual arts/crafts practice.

Modes of Delivery: Individual tutorials, student seminars, group discussion form the basis of class delivery. Proposals are workshopped with staff and students encouraging ongoing dialogue with peers.

Learning Outcomes:

- Development of a personalised and informed discourse within the context of visual arts, crafts and design practice
- The ability to select and develop processes for realising a self directed practice
- Proficiency with processes, machinery and understanding of health & safety practices relevant to the facility.

Assessment: Students will present evidence of work(s) for discussion at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice.

Academic staff: Maureen Cahill / Richard Whiteley

Practical Work: Studio-based.

When offered: March Semester

Reading: Clements, Justin & Pennings, Mark. *Cultural Theory & Crafts Practice*, Craft Victoria, 1996.

Rowley, Sue. *Craft and Contemporary Theory*, Alien & Unwin, Sydney, 1997

Zimmer, Jenny (ed). *Contemporary Craft Review*, Craft Victoria 1995

Classes: 2-5 Hours of contact P/W. Minimum of 14 hours of independent working P/W.

Prerequisite/Corequisite: N/A

MSTD 3141 16 Studio Major in Painting

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: Major Study at this level is advanced studio-based activity in painting in the context of contemporary art addressing ideas, approaches and skills. Building on previous experience and knowledge developed in the second year, Studio Major will continue to develop a focus on studio work, its discipline and potential. Students will be working in an increasingly self-directed manner with critical supervision from academic adviser consolidating their studio work.

Modes of Delivery: Group tutorials sessions with peers and one-to-one academic advice.

Study will normally be through self-directed independent studio work, which may address methods of making, technical skills and conceptualising in a studio-based context.

Learning Outcomes:

- Students will have an increased understanding of the modes and material possibilities of pictorial representation
- Students will be more familiar with the wide range of approaches to painting and related forms of practice
- Students will have participated in group discussion and have an increased understanding of the critical context of contemporary painting, with a capacity to apply critical thinking to their studio work.

Assessment: Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review.

Academic staff: Studio Lecturers: Su Baker, Brad Buckley, Mathys Gerber, TBA

Practical Work: Studio work

When offered: March Semester

Classes: 2 hours weekly tutorial meeting and supervised studio time

Prerequisite: Studio Major in Painting MSTD 2142

Corequisite: N/A

MSTD 3131 16 Studio Major in Jewellery & Metal

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: 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.

Modes of Delivery: Individual project work, group and individual tutorials, critical review sessions, field trips to industry.

Learning Outcomes:

- Ability to plan and manage individual work practice and to work autonomously
- Ability to manipulate forms, materials and technologies with a degree of skill and awareness of the particular demands of individual projects appropriate to level of study
- Understanding of principles of structure and development of form, particularly as these may be inventively applied to problem solving.

Assessment: Based on quality of performance in studio and project work, presented at nominated dates during semester. Refer to *SCA Assessment Criteria*, page 18.

Academic staff: Margaret West, Mark Edgoose

Practical Work: Self initiated project work, developed in consultation with academic adviser

When Offered: March Semester

Reading: Oppi Untracht, *Jewellery Concepts and Technology* Jewellery & Object Design Reading List

Prerequisite / Corequisite: N/A

MSTD 3151 16 Studio Major in Printmedia

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: Major Study is a unified studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of contemporary art. Along with the growth of independent technical capabilities, students are expected to develop a high degree of research skills and the ability to articulate their endeavours. Students will be working in an increasingly self-directed manner with critical supervision from academic adviser consolidating their studio work.

Modes of Delivery: Study will be through self directed independent studio work using the application of technical skills in the workshop and research to develop the student's individual focus and direction. Group tutorial sessions with peers and one-to-one academic advice.

Learning Outcomes:

- Developed skills for the independent use of facilities within the workshops
- Application of critical awareness to reflect on and evaluate studio work in regard to individual directions

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review.

Academic Staff: Mirabel FitzGerald, TBA

Practical Work: Studio work

When offered: March Semester

Classes: 2 hours weekly tutorial meeting and supervised studio time

Prerequisite: Foundation Studio B

Corequisite: Minor Study in Printmedia MSTD 3451

MSTD 3161 16 Studio Major in Sculpture

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: Major study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice. Studio activity will build upon previous experience and skills developed during second year. Students will be encouraged to develop and refine their individual studio practice which will be supplemented by tutorials and critiques.

Modes of Delivery: Study will normally comprise Individual studio practice, studio technology workshops and studio critiques. Students will also participate in group and individual tutorial sessions.

Students will have the opportunity to discuss their progress in individual consultations with their Academic Adviser.

Students will be required to submit an outline of their proposed study programme at the commencement of each semester and will be required to maintain a studio diary.

Learning Outcomes:

- The development of a professional attitude within studio practice
- The development of an increased understanding of the conceptual modes and technical potentials available to contemporary Sculpture, Performance and Installation
- A functional application of appropriate methodologies within the studio practice.

Assessment: Assessment will be based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review.

Academic staff: Senior Lecturers: Tom Arthur, Nigel Helyer
Lecturers: Michael Goldberg, Robyn Backen, Joyce Hinterding

Practical Work: Studio practice

When offered: March Semester

Reading: As required

Classes: weekly tutorial meetings, workshops and supervised

studio work.

Prerequisite: Sculpture Major MSTD 2162

Corequisite: N/A

MSTD 3171 16 Studio Major in Photomedia

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: 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.

Modes of Delivery: Study will be through a workshop program including demonstrations, group meetings, individual tutorials, and practical work time.

Learning Outcomes:

- Greater clarification and contextualisation of ideas and work
- Greater refinement of technique
- A professional attitude and methodology.

Assessment: Assessment of studio major is progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance.

Academic staff: Studio lecturers; Steven Lojewski and Rebecca Cummins.

Practical Work: Studio work

When offered: March Semester

Classes: at least one of the optional strands and regular academic contact.

Prerequisite: MSTD 2172 Studio Major Photomedia.

Corequisite: N/A

MSTD 3181 16 Studio Major in Electronic Art

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: 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.

Modes of Delivery: Study will be through a studio workshop program, group seminars, individual tutorials and practical studio time.

Learning Outcomes:

- Consolidation of effective work practices, time management procedures and independent study
- Ability to identify personal goals and objectives.

Assessment: Assessment is progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester.

Practical Work: Production of a portfolio of studio work

When offered: March Semester

Reading: Studio production notes and readings

Classes: two classes per week

Prerequisite: MSTD 2482 Studio Major Electronic Art

Corequisite: N/A

STRAND 2 — STUDIO MINOR / INTER-DISCIPLINARY MAJOR STUDY

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 Inter-disciplinary Major Study. Engagement with Inter-disciplinary studies, focusses on a specialist studio work undertaken, together with study in another university discipline. Building on previous experience and knowledge developed in Foundation year, Inter-disciplinary Major study will develop a focus on studio work in combination with other modes of study. Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three *foci*. Projects will be undertaken within the context of purposeful work— that is, a student's imaginative response to a project. Where two Studio Minors are chosen, an associate adviser will be assigned, with the Major Study taken in an Inter-disciplinary mode.

STUDIO MINOR ELECTIVES

MSTD 3411 8 Studio Minor in Ceramics

Credit Point Value: 8

Award Course: Bachelor of Visual Arts

Year: Three

Description: This unit may be combined with other approved units of study within the University or the College and builds on previous knowledge acquired. 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 optional participation in Materials and Methods workshops.

Emphasis is placed on imaginative problem solving in relationship to the development of studio work.

Modes of Delivery: Individual and group tutorials, critiques, discussions.

Learning Outcomes:

- Ability to initiate, develop and express individual concepts through the ceramic medium
- Ability to plan and manage individual work practice and to apply Occupational Health and Safety practices in studio practice
- The facility to successfully apply construction and firing technology.

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. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. Refer to *College Assessment Criteria*, page 18.

Academic staff: Gudrun Klix, and /or part time staff

Practical Work: Production of studio-based class and individual projects, development of studio portfolio /journal.

When offered: March Semester

Classes: Studio

Reading: Lane, Peter, *Studio Porcelain*: Collins, 1981
 Nelson, Glenn C, *Ceramics: a Potter's Handbook*, Holt, Rinehart and Winston, 1984
 Rhodes, Daniel, *Clay and Glazes for the Potter*, Chilton, Pennsylvania, 1973

Prerequisite: MSTD 2112 or 2412 , MTMD 2302

Corequisite: Approved units from the University or series minor

MSTD 3421 8 Studio Minor in Glass

Credit Point Value: 8

Year: Three

Award Course: Bachelor of Visual Arts

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

Modes of Delivery: Individual tutorials, student seminars, group discussion form the basis of class delivery. Proposals are workshopped with staff and students encouraging ongoing dialogue with peers.

Learning Outcomes:

- Development of a personalised and informed discourse within the context of visual arts, crafts and design practice
- The ability to select and develop processes for realising a self directed practice
- Proficiency with processes, machinery and understanding of health & safety practices relevant to the facility.

Assessment: Students will present evidence of work(s) for discussion at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice.

Academic staff: Maureen Cahill / Richard Whiteley

Practical Work: Studio-based.

When offered: March Semester

Reading: 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

Classes: 2-5 Hours of contact P/W. Minimum of 7 hours of independent working P/W.

Prerequisite / Corequisite N/A

MSTD 3431 8 Studio Minor in Jewellery & Metal

Credit Point Value: 8

Award Course: Bachelor of Visual Arts

Year: Three

Description: Studio-based learning experience of jewellery and object design practice in conjunction with study in another discipline. 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.

Modes of Delivery: Individual project work, group and individual tutorials, critical review sessions, field trips to industry.

Learning Outcomes:

- Ability to plan and manage individual work practice and to work autonomously
- Ability to manipulate forms, materials and technologies with a degree of skill and awareness of the particular demands of individual projects appropriate to level of study
- Understanding of principles of structure and development of form, particularly as these may be inventively applied to problem solving.

Assessment: Based on quality of performance in studio and project work, presented at nominated dates during semester. Refer to *SCA Assessment Criteria*, page 18.

Academic staff: Margaret West, Mark Edgoose

Practical Work: Self initiated project work, developed in consultation with academic adviser

When offered: March Semester

Reading: Oppi Untracht, *Jewellery Concepts and Technology*, Jewellery & Object Design Reading List

Prerequisite / Corequisite: N/A

MSTD 3441 8 Studio Minor in Painting

Credit Point Value: 8

Award Course: Bachelor of Visual Arts

Year: Three

Description: 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. Building on previous experience and knowledge developed in first year, Minor study will develop a focus on studio work in combination with other modes of study. Where two Studio Minors are chosen, one academic adviser will be assigned.

Modes of Delivery: Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three *foci*.

Group tutorials sessions with peers and one-to-one academic advice.

Learning Outcomes:

- An increased understanding of the modes and material possibilities pictorial representation
- familiarity with the wide range of approaches to painting and related forms of practice
- Increased understanding of the critical context of contemporary painting, with a capacity to apply critical thinking to their studio work.

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review. Assessment requirements and expectation will be proportionately adjusted.

Academic staff: Studio Lecturers, Su Baker, Brad Buckley, Mathys Gerber, TBA

Practical Work: Studio work

When offered: March Semester

Classes: 2 hours weekly tutorial meeting and supervised studio work

Prerequisite: Major or Minor Painting MSTD 2142 or MSTD 2442

Corequisite: N/A

MSTD 3451 8 Studio Minor in Printmedia

MSTD 3451

Credit Point Value: 8

Award Course: Bachelor of Visual Arts

Year: Three

Description: Minor Study is a unified studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of contemporary art. Along with the growth of independent technical capabilities, students are expected to develop a high degree of research skills and the ability to articulate their endeavours. Students will be working in an increasingly self-directed manner with critical supervision from academic adviser consolidating their studio work.

Modes of Delivery: Study will be through self directed independent studio work using the application of technical skills in the workshop and research to develop the student's individual focus and direction. Group tutorial sessions with peers and one-to-one academic advice.

Learning Outcomes:

- Developed skills for the independent use of facilities within the workshops
- Application of critical awareness to reflect on and evaluate studio work in regard to individual directions.

Assessment: will be based on the progress of work in the studio with a presentation of work at the assessment review.

Academic staff: Mirabel FitzGerald, TBA

Practical Work: Studio work

When offered: March Semester

Classes: 2 hours weekly tutorial meeting and supervised studio time

Prerequisite: Foundation Studio B

Corequisite: N/A

MSTD 3461 8
Studio Minor in Sculpture

Credit Point Value: 7

Award Course: Bachelor of Visual Arts

Year: Three

Description: Minor study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice which may be combined with other approved units of study, (normally within the University of Sydney).

