

THE UNIVERSITY OF SYDNEY



SYDNEY COLLEGE
OF THE ARTS
HANDBOOK 1997

SCA

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
University of Sydney
Rozelle Campus
Balmain Road
ROZELLE

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Sydney College of the Arts
Handbook 1997
©The University of Sydney 1991
ISSN 1034-5892

Produced and set by
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Disclaimer

This handbook was prepared January 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.



Printed on Australian Made paper

TERMS AND VACATION DATES 1997

SEMESTER	DAY	1997
SCA Orientation Program	Wed. Friday	26 February 28 February
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1ST SEMESTER & LECTURES BEGIN	Monday	3 March
Easter recess begins	Friday	28 March
Easter recess ends	Friday	4 April
Lectures end	Friday	13 June
Study week	Monday	16 June
Assessment Period commences	Monday	23 June
INTER-SEMESTER RECESS begins	Monday	7 July
INTER-SEMESTER RECESS ends	Friday	25 July
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2ND SEMESTER & LECTURES BEGIN	Monday	28 July
Mid-semester recess begins	Monday	29 Sept.
Mid-semester recess ends	Friday	3 October
Lectures end	Friday	7 November
Study week	Monday	10 November
Assessment period commences	Monday	17 November
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IMPORTANT EVENTS		
Graduation 4pm	Friday	16 May
Interviews for admission in 1998		10 November to 5 December
Degree Show	TBA	

INTRODUCTION & CONTENTS

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.

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MESSAGE FROM THE DIRECTOR



*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, the College has influenced art training across Australia, and its graduates, through their professional activities, are influencing the shape of contemporary art.

The College 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 the College seeks those who are self motivated, show initiative and the ability to develop an independent practice in one of the College's disciplines or across the boundaries of those disciplines. Whether in the broad areas of the fine arts of painting, sculpture, printmedia, the crafts such as ceramics, glass, jewellery or in photography, electronic media, time-based art, installation or performance, the emphasis of the College is on training for the contemporary visual arts which does not necessarily respect the separation of disciplines.

The full potential of the College's 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.

The College has been unique in maintaining the fundamental relationship between practice and theory through its Studio Theory courses offered

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

Art Theory is a core study for all students and is intended to complement major studio activity. Art Theory 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 through Complementary Studies, Adjunct Study programs 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 a part of general debates.

Each student will have 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. 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 the College, and the broader resources of the University.

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

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

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

Director

Professor Richard Dunn, MA *RCA*

Personal Assistant to the Director

TBA

ACADEMIC PROGRAM

Professor

Professor Richard Dunn, MA *RCA*

Year Convenors

Convenor of First Year

Neil Emmerson, Dip Art *NCAE*, BA (Visual Arts), GradDip (Prof Art Prac) *CAI*

Convenor of Second Year

Su Baker, BFA *WAIT*, Grad Dip Ed *WAIT*, GradDip (Visual Arts) *SCA*.

Convenor of Third Year

TBA

Convenor of Postgraduate Studies

(including Honours year)

Brad Buckley, MFA *RISD*, GradDipEd *SCAE*

Art History and Theory

Lecturers

Christina Davidson **TITLES**

Ann Elias, MA (Hons), PhD *Auck*

TBA

Ceramics

Senior Lecturers

Gudrun Klix, BA *WestWash State*, MA *GeorgeWash*, MFA *Wisconsin*

(*on leave Autumn Semester*)

Mitsuo Shoji, EdDip, BFA *Kyoto*, MFA *Kyoto*

Technical Supervisor

Clive Cooper

Glass

Senior Lecturer

Maureen Cahill, Dip ESTC, BA (Hons) (Glass)

Stourbridge MA NSWIA (SCA)

Lecturer

Richard Whiteley, BA (Visual Arts) *ANU*,

MFA *Illinois*

Technical Supervisor

Tony Mesiti, Cert (Boilermaking), *STC*

Jewellery

Senior Lecturers

Margaret West, GradDip (Art) *RMIT*, DipEd

Melb State Coll

Lecturer

TBA

Technical Supervisor

Valerie Odewahn

Electronic Arts

Lecturers

Geoff Weary, DipFA *AMCAE*, MFA *UNSW*

John Conomos, BA *UNSW*, DipLib. *UNSW*

Associate Lecturer

Mahalya Middlemist, BA (Communications)

UTS, MA *UNSW*

Technical Supervisor

Damian Castaldi, BA *SCA*, GradDipEd *SCA*

Photomedia

Senior Lecturer

Steven Lojewski, Dip Art & Des *Prahran CAE*,

MA *SCA*

Lecturers

Maureen Burns, GradDip (Visual Arts) *SCA*,

MA *UNSW*

Rebecca Cummins, BA (Hons) *Nth Iowa*, BFA

(Hons) MA *New Mex Nth Iowa*,

Technical Supervisor

Arthur Georgeson, GradDipEd *SCAE*,

Dip AD *VCA*

Painting

Senior Lecturers

Su Baker, BFA *WAIT*, GradDipEd *WAIT*,

GradDip (Visual Arts) *SCA*. (*on leave Spring*

Semester)

Brad Buckley, MFA *RISD*, GradDipEd *SCAE*

(*on leave Autumn Semester*)

Associate Lecturers

Lindy Lee, GradDip (Visual Arts) *SCA*, Dip

Ed *KGCAE*

Jeffery Gibson, Dip (Visual Arts) *DDIAE*,

Grad Dip. (Visual Arts) *SCA*

Lecturer

Matthys Gerber, *Julian Ashton*, MFA *UNSW*

Technical Supervisor

Terry Burrows GradDip VisCom *SCA*

Printmedia

Senior Lecturer

Mirabel FitzGerald, NDD *Byam Shaw*

Lecturer

Neil Emmerson, Dip Art *NCAE*, BA

(Visual Arts), GradDip (Prof Art Prac) *CAI*

Sculpture, Performance & Installation

Senior Lecturers

Tom Arthur, BSc(ArtEd) *Tufts* DipFA *Boston*

Mus Sch

Nigel Helyer, BA *LCFA*, MA *RCA*

Lecturer

Frances Joseph, BA *Tas*, MFA *UNSW*

Technical Supervisor

Peter Spilsbury, DipAD, *St Martins*, GradDip

(Visual Arts) *SCA*, MVA *Syd*.

College Workshop*Workshop Supervisor*Gail Daley, Cert (Fitting & Turning)
(Toolmaking) *STC***Computer Laboratory***Technical Officer*Sandra Lloyd, (Print Des & Typo), Com Prog *SIT***ADMINISTRATION****Director**Professor Richard Dunn, MA *RCA***College Manager**Alison Huggan, BA *Macq**Administrative Assistant*

TBA

Admissions & Courses*Manager*Liliana Algorry, BA, NU *Arg.**Administrative Assistants*

Christina Forte

Catalina Herrera

Jennifer King

Deborah Saxelby

Helen Sharpe, BA *Syd DipSocStud Syd.***Technical Services***Manager*Rod Murray, ArtCert *Liverpool TC*,
BA (Visual Arts) *SCAE***Finance and Campus Services***Finance Officer*Jeanette Frost, Ace Cert *STC**Administrative Assistant Finance*

TBA

*Campus Services*Tom King, Cert (Pur Sup Mgt) *STC**Attendant in Charge*

George Steel

Attendant — Evening

Graham Martin

Attendant — Day

TBA

Graphic Communications*Manager*

Rodney Weier

Desktop Publishing

Adele Barnett

Information Resources Centre*Head*Wendy O'Connor, BMus (Hons) *W Aust.*,
DipLib *CCAIE*, 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*

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 College was proclaimed by the Minister for Education as a College of Advanced Education. In 1976 the College 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 educationalists, 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 College 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 College 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).

Dydney 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 College 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 this College.

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

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 the College 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.

The College 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 imagination, flexibility and vigour.

The College 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 the College or access courses elsewhere in the University. Studio practice is augmented by technical facilities and instruction which support studio activities and, in keeping with latest developments in the field; specialist and general visual arts history and theory programs, and a specialist Information Resources facility on campus.

STRATEGIC PLAN

AIMS:

The College aims to provide students with sufficient knowledge, skills and a context for self education in the theory and practice of visual arts. This includes providing appropriate training in research and professional practice to enable post-educational flexibility.

Goal 1 Teaching & Learning

Sydney College of the Arts will promote and sustain the highest standards of creative activity through its teaching of undergraduate & postgraduate students.