Studio activity will build upon previous experience and skills developed during first year. Students will be encouraged to develop an individual studio practice which will be supplemented but small group projects, tutorials and critiques. Students will be required to submit an outline of their proposed study programme at the commencement of each semester and will be required to maintain a studio diary.

Modes of Delivery: Study will normally comprise Individual studio practice, small group studio projects, studio technology workshops and studio critiques. Students will also participate in group and individual tutorial sessions.

Students will have the opportunity to discuss their progress in individual consultations with their Academic Adviser.

Learning Outcomes:

- The development of a professional attitude within studio practice
- The development of an increased understanding of the conceptual modes and technical potentials available to contemporary Sculpture, Performance and Installation
- A functional application of appropriate methodologies within the studio practice.

Assessment: based upon the quality of an individuals participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. Assessment requirements and expectations will be adjusted *pro rata*.

Academic staff: Senior Lecturers: Tom Arthur, Nigel Helyer

Lecturers: Michael Goldberg, Robyn Backen, Joyce Hinterding

Practical Work: Studio practice

When offered: March Semester

Reading: As required

Classes: weekly tutorial meetings, workshops and supervised studio work.

Prerequisite: Studio Major or Minor MSTD 2162

Corequisite: MSTD 2462

MSTD 3471 8 Studio Minor in Photomedia

Credit Point Value: 8

Award Course: Bachelor of Visual Arts

Year: Three

Description: 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.

Modes of Delivery: Study will be through a workshop program including demonstrations, group meetings, individual tutorials, and practical work time.

Learning Outcomes:

- Greater clarification and contextualisation of ideas and work
- Greater refinement of technique
- A professional attitude and methodology.

Assessment: progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance.

Academic staff: Studio lecturers; Steven Lojewski and Rebecca Cummins.

Practical Work: Studio work

When offered: March Semester

Classes: one of the optional strands and regular academic contact.

Prerequisite: MSTD 2472 Studio Minor Photomedia.

Corequisite: N/A

MSTD 3481 8 Studio Minor in Electronic Art

Credit Point Value: 8

Award Course: Bachelor of Visual Arts

Year: Three

Description: 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.

Learning Outcomes:

- Facility to apply studio production skills at an advanced level of conceptual and technical expertise
- Refinement of working methodologies and identification of personal aims and objectives
- Ability to apply OHS standards to all aspects of studio practice.

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.

When offered: March Semester

Prerequisite: Studio Major or Minor in Electronic Art.

MATERIALS AND METHODS

Year 3 students may take these short duration skills / process-based workshops to introduce students to particular processes and skills supportive of studio practice. Open to all students at 2000 level or above. No additional credit will be given to 3000 level students. Workshops will be offered by the discipline groups at scheduled programmed times. Classes will be introductory in nature, normally offered in 2 hour sessions. These will be subject to upper and lower quotas.

THAP 3201 4 Theories of Art Practice — Core E Contemporary Art in Australia and the AsiaPacific region

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Three

Description: Students will make intensive study of the specificity of the production of art and discourse in the Australian AsiaPacific region in the past twenty years. Cultures of this region have been described as cultures of reception, ones that appropriate ideas secondhand from the 'centre' of culture (traditionally known as Europe and North America). Over the past twenty years, due largely to the impact of postcolonial attitudes and theories, artists in Australia, Asia and the Pacific have renegotiated their place in the world and have questioned certain assumptions about their cultures and regional cultural production. Within the historical framework of the last twenty years, the unit will examine how artists in Australia and the AsiaPacific region engage with regional issues and debates.

Modes of Delivery: The unit will be taught through lectures and tutorials supplemented by student presentations and film screenings.

Learning Outcomes:

- Knowledge of contemporary theory and practice from the Australian and AsiaPacific region
- Advanced skills in research and the ability to justify a unit of investigation.

Assessment: one 2,500 word essay and satisfactory attendance

When offered: March Semester

Reading: I. Burn, *Dialogue: writings in Art History*, Allen and Unwin, 1991

Classes: one 1-hour lecture/seminar, one 1-hour tutorial/seminar

Prerequisite: THAP 2202

Corequisite: N/A

THEORIES OF ART PRACTICE STUDIO E

Discipline based studies in history, theory and criticism of contemporary art. Students complete one of the following units:

THAP 3221 4 The virtual subject in postmodern culture

2hrs contact, 2 hrs private study

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Three

Description: An introduction to the ideas and artistic practices of the virtual arts in contemporary practice, specifically as they impacted upon traditional notions of photography and electronic arts.

Modes of Delivery: lecture, seminar, tutorial, field trips

Learning Outcomes: A critical understanding of the history and uses of the virtual arts and their impact on the concerns, directions and sites of contemporary art practice.

Assessment: lecture, seminar, tutorial, essay

Academic staff: Academic staff : Electronic Art and Photomedia

When offered: Semester 1

Prerequisite: THAP 2212

Corequisite: N/A

THAP 3231 4 Critical Issues in Contemporary Art

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Three

Description: This unit looks at the work of significant contemporary artists of this decade and critical themes such as the Abject, New Minimalism, the return of the Ready-made as Commodity Art, and the impact of virtual and digital technology on the production of art.

Modes of Delivery: The unit will be a mixture of Seminars/ Study groups team taught by teaching staff and student presentational interpretations of a nominated work of art from the period.

Learning Outcomes:

- An understanding and awareness of the current issues and artists working in the field of contemporary art
- familiarity with the critical issues on which contemporary debates are predicated
- Students will have participated in looking closely at a series of currently significant works of art.

Assessment: based on

- (a) Group seminar presentation. (Group mark) 50%
- (b) An individual submission of 500-700 word essay on one of the topics covered in the semester.

Academic staff: Teaching team — Brad Buckley, Nigel Helyer, or TBA

Practical Work: Seminar presentation and independent study

When offered: March Semester

Reading: Unit Reader and Bibliography

Classes: 2 hour weekly seminar

Prerequisite: THAP2212

THAP 3241 4 Intersections — contemporary art and design

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Three

Description: An investigation into the expanded fields and inter-disciplinary nature of contemporary practices in art, craft and design: how the practices of one set of disciplines inform another, and how practitioners work across disciplines, the hybridisation of disciplines in contemporary practice.

Modes of Delivery: Lectures, tutorials, seminars, gallery visits.

Learning Outcomes:

- Developing understanding of the nature and scope of contemporary practices in the visual arts, focussed on areas commonly described as craft and design
- Exposure to broad areas of inter-disciplinary practices which have the potential to inform students' studio practices.

Assessment: 2,000 word essay or equivalent seminar presentation.

YEAR 3 — JULY SEMESTER

MAJOR STUDY F

Project-based studio work under the supervision of an academic adviser from the student's major area of concentration. Students may undertake work and access facilities and staff in other areas apart from their major area. With permission of the Year Convenor and Program Coordinator, a student may choose an associate academic adviser from a discipline other than that identified as the major area of concentration.

STRANDS

Students will select a unit from Strand 1, or may select a unit from Strand 2 in addition to other approved university study. All students will enrol in Materials and Methods as a component of Major Study.

STRAND 1— STUDIO MAJOR

Major Study is a single unified studio-based activity in an identified area of concentration addressing ideas, approaches and skills, focussing on specialist study or a particular inter-disciplinary approach. Building on previous experience and knowledge developed in second year, Studio Major will develop a focus on studio work, its discipline and potential. Study may be undertaken through individual student-generated projects or through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three foci. Group projects will be undertaken within the context of purposeful work — that is, a student's imaginative response to a project.

8 contact hrs, 8 hrs independent studio-based practice

STUDIO MAJOR ELECTIVES:

MSTD 3112 16 Studio Major in Ceramics

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: This semester focusses on further development and refinement of self-directed, studio-based projects. Students meet and discuss their work regularly with staff, especially their academic supervisor. The process involves a fine tuning of ideas, design and appropriate technologies. Students develop a time table for the completion of work for the final exhibition. The significance of this semester is that students have to show and perform to a professional level.

Modes of Delivery: Individual and group tutorials, discussions and critiques. Guest specialists and visits to professional studios.

Learning Outcomes:

- Ability to initiate and develop an individualised work practice, including the exhibition of work
- Ability to research, evaluate and critically reflect on concepts and their resolution
- Ability to manipulate forms, surfaces and process with a high degree of skill and an understanding and application of health and safety considerations.

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 conceptually and practically. Refer to *College Assessment Criteria*, page 18.

Academic staff: Gudrun Klix, Mitsuo Shoji

Practical Work: Production of individually based studio projects, development of studio portfolio/journal.

When offered: July Semester

Reading: *Image & Idea: A View of Contemporary Ceramics*

in U.K. British Council Exhibition, London, 1979

Toh: *The Best Selections of Contemporary Ceramics in Japan*, Kyoto Shoin, 1992

Prerequisite: MSTD2111

Corequisite: MTMD 2302

MSTD 3122 16 Studio Major in Glass

Credit Point Value: 16

Year: Three

Award Course: Bachelor of Visual Arts

Description: The unit provides a studio-based approach to glass working. Students, 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. Students 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.

Modes of Delivery: Individual tutorials, student seminars, group discussion form the basis of class delivery. Individual proposals are workshopped with staff and students encouraging ongoing dialogue with peers.

Learning Outcomes:

- Development of a personalised and informed discourse within the context of visual arts, crafts and design practice
- Development of critical skills and the ability to apply these to the works presented
- Proficiency with processes, machinery and understanding of health & safety practices relevant to the facility.

Assessment: Students will present evidence of work(s) for discussion at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice.

Academic staff: Maureen Cahill / Richard Whiteley

When Offered: July Semester

Practical Work: Studio-based.

Prerequisite / Corequisite: N/A

MSTD 3132 16 Studio Major in Jewellery and Metal

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: 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.

Modes of Delivery: Individual project work, group and individual tutorials, critical review sessions, field trips to industry.

Learning Outcomes:

- Ability to plan and manage individual work practice and to work autonomously
- Ability to manipulate forms, materials and technologies with a degree of skill and awareness of the particular demands of individual projects appropriate to level of study
- Understanding of principles of structure and development of form, particularly as these may be inventively applied to problem solving.

Reading: Oppi Untracht, *Jewellery Concepts and Technology*; Jewellery & Object Design Reading List

Prerequisite/Corequisite: N/A

MSTD 3142 16 Studio Major in Painting

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: Major Study at this level is advanced studio-based activity in painting in the context of contemporary art addressing ideas, approaches and skills. Building on previous experience and knowledge developed in the second year, Studio Major will continue to develop a focus on studio work, its discipline and potential. Students will be working in an increasingly self-directed manner with critical supervision from academic adviser consolidating their studio work.

Modes of Delivery: Group tutorials sessions with peers and one-to-one academic advice. Study will normally be through self-directed independent studio work, which may address methods of making, technical skills and conceptualising in a studio-based context.

Learning Outcomes:

- An increased understanding of the modes and material possibilities pictorial representation
- Greater familiarity with the wide range of approaches to painting and related forms of practice
- Students will have produced a body of work that demonstrates a consolidation of their interests.

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review .

Academic staff: Studio Lecturers Su Baker, Brad Buckley, Mathys Gerber, TBA

Practical Work: Studio work

When offered: July Semester

Classes: 2 hours weekly; groups, tutorial meeting and supervised studio time.

Prerequisite: Studio Major in Painting MSTD 3141

Corequisite: N/A

MSTD 3152 16 Studio Major in Printmedia

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: Major Study at this level is advanced studio-based activity in printmedia, addressing ideas, approaches and skills in the context of contemporary art. Building on previous

experience and knowledge, Studio Major will focus on the development of a major body of work for exhibition. Students will be working in an increasingly self-directed manner with critical supervision from an academic adviser to negotiate individual projects.

Modes of Delivery: Study will be through self-directed independent studio work, which may address methods of making, technical skills and conceptualising in a studio-based context. Group tutorials with peers and one-to-one academic advice.

Learning Outcomes:

- Developed skills for the independent use of facilities within the workshops
- Application of critical awareness to reflect on and evaluate studio work in regard to individual directions
- Students will have produced a body of work that demonstrates a consolidation of their interests.

Assessment: based on the progress of work in the studio with a presentation of work at the assessment review

Academic staff: Studio Lecturers: Mirabel FitzGerald, TBA

Practical Work: Studio work

When offered: July Semester

Classes: 2 hours weekly tutorial meeting and supervised studio time

Prerequisite: Foundation Studio B

Corequisite: N/A

MSTD 3162 16 Studio Major in Sculpture Major projects in sculpture, including performance and installation

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: Major study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice. Studio activity will build upon previous experience and skills developed during second year. Students will be encouraged to develop and refine their individual studio practice which will be supplemented by tutorials and critiques. Students will be required to submit an outline of their proposed study programme at the commencement of each semester and will be required to maintain a studio diary.

Modes of Delivery: Study will normally comprise Individual studio practice, studio technology workshops and studio critiques. Students will also participate in group and individual tutorial sessions.

Students will have the opportunity to discuss their progress in individual consultations with their Academic Adviser.

Learning Outcomes:

- A coherent application of critical and analytical skills to the studio practice
- A functional application of appropriate methodologies within the studio practice
- The ability to address critical issues relevant to Sculptural practice, both orally and textually.

Assessment: based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review.

Academic staff: Senior Lecturers; Tom Arthur, Nigel Helyer Lecturers; Michael Goldberg, Robyn Backen, Joyce Hinterding

Practical Work: Studio practice

When offered: July Semester

Reading: As required

Classes: weekly tutorial meetings, workshops and supervised studio work.

Prerequisite: Sculpture Major MSTD 3161

Corequisite: N/A

MSTD 3172 16 Studio Major in Photomedia

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: 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.

Modes of Delivery: Study will be through a workshop program including demonstrations, group meetings, individual tutorials, and practical work time.

Learning Outcomes:

- Greater clarification and contextualization of ideas and work
- Greater refinement of technique
- A professional attitude and methodology.

Assessment: progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance.

Academic staff: Studio lecturers; Steven Lojewski and Rebecca Cummins.

Practical Work: Studio work

When offered: July Semester

Classes: at least one of the optional strands and regular academic contact.

Prerequisite: MSTD 3171 Studio Major Photomedia.

MSTD 3182 16 Studio Major in Electronic Art

Credit Point Value: 16

Award Course: Bachelor of Visual Arts

Year: Three

Description: 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.

Modes of Delivery: Study will be through a studio workshop program, group seminars, individual tutorials and practical studio time.

Learning Outcomes:

- Consolidation of effective work practices, time management procedures and independent study
- Ability to identify personal goals and objectives
- The production of studio work at an advanced level of conceptual and technical expertise.

Assessment: progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester

Practical Work: Production of a portfolio of studio work

When offered: July Semester

Classes: two classes per week

Reading: Studio production notes and readings

Prerequisite: MSTD 3181 Studio Major Electronic Art

Corequisite: N/A

STRAND 2 — STUDIO MINOR /

INTER-DISCIPLINARY MAJOR STUDY

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 inter-disciplinary Major Study. Engagement with inter-disciplinary studies focusses on a specialist studio work undertaken together with study in another university discipline. Building on previous experience and knowledge developed in first year, inter-disciplinary Major study will develop a focus on studio work in combination with other modes of study. Study may be undertaken through individual student-generated projects or through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three *foci*. Projects will be undertaken within the context of purposeful work — that is, a student's imaginative response to a project. Where two Studio Minors are chosen, an associate adviser will be assigned, with the Major Study taken in an inter-disciplinary mode.

STUDIO MINOR ELECTIVES:

MSTD 3412 8 Studio Minor in Ceramics

Credit Point Value: 8

Award Course: Bachelor of Visual Arts

Year: Three

Description: This unit may be combined with other approved units of study within the University or the College and builds on previous knowledge acquired. 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 optional participation in Materials and Methods workshops.

Emphasis is placed on imaginative problem solving in relationship to the development of studio work.

Modes of Delivery: Individual and group tutorials, critiques, discussions.

Learning Outcomes:

- Ability to initiate, develop and express individual concepts through the ceramic medium
- Development of conceptual/critical skills in relationship to the studio work
- The facility to successfully apply construction and firing technology and the ability to apply Occupational Health and Safety practices in studio practice.

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. Refer to *SCA Assessment Criteria*, page 18.

Academic staff: Gudrun Klix, Mitsuo Shoji

Practical Work: Completion of a cohesive body of studio-based work. Development of studio portfolio / journal.

When offered: July Semester

Reading: Dörner, Peter, *The New Ceramics: trends and Traditions*, Thames and Hudson, 1994

Lane, Peter, *Studio Porcelain*: Collins, 1981

Rhodes, Daniel, *Clay and Glazes for the Potter*, Chilton, Pennsylvania, 1973 Studio

Prerequisite: MSTD 3411 or 3111

Corequisite: Approved units from the University or MSTD 34-1 series Studio Minor.

MSTD 3422 8 Studio Minor in Glass

Credit Points: 8

Award Course: Bachelor of Visual Arts

Year: Three

Description: 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. Students, 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. Students 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.

Modes of Delivery: Individual tutorials, student seminars, group discussion form the basis of class delivery. Individual proposals are workshopped with staff and students encouraging ongoing dialogue with peers.

Learning Outcomes:

- development of a personalised and informed discourse within the context of visual arts, crafts and design practice
- Development of critical skills and the ability to apply these to the works presented
- Proficiency with processes, machinery and understanding of health & safety practices relevant to the facility.

Assessment: Students will present evidence of work(s) for discussion at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice.

Academic staff: Maureen Cahill / Richard Whiteley

Practical Work: Studio-based.

When offered: July Semester

Reading: Clements, Justin & Pennings, Mark. *Cultural Theory & Crafts practice*. Craft Victoria, 1996

Zimmer, Jenny (ed). *Contemporary Craft Review*, Craft Victoria 1995

Classes: 2 hours of contact p/w. Minimum of 7 hours of independent working p/w.

Prerequisite / Corequisite: N/A

MSTD 3432 8 Studio Minor in Jewellery & Metal

Credit Point Value: 8

Award Course: Bachelor of Visual Arts

Year: Three

Description: Studio-based learning experience of jewellery and object design practice undertaken in conjunction with study in another discipline. 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.

Modes of Delivery: Individual project work, group and individual tutorials, critical review sessions, field trips to industry.

Learning Outcomes:

- Ability to plan and manage individual work practice and to work autonomously
- Understanding of the expressive qualities of material, language.
- Ability to objectively and critically evaluate concepts and reflect on their resolution.

Assessment: Based on quality of performance in studio and project work, presented nominated dates during semester. Refer to SCA Assessment Criteria, page

Academic staff: Margaret West, Mark Edgoose

Practical Work: Self initiated project work, developed in consultation with academic adviser

When offered: July Semester

Reading: Oppi Untracht, *Jewellery Concepts and Technology*; Jewellery & Object Design Reading List

Prerequisite / Corequisite: N/A

MSTD 3442 8 Studio Minor in Painting

Credit Point Value: 8

Award Course: Bachelor of Visual Arts

Year: Three

Description: 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. Building on previous experience and knowledge developed in first year, Minor study will develop a focus on studio work in combination with other modes of study. Where two Studio Minors are chosen, one academic adviser will be assigned.

Modes of Delivery: Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these three *foci*.

Group tutorials sessions with peers and one-to-one academic advice.

Learning Outcomes:

- An increased understanding of the modes and material possibilities pictorial representation.
- Familiarity with the wide range of approaches to painting and related forms of practice.
- Understanding of the critical context of contemporary painting, with a capacity to apply critical thinking to studio work.

Assessment: Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review. Assessment requirements and expectation will be proportionately adjusted.

Academic staff: Studio Lecturers: Su Baker, Brad Buckley, Mathys Gerber, TBA

Practical Work: Studio work

When offered: July Semester

Classes: 2 hours weekly tutorial meeting and supervised studio work

Prerequisite: Major or Minor Painting MSTD 3142 or MSTD 3442

Corequisite: N/A

MSTD 3452 8 Studio Minor in Printmedia**Credit Point Value:** 8**Award Course:** Bachelor of Visual Arts**Year:** Three

Description: Minor Study is a unified studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of contemporary art. Along with the growth of independent technical capabilities, students are expected to develop a high degree of research skills and the ability to articulate their endeavours. Students will be working in an increasingly self-directed manner with critical supervision from academic adviser consolidating their studio work.

Modes of Delivery: Study will be through self directed independent studio work using the application of technical skills in the workshop and research to develop the student's individual focus and direction. Group tutorial sessions with peers and one-to-one academic advice.

Learning Outcomes:

- Developed skills for the independent use of facilities within the workshops.
- Application of critical awareness to reflect on and evaluate studio work in regard to individual directions.

Assessment: will be based on the progress of work in the studio with a presentation of work at the assessment review
Academic staff: Mirabel FitzGerald, TBA

Practical Work: Studio work**When offered:** July Semester**Classes:** 2 hours weekly tutorial meeting and supervised studio time**Prerequisite:** Foundation Studio B**Corequisite:** N/A**MSTD 3462 8 Studio Minor in Sculpture**

Projects in sculpture, including performance and installation

Credit Point Value: 7**Award Course:** Bachelor of Visual Arts**Year:** Three

Description: Minor study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice which may be combined with other approved units of study, (normally within the University of Sydney).

Learning Outcomes:

- A professional attitude within studio practice
- Ability to address critical issues relevant to sculpture
- Functional application of appropriate methodologies.

Practical Work: Studio practice**When offered:** July Semester**Reading:** As required**Classes:** weekly tutorial meetings, workshops and supervised studio work.**Prerequisite:** Studio Major or Minor MSTD 3161, MSTD 3461**Corequisite:** N/A**MSTD 3472 8 Studio Minor in Photomedia****Credit Point Value:** 16**Award Course:** Bachelor of Visual Arts**Year:** Three

Description: 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.

Modes of Delivery: Study will be through a workshop program including demonstrations, group meetings, individual tutorials, and practical work time.

Learning Outcomes:

- Greater clarification and contextualization of ideas and work
- Greater refinement of technique
- A professional attitude and methodology.

Assessment: Assessment of studio major is progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance.

Academic staff: Studio lecturers; Steven Lojewski and Rebecca Cummins.**Practical Work:** Studio work**When offered:** July Semester**Classes:** at least one of the optional strands and regular academic contact.**Prerequisite:** MSTD 3171 Studio Major Photomedia.**Corequisite:** N/A**MSTD 3482 8 Studio Minor in Electronic Art****Credit point value:** 8**Award Course:** Bachelor of Visual Arts**Year:** Three

Where a student is undertaking a single Studio Minor enrolment in the relevant 1cp, a Materials and Methods Unit is compulsory.

Important Note: Students undertaking 2 Studio Minors should enrol in MTMD 2302.

Contact between 7 hrs and 14 hrs for semester.

Description: 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.
Learning Outcomes:

- Facility to apply studio production skills at an advanced level of conceptual and technical expertise
- Refinement of working methodologies and identification of personal aims and objectives
- Ability to apply OHS standards to all aspects of studio practice.

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.

Prerequisite: Studio Major or Minor in Electronic Art.

Corequisite: N/A

8cp or other approved university study

MATERIALS AND METHODS OPTIONS

Year 3 students may take these short duration skills / process-based workshops to introduce students to particular processes and skills supportive of studio practice open to all students at 2000 level or above. No additional credit will be given to 3000 level students. Workshops will be offered by the discipline groups at scheduled programmed times. Classes will be introductory in nature, normally offered in 2 hour sessions. These will be subject to upper and lower quotas.

THAP 3202 4 Theories of Art Practice - CoreF

2hrs contact, 2 hrs private study

Students complete one of the following units:

Strand A - Theories of 'Object'

Strand B - Theories of Technology and Design

Credit Point Value: 4 each

Award Course: Bachelor of Visual Arts

Year: Three

THAP 3222 4 Theories of 'Object'

Description: Since artists frequently engage in a philosophical questioning of the desire to make and the desire to understand objects, this unit addresses the complex ways in which 'object' can be thought. Students are required to engage with theoretical notions of 'object' as these are contextualised in discourses including philosophy, psychoanalysis, art history and semiotics.

THAP 3232 4 Theories of Technology and Design

Description: The relationship between contemporary technology and design is analysed in terms of the concepts of reality and virtual reality. This unit traces the histories, concerns and visual productions grounded in technology and its impact on time and memory. In the contemporary context, technology is not a model of the subject, rather some argue computers are subjects in their own right.

Modes of Delivery: Both strands will be delivered through a combination of lectures, tutorials and seminars

Learning Outcomes:

- Knowledge of the history of ideas
- Confidence in self-directed research.