Goal 2 Broad Community

The College will further enhance its relationship and standing within the academic, professional and broader communities.

Goal 3 Benchmarking

The College will establish a system of national and international benchmarking within the visual arts as part of a process of assessing the quality of performance in all areas of the College.

Goal 4 Research

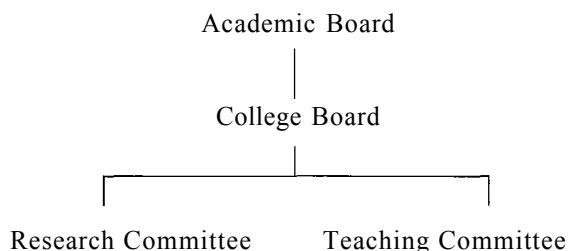
The Sydney College of the Arts will further develop its position as a research institution.

Goal 5 Administration, Finance & Budget

To provide, manage and develop the human resources, funds and facilities entrusted to the College in a way that ensures the effective response to changing needs, student demands, and the economic environment.

1. The Sydney College of the Arts College 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 the Information Resources Centre 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 the College Board with the approval of the College Board;
 - k) Not more than four students elected in the manner prescribed by resolution of Senate.
 - l) 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) Student Administration Officer
 - (ii) Manager, Graphic Communications
 - (iii) Finance Officer.
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. The College 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 the College Board held on or before 31 December 1991.
5. (1) The College 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 the College 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 the College 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) The College 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) The College 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



COLLEGE BOARD

The College Board determines all matters concerning the degrees and diplomas in the College. For membership see page 5. Detailed terms of reference are included in the University of Sydney Statutes and Regulations. These can be obtained through the College Secretary.

The Chair of the College 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 the College 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 the College, consistent with its specific academic policies and with the plans of the University. Membership comprises the Chairs of the Teaching and Research Committees, Head of the IRC and the Chair of the College Board and the Facility 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 and Graduate Diploma programs.

Membership comprises the Postgraduate Convenor as Chair, 3 members elected by the College 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 the College 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 the College Secretary or Chair at least 10 days prior to the meeting date.

COMMITTEE MEMBERSHIP 1997

RESEARCH

Mr Brad Buckley (Chair)
 Ms Christina Davidson
 Professor Richard Dunn
 Mr Richard Whiteley
 Mr Geoff Weary
 Ms Christie Atkinson (Student Rep.)

TEACHING

Ms Su Baker (Chair)
 Mr Brad Buckley
 Professor Richard Dunn
 Neil Emmerson
 Ms Ricky Campbell-Allen (Student Rep.)

MANAGEMENT ADVISORY COMMITTEE

Professor Richard Dunn (Chair)

Ms Su Baker

Mr Brad Buckley

Ms Margaret West

Ms Wendy O'Connor

Mr. Rod Murray

LIBRARY & INFORMATION TECHNOLOGY
COMMITTEE

(membership to be determined)

Further information about all matters relating to the College Board, its Committees and meetings, can be obtained through the College Manager.



BACHELOR OF VISUAL ARTS

Sydney College of the Arts offers a three (3) year full-time undergraduate degree leading to the award of Bachelor of Visual Arts, Eligible students can apply to undertake the fourth year honours program . Award requirements are described on page 60.

DIMS

- to educate students to a high standard of specialist training in their major studio discipline.
- to develop in the student a broad and comprehensive understanding of the critical context of their work in the professional field.
- to develop in the student a capacity for imaginative and innovative thought for recognising and solving problems.
- to encourage in the student an understanding of the social, historical and theoretical contexts of their practice.
- become confident in the articulation of their informed views and ideas and be able to make constructive contribution to the profession and to the broader community.

The degree program comprises the following components:

DEFINITION OF TERMS

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 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.

Lecture

Formal presentation of new material prepared specifically for a group (usually large) 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.

CORE STUDIES

Major Study is a specialist studio-based teaching program offered in one of the discipline areas of the School of Visual Arts.

Foundation Study is a cross disciplinary core study offered in the foundation year of the undergraduate program. It is intended to introduce students to basic concepts and procedures of the visual arts disciplines.

Studio Theory is history and theory of a particular Visual Arts area delivered wholly within that studio discipline. It is a corequisite to Studio Major

Art History and Theory is a core study undertaken by all undergraduate students and delivered by Art History and Theory staff.

Professional Practice is a study undertaken by year 3 students only.

OPTIONS

Complementary Study is a course in a studio other than where a student's major study is undertaken. This type of study can be seen as 'cross-disciplinary' or inter-studio study and is intended to complement the major study. Complementary Study courses are taken for a full semester.

Within the College, Complementary Study is arranged by the student with the studio concerned in consultation with the student's academic advisor. The course content may be different in each studio depending on the number of students and range of interests and skills of the participants. Every attempt is made to accommodate student, however due to restricted facilities and timetable consideration not all students may be able to undertake the specific complementary Study desired.

Complementary Study may also be undertaken within another faculty of the University or another institution with the permission of the College Board. See also *External Coursework* page no. 62.

Adjunct Study: is cross disciplinary and is usually a short-term addition of facilities, skills, advice, etc. to the major study. Periods of

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 Art History and Theory. Within each studio-based discipline there are theoretical studies which address specific issues relating to their history and practice. In addition there is a compulsory common core of Art History and Theory, extending over the full three years of the undergraduate course. In Art History and Theory, students from all areas of the College come together for lecture, tutorial and seminar programs addressing issues arising out of modern and contemporary Art History and Theory.

In the undergraduate program in Art History and Theory, 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 the College's proximity to Sydney's active contemporary art scene,

The courses in Art History and Theory 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 Art History and Theory program is designed as a support 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 the undergraduate History and Theory program. Art History and Theory staff are active in the postgraduate program as supervisors of students' individual study programs,

THE AIMS

1. To develop skills of critical investigation and speculative thinking about issues in the visual arts, crafts and design.
2. To encourage students to investigate and articulate their responses to individual works of art and to wider cultural concepts through written and verbal projects.
3. To provide visual arts students with appropriate historical and theoretical frameworks in which to situate and develop their own concerns as contemporary art practitioners.

THE PROGRAM

Art History and Theory studies consist of lectures, tutorials and seminars, supported by students' individual investigation and project preparation.

The references generally to the history and theory of the visual arts refers to the fine arts, crafts and design related to the studio-based courses of the College.

Foundation Year

Foundation Year students take an integrated stream of Art History and Theory consisting of one lecture and one tutorial per week in both semesters.

Foundation Year students are introduced to key moments in the history of the visual arts within a Eurocentric frame of reference and to ways of thinking about the relationships between that view and different cultural traditions. Through an exploration of the place of the artist in society, and the relationship between the practice of art itself and the historical, theoretical and critical discourses it engenders, the Art History and Theory program contributes to a growing understanding of the ways in which different forms of art can be interpreted from an international and broad cultural perspective.

Foundation Year introduces students to contemporary visual arts practices, and to the formation of Western modernism. The emergence of modernism in the visual arts is examined in relation to the institutions of art, and to the wider political and social frameworks of Western culture concluding with the early 20th century.

Foundation Year offers a critical inquiry into the dynamics of modernist art and culture in Australasia, Europe and the Americas over the past 60 years. The course provides a range of critical contexts and comparisons to inform the study of the visual arts of our own place and time. It further assists students to develop historical and theoretical frameworks pertinent to their visual arts practices.

Assessment

Assessment is progressive throughout each semester of the Art History and Theory program. Graded assessment is based on satisfactory attendance (minimum of 90% of all scheduled classes), and satisfactory completion by the appropriate deadlines of all written assignments and class projects as specified at the commencement of each semester. (Refer to *College Assessment Criteria* page 71).

Learning Outcomes

- An understanding of the historical tradition and evolution of their discipline
- The production of clear and accurate written communications
- The ability to critically reflect on contemporary art practice and theory
- An understanding of the terminology used in Art History and Theory
- Ability to explain, justify and present critical ideas.

Year 2

In Second year, students continue with an integrated stream of Art History and Theory. The second year course consolidates the theoretical and historical frameworks established during Foundation Year. The focus of this course is the analysis of major theoretical debates that have engaged art practices since 1950. These theoretical and philosophical contexts have become particularly significant since the time that modernism came to be considered as an historical epoch.

Localities of Practice offers an approach to explore this historical epoch in terms of two broad arenas: First, there is a concern with cultural localities and our relations to hybrid cultures; Secondly, there is a concern with contemporary issues of the 'sign' and postmodernism in the context of museums and galleries.

Aesthetics and Popular Culture offers a program that explores theoretical contexts considered fundamental to the concerns of artists practising in a postmodern era. These contexts are theories of aesthetics, subjectivity, commodity, modernity, the body, ideology, technology — none of which are mutually exclusive as objects of study.

Written requirements:

Each semester there will be a written assignment of 2,000 words.

Assessment

Students are eligible for assessment if they meet the following requirements: satisfactory attendance (minimum 90% of all scheduled); participation in tutorials and seminars; submission of essay by due date. Course handouts will be distributed at the commencement of each semester, containing lecture content, tutorial program and bibliography, and stating all requirements and dates. (Refer to *College Assessment Criteria* page 61.)

Learning Outcomes

- An expansion of existing knowledge.
- Ability to apply appropriate conventions in the communication of critical ideas
- Ability to work as part of a tutorial/seminar group and to understand group interaction
- Ability to be objective and conceptualise an issue in non-personal terms.

Year 3

Semester 1: *Contemporary Australian Art Practice and Theory* is offered as an integrated stream of art history and theory to all third year students.

The course focuses on the major theoretical debates that have engaged art practices in Australia over the past twenty years.

The first 6 weeks of semester comprise lectures and tutorials that address a range of preoccupations for Australian artists. The first 8 weeks of semester comprise seminars in which students are required to speak about their research into a field of inquiry addressing Contemporary Australian Art Practice and Theory.

Written requirements

There will be a written assignment of 2,000 words.

In Semester 2 third year, there are two strands to choose from. Strand A explores in greater detail issues relating to the philosophy and practice of contemporary art. Strand B explores issues relating more specifically to Design and the Crafts.

Strand A: Theories of the Object

Artists frequently engage in a philosophical questioning of the desire to make, and the desire to understand objects. This course acknowledges that to speak of producing, critique of and valuing objects is an everyday occurrence in the context of an art school and students are therefore encouraged to consider these activities in depth. The course also acknowledges that the term 'object' is complex and students are therefore required to engage with theoretical notions of 'object'.

Over the duration of this course, through its structure of lectures, tutorials and seminars, provision is made for students to engage with inquiries about 'object' that include both sensuous cognition and the experience of objects spatially and temporally, as well as a conceptual understanding of 'object'.

The theoretical parameters of the course are broad enough to allow students to choose individual paths of inquiry for their assessment projects.

The first 6 weeks of semester comprise lectures and tutorials that situate the 'object' in a variety of discourses. Through a series of lectures, students are directed to consider ways in which the word 'object' is contextualised in philosophy, psychoanalysis, art history and semiotics. Tutorials consist of set readings that complement the content of lectures for that week. The final eight weeks of semester comprise seminars in which students are required to speak about their research into a field of inquiry that directly engages with concepts of 'object' and/or the theoretical status of particular objects.

WRITTEN REQUIREMENTS:

There will be a written assignment of 2,000 words.

Assessment

In third year students are expected to take greater responsibility in designing essay topics and are expected to consult regularly with staff about the progress of their research and written work. Seminars are not assessed. Students will qualify for assessment on the basis of satisfactory attendance (90%), participation in class discussions of set readings, delivery of a prepared seminar, and final submission of a 2,000 word essay related directly to the seminar topic, by the due date.

STRANDB: THEORIES OF DESIGN

This course focuses on contemporary approaches to design practices, theories and histories. It explores issues relating more specifically to design and the crafts. The aim of lecture and seminar series is to familiarise students with three principal approaches to the study and critique of design.

The course aims to explore a series of foundational notions of design in relation to both modernist theories of culture and object production, as well as postmodernist rethinking of design and culture.

There is an expectation in the course for students to undertake self-directed research on issues of design, design histories, design practitioners, theories or processes for presentation in seminar format. Assessment involved a 2000 word essay, based on individual research projects, seminar presentation, participation and prescribed 90% attendance at lectures and seminars.

Assessment

Assessment is progressive throughout each semester of the Art History and Theory program. Graded assessment is based on satisfactory attendance (minimum of 90% of all scheduled classes), and satisfactory completion by the appropriate deadlines of all written assignments and class projects as specified at the commencement of each semester. (See *College Assessment Criteria* page 71).

Learning Outcomes

- The ability to justify a course of action in investigation
- The ability to establish objectives and priorities including personal aims
- Further expansion of existing knowledge
- Ability to work as part of a tutorial / seminar group and to understand group interaction
- Ability to explain, justify, present critical ideas.

ART HISTORY AND THEORY

FOUNDATION YEAR

Semester 1

1.1238.1 Art History and Theory 1
4 units

Prerequisites: Nil

Semester 2

1.2248.2 Art History and Theory 2
4 units

Prerequisites: 1.1238.1
(or as otherwise approved)

ART HISTORY AND THEORY

Year 2

Semester 1

2.3013.1 Art History and Theory 3
4 units

Prerequisites: 1.2248.2
(or as otherwise approved)

Semester 2

2.4104.2 Art History and Theory 4
4 units

Prerequisites: 2.3013.1
(or as otherwise approved)

ART HISTORY AND THEORY

Year 3

Semester 1

3.5534.1 Art History and Theory 5
4 units

Prerequisites: 2.4104.2
(or as otherwise approved)

Semester 2

3.6766.2 Art History and Theory 6
4 units

Prerequisites: 3.5534.1
(or as otherwise approved)



Ceramics today embraces a wide range of practices, from designed functional objects to architectural ceramics; 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 deep personal and human significance into objects relevant to contemporary society and art.

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

The ceramics courses are primarily 'hands-on' and give 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: handbuilding, 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.

The Ceramics Unit provides equipped workshop areas as well as common facilities.

THE AIMS

- To develop a knowledge of and ability to use processes and techniques in ceramics
- To develop an appreciation of ceramics, its history and theory
- To develop a high level of imagination and professionalism in studio practice.

THE PROGRAM

In the early stages of the program students are provided with the opportunity to investigate a broad range of processes and techniques. Group projects are designed to expand students' experience of the medium and challenge their thinking. As the course progresses students identify individual concerns, culminating in a major work or group of works at the end of Year 3.

Technical practice and theory is integral to the program. Students learn to develop surfaces in a variety of ways, including formulating their own glazes, recycling and formulating clay bodies and learning to fire their own kilns. As firings frequently go beyond scheduled studio hours, students are expected to be available for the entire firing period.

Through lectures, reading groups, discussions and gallery visits, students are introduced to a wide variety of historical and theoretical concerns. These underpin the production of the studio work and include the history of ceramics, contemporary concerns and professional practice as it relates to studio practice in Ceramics.

Drawing is integral to the program at all levels. Students are encouraged to develop it as a tool for their work in clay.

Foundation Year

The Foundation Studies Program is designed to introduce first year students to facilities and practices across the College and to encourage interdisciplinary practice.

The drawing program is a core activity and introduces students to approaches in observational, analytical and expressive methods. It runs across first and second semesters and is a requirement for all first year students.

The workshop program begins with an orientation to facilities, staff and procedures at the College. This component covers introductions to technical workshops and health and safety procedures as well as workshops in essay writing, oral presentation skills, documentation and basic computing.

In the second semester students choose electives from two studio workshops and through a series of projects are introduced to basic concepts and procedures relevant to that discipline.

STUDIO MAJOR

Semester 1 is an introduction to studio work. Class projects aim to introduce students to a variety of construction and firing techniques. These include coil and slab handbuilding, mould techniques, and throwing and experimentation with firing techniques. The development of critical thinking is encouraged through tutorials, discussions and critical analysis.

Studio technology is an important component of the Studio Major. This consists of a series of sessions dealing with health and safety issues, an introduction to clay and glaze technology and the theory of firing. In conjunction with this is a practical program of hands-on testing and firing. Drawing is integral to the program and students are expected to keep a visual diary.

Learning Outcomes

- Ability to experiment with skills and techniques and develop competence in these
- Ability to identify and work with personal interests and apply them to one's ceramic projects
- Achieve openness to new ideas and research
- Ability to understand and apply health and safety considerations
- Achieve familiarity with technical and theoretical information.

STUDIO THSORV

Studio theory aims to provide the student with a historical and contemporary understanding of the ceramics medium and to lay the groundwork for critical thinking through discussions vis-a-vis studio concerns.