Assessment: One 2,500 word essay

When offered: July Semester

Reading:

Strand A: T de Duve, *Kant After Duchamp*, October Book, MIT Press, 1996

Strand B: M. Christine Boyer, *Cybercities: Visual Perception in the Age of Electronic Communication*, Princeton, Princeton Architectural Press, 1996

Classes: one 1-hour lecture/seminar, one 1-hour tutorial/seminar

Prerequisite: THAP3201

Corequisite: N/A

THEORIES OF ART PRACTICE - STUDIO F

Discipline based project in history, theory and criticism of contemporary art. Students complete a tutorial paper within their discipline group. Students complete one of the following units:

THAP 3242 4 Image and Text

Exploring inter-relationships between image-making, and the written and spoken word.

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Three

Description: An introduction to experimental writing for cinema, television, photographic practice and the digital arts.

Modes of Delivery: lecture, seminar, tutorial

Learning Outcomes:

- A critical understanding of the various genres of experimental writing and their impact on the concerns, directions and sites of contemporary art practice.

Assessment: attendance, lecture, seminar, essay

Academic staff: Electronic Art and Photomedia

When offered: July Semester

Prerequisite: THAP 3211

Corequisite: N/A

THAP 3252 4 The Handmade and the Virtual

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Three

Description: This class will explore the relationship between issues of the handmade, the technically aided and virtual design. Many object makers use a variety of traditional crafts skills in conjunction with more recently developed materials and processes. The class will focus on the interrelation between these areas by exploring themes and looking at a diversity of craftspeople, designers and artists in several fields of creative production.

Modes of Delivery: Lectures, tutorials, seminars, gallery visits

Learning Outcomes:

- Developing awareness of the relationship between traditional processes and emergent technologies
- Understanding of relationship of skills and processes to students' practice.

**THAP 3262 4 Models of contemporary practice:
contextualising the individual project**

Credit Point Value: 4

Award Course: Bachelor of Visual Arts

Year: Three

Description: This unit aims to consolidate the students understanding of the critical debates surrounding the traditional "Fine Arts" at the end of the twentieth century and to assist in developing a clearer understanding of the place of their own work in this history.

Modes of Delivery: The unit will be a mixture of Seminars/ Study groups team taught by teaching staff and student presentations.

Learning Outcomes:

- Students will be encouraged to relate to the world of ideas appropriate to their activity, to think critically and, from an informed basis, to establish a context for studio practice and its evaluation
- Students will have developed a clearer understanding of the place of their own studio work in this history
- Students will be more familiar with the critical issues on which contemporary debates are predicated.

Assessment: based on

(a) Group seminar presentation. (Group mark) 50%

(b) An individual submission of 500-700 word essay on one of the topics covered in the semester.

Academic staff: Teaching team; Brad Buckley, Nigel Helyer, or TBA

Practical Work: Seminar presentation and independent study

When offered: July Semester

Reading: Unit Reader and Bibliography

Classes: 2 hour weekly seminar

Prerequisite: THAP 2212

Corequisite: N/A

Students may substitute units from another faculty.

YEAR 4

NB: * Applicants must meet minimum academic requirement of credit average. Application is competitive by proposal, interview and portfolio.

MARCH SEMESTER

Candidates must complete 24 credit points each semester.

Candidates nominate Studio Project and Research Paper or Thesis and Minor Studio Project.

*All candidates must complete THAP 4201

MSTD 4101 16 Honours Studio Project A

and:

*THAP 4201 8 Theories of Art Practice Seminar

Credit Point Value: 8

Award Course: Bachelor of Visual Arts

Year: Four

When offered: March and July Semester

Prerequisite / Corequisite: N/A

Lecture series/reading groups, candidate seminar presentation and 1500 word tutorial paper.

Description: Two strands offered in 1998 include the subject areas of:

- Art practice and theory since 1960 with an emphasis on video, performance, film
- Aesthetics and philosophies of art

Modes of Delivery: Informal lectures and tutorials and/or reading group

Learning Outcomes: Advanced ability to analyse and interpret material of a philosophical nature

or:

THAP 4211 16 Honours Thesis A

and:

*THAP 4201 8 Theories of Art Practice Seminar

JULY SEMESTER

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MSTD 4102 16 Honours Studio Project B

Body of work presented in exhibition

and:

THAP 4212 8 Theories of Art Practice Research Paper

Lecture series/reading groups and 5000-7000 word essay/research paper

Credit Point Value: 8

Award Course: Bachelor of Visual Arts

Year: Four

When offered: July Semester

Prerequisite/Corequisite: N/A

or:

THAP 4222 16 Honours Thesis B

and:

MSTD 4112 8 Minor Studio Project

Studio project for thesis candidates.

ALL LEVELS – SPECIAL STUDIES

Special Studies units are available to provide for students carrying failures or incomplete units in the former unit/unit structure which cannot otherwise be provided. This should only be necessary where units in the same field at the same level and of the correct number of credit points are unavailable.

MASTER OF VISUAL ARTS

BY RESEARCH

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

The Unit emphasises an individual mode of advanced research in a particular studio discipline or across studio disciplines. 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.

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

Full-time and Part-time Study

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

1. Admission Requirements

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

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

In some circumstances, applicants without the above qualifications may be admitted provided there is evidence to the satisfaction of SCA Board of the possession of equivalent professional skills

and experience and the capacity to successfully undertake the unit. This would include having actively practised and achieved at a high level for a significant time in the professional field. SCA may admit you to a period of preliminary study if the normal entry requirements for the Unit have not been met. This may involve completing specified courses or carrying out a particular piece of research. A further application to the degree Unit must then be made on completion of the preliminary program.

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

Probationary Admission

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

2. Requirements

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

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

Over the first two semesters of the Unit, you will be required to attend a series of seminars. Part-time candidates must attend the seminars within the first two years, and in consecutive semesters. At the end of each semester you must submit a 2,000 word paper prescribed by the academic staff members coordinating the seminar series. In the first two semesters, you may also be required to undertake study in research and professional practice. In the third and fourth semesters of the unit, you will complete your research paper. You may also be required to undertake other units of study or produce certain work as directed.

3. Supervision of Study

You will be assigned a supervisor to be responsible for supervision of your studio and written research. This supervisor will be a member of SCA academic staff. There is also provision for associate supervision if appropriate. You will be expected

to meet with your supervisor on a monthly basis during semester; that is, no less than 4 meetings each semester. It is your responsibility to maintain contact with your supervisor.

4. Annual Review

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

- the Director
- relevant studio staff
- your supervisor*
- the Postgraduate Convenor

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

Where 2 or more of the categories are filled by one person, the substitution of nominees will be approved by SCA Research Committee.

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

Submission

BY STUDIO PRACTICE AND RESEARCH

You 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, on your work and its development, its cultural, historical and theoretical references.

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

or;

BY THESIS

You must submit for examination:

A Thesis of between 35,000 and 50,000 words which is the result of an original investigation in the fields of art theory, art history, cultural studies or professional studies in visual art.

You must identify those components of assessable work which are respectively your own, and that of others.

DEGREES BY COURSEWORK

MASTER OF MULTIMEDIA DESIGN

The Master in Multimedia Design is a fee-paying postgraduate coursework degree, intended for people with some knowledge of digital media who hold an undergraduate degree or equivalent professional experience, and wish to upgrade and/or consolidate their skills for both personal and/or professional reasons. The program will be offered as 1 year full-time or 2 years part-time.

The studio-based course will provide students with a range of skills and will involve studio and theory-based formal lectures, practical studio workshops and individual instruction, group seminars and presentations and individual tutorials. On a full-time basis, attendance will be at lectures, seminars and workshops taking place on two evenings per week of 3 hours per session. Students will have unstructured access to SCA computer facilities at other specified times.

Admission Requirements

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

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

COURSE REQUIREMENTS

Semester 1: Electronic Publishing;
The Multimedia Canvas (1)
Producing a CD-ROM

This semester includes: screen and interface design metaphors; conceptual models for interactivity; issues of user experience, environment structure and 'way finding' (perceptual) strategies; designing electronic documents; models for storytelling, scripting for interactivity, the development of flow charts and blueprints; working with digital video, graphics, text and sound; developing navigational architecture and branching structures; the integration of software applications and programming for interactivity; project management— memory and files; project realisation.

Semester Two: Online Design;
The Multimedia Canvas (2)
Publishing an Interactive Web Site

This semester includes: principles of online publishing; conceptual models and key internet publishing issues; authoring systems—the delivery

tools, what they are, how they work; surface design, script development, working with digital video, graphics and text on the web; digital sound and 3D animation for the web; producing *media rich* web sites with the addition of digital sound and 3D animation; text based and graphics based navigational structures; designing and building web sites; strategies for changing and updating web sites.

Assessment

Assessment will be based on meeting attendance requirements at compulsory lectures, the completion of practical coursework objectives and a 3,000 word essay for each semester. You will be awarded the degree with honours if you achieve a distinction or high distinction for both:

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

MASTER OF STUDIO ART

The Master of Studio Art by course work provides an opportunity for professional educators and other professionals with an interest in upgrading studio and contemporary critical skills, to return to studio practice within a professional art environment, to enhance their own research capacity and update knowledge about contemporary art. The course provides a forum to engage at a professional level in the critical debates pertaining to the profession and includes a seminar and written component.

The program will be offered over one or two years with seminars and workshops taking place on two evenings per week at two hours per session. It is anticipated that students will have access to college facilities for certain periods (July and Summer residencies).

Course work requirements —

Semester One

Attendance will be required in the evening two days per week, and a residency of 3 weeks during July.

1. Theories of Art Practice 6 cp

Contemporary art and theory lecture/tutorial series. Proposed time: 4-6 hours (one day per week).

2. Studio Project 18 cp

(i) For development and critical discussion of individual work and extension of practical/technical skills. The expected outcome will be a proposal for the body of work for final assessment.

The unit prepares the student for the studio project to be submitted at the completion of the following semester and on which they are examined. The proposal is developed through a series of experimental workshops and critical review sessions that assist the student in contextualising their work and consolidating their interests.

The studio work undertaken in this semester is not in itself assessed. It is the preparation of a studio project.

(ii) In addition, students will present a seminar to the group on the background ideas and images that will form the basis of their studio practice. The unit would be led by the supervising lecturer.

Proposed time: 4-8pm (one day per week).

3. July Studio Residency (3 weeks)

Concentrated time in allocated studio space at SCA with supervision and critical feedback.

Semester Two

Studio Project

(meet every two weeks, 4-8pm)

Studio workshops for development of individual work and extension of practical/technical skills and completion of studio project on which they are examined.

Studio seminars for development and critical discussion of individual work and extension of practical/technical skills. The expected outcome will be a proposal for the body of work for assessment on which they are examined.

Summer Studio Residency (6 weeks) 6 cp

Intensive mode of study is available in this concentrated studio time in allocated studio space at SCA with supervision and critical feedback.

Final Course Paper 6 cp

Students will complete a 5,000 word paper providing a critical context for students' studio work. This will be graded for final examination.

Optional Attendance at Honours level

Theories of Art Practice seminar:

Students may attend an Honours level theory course, but will not be assessed on this.

Final Examination

Assessment and the final examination submission can be either in August or March. Examination will take place as a formal meeting at an exhibition at SCA of candidates' work, with two examiners, at least one being from outside the SCA faculty. This will include a grade given for the Seminar Paper and for the examination of studio work produced.

Seminar Paper

Students will complete a 5000 word Paper.

Assessment:

The units of study in semester 2 will be graded on the basis of final examination.

You must pass all units to qualify for the Degree. You will be awarded the Degree with Honours if you achieve a distinction or high distinction in both:

Studio Project; *and* Seminar Paper

Assessment and the final examination submission can be either in July or January.

APPLICATION FOR ALL POSTGRADUATE COURSES

Applicants should complete and return a Postgraduate Questionnaire, indicating their proposed program of study, together with slides of recent work and resume by 30 September. Interviews, if required, will be arranged on the basis of this questionnaire.

DOCTOR OF PHILOSOPHY

(Subject to approval)

1. Nature of the PhD

The degree of Doctor of Philosophy (PhD) of the Sydney College of the Arts (hereafter referred to as SCA) is a research degree, awarded after the successful completion of an approved program of supervised advanced research which constitutes an original contribution to knowledge.

The standard of the PhD is that expected of a Master's graduate who has investigated and evaluated critically studied an approved topic over not less than two years of full-time study resulting in an original contribution to knowledge and demonstrated an understanding of research methods appropriate to the field, has presented and defended creative work and/or a thesis, by oral examination, to the satisfaction of the examiners.

2. Length of study

Normally the length of study will be Full-time: two to four academic years, and Part-time: four to six academic years.

Where a candidate is prevented because of ill-health or other circumstances from making progress with the program of research, enrolment may be suspended with the agreement of the Research Committee, but for not more than one year at a time.

The total period of full-time study may not exceed ten semesters from the date of registration for the PhD degree. In the case of part-time study the total maximum time for completion will be fourteen semesters.

Where material for study exists elsewhere, approval may be given for part of the work to be conducted outside SCA provided the equivalent of a minimum of one year is conducted within the SCA.

3. Admission to Candidature

The minimum admission requirement for the PhD is the possession of a Master's degree or an equivalent qualification. Candidates with other qualifications may be required to register for the MVA in the first instance.

In addition to these academic requirements, the SCA Research Committee must be assured that, in addition to an applicant's academic qualifications and the necessary training and ability to pursue the proposed unit of study and research, sufficient supervisory and other resources and facilities are available to enable the candidature to be successfully completed.

Applicants whose first language is not English must satisfy SCA Research Committee that they

can express themselves in both written and spoken English sufficiently well to enable them to pursue their research satisfactorily.

4. Application procedure

Applications should be submitted to the SCA Admissions and Courses Office on the appropriate application form and should include a detailed synopsis of the proposed program of research, proposed methods of investigation, an indication of source material already consulted with evidence of the candidate's ability to carry out research.

The application will be referred to the nominated discipline area for initial consideration in consultation with the Postgraduate Convenor and the Director, who will recommend whether the or not the applicant should be interviewed. Applications will then be referred to the SCA Research Committee or nominated sub-committee for a final decision. Those applicants whose proposals have initial support will be interviewed. Other applicants will be interviewed if the Research Committee considers it appropriate.

5. Supervision and Attendance

All doctoral students must have a supervisor appointed by the Research Committee on the recommendation of the Director or delegated officer, who is an established member of the SCA staff who will be expected to conduct tutorials, editorial sessions and progress meetings. The Research Committee may appoint one or more associate supervisors who are experts in the field for each candidate to assist in the supervision of that candidate. In some circumstances it may be necessary for an external co-supervisor to be appointed who is an expert in the field and who has experience at this level of study.

It shall be the responsibility of the candidate to maintain regular contact with his or her supervisors to discuss progress and to seek approval for any variation in the approved program of research.

The nature and amount of supervision will be agreed between the candidate, Postgraduate Convenor and the Research Committee.

The candidate may be offered part-time teaching, demonstration or research work on his or her Unit, for which payment may be made in accordance with the appropriate award

6. Satisfactory Progress

It is the responsibility of the supervisor(s) to submit a progress report on each candidate at the completion of each semester.

7. Submission

On completion of the program of research a candidate shall submit to the Registrar four (4) copies of the thesis in a form prescribed by resolution of

the Academic Board and four copies of a summary of about 300 words in length. The thesis may be submitted for examination with supportive creative studio work in a form agreed with the Postgraduate Convenor.

A submission must be accompanied by a certificate from the supervisor stating whether, in the supervisors opinion, the form of presentation of the submission is satisfactory.

8. Final examination for the PhD degree

The procedures for examination and award will be as prescribed by the Academic Board.

All candidates will be required to take an oral examination lasting not more than three hours.

The candidate will be examined by at least 3 examiners at least one of whom is external to the University. The examiners will be appointed by the SCA Research Committee, on the recommendation of the Director or delegated officer, and reported to the University of Sydney, PhD Award Sub-Committee which may appoint additional examiners.

If submission is in a theory discipline, at least one of the external examiners shall hold a doctoral qualification and one other examiner should be of doctoral standing. If the submission is in a studio discipline, one examiner must be a recognised authority in the studio discipline and one other shall be a recognised authority in the theoretical implications of the submission.

The examiners shall report within 2 months of the date of examination or receipt of thesis.

For more information contact:

Philip Gissing
Admissions and Courses
Sydney College of the Arts
The University of Sydney.
Tel. (02)9351 1013

Correct as at February 1998

MASTER OF VISUAL ARTS

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
 - Electronic Art
 - Jewellery and Metal
 - Painting
 - Photomedia
 - 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) SC ABoard 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 .5 or greater.

(2) SCA Board may appoint, from amongst appropriately qualified persons, an associate supervisor to assist in the supervision of any candidature.

Requirements for the degree

15. (1) A candidate proceeding primarily by thesis shall:

(a) complete such seminars and such units as may be prescribed by SCA Board;

(b) carry out supervised research on a topic approved by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts;

(c) write a thesis embodying the results of the research; *and* in completion of requirements for the degree—

(d) lodge with the Registrar three copies of this thesis, typewritten and bound in either a temporary or a permanent form.

(2) The degree shall not be awarded until the candidate has caused at least one copy of the thesis (containing any corrections or amendments that may be required) to be bound in a permanent form.

(3) The candidate shall state in the thesis the sources from which the information was derived, the extent to which the work of others has been used and the portion of the work claimed as original.

(4) The thesis shall be accompanied by a statement from the supervisor stating whether, in the supervisees 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, SC ABoard 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;

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. SCABoard 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, SCABoard, 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;

(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 unsatisfactory 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.

CAMPUS AND FACILITIES INFORMATION



INTERNATIONAL STUDENTS

INTERNATIONAL STUDENTS

All courses are available on a full-fee basis to international applicants. Enquiries can be made through the College or the International Education Office of the University of Sydney.

If you are NOT an Australian citizen, a permanent resident or a citizen of New Zealand, you will be considered as an international student, and accepted into the University only on a full-fee basis. See page for fees.

For admission requirements, see page 11 for undergraduate courses and page 66 for postgraduate courses.

Two applications are required to be submitted: a current International Students' application form and an additional SCA questionnaire, indicating the proposed program of study, together with slides of recent work and a curriculum vitae.

How to obtain an application form

Forms are available from SCA Admissions & Courses office:

Write to: Sydney College of the Arts,
 Locked Bag 15, Rozelle, NSW,
 Australia *OR*
Fax + 61 2 9351 1199 *OR*
Email H.Sharpe@sca.usyd.edu.au *OR*
Phone: Philip Gissing, Admissions & Courses
 Manager, + 61 2 9351 1013

Application forms for SCA are also available from the International Office — see address below, for the attention of: Chris Berwick (email: C.Berwick@io.usyd.edu.au).

When completed, these forms *must be* sent to the International Office.

The closing dates for application to Sydney College of the Arts are:

for commencement in March semester:
 31 October (preceding year)

for commencement in July semester:
 30 April (same year)

Applications should be lodged with:

International Office
 Address: The University of Sydney NSW 2006
 Australia
 Phone: +61 2 9351 4079
 Fax: +61 2 9351 4013
 Email: info@io.usyd.edu.au

SCA WEBSITE

FOR FURTHER INFORMATION ABOUT
 SYDNEY COLLEGE OF THE ARTS AND COURSES,
 VISIT OUR WEBSITE:
<http://www.usyd.edu.au/su/sca/htm>

English Language requirements

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

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

Scores more than two years old cannot be accepted. Please note that if you are taking TOEFL, the TWE must also be taken. Results of the TOEFL examination must be sent directly to the University of Sydney, International Office from TOEFL/TSE Services at Princeton USA. TOEFL results cannot be accepted unless they are sent directly from Princeton.

Permanent residence and refunds

Students who obtain permanent residence by 31 March (March semester) or 31 August (July semester) and become HECS-paying or local fee-paying students by these dates will be refunded 90% of the fees paid for that semester. Permanent residence is recognised from the date of the residence stamp on the passport. There will be no refunds for students who obtain permanent residence after these dates.

Fees

costs of courses for 1998: see page 85.

Director

Professor Richard Dunn, MA RCA

ACADEMIC PROGRAM

Professor

Professor Richard Dunn, MA RCA

Year Convenors

Convenor of First Year

Neil Emmerson, GradDip (Prof Art Prac) CAI

Convenor of Second Year

Su Baker, Grad Dip Ed WAIT, GradDip (Visual Arts) SCA.

Convenor of Third Year

Steven Lojewski, MA SCA

Convenor of Postgraduate Studies

(including Honours year)

Brad Buckley, MFA RISD, GradDipEd SCAE

Program Coordinators

Fine Arts: Mirabel Fitzgerald, MFA COFA

Media Arts: Geoff Weary, MFA UNSW

Object Art & Design: Margaret West, GradDip (Art) RMIT,

Theories of Art Practice: AnnElias, MA (Hons), PhD Auck

OBJECT ART & DESIGN

Ceramics

Senior Lecturers

Gudrun Klix, MA GeorgeWash, MFA Wisconsin

Mitsuo Shoji, MFA Kyoto

Lecturers

Lorraine Lee, MA Vis.Arts, SCA

Julie Bartholomew, Grad Dip SCA

Technical Supervisor

Clive Cooper

Glass

Senior Lecturer

Maureen Cahill, MA NSWIA (SCA)

Lecturer

Richard Whiteley, MFA Illinois

Technical Supervisor

Shaelene Murray, BVA(Hons)Syd

Jewellery & Metal

Senior Lecturer

Margaret West, GradDip (Art) RMIT,

DipEd Melb State Coll

Lecturer

Mark Edgoose, Dip. Gold

Technical Supervisor

Valerie Odewahn, GD OHM University of Ballarat

MEDIA ARTS

Electronic Arts

Lecturers

Geoff Weary, MFA UNSW

John Conomos, BA UNSW, DipLib. UNSW

Associate Lecturer

Mahalya Middlemist, MA UNSW

Technical Supervisor

Joshua Raymond, BVA SCA

Photomedia

Senior Lecturer

Steven Lojewski, MA SCA

Lecturers

Rebecca Cummins, MA New Mex Nth Iowa,

Judith Ahern, PostGrad. Dip. Photography, SCA, MA Studio Art NYU.

Assc Lecturer

Ann Morrison, GradDip SCA, MA UWS

Technical Supervisor

Arthur Georgeson, GradDipEd SCAE,

Dip AD VCA

FINE ARTS

Painting

Senior Lecturers

Su Baker, GradDipEd WAIT, GradDip (Visual Arts) SCA.

Brad Buckley, MFA RISD, GradDipEd SCAE

Lecturer

Matthys Gerber, MFA UNSW

Associate Lecturers

Maria Cruz, PG Dip. SCA,

Technical Supervisor

Terry Burrows GradDip VisCom SCA

Printmedia

Senior Lecturer

Mirabel Fitzgerald, MFA COFA

Lecturers

TBA

Technical Supervisor

Glen Conroy, DipFA SIT

Sculpture

Senior Lecturers

Tom Arthur, BSc(ArtEd) TuftsDipFABostonMusSch

Nigel Helyer, MA RCA,

Lecturer

Robyn Backen, Dip.VisArts SCA, BVA SCA,

Michael Goldberg, , DipEd. UW, Johannesburg,

MA(HonsFirstClass) COFA

Joyce Hinterding, PG Dip. VisArts. SCA,

Technical Supervisor

Peter Spilsbury, GradDip (Visual Arts) SCA,

MVA Syd.