Semester 1

Will provide an introduction to a broad spectrum of contemporary work in ceramics in order to establish a basis for critical discussion and further in depth investigation. This will be achieved through a series of slide lectures, discussions and visits to galleries. Students will be expected to write critical commentary on gallery work viewed as well as an essay on a topic to be determined.

Semester 2

Provides a cross-cultural look at the historical developments in ceramics from ancient times to the 20th century. This is presented through a series of lectures and discussions and aims to develop an understanding and appreciation for the broad range of historical work underpinning

contemporary practice. Students will be expected to write an essay on a topic set in discussion with the lecturer.

Written requirements:

There will be a written assignment of 1000 to 1,500 words each semester.

Learning Outcomes

- Ability to relate historical and contemporary developments in ceramics to one's own studio work
- Development in critical and analytical skills in order to discuss topics objectively
- Ability to produce clear and reflective written communication.

FOUNDATION STUDIES

A core introduction to basic concepts and processes in various media through studio-based projects, tutorials and seminars. Projects will be cross-disciplinary and are intended to introduce students to the potential of particular disciplines. In Ceramics this will include basic skills in the use of clay such as handbuilding and creating an awareness of and appreciation for contemporary ceramic practice.

Learning Outcomes

- A concern to experiment with ceramics for the production of personally expressive objects.
- Knowledge of appropriate and practical skills for the production of objects.
- A willingness to objectively and critically reflect on the area of study.
- Familiarity with and application of appropriate health and safety, practices.

ASSESSMENT

Assessment is progressive over the semester and is based on quality of performance in the studio, development and application of appropriate skills, participation in practical and theory projects, critical discussions and attendance. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. (Refer to *College Assessment Criteria* page 71).

Year 2

STUDIO MAJOR

In second year self-initiated projects are encouraged through a system of proposals and agreements with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend specific skills such as throwing and mould-making through workshops or elective streams. In addition a technology stream focuses on developing a working knowledge of

glaze materials, testing procedures, and glaze formulation methods, and in second semester clay body formulation. In addition there may be one or more "class projects".

Emphasis is placed on conceptual development and research in relationship to the students proposed area of work, extension of skills and development of critical analytical skills.

Drawing is seen as integral to development of Studio practice and it is expected that students will participate in drawing classes as well as maintain a drawing book/folio.

Learning Outcomes

- Willingness to explore a personalised visual vocabulary and practice with ceramics
- Ability to identify the conceptual issues relating to one's practice
- Development of analytical skills and ability to articulate concerns related to one's practice
- Awareness of sources of information of both a technical and theoretical nature
- An appreciation of the role technological expertise plays in ceramic production.

STUDIO THEORY

Studio theory aims to extend critical understanding of issues and concerns related to ceramic practice and to develop students' abilities to express themselves through the spoken and written word.

Semester 1

Will examine a range of issues pertaining to studio concerns through consideration of texts and group discussions. Students will be expected to choose a topic, lead a discussion based on a selected text, and present this in written note form .

Semester 2

Will focus on issues related to individual studio practice. Through a series of reading and discussion groups, slide presentations, topics specific to student concerns will be considered. Students will also attend Level 3 seminar presentations and participate in subsequent discussions. Students will be asked to write a paper on a topic relevant to their studio practice.

Written requirements:

There will be a written requirement of 1,200 to 1,500 words in semester II.

Learning Outcomes

- An ability to relate historical and contemporary developments in ceramics to one's own studio work
- Further development of critical and analytical skills
- Ability to discuss topics objectively

- Skills to produce clear and reflective written communication
- An understanding of the medium in relation to the broader visual arts field.

COMPLEMENTARY STUDY

In Year 2 Complementary Study in Ceramics is intended to meet the needs of students whose main focus of study is in a discipline other than Ceramics. This course is geared to the particular interests and concerns of the individual student. Work is self-generated. Emphasis is placed on the development of skills commensurate with individual studio projects. Individual and group discussions focuses on critical analysis of work in relation to ideas.

ASSESSMENT

A-ssessment is progressive over the semester and is based on quality of performance in the studio, development and application of appropriate skills, participation in practical and theory projects, critical discussions and attendance. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. (See *College Assessment Criteria* page 71).

Year 3

STUDIO MAJOR

In Year 3 the studio program is largely self-directed. 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 and development of appropriate technologies.

Regular contact is maintained with staff through individual tutorials and group discussions that explore underlying issues, provide advise and monitor progress.

A technology strand focuses on kiln design, materials and construction methods. Students design a kiln of their choice which may later be constructed. Drawing is seen as integrally linked to the development of work and a drawing book/ visual diary is maintained.

Learning Outcomes

- Ability to initiate and develop an individualised work practice, including the exhibition of work
- A concern to research, evaluate and critically reflect on concepts and their resolution
- Ability to establish, plan and manage priorities and objectives in relationship to studio work
- Ability to manipulate forms, surfaces and processes with a high degree of skill
- Ability to apply Occupational Health and Safety considerations throughout one's practice.

STUDIO THEORY

Students at this level further develop their understanding of theoretical and critical issues, as well as their ability to articulate ideas and critical concerns, especially as it relates to their personalised practice. In semester 1 students research and write a paper with the view to presenting a seminar to their peers in second semester. This helps develop confidence in their ability to articulate informed concerns. In addition in second semester issues related to survival as an artist are explored and students are asked to develop a professional portfolio and survival plan.

Written requirements:

In first semester students write a 2,000 to 3,000 word essay as a preliminary to the seminar presentation in semester 2. In semester 2, a portfolio will be developed including an artist's statement, Curriculum Vitae and Resume.

Learning Outcomes

- A concern to research and critically reflect on theoretical issues that relate to one's studio practice
- Informed and articulate written and spoken work
- Further development of one's comprehension of issues related to visual arts practice
- Ability to reflect on one's profession as an artist and develop a considered plan for the future.

CoMPie/AENTARV STUDV

Complementary Study is intended to meet the needs of students whose main focus of study is in a discipline other than Ceramics. This course is geared to the particular interests and concerns of the individual student. Work is self-generated. Emphasis is placed on the development of skills commensurate with individual studio projects. Individual and group discussions focus on critical analysis of work in relation to ideas. It is expected that all aspects of studio involvement come together in a series of completed works. Techniques used should be appropriate to the ideas and should be successfully carried out.

Learning Outcomes

- Ability to initiate, develop and express individual conceptual ideas through the ceramic medium
- Ability to plan and manage individual work practice
- The facility to manipulate forms and surfaces through the use of appropriate technologies and skills
- A concern to apply Occupational Health and Safety practices throughout studio practice.

PROFESSIONAL PRACTICE

See page 56.

ASSESSMENT

Assessment is progressive over the semester and is based on quality of performance in the studio, development and application of appropriate skills, participation in practical and theory projects, critical discussions and attendance. assessment will reflect the progress a student has made throughout the semester both conceptually and practically. (Refer to *College Assessment Criteria* page 71).

Honours

(and Graduate Diploma;
continuing students only)

Study at this level is based on a proposed area of individual investigation in consultation with staff. Attendance and participation in a seminar/critique program within the studio is expected. Regular group critiques and individual tutorials with staff are seen as opportunities to exchange and develop ideas. For further requirements see *Honours program* page 64.

Postgraduate Studies

MASTER OF VISUAL ARTS:

Study at this level is based on a proposed area of individual investigation or research in consultation with nominated staff. Regular tutorials with staff provide the candidate with supervision within the studio. For further requirements see *Postgraduate Study* page 58.