Theories of Art Practice

Lecturers

Eril Baily, PhD *USyd*
Christina Davidson, BA(Hons) *Melbourne*
Ann Elias, MA (Hons), PhD *Auck*

College Workshop

Workshop Supervisor
Tony Mesiti Cert (Boilermaking), *STC*
Technical Supervisor
Colin Winter

Computer Laboratory

Senior Technical Officer
Sandra Lloyd, (Print Des & Typo), Com Prog *SIT*
Grad. Cert. Des.Sc. (Computing)

ADMINISTRATION

Director

Professor Richard Dunn, MA *RCA*

SCA Manager

Alison Huggan, BA *Macq*

Personal Assistant to the Director

Marlene Troha, BA *UNSW*

Admissions & Courses

Manager

Philip Gissing, BA(Hons) *UNSW*

Administrative Assistants

Christina Forte
Jennifer King
Deborah Saxelby
Helen Sharpe, BA *Syd DipSocStud Syd.*

Facilities and Technical Services

Facilities Manager

Rod Murray, BA (Visual Arts) *SCAE*

Finance and Campus Services

Finance and Campus Services

Jeanette Frost, Ace Cert *STC*
Administrative Assistant Finance
Elizabeth Quilty, BA *Syd*

Campus Services

Tom King, Cert (Pur Sup Mgt) *STC*
Attendant in Charge
George Steel
Attendant— Evening
Graham Martin
Attendant — Day
Brett Bentley

SCA Publications

Manager

Rodney Weier
Design & Publishing
Adele Barnett

SCA Library

Head

Wendy O'Connor, BMus (Hons) *WAust*, DipLib
CCAE, Rec Dip *RAM*, *FTCL*, *LRAM*, *AALIA*

Librarian

Patricia Gillman, BA Dip Ed *South Africa*, DipLib
NSW, BAFA *Curtin*, Grad Dip *SCA*

Senior Library Technician

Gillian McPherson, LibPracCert *STC*

Library Technician

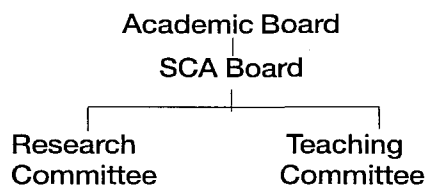
Clair Gordon, LibTechCert, *STC*

Library Assistant

Lorraine Child, *ALIA*

1. The Sydney College of the Arts Board shall comprise the following persons:
 - a) The Professors, Readers, Associate Professors, Senior Lecturers, Lecturers, Senior Tutors and Tutors who are full-time or fractional, permanent or temporary members of the teaching staff of the departments placed under the supervision of the Sydney College of the Arts;
 - b) The Director and Deputy Director of the Sydney College of the Arts;
 - c) Such part time teaching staff of the Sydney College of the Arts who have been employed for two or more years;
 - d) The Dean of the Faculty of Architecture or the Dean's nominee;
 - e) One member of the teaching staff of the Department of Fine Arts nominated by the Head of the Department of Fine Arts;
 - f) The Dean of the Faculty of Arts or the Dean's nominee;
 - g) The Director of the Museum of Contemporary Arts or the Director's nominee;
 - h) The Director of the Sydney University Art Workshop;
 - i) The Librarian-in-charge of Information Resources of Sydney College of the Arts;
 - j) Not more than three persons distinguished in the field of Visual Arts, at least one of whom shall be a practising artist, appointed by the Senate on the nomination of the Chairperson of SCABoard with the approval of the SCA Board;
 - k) Not more than four students elected in the manner prescribed by resolution of Senate.
 - 1) The Dean of the Faculty of Education or the Dean's nominee
 - m) All technical supervisors; and
 - n) General staff occupying the following positions:
 - (i) Admissions & Courses Officer
 - (ii) Manager, SCA Publications
 - (iii) Finance Officer
 - (iv) Facilities Manager.
2. (1) The members referred to in sections 1(e) and (j) shall hold office for a period of two years commencing on 1 January following their appointment except that the members first so appointed shall hold office from the date of their appointment until 31 December 1992.
 - (2) A person shall cease to hold office if that person ceases to hold the qualifications in respect of which he or she was eligible to hold office.
3. SCA Board shall encourage teaching, scholarship and research in the Departments and Schools that the Vice-Chancellor has determined shall be placed under the supervision of the Sydney College of the Arts and shall have the same powers and functions as are specified for Faculties in Chapter 8 of the By-Laws.
4. The Director shall preside at meetings of SCA Board held on or before 31 December 1991.
5. (1) SCA Board shall elect from the members referred to in section 1(a) to (c) and 1(i) a Chairperson who shall preside at meetings of SCA Board held on or after 1 January 1992
 - (2) The Chairperson shall hold office for a period of two years from 1 January following the election.
 - (3) The election of Chairperson is to be held not later than the third Monday in October preceding the year in which the term of office is to commence and the first such election is to be held in second semester 1991.
 - (4) If the office of Chairperson becomes vacant by death, resignation or otherwise, a successor is to be elected by SCA Board as soon as is convenient after the vacancy occurs and that successor is to hold office as Chairperson for the remainder of that term.
 - (5) SCA Board may elect from its members a person to be Acting Chairperson in the event of the absence of the Chairperson through illness or other cause.
6. (1) SCA Board shall meet at least once each semester and shall be convened at the direction of the Vice-Chancellor, the Director or the Chairperson or on the written requisition of any five members addressed to the Registrar.
 - (2) If the person previously elected or appointed to preside at meetings is absent, a member elected by the members present shall preside.
 - (3) The person presiding at any meeting shall have a vote and in the case of an equality of votes a second or casting vote.

COMMITTEE STRUCTURE



SCA Board

SC A Board determines all matters concerning the degrees and diplomas in SCA. For membership see opposite page. Detailed terms of reference are included in the University of Sydney Statutes and Regulations. These can be obtained through SCA Manager.

The Chair of SCA Board is elected by the Board every 2 years. In 1997 and 1998, the Chair is Margaret West.

Student Members of the Board

There are three student members elected to SCA Board— two undergraduate students and one postgraduate student. The election is conducted by the University in October each year for membership for the following year, to end after teaching membership.

Management Advisory Committee

This Committee advises the Director on the management of the resources allocated to SCA, consistent with its specific academic policies and with the plans of the University. Membership comprises the Chairs of the Teaching and Research Committees, the Chair of SCA Board and the Facilities Manager. The Committee is chaired by the Director.

Teaching Committee

This Committee is responsible for advice and oversight of the development and delivery of undergraduate programs and monitoring of standards. Membership comprises the three year convenors, the Postgraduate Convenor and one undergraduate student. The Director is an ex-officio member.

Research Committee

This Committee advises on research and research training and the allocation of research funds. This Committee acts also as the Board of Postgraduate Studies dealing with student matters in the Masters courses.

Membership comprises the Postgraduate Convenor as Chair, 3 members elected by SCA Board and one postgraduate student. The Director is an ex-officio member.

Convenors

There is a Convenor elected for each undergraduate year and a postgraduate convenor. Convenors

liaise with individual staff members, representatives or groups of staff in the studios to ensure the provision of classes and support for the students in each year of SCA program. The Convenors also act as student advisers in regard to course difficulties. Convenors are elected for a period of two years. The Chair of the Teaching Committee is chosen from these four people.

Meetings and Agenda Papers

The meeting schedule is normally determined at the beginning of the year. Agendas are circulated in advance of the scheduled meeting. To place an item on the agenda of a particular meeting staff and students should contact SCA Manager or Chair at least 10 days prior to the meeting date.

COMMITTEE MEMBERSHIP 1998

RESEARCH

Mr Brad Buckley (Chair)
 Ms Christina Davidson
 Professor Richard Dunn
 Mr Richard Whiteley
 Mr Geoff Weary
 Student Rep.

Teaching

Ms Su Baker (Chair)
 Mr Brad Buckley
 Professor Richard Dunn
 Mr Neil Emmerson
 Steven Lojewski
 Student Rep.

Management Advisory Committee

Professor Richard Dunn (Chair)
 Chair of Teaching Committee: Ms Su Baker
 Chair of Research Committee: Mr Brad Buckley
 Chair of SCA Board: Ms Margaret West
 Facilities Manager: Mr Rod Murray:

SCA Library Committee

Chair: Mr Nigel Helyer
 Ms Wendy O'Connor (Ex-officio)
 Dr Eril Baily
 2 student members

Information Technology Committee

Mr Steven Lojewski
 Mr Geoff Weary
 Mr Richard Whiteley
 Mr. Rod Murray, Facilities Manager
 Ms Sandra Lloyd, Computer Laboratory
 Student member

Further information about all matters relating to the College Board, its Committees and meetings, can be obtained through the SCA Manager.

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.

SYDNEY COLLEGE OF THE ARTS AWARDS

The 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 May 1987, Sydney College of the Arts became a recipient of a generous endowment of the De Costa family in memory of Jerome De Costa, whose enrolment at SCA was sadly prevented by his untimely death. The De Costa family made available funds for the support of the studies of students of dedication and ability, who are also in a circumstance of financial need. Two awards are given specifically for the purchase of art materials and books related to their study at SCA.

Students in the first and second year of the course are invited to apply in writing to be considered for these awards. The awards are made on the recommendation of the Scholarships and Prizes Committee on the basis of the applicant's dedication and ability as indicated by the student's work submitted for their first semester assessment in their major area of study. The Committee takes into account the advice of the Student Counsellor in relation to the confidential statements of the need for financial assistance.

Sydney College of the Arts Scholarship

This scholarship is made available annually by SCA and is awarded to a 3rd year student on the recommendation of the Scholarships and Prizes Committee on the basis of the assessment of a specific project developed for the award.

Zelda Stedman Scholarships

Preamble:

Funds from the Zelda Stedman bequest have been allocated to SCA 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'.

Zelda Stedman Young Artist Scholarship

This scholarship will give financial assistance to 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 in undergraduate studies at Sydney College of the Arts.

Zelda Stedman Young Student Scholarship

This scholarship will give financial assistance for the further development of students accepted into the Honours or Higher Degree studies at Sydney College of the Arts.

Zelda Stedman Young Student Travel Scholarship

This scholarship will give financial assistance for the further development of students enrolled at Sydney College of the Arts, particularly for the broadening of experience through facilitating travel.

APPLICATION PROCEDURES

1. Eligibility

- 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 Jerome de Costa Memorial Award*
- *the Dobell Foundation Scholarship*
- *SCA Scholarship*

close on 31 August.

Applications for *Zelda Stedman Scholarships* close on 30 November 1998

Applications may be sent by post, or delivered in person to Admissions & Courses. Facsimiles will not be accepted.

You must ensure that the application form is accompanied by all required supporting documentation, including a maximum of six (6) slides of recent work. You should indicate your major area of study and where you may be contacted by the committee. 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 to be forwarded to:

The Secretary,
Scholarships & Prizes Committee
Admissions & Courses
Sydney College of the Arts

3. Selection

Successful applicants will be selected by the Scholarships and Prizes Committee which is covered by a member of the Teaching Committee with 2 members appointed by the Teaching 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 and Prizes Committee has the right in any year to make no award. The decisions of the Scholarships and Prizes Committee are final and not subject to appeal or review.

4. Presentation

Following the decision of the Scholarship and Prizes Committee:

- You will be notified in writing of the result
- The Scholarships (excluding a Zelda Stedman Award) will be presented at a formal ceremony at which students receiving an award will be required to exhibit work
- After completion of the project, applicants may be asked to submit a 250 word 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.

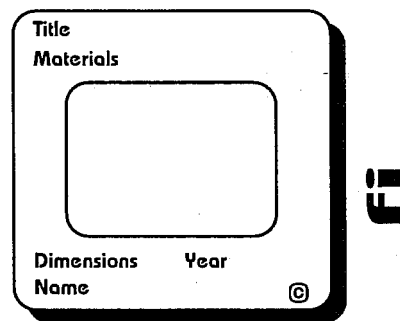
Video can be used as documentation, playing time should not exceed 5 minutes.

The following requirements apply:

Slides: six (6) 35mm mounted colour slides of work executed in the past 2 years. It is important that the slides submitted are 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 6 in the top right hand corner using the following image as a guide.

Please note: except for the Jerome De Costa and Zelda Stedman Awards which are based on first semester major study assessment



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 which is administered and awarded by the William Fletcher Trust.

**SCHOLARSHIPS
& GRANTS GAINED 1997**

The Director, Professor Richard Dunn and Staff, wish to congratulate the following staff and alumni on receiving grants and scholarships in 1997.

William Fletcher Trust Grant

Min-Woo Bang & Nicole Coulter

SCA Scholarship

Isabelle Weber

Dobell Foundation Scholarship:

Nick Strike & Christine Collins

Jerome de Costa Memorial Award

Elspeth Perkin & Kate Ewing

**Royal Society of Arts Prize
for Achievement**

Mr. Snow

**Zelda Stedman Young Student Travel
Scholarship**

Karon Hepburn & Ricky Campbell-Allen

Chroma Australia Prizes

to the following Painting students:

Simone Leary, Joanna Randell, Carmen Moreno Hernandez, Gemma Smith, Elaine Drew, Somboun Phonesouk, Beata Geyer, William Gruner, Jessica Macneil, James Burke, David Wall, Julie Fragar, Min-Woo Bang, Angela Rowson, Natsuho Takita.

Portia Geach Memorial Award

Maria Cruz

EXCHANGE PROGRAMS

Guidelines for SCA Students

1. Introduction /Criteria

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 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 should be reciprocal and, if possible, simultaneous (i.e. 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.

Applicants should have successfully completed at least two years at SCA.

2. Application Procedures

Applications are available to third year, Honours and MVA students.

Application forms and information sheets are available from Admissions and Courses and should be returned to:

Sydney College of the Arts
Admissions and Courses
Locked Bag 15
ROZELLE NSW 2039

SCA students going overseas

The recommended duration of the visits is one term. A guide to term dates follows and specific information regarding each institution can be obtained from Admissions and Courses. Students need to apply by:

Closing dates:

31 March 1st term

30 September 2nd or 3rd term

1st Term	September to December
2nd Term	January to March
3rd Term	April to June

A complete application consists of:

- a) Two application forms
 1. Application from host institution with a passport photograph
 2. University of Sydney application to be an Exchange Student.
- b) 12 slides/photographs of recent examples of your own work

c) Curriculum Vitae

d) Approval from Director of Sydney College of the Arts or nominee.