CERAMICS**Foundation Year****Semester 1****1.1243.1 Ceramics Studio Theory
2 units**

Prerequisite: Nil
Co requisite 1.1239.1

**1.1239.1 Ceramics Studio Major 1
12 units**

Prerequisite: Nil
Co requisites: 1.1243.1

**1.1244.1 Foundation Studies 1
6 units**

Prerequisite: Nil
Co requisites: Nil

Semester 2**1.2249.2 Ceramics Studio Theory 2
2 units**

Prerequisite: 1.1243.1 (or by arrangement)
Co requisite: 1.2250.2

**1.2250.2 Ceramics Studio Major 2
12 units**

Prerequisite 1.1239.1 (or by arrangement)
Co requisite 1.2249.2

**1.2267.2 Foundation Studies 2
6 units**

Prerequisites: Nil
Co requisites: Nil

CERAMICS**Year 2****Semester 1****2.3017.1 Ceramics Studio Theory 3
4 units**

Prerequisite 1.2249.2 (or by arrangement.)
Co requisite 2.3020.1 or 2.3022.1

**2.3020.1 Ceramics Studio Major 3
16 units**

Prerequisites 1.2250.2 (or by arrangement)
Co requisites 2.3017.1

**2.3022.1 Ceramics Studio Major 3
12 units**

Prerequisites 1.2250.2 (or by arrangement)
Co requisites 2.3017.1

**2.3023.1 Ceramics Complementary Study 3
4 units****Semester 2****2.4109.2 Ceramics Studio Theory 4
4 units**

Prerequisite 2,301 7.1 (or by arrangement)
Co requisites 2.4108.2 or 2.4107.2

**2.4108.2 Ceramics Studio Major 4
16 units**

Prerequisites 2.3020.1 or 2.3022.1
(or by arrangement)
Corequisite 2.4109.2

**2.4107.2 Ceramics Studio Major 4
12 units**

Prerequisites 2.3020.1 or 2.3022.1
(or by arrangement)
Co requisite 2.4109.2

**2.4106.2 Ceramics Complementary Study 4
4 units****CERAMICS****Year 3****Semester 1****3.5526.1 Ceramics Studio Theory 5
2 units**

Prerequisites 2.4109.2 (or by arrangement)
Co requisites 3.5545.1 or 3.5554.1

**3.5545.1 Ceramics Studio Major 5
16 units**

Prerequisite 2.4108.2 or 2.4107.2
(or by arrangement)
Co requisite 3.5526.1

**3.5554.1 Ceramics Studio Major 5
12 units**

Prerequisite 2.4108.2 or 2.4107.2
(or by arrangement)
Co requisite 3,5526.1

**3.5555.1 Ceramics Complementary Study 5
4 units****Semester 2****3.6758.2 Ceramics Studio Theory 6
2 units**

Prerequisite 3.5526.1 (or by arrangement)
Co requisites 3.6778.2 or 3.6785.2

**3.6778.2 Ceramics Studio Major 6
16 units**

Prerequisite 3.5545.1 or 3,5554.1
(or by arrangement)
Co requisite 3.6758.2

**3.6785.2 Ceramics Studio Major 6
12 units**

Prerequisite 3.5545.1 or 3.5554,1
(or by arrangement)
Co requisite 3.6758,2

**3.6786.2 Ceramics Complementary Study 6
4 units**

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. The studio supports a wide range of facilities and resources, thus allowing students to explore a variety of techniques in realising their work. In addition, academic staff sustain national and international profiles within their practice and involvement within glass and the visual arts.

An understanding of the material qualities of glass foundation 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. The studio also sustains an active visiting artist program, exposing students to artists and other professionals working within the field,

THE RIMS

1. To ground students in the historical, theoretical and technological areas of glass, and to intersect this with broader areas of visual arts and design.
2. To instruct students in a range of skills and processes associated with glass and its contemporary practice.
3. To promote exploration within the many areas of glass practice and foster links between other media and processes available in the college.
4. To encourage experimentation and assist students in developing an individual and critically informed approach to their working practice.

THE PROGRAM

Each year of undergraduate study is composed of a number of specific subjects. Each subject has a particular purpose in introducing and applying skills, both materially and intellectually. The technical areas covered include: glass technology, glass blowing, production processes and design, glass casting, fusing, painting, architectural applications for glass, related equipment technology and health and safety procedures.

Material foundation is paralleled with thematic and 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. The studio also sustains an active visiting artist program exposing students to artists and other professionals working within the field.'

Foundation Year

The Foundation Studies Program is designed to introduce first year students to facilities and practices across the College and to encourage interdisciplinary practice.

The drawing program is a core activity and introduces students to approaches in observational, analytical and expressive methods. It runs across first and second semesters and is a requirement for all first year students.

The workshop program begins with an orientation to facilities, staff and procedures at the College. This component covers introductions to technical workshops and health and safety procedures as well as workshops in essay writing,

oral presentation skills, documentation and basic computing.

In the second semester students choose electives from two studio workshops and through a series of projects are introduced to basic concepts and procedures relevant to that discipline.

STUDIO MAJOR

Students work through a project based curriculum which develops an experimental strategy and a foundation in technical process. Students work through many techniques and approaches and are encouraged to begin directing their focus and selecting their own methods and processes relative to their interests and capabilities.

Foundation Year major is a combination of the following components-Mfl/or *projects*: with thematic approaches, *Methods and media*: skills and technology in glass processes, *Glass blowing* and *Drawing*. Examples of work are required from all areas of instruction: this forms the basis for reviews.

Learning Outcomes

- Willingness to undertake critical analysis of student's own practice
- An awareness of the field of studio glass
- Proficiency with the processes and machinery
- Proficiency with health and safety procedures associated with the studio.

STUDIO THEORY

This course consists of a combination of a lecture series and a tutorial discussion group. The lecture series will introduce students to issues, artists and historical material that relates to studio glass practice and the development of applications in the visual arts, crafts and design. Tutorials offer an opportunity for group discussions on a range of issues related to glass as a material for the visual artist and craftsperson. Slide lectures, exhibition reviews and discussions form the basis of the course.

Students are required to show their understanding of the material through their participation in tutorial discussions. Students can expect two or three essays and/or be asked to make presentations based on issues raised in tutorials. Written requirements for this course comprise 1,500 words (approximately).

Learning Outcomes

- Understanding of historical and contemporary glass and its practitioners
- The ability to articulate an understanding of glass history and theory, in written and spoken form.

FOUNDATION STUDIES

A core introduction to basic concepts and processes in the visual arts through studio-based projects, tutorials and seminars. Projects will be cross-disciplinary and are intended to introduce students to the potential of the particular disciplines. In Glass, this course aims to enable students, the majority of whom will have had no prior knowledge of glass as a malleable material, to be introduced to aspects of glass necessary for its considered use as an expressive material. Students are expected to adapt glass to the concerns of the major study field, and to select techniques and a method of approach most suited to their individual needs.

Specific instruction in workshop procedure, and Health and Safety practice is mandatory.

ASSESSMENT

For all courses, assessment is considered as part of this learning process and the emphasis is on the acquisition of the skills of critical analysis and self-evaluation. The process is progressive (project by project) and will take into consideration participation in scheduled workshops and lectures and other requirements which may be set. (Refer to *College Assessment Criteria* page 71).

Year 2

STUDIO MAJOR

In first semester students follow a project based curriculum developing an experimental and personalised approach. Students may work exclusively with the material or in conjunction with other media and processes. Glass blowing becomes an elective option for students who wish to place emphasis in this area.

Second semester students, in conjunction with staff, develop an individual proposal that directly addresses personal concerns of each student. Students establish a time-table and strategy for the development of their ideas with staff. Emphasis is placed on relevance to theoretical concerns as well as ensuring that the relevant skills reach standards sufficient to allow the student to achieve resolution of their personal explorations. The methods of approach and evidence of conceptual development should reflect two years of specialised study.

Learning Outcomes

- The ability to select and develop a methodology for realising a self-directed practice
- Further development of critical skills and ability to apply these verbally and aesthetically within a body of work.

STUDIO THEORY

This course consists of lectures and tutorial discussions. In the first semester the course of study will focus on architectural applications for glass. Students will work across major and theory components with the development of a proposal for a specific architectural site. In the second semester students will work with the theme of designing with glass.

The tutorials also offer an opportunity to focus on critical issues where they relate to students' work and the field. Students are encouraged to develop and articulate their own opinions on these issues.

Students are required to show their understanding of the material through their participation in tutorial discussions and can expect one or two essays based on issues raised in tutorials. Additionally, students will make a presentation to the tutorial class on an area of investigation as detailed by the lecturer. Written requirements for this course comprise 2,500 words (approximately).

Learning Outcomes

- A wider understanding of visual arts and design practice
- The ability to place an understanding of contemporary studio glass discourse in a wider field
- To be able to present this understanding in written and spoken form.

COMPLEMENTARY STUDY

Students are expected to adapt glass to the concerns of the major study field and to select techniques and a method of approach most suited to their individual needs. Individual projects will be based, and evaluated, on contractual specifications, negotiated between the student and staff according to appropriate interests.

Specific instruction in workshop procedures and Health and Safety issues is mandatory.

Assessment

For all courses, assessment is considered as part of this learning process and the emphasis is on the acquisition of the skills of critical analysis and self-evaluation. The process is progressive (project by project) and will take into consideration participation in scheduled workshops and lectures and other requirements which may be set. (Refer to *College Assessment Criteria* page 71).

Year 3

STUDIO MAJOR

Students, in conjunction with staff, develop an individual proposal that continues to develop and expand the personal concerns of each student. Students establish a time-table and strategy for the development of their ideas with staff. Emphasis is placed on developing theoretical concerns as well as the relevant skills allowing the student to reach a resolution of their personal explorations.

Students' work will culminate with the presentation of a body of work that is evidence of the self-directed proposal. Final work must show a thorough understanding of glass as an expressive medium while also maintaining high resolution of ideas and processes developed throughout the period of study. The method of approach and evidence of conceptual development should reflect three years specialised study.

Learning Outcomes

- Establishment of a personalised and informed discourse within the context of the visual arts, crafts and design practice
- Further development of critical skills and ability to apply these verbally and aesthetically within the body of work
- A developed methodology for realising a self-directed practice.

STUDIO THEORY

This course consists of a lecture series, a tutorial discussion group and, in second semester, the presentation of a professional portfolio. The lecture series will introduce students to issues, artists and historical material that relates to studio glass practice and the expanded applications in the visual arts, crafts and design.

Tutorial discussions provide a forum to explore critical issues that relate to the visual arts and aspects of craft, design and professional artistic practice. The tutorials also offer an opportunity to focus on critical issues where they relate to students' work. Students are encouraged to develop and articulate their own opinions on these issues. The professional portfolio requires the student submit a selection of slides, resume' and artist supportive statement.

Students are required to show their understanding of the material through their participation in tutorial discussions and can expect one or two essays based issues raised in tutorials. Additionally, students will be asked to make a presentation on their work to the studio and submit a diary and/or conclusive statement for the lecture series. Written requirements for this course comprise 2,500 words (approximately).

Learning Outcomes

- A wider understanding of visual arts and design practice that will complement student's individual practice
- Understanding and competence in professional matters of presentation with respect to their practice
- To be able to present this understanding in written and spoken form.

COMPLEMENTARY STUDY

This course aims to resolve the line of inquiry undertaken by the student in previous glass complementary studies and relative to the field of major study. Students are expected, in consultation with staff, to formulate a project which reflects this inquiry.

PROFESSIONAL PRACTICE

See page 56.

ASSESSMENT

For all courses, assessment is considered as part of this learning process and the emphasis is on the acquisition of the skills of critical analysis and self-evaluation. The process is progressive (project by project) and will take into consideration participation in scheduled workshops, lectures and other requirements which may be set. (See *College Assessment Criteria* page 71).

Honours

(and Graduate Diploma; continuing students only)

Study at this level is based on a proposed area of individual investigation in consultation with staff. Attendance and participation in a seminar and critique program within the studio is expected. Regular critiques and group and individual tutorials with staff are seen as opportunities to exchange and develop ideas. For further requirements see P57 *Honours Program*.

Postgraduate Studies

MASTER OF VISUAL ARTS:

Study at this level is based on a proposed area of individual investigation or research, in consultation with nominated staff. Regular tutorials with staff provide the candidate with supervision within the studio. For further requirements see *Postgraduate Studies* page no. 58.

GLASS

FOUNDATION YEAR

Semester 1

1.1246.1 Glass Studio Theory 1 2 units

Prerequisites: Nil
Corequisites: 1.1245.1

1.1245.1 Glass Studio Major 1 12 units

Prerequisites: Nil
Corequisites: 1.1246.1

1.1244.1 Foundation Studies 1 6 units

Prerequisites: Nil
Corequisites: Nil

Semester 2

1.2252.2 Glass Studio Theory 2 2 units

Prerequisites: 1.1246.1
(or as otherwise approved)
Corequisites: 1.2253.2

1.2253.2 Glass Studio Major 2 12 units

Prerequisites: 1.1245.1
(or as otherwise approved)
Corequisites: 1.2252.2

1.2267.2 Foundation Studies 2 6 units

Prerequisites: 1.1244.1
Corequisites: Nil

GLASS

YEAR 2

Semester 1

2.3024.1 Glass Studio Theory 3 4 units

Prerequisites: 1.2252.2
Corequisites: 2.3041.1/2.3043.1

2.3041.1 Glass Studio Major 3 16 units

Prerequisites: 1.2253.2
(or as otherwise approved)
Corequisites: 2.3024.1

2.3043.1 Glass Studio Major 3 12 units

Prerequisites: 1.2253.2
(or as otherwise approved)
Corequisites: 2.3024.1

2.3047.1 Glass Complementary Study 3 4 units

Semester 2

2.4113.2 Glass Studio Theory 4 4 units

Prerequisites: 2.3024.1 (or as otherwise approved)
Corequisites: 2.4112.2/2.4111.2

2.4112.2 Glass Studio Major 4**16 units**

Prerequisites: 2.3041.1/2.3043.1

Corequisites: 2.4113.2

2.4111.2 Glass Studio Major 4**12 units**

Prerequisites: 2.3043.1/2.3041.1

Corequisites: 2.4113.2

2.4110.2 Glass Complementary Study 4**4 units**

GLASS

Year 3

Semester 1

3.5527.1 Glass Studio Theory 5**2 units**

Prerequisites: 2.4113.2

Corequisites: 3.5546.1 / 3.5539.1

3.5546.1 Glass Studio Major 5**16 units**

Prerequisites: 2.4112.2/2.4111.2

Corequisites: 3.5527.1

3.5539.1 Glass Studio Major 5**12 units**

Prerequisites: 2.4111.2 /2.4112.2

Corequisites: 3.5527.1

3.5556.1 Glass Complementary Study 5**4 units**

Semester 2

3.6759.2 Glass Studio Theory 6**2 units**

Prerequisites: 3.5527.1

(or as otherwise approved)

Corequisites: 3.6779.2/3.6772.2

3.6779.2 Glass Studio Major 6**16 units**

Prerequisites: 3,5546.1/3,5539.1

Corequisites: 3.6759.2

3.6772.2 Glass Studio Major 6**12 units**

Prerequisites: 3.5539.1/3.5546.1

Corequisites: 3.6759.2

3.6787.2 Glass Complementary Study 6**4 units**

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

The course in jewellery and object design is primarily aimed at people who wish to become practising artists and 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 three year full-time undergraduate course at Sydney College of the Arts aims to help students to identify, clarify and develop their ideas within the disciplines of jewellery and object design. 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.

In studio theoretical studies, students investigate the philosophical, historical, sociological and psychological developments that have shaped the evolution of 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,

THE DIMS

1. To acquaint students with the concerns of contemporary jewellery and object Design.
2. To develop an understanding and appreciation of the historical and theoretical context of practice.
3. To develop increasing skill and sensitivity in the use of visual, material and technical language.
4. To develop a confident and articulate critical faculty.
5. To develop professional and individually appropriate work practices.

THE PROGRAM

The program seeks to develop and expand students' awareness of their own identity and place in society, in particular as these relate to their chosen area of study. Within this context students are encouraged to identify and clarify individual areas of concern.

A sound theoretical understanding of the history and traditions of the area across a broad cultural arena, as well as an informed overview of contemporary art practice and its implications for the contemporary designer and maker of jewellery and objects, are considered fundamental. Students are introduced to the philosophical, historical, sociological, psychological developments that have shaped the attitudes of designers and makers of jewellery and objects. Students are encouraged to investigate the context in which Jewellery operates—as a physical adjunct, as a psychological supplement, as a social catalyst, as a cultural cipher, and as an object within the broad parameters of present day art, craft or design practice.

Theoretical issues are presented by way of lectures, seminars, reading groups, discussion, essay writing, gallery visits and critical review sessions. Students are encouraged to develop the capacity to critically assess their own work and that of others; and to express increasingly informed opinions with clarity.

Students progressively take the responsibility for determining their own areas of investigation and developing their own programs of work, in consultation with studio staff. Set projects in the earlier stages of the program are designed to broaden the students' understanding of jewellery and object design theory and practice; and to challenge their preconceptions of themselves and the area. Workshops are conducted in idea identification, research, development, design

methodology and studio technology. Drawing is an important component of the program. The intention of the Complementary Study is to provide breadth or a particular focus to the coursework of students whose major area of study is in another studio. The coursework is determined as appropriate to the direction and focus of the student's major study, in consultation with academic staff from both areas of study — major and complementary.

Foundation Year

The Foundation Studies Program is designed to introduce first year students to facilities and practices across the College and to encourage interdisciplinary practice.

The drawing program is a core activity and introduces students to approaches in observational, analytical and expressive methods. It runs across first and second semesters and is a requirement for all first year students.

The workshop program begins with an orientation to facilities, staff and procedures at the College. This component covers introductions to technical workshops and health and safety procedures as well as workshops in essay writing, oral presentation skills, documentation and basic computing.

In the second semester students choose electives from two studio workshops and through a series of projects are introduced to basic concepts and procedures relevant to that discipline.

STUDIO MAJOR

The Foundation year aims to extend the student's understanding of jewellery and object Design and to establish links with other areas of visual arts and design practice.

Students are introduced to broad concerns of jewellery and object design, as they affect practice. They are given the opportunity to make work which responds in an open manner to set project requirements, exploring Jewellery issues as they relate to the student's own awareness of self and of others. They are introduced to the formal elements which make up their expressive language. In critical review sessions students are encouraged to discuss these issues in relation to work in progress. Workshops are conducted in materials and associated processes, with particular reference to their application to contemporary practice in the design and making of jewellery and objects. Students are instructed in the safe and effective use of workshop machinery and tools; and are made aware of the importance of appropriate and safe workshop practices. Classes explore drawing as a tool for the recording and development of ideas, as well as an expressive medium.

Learning Outcomes

- Ability to plan and manage individual work practice and work autonomously
- Willingness to question and seek solutions that move beyond the obvious
- Ability to manipulate forms, materials and technologies appropriate to individual projects within the level of study
- Basic understanding and development of skills in the use of materials and processes appropriate to contemporary practice of jewellery and object design
- Awareness of critical issues as they relate to studio project work
- Ability and willingness to apply OH&S to all aspects of practice.

STUDIO THEORY

Students are introduced to a wide range of theoretical and critical issues, as they relate to their major area of studio practice. Slide lectures are conducted to present an historical overview of developments in jewellery and object design which lead directly to contemporary practice, as students will experience it, with an emphasis on the social, cultural, political and economic forces which have shaped that history. Critical issues as they pertain to contemporary art making and design in general, and to jewellery and object design in particular, are introduced; and students are encouraged to explore, develop and articulate their own opinions on these issues.

Learning Outcomes

- Understanding of the theoretical, critical and historical framework of practice
- Ability to critically reflect on theoretical issues
- Ability for clear written and verbal communication.

Written requirements:

In both first and second semester there will be a written requirement to present an essay of 200-300 words on a set topic.

FOUNDATION STUDIES

In Jewellery students are introduced to theory and practice in the area. They are provided with some basic hands-on experience of the materially expressive potential of the area, with the aim of enabling students to make an informed choice regarding the potential use of these later in their course. Students are given a broadly referenced historical, social, and cultural overview of jewellery and object design practice, with some emphasis on contemporary issues.

Learning Outcomes

- Understanding of the conceptual, structural and expressive potential of jewellery and object Design
- Basic understanding and skills.

ASSESSMENT

Assessment is progressive over the semester and is based on performance in studio workshops, participation in Studio Theory, projects and attendance. Assessment will take into consideration the acquisition of critical skills and self-evaluation, and will reflect the progress a student has made throughout the semester both conceptually and practically. (See *College Assessment Criteria* page 71).

Year 2

STUDIO MAJOR

Year 2 provides a rigorous focus on the methodology of practice across a range of approaches; and encourages students individually to consider appropriate options for the development of their studio practice in Third Year.

At this stage the aim is to increase in breadth and in depth the student's understanding and experience of the concerns of jewellery and object design practice; and by way of set projects, to assist them to identify, research, develop and resolve concepts as they relate to the design and making of jewellery and objects within the broader context of art-making, design and cultural practices. Students assume increasing responsibility for the determination of their own program; and, in consultation with staff, begin the identification of an individual focus for their Studio work. Students are introduced to elements of design methodology, as a discipline which may be associated with both art and design practice. Studio Technology workshops continue to assist students to develop a technical language with which to express themselves. They are encouraged to experiment with materials and processes; and to understand how these determine and qualify work in a material, functional and contextual sense.

Drawing classes focus on the development and refinement of forms, and on the communication of technical information, as well as on more open ended approaches to drawing as expression. Life Drawing classes are available. Photographic workshops continue, with particular emphasis on the documentation of work.

Critical review sessions are held regularly to enable students and staff to discuss and assess studio work within a broadening context of cultural practice; and to foster in students a capacity to critically assess, with increasing rigour, their own work, and that of their peers.

Students are expected to maintain a responsible concern for safe Studio practice.

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 the level of study
- Understanding of principles of structure and development of form, particularly as these may be inventively applied to problem solving
- Ability to objectively and critically evaluate concepts and reflect on their resolution
- Ability to apply OH&S to all aspects of practice.

STUDIO THEORY

The theoretical component of the course at this level aims to develop in students a substantial understanding of social, cultural, historical, philosophical, developments which have shaped the area.

Students are introduced to a wide range of theoretical and critical issues, as they relate to their major area of studio practice. Through lectures, seminars and gallery visits investigations take place into the nature of the object in contemporary society — as an object within the area of art practice, as a designed object, as a cultural cipher.

Students explore the relationship between objects and art practice, design practice and critical practice; and investigate further the context in which Jewellery and associated objects operate within the broad frame of reference of cultural practice. In discussion and written projects students are encouraged to consider and to respond to these issues; and to develop depth and breadth of understanding and confidence in articulation.

Written requirements:

In both first and second semester there will be a written requirement to present an essay of 300-400 words on a set topic.

Learning Outcomes

- Understanding of the theoretical, critical and historical framework of practice
- Ability to address theoretical and critical issues
- Ability to produce clear, reflective written communication.

COMPLEMENTARY STUDY

In second year a complementary study in jewellery and object design is available to meet the individual course requirements of students whose main focus of study is in a different discipline.

It is expected that students who undertake a complementary study in jewellery and object design will engage in an individually tailored program of study which reflects their major interest, in consultation with academic staff. At the same time students of jewellery and object design will be encouraged to develop appropriate strands of complementary studies in other disciplines, as these may be required to broaden or to focus their own major area of study.

Year 3

STUDIO MAJOR

In the Third Year students may choose from a wide range of options, including works for exhibition, production work, design work with industry, image based work, performance and video work; and have access to a range of expertise to accommodate this from within and outside the Studio discipline.

At this stage students are encouraged to develop an individually informed and mature approach to studio practice. The program aims to foster rigour, integrity and professionalism in the identification, research, development, resolution and presentation of studio work. In consultation with staff, students assume responsibility for the direction and focus of their Studio work. Critical review sessions continue, where work is discussed and assessed within a broad frame of reference. Students are encouraged to discuss with increasing analytical rigour, theoretical and critical implications of studio work, within the context of contemporary practice in the field.

Students are encouraged to consolidate their experiences within the program in a body of work which demonstrates an informed, mature and professional approach to studio practice. Selection and presentation of work for exhibition forms an important part of the professional activities of final semester.

Learning Outcomes

- Ability to plan and manage individual work practice and work autonomously
- Ability to identify and clarify objectives
- Ability to initiate, develop and resolve work, appropriate to aims and proposals
- Ability to manipulate forms, materials and technologies with a high degree of skill and awareness of the particular demands of individual projects
- Ability to apply OH&S to all aspects of practice.

STUDIO THEORY

At this level the aim is to consolidate the student's understanding of theoretical and critical issues, in particular as these relate to the individual direction and focus of the student's studio practice; and to assist students to identify an individual area of theoretical interest which relates to this. Based on this interest, students research and develop a seminar paper for presentation to peers, in order to develop confidence in their expression of informed analytical opinion. This provides an appropriate forum for the discussion of theoretical issues which draw together threads from their experiences in Studio and Theoretical studies.

Written requirements:

In first semester there will be a written requirement to present an essay of 300-400 words as a preliminary to their seminar presentation of 2,000 words in second semester.

Learning Outcomes

- Ability to engage with contemporary discourse — particularly that relevant to individual area of research and practice
- Ability to locate practice within broad cultural framework
- Ability to produce clear and reflective written communication
- Ability to work autonomously.