Interview

There is a 15-20 minute interview with the Director's nominee and one other appropriate member of academic staff. The applicant will be invited to attend the interview by letter. Where more than one applicant wishes to be an exchange student at the same host institution, the panel will nominate whom they think to be the best applicant.

Accommodation

A copy of any information available on accommodation is available for consultation Admissions and Courses

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 program 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.

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 which 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.

Children brought onto the University's premises must be supervised by a parent 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.

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: 93513333 or 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.

Exhibition/Installation Spaces

There are exhibition spaces available for student work. Details of bookings and other requirements are available from Admissions & Courses.

Computer Laboratory

The College has a well-equipped facility for undergraduate students, postgraduate and academic visual arts research incorporating the digitising and manipulation of images in different ways. The Computer Laboratory has within it a computer research lab.

The Macintosh computer laboratory is 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.

Equipment loans

Equipment is available for loan at the office located next to the SCA Lecture Theatre.

SCA Publications

The academic program is supported by a full range of desktop publishing and graphic design services, laser-writer printing and black & white / colour image scanning and image manipulation. Also available are dye-sublimation and inkjet colour prints.

SCA Publications provide finishing services such as A3 spot colour photocopying, collating, stapling, binding, laminating and other external bureau services.

SCA Publications also create advertising and promotional materials, handbooks and catalogues, stationery, posters, labels, brochures, letterhead and business cards, invitations, catalogues and booklets. Assistance to students in the presentation of their theses and research papers is available through the Manager.

SCA Library

A reference collection and serials are available as well as materials for loan, including books, slides and videos. Facilities for students include word processors, binder and photocopiers, including a colour copier. All students and staff members are eligible to register as borrowers and may also borrow at other University of Sydney libraries and other university libraries in NSW. (Some of these services involve a fee).

Workshop

The College has a well-equipped workshop which offers a full range of facilities including woodwork, metalwork and metal bending, welding. It is essential that if using these facilities, students are trained and supervised in the use of the machinery and observe all safety regulations and guidelines.

Canteen

Emily's Cafe provides canteen services for College students. It is run by the Rozelle Hospital After-care Association which benefits from cafe profits.

Cashier

The SC A cashier is located at specific times in the Admissions & Courses office.

Car Parking

No parking is permitted on hospital parkland roadways. There are approximately 100 student parking spaces available on the western side of the campus.

Internal Mail

There is a daily mail service between the Rozelle Campus and Camperdown Campus (main University campus). Staff mail boxes are located in the Staff Common Room. Mail to staff may be left at the Admissions & Courses office or at the mail room near the main pedestrian entrance to the complex.

Lost Property

Lost property is located in the attendant's office/mail room located near the main pedestrian entrance to the complex and also at the Admissions & Courses office.

Noticeboards

Official noticeboards are in place at the College at the main pedestrian entry point and outside Admissions & Courses to communicate important information to students regarding official College / University matters. Please take notice on a regular basis. Other general noticeboards are available throughout the campus for matters of general interest.

Public Transport

Public transport to the Rozelle campus includes a 500, 501 or 502 bus from Circular Quay, or along George Street in the city, or from Top Ryde along Victoria Road to Darling Street Rozelle.

A connecting 445 bus along Darling Street to Balmain Road to Rozelle Campus (about 2-3 stops). The 440 bus from the city to Leichhardt and Rozelle comes along Balmain Road. You may contact the State Transit Authority for more information.

STUDENT SERVICES

SCA Students have access to all University Student Services located at the Camperdown Campus. These services are confidential and free.

The following are a selection of the services at which are available to students:

1. University Counselling Service, Level 7, Education Building, Manning Road, Camperdown Campus. Telephone: 9351 2228.

A Counsellor is available at Rozelle Campus each Tuesday. For appointment phone 93511002. Walk-ins and telephone counselling available.
2. Accommodation/Housing Office, Education Building, Telephone 9351 3312;
3. Careers & Appointments Service, Mackie Building. Telephone: 9351 3481. This service helps students with careers, resumes and casual employment. Bill Cole is an adviser who has worked with SASCA and has special knowledge relating to art careers.
4. Learning Assistance Centre:

Tel. 9351 3853. Offers help with study skills, essay writing, seminar presentation, etc.
5. International Student Services Unit. Telephone: 9351 4749. Offers a wide range of support for international students and their families, including language skills.
6. Student Loan Scheme. Telephone: 9351 2416. Students requiring financial assistance may contact the Financial Assistance Officer, Education Building.
7. Special Services. Telephone: 9351 4554. For assistance for students with disabilities, Education building.
8. Health Service. Telephone: 9351 3484.
9. Austudy enquiries. Phone SRC on 9660 5222 to make an appointment with one of their Welfare Officers.

OCCUPATIONAL HEALTH & SAFETY

Occupational Health & Safety Policy.

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 which could result in personal injury or ill health. The University requires its activities to conform to 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 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 OHS 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.

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.

Individuals,

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
- making proper use of safety devices and protective equipment
- not willfully 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 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, the use of emergency equipment.

Procedure for dealing with OHS issues.

Issues should be raised first with a Studio Supervisor or Lecturer. If the matter cannot be resolved at this level then contact should be made with the Departmental Safety Officer or Facilities Manager.

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

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 which is accessible through a First aid Officer.

Zone 12 OHS Committee.

This committee represents both staff and students of SCA. It is the role of this committee to act in an advisory capacity to management to provide a safe working environment for all staff and students. There is provision for a student member of the committee elected by the student body.

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

SmTrtmTj^iTpTolTiblT^ and in entrance-ways, doorways, and outside windows.

Pets (excluding guide dogs) are not permitted on campus

Copies of all policies on specific issues, procedures and guidelines may be obtained by contacting the Risk Management Office or via <http://www.usyd.edu.au/su/ohs/index.html>

SASCA

Student Association of Sydney College of the Arts

The Student Association of Sydney College of the Arts is the on-campus student organisation. The association provides an avenue of communication between the student body, the College 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.

The Association is governed by a committee elected by and from the student body. The association has an active executive, studio representatives, and welcomes and encourages students to become involved on all levels and at all times throughout the year. An open programme 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 active and creative as student participation is willing.

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, telephone 93511027 or Fax. 93511085.

FEES AND CHARGES 1998

Local Students

Fee paying courses:

Master of Studio Art	\$6,600
Master of Multimedia Design	\$9,000

International Students

Undergraduate years 1-3	\$11,000
Honours	\$11,500
Master of Visual Arts	\$12,000
Master of Studio Art	\$7,500
Master of Multimedia Design	\$10,000
Doctor of Philosophy	\$12,000

Non Award Study

(see information below)

\$220 per credit point of study.

Degree Show

Students are asked to make a contribution of \$50 for inclusion in the SCA catalogue.

Materials

A workshop contribution will be introduced in 1998. This will be \$150 for Foundation Year and \$100 for Years 2-4. This will cover items provided by SCA for your work. If you would prefer to obtain the same materials elsewhere, you can elect not to pay the contribution.

In addition, you can expect to spend between \$1,200 and \$2,000 for materials purchased yourself for your studio work, depending on the types of materials you choose to use and your area of study.

Keys and Cards

For Honours and Masters students, a deposit of \$25 will be required before the issue of after hours access cards and keys. This will be refunded on the return of keys and cards at the end of the academic year.

Lost keys and cards will be replaced at the cost of \$20 per item.

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 the Admissions & Courses office at Sydney College of the Arts.

The College usually offers short courses in the summer break and in the evening during semester periods, as part of a continuing education program.

SCA SHORT COURSES

SCA offers introductory and advanced courses in a range of specific disciplines. The courses are designed for:

- Those who are seeking preliminary studies to enhance entry prospects into University and other Tertiary Visual Arts programs
- Year 11 and 12 students wishing to further develop their HSC folio
- Artists who wish to further develop specific skills and professional experience
- Those who wish to pursue studies in the Visual Arts for reasons of self-enrichment.

The courses are held on evenings or weekends throughout the year. An information brochure is obtainable by contacting:

SCA Admissions & Courses

Phone: 9351 1000

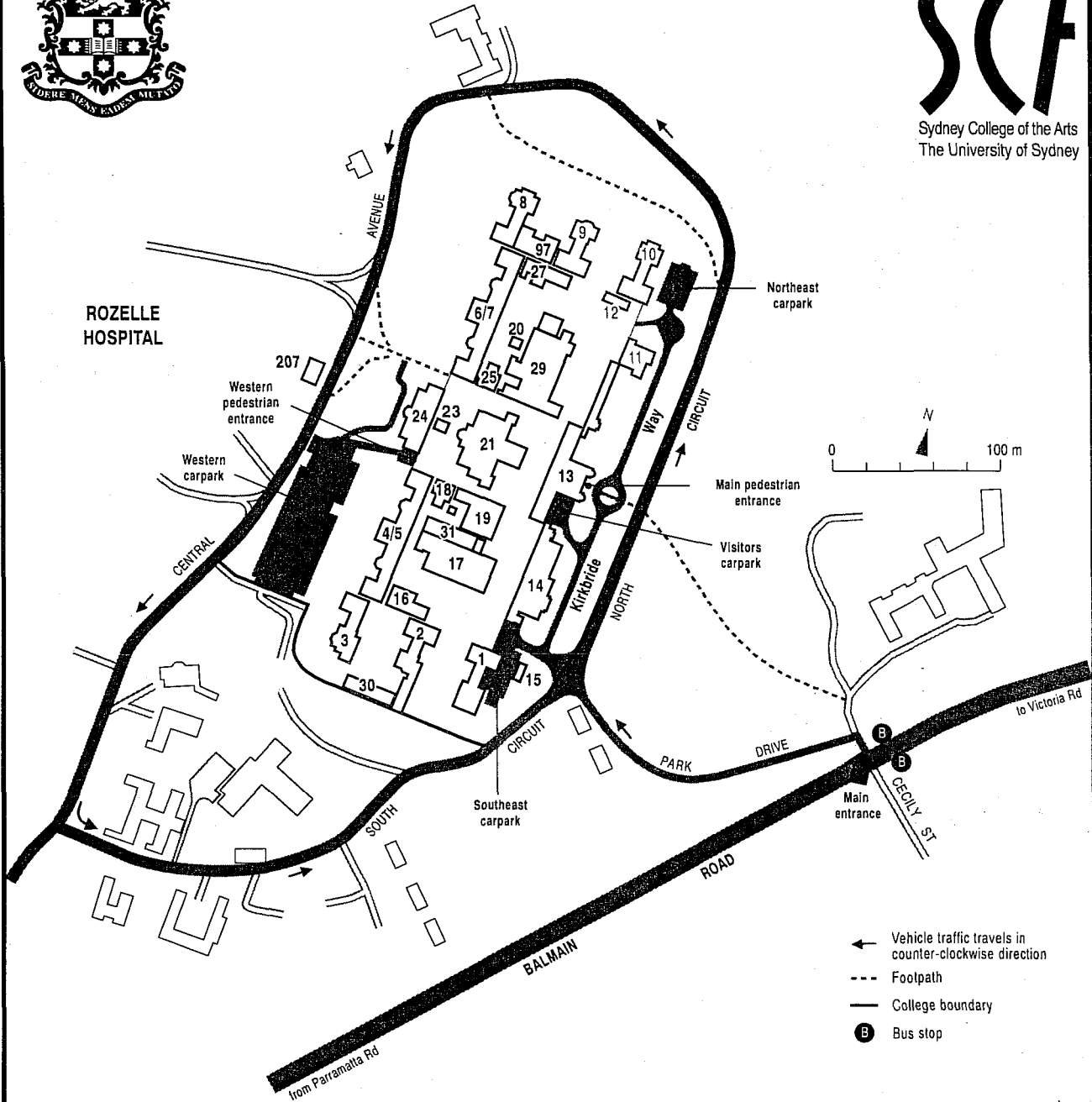
Fax: 9351 1199

Email: P.Gissing@sca.usyd.edu.au

or visit our website for details on courses offered:
<http://www.usyd.edu.au/su/sca/scope.html>