COMPLEMENTRY STUDY

In third year a complementary study in Jewellery and Object Design is available to meet the individual course requirements of students whose main focus of study is in a different discipline. It is expected that students who undertake a complementary study in Jewellery and Object Design will engage in an individually tailored program of study which reflects their major interest, in consultation with academic staff. At the same time students of the Jewellery and Object Design studio will be encouraged to develop appropriate strands of complementary studies in other Studios, as these may be required to broaden or to focus their own major area of study.

Learning Outcomes

- A concern to investigate concepts related to the areas of study
- Ability to apply appropriate visual processes, methods and technologies, with an increasing level of demonstrable skill
- Concern to understand and evaluate ideas with critical awareness.

PROFESSIONAL pRfICTiCe

See page 56.

ASSESSMENT

Assessment is progressive over the semester and is based on individual performance, attendance and participation. Theory, projects and attendance. Assessment will take into consideration the acquisition of critical skills and self-evaluation, and will reflect the progress a student has made throughout the semester both conceptually and practically. (Refer to *College Assessment Criteria* page 71).

Honours

(and Graduate Diploma;
continuing students only)

Study at this level is based on a proposed area of individual investigation in consultation with staff. Attendance and participation in a seminar and critique program within the studio is expected. Regular critiques and group and individual tutorials with staff are seen as opportunities to exchange and develop ideas. For further requirements see *Honours Program* Page 57.

Postgraduate Studies**MASTER OF VISUAL ARTS:**

Study at this level is based on a proposed area of individual investigation or research, in consultation with nominated staff. Regular tutorials with staff provide the candidate with supervision within the studio. For further requirements see *Postgraduate Studies* page 58.

JEWELLERY & OBJECT DESIGN**FOUNDATION VCRR****Semester 1****1.1248.1 Jewellery & Object Design
Studio Theory 1****2 units**

Prerequisites: nil

Corequisites : 1.1247.1

**1.1247.1 Jewellery & Object Design
Studio Major 1****12 units**

Prerequisites: nil

Corequisites : 1.1248.1

1.1244.1 Foundation Studies 1**6 units**

Prerequisites: nil

Corequisites : nil

SEMESTER 2**1.2255.2 Jewellery & Object Design
Studio Theory 2****2 units**

Prerequisites: 1.1248.1

Corequisites : 1.2256.2

**1.2256.2 Jewellery & Object Design
Studio Major 2****12 units**

Prerequisites: 1.1247.1

Corequisites : 1.2255.2

1.2267.2 Foundation Studies 2**6 units**

Prerequisites: 1.1244.1

Corequisites : nil

JEWELLERY & OBJECT DESIGN YEAR 2**S6AA6ST6R 1****2.3048.1 Jewellery & Object Design
Studio Theory 3****4 units**

Prerequisites: 1.2255.2

Corequisites : 2.3050.1/2.3051.1

**2.3050.1 Jewellery & Object Design
Studio Major 3****16 units**

Prerequisites: 1.2256.2

(or as otherwise approved)

Corequisites : 2.3048.1

**2.3051.1 Jewellery & Object Design
Studio Major 3****12 units**

Prerequisites: 1.2256.2

Corequisites : 2.3048.1

**2.3052.1 Jewellery & Object Design
Complementary Study 3****4 units****Semester 2****2.4117.2 Jewellery & Object Design
Studio Theory 4****4 units**

Prerequisites: 2.3048.1

Corequisites : 2.4116.2/2.4115.2

**2.4116.2 Jewellery & Object Design
Studio Major 4****16 units**

Prerequisites: 2.3050.1/2.3051.1

Corequisites : 2.4117.2

**2.4115.2 Jewellery & Object Design
Studio Major 4****12 units**

Prerequisites: 2.3050.1/2.3051.1

Corequisites : 2.4117.2

**2.4114.2 Jewellery & Object Design
Complementary Study 4****4 units**

JEWELLERY & OBJECT DESIGN**VERR 3****Semester 1****3.5528.1 Jewellery & Object Design
Studio Theory 5****2 units**

Prerequisites: 2.4117.2

Corequisites: 3.5547.1/3.5540.1

**3.5547.1 Jewellery & Object Design
Studio Major 5****16 units**

Prerequisites: 2.4116.2/2.4115.2

Corequisites: 3.5528.1

**3.5540.1 Jewellery & Object Design
Studio Major 5****12 units**

Prerequisites: 2.4115.2/2.4116.2

Corequisites : 3.5528.1

**3.5557.1 Jewellery & Object Design
Complementary Study 5****4 units****Semester 2****3.6760.2 Jewellery & Object Design
Studio Theory 6****2 units**

Prerequisites: 3.5528.1

Corequisites : 3.6780.2/3.6773.2

**3.6780.2 Jewellery & Object Design
Studio Major 6****16 units**

Prerequisites: 3.5547.1/3.5540.1

Corequisites : 3.6760.2

**3.6773.2 Jewellery & Object Design
Studio Major 6****12 units**

Prerequisites: 3.5540.1/3.5547.1

Corequisites : 3.6760.2

**3.6788.2 Jewellery & Object Design
Complementary Study 6****4 units**

Electronic Arts include the art practices and technologies of Video, Film, Sound and Multimedia/Computer Art. A general foundation course is offered as preparation for the development of specialised research and practice in a particular media, or of work utilising two or more technologies or stands, or of work made in conjunction with other visual arts disciplines in the College.

The course 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.

THE AIMS

1. To provide students with a foundation in, and critical approaches to, the histories, theories and technologies of Electronic and Temporal Arts and their relationship to other art practices.
2. To develop familiarity and expertise in the skills and techniques involved in these fields, including both analogue and digital processes.
3. To explore and promote interdisciplinary practices with other studios within the College.
4. To encourage experimentation and produce independent, self-motivated artists with expertise in the field.

THE PROGRAM

Study Strands electronic and Temporal Arts

- Video Art
- Film
- Sound Art
- Multimedia/computer art

Resources

Electronic and Temporal Arts is equipped with multi-format video production and post-production technologies including VHS, SVHS and U-Matic format, film-making facilities in super-eight and 16mm format, computer image visualisation work stations utilising Amiga and Macintosh platforms, multi-track digital/analogue sound recording and mastering systems with digital effects and sampling capabilities.

FOUNDATION Year

The Foundation Year is designed to introduce first year students to facilities and practices across the College and to encourage interdisciplinary practice.

The drawing program is a core activity and introduces students to approaches in observational, analytical and expressive methods. It runs across first and second semesters and is a requirement for all first year students.

The workshop program begins with an orientation to facilities, staff and procedures at the College. This component covers introductions to technical workshops and health and safety procedures as well as workshops in essay writing, oral presentation skills, documentation and basic computing.

In the second semester students choose electives from two studio workshops and through a series of projects are introduced to basic concepts and procedures relevant to that discipline.

STUDIO MAJOR

Foundation Year students will be introduced to various technologies of electronic and temporal art and experiment in their use within a structured project-based course. The structure is based on the development and technical instruction of studio and critical skills in the four areas: Film, Video, Sound and Computer arts.

Learning Outcomes

- The ability to listen, observe and communicate effectively in the studio environment
- Achievement of introductory skills in the creative use and application of studio technologies
- Willingness to critically and objectively evaluate studio practices and procedures
- An understanding of Occupational Health and Safety practices.

STUDIO THEORY

At this level students are introduced to a range of historical developments and theoretical debates that have helped shape an understanding of chemically and electronically produced art works in the 19th and 20th centuries. In addition, Studio Theory addresses the relationship of these art forms to the traditional visual arts.

This program is conducted through lectures, seminars and tutorials.

Learning Outcomes

- A critical understanding of fundamental concepts relevant to film and electronic art
- Achieve the capacity to participate in group discussion where ideas and opinions are objectively expressed
- The production of articulate and informed written communication.

Written requirements:

There will be a written requirement of 1,000-2,000 words.

FOUNDATION STUDIES

A core introduction to basic concepts and processes in the visual arts through Studio based projects, tutorials and seminars. Projects will be cross-disciplinary and are intended to introduce students to the potential of the particular Studios. In Electronic Arts this may include introduction to basic studio production techniques.

Learning Outcomes

- Achievement of introductory skills using a variety of mediums available in the studio
- Experience in critically observing the implications of working with electronically based media
- The ability to apply Occupational Health and Safety standards to all aspects of studio practice.

ASSESSMENT

Assessment is progressive throughout the semester. This process is considered a part