Sydney College of the Arts
The University of Sydney



SYDNEY COLLEGE OF THE ARTS

Balmain Road (opp Cecily Street) Rozelle Ph: 9351 1000

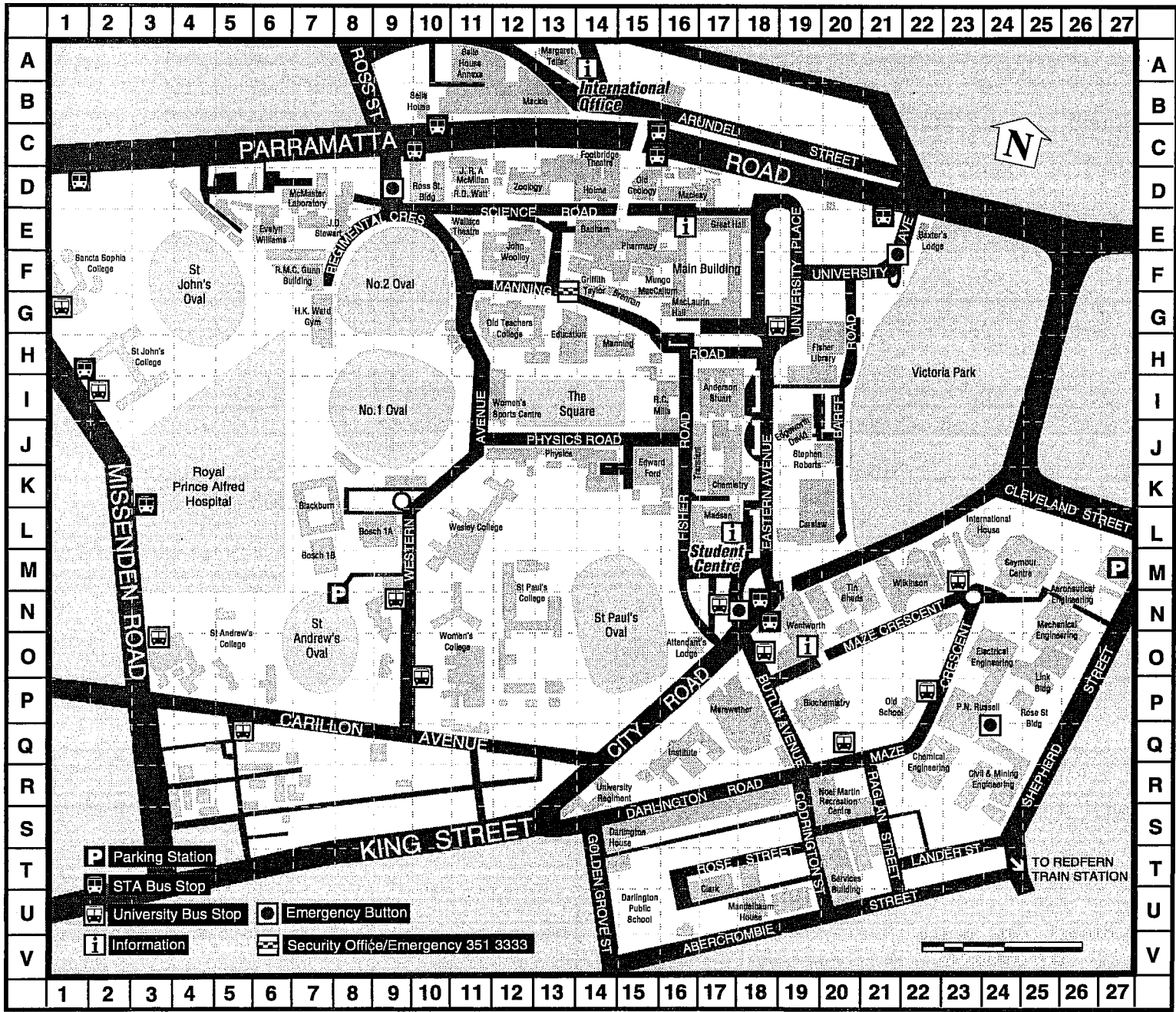
1 Information Resources	13 Theories of Art Practice	24 Administration
2 Ceramics	14 Jewellery & Metal	Computer facility
3 Photomedia	15 SASCA office	25 Drawing & Installation
Electronic Art	16 Drawing	27 Printmedia
4/5 Photomedia	17 College workshop	29 Sculpture
Electronic Art	18 Glass	30 Ceramics
6/7 Painting	19 Glass	31 Glass
8 Painting and Printmedia	20 Watertower	97 Printmedia
9 -	21 SCA Lecture Theatre	207 Emily's Cafe
10 -	SCA Hall	
11 -	SCA Gallery	
12 -	23 -	

Public Transport

A connecting 445 bus travels along Darling Street to Balmain Road, to Rozelle Campus. The 440 bus from the city to Leichhardt and Rozelle travels along Balmain Road.

Departments, schools and buildings - main campus

Academic & Executive Services	16E			Learning Assistance Centre	13G	St John's College 3	3H
Accounting	17P			Linguistics	16J	St Paul's College 4	12N
Administrative Policy & Strategic Planning Division	16E	Continuing Education, Centre for	13B	Link Bldg	25O	Sancta Sophia College 5	1F
Administrative Support Services Division	16E	Coppleston Postgraduate Medical Institute	9K	Lost Property	14F	Scholarships	16F
Aeronautical Engineering	26M	Counselling Service	13G	Mackie Bldg	13B	Schools Liaison	11E
Agricultural Chemistry & Soil Science	10D	Crop Sciences	13F	MacLaurin Hall	16G	Science Faculty Office	19L
Agricultural Economics	11D	Darlington House H66	14S	Macleay Bldg & Museum	16D	Security & Bldg Services	14F
Agriculture Faculty Office	11C	Development Office	16O	Madsen Bldg	17L	Selle House	10B
Alma Street Glasshouse	23N	Disability & Welfare Services	13G	Mail Room (Internal)	20T	Semitic Studies	17F
Anaesthesia	7K	Economometrics	17P	Main Bldg	17F	Senate Room	16G
Anderson Stuart Bldg	17I	Economic History	17P	Mandelbaum House	18U	Services Bldg	20T
Anatomy & Histology	17I	Economics, Dept & Faculty Office	17P	Manning House	14H	Seymour Theatre Centre	24M
Animal Science	7F	Edgeworth David Bldg	19J	Margaret Telfer Bldg	13A	Shepherd St Parking Station	27M
Anthropology	16F	Education Bldg & Faculty Office	13G	Marketing, Dept of	16Q	Sir Hermann Black Gallery	19N
Archaeology, Classics & Ancient History	16F	Educational Development & Evaluation	15K	Marketing & Publications	11E	Social & Policy Studies in Education	13G
Architectural & Design Science	22M	Educational Psych., Measurement & Technology	13G	Mathematics & Statistics	19L	Social Work & Social Policy	15I
Architecture, Dept & Faculty Office	22M	Edward Ford Bldg	15K	McMaster Laboratory CSIRO	7D	Solicitor, University	16E
Archives	19H	Electrical Engineering	24O	McMillan, J.R.A., Bldg	11C	<i>Sports:</i>	
Art Workshop	20M	Employment Service, Casual	13C	Mechanical & Aeronautical Engineering Bdg	25N	Noel Martin Recreation Centre	20R
Arts Faculty Office	16F	Engineering Faculty Office	25O	Mechanical Engineering	25N	Sports Union	7G
Asset Management	13A	English	12E	Media Office	16E	Swimming Pool	20R
Asian Studies	14F	Equal Employment Opportunity Unit	16S	Medicine	7K	Tennis courts	20D
Attendant's Lodge	16O	Evelyn Williams Bldg	6E	Medicine, Dept of	7K	Ward, H.K., Gymnasium	7G
Badham Bldg & Library	14E	Experimental Medicine	7K	Medicine Faculty Office	15K	Women's Sports Association	12I
Banks (see Financial institutions)		External Relations Division	16E	Merewether Bldg	17P	Stephen Roberts Theatre	20J
Baxter's Lodge	22 E	Facilities Planning, Office of	20T	Microbiology	20P	Stewart, J.D., Bldg	8E
Behavioural Sciences in Medicine	7K	<i>Financial institutions:</i>		Mills, R.C., Bldg	15I	Stores	20T
Biochemistry	20P	Commonwealth	14C	Mungo MacCallum Bldg	15G	Student Centre*	17L
Biological Sciences	16D	Credit Union	14D	Music	24M	Student Services*	13G
Blackburn Bldg	7K	National Australia	15E	Nicholson Museum	16G	SRC	19N
<i>Bookshops:</i>		National Australia	19N	Obstetrics & Gynaecology	9K	SUPRA	4R
Medical	7K	Financial Assistance	13G	Occupational Health	15K	Surgery	7K
SRC Secondhand	19N	Finance, Dept of	13Q	Old Geology Bldg	15D	SydU-tech	19U
University Co-operative	16J	Financial Management & Reporting	13A	Old School Bldg	21P	Systems Development	13A
Bosch 1A (lecture theatres)	8L	Financial Services Division	16E	Old Teachers' College Bldg	12G	Teaching & Curriculum Studies	13G
Bosch 1B Bldg	7M	Fine Arts	15I	Operations Accounting	13A	Tin Sheds Gallery	20M
Botany	16D	Fisher Library	19G	Pathology	7K	Trades & Grounds Services	20T
Brennan, C, Bldg	15F	Footbridge Theatre	14C	Performance Studies (entrance Manning Rd)	12F	Traffic Office	14F
Business Liaison Office	13D	French Studies	15F	Personnel Services	13A	Transient Bldg	16J
Business Services	19U	Garage, University	21T	Pharmacology	7M	Union, University of Sydney	
Campus Services	20T	Geography	16Q	Pharmacy	15E	Wentworth Building	19N
Careers Centre	13B	Geology & Geophysics	19J	Philosophy	17G	Holme Building	14D
Carlaw Bldg	19L	Germanic Studies	15F	Photowise Imaging	20T	Manning House	14H
Cashiers	13A	Government & Public Administration	17P	Physics	13J	Unistaff	19U
Celtic Studies	12E	Great Hall	18E	Physiology	17I	University Collection	19H
Central Services	22 E	Greek, Modern	14F	Planning Support Office	16E	University of Sydney Club	15G
Centre for English Teaching	17L	Griffith Taylor Bldg	14F	Post Office	15E	Urban & Regional Planning	22M
Centre for Teaching & Learning	19L	Gunn, R.M.C., Bldg	7F	Printing Services, University	20T	Veterinary Anatomy	8E
Chancellor's Committee Shop	17F	Health Service		Properties & Investments	13A	Veterinary Clinic	6E
Chaplains' Centre	10G	Holme Bldg	14C	Psychological Medicine	4K	Veterinary Clinical Sciences	6E
Chemical Engineering	22Q	Wentworth Bldg	19N	Psychology	14F	Veterinary Pathology	7E
Chemistry	17K	History	15G	Purchasing	20T	Veterinary Science Faculty Office	8D
<i>Child Care:</i>		History & Philosophy of Science	19L	Publications Unit	16E	Vice-Chancellor's Office	16E
Boundary Lane	16U	Holme Bldg	14C	Public Health & Community Medicine	15K	Wallace Theatre	11E
Carillon Avenue	9Q	Industrial Relations, Dept of	16Q	Quadrangle	17F	War Memorial Gallery	17E
Laurel Tree House (Glebe)	16B	Infectious Diseases	7K	Queen Elizabeth II Research Institute	9K	Watt, R.D., Bldg	11D
Union (Darlington)	21S	Information Technology Services	19U	Regiment, University	14R	Wentworth Bldg	19N
Civil & Mining Engineering	24R	Institute Bldg	16Q	Religion, School of Studies in	12E	Wesley College 6	11L
Clark Bldg	17T	International Office & International Student Services	13A	Research & Scholarships	16E	Western Avenue Underground Parking Station	8N
Clock Tower	17F	International House	23L	Revenue Services	13A	Wilkinson Bldg	22M
Com'munity & Alumni Relations	19H	Italian	15I	Risk Management	13A	Women's College 7	11O
Hnmntfir Snifince Basser Dent	17L	Koori Centre	12G	Rose Street Bldg	24P	Women's Studies	15S
		Lanauaoe Centre	14F	Ross Street Bldg	10D	Woolley Bldg, John	12E
				Russell, Peter Nicol, Bldg	23P	Yeoman Bedell's Office	17E



Student Centre (17L)

- academic transcripts
- admissions
- enrolments
- examinations
- graduations
- handbook sales
- HECS enquiries
- travel concessions

Student Services (13G)

- accommodation
- counselling
- financial assistance
- special services (disabilities, etc)

NOTES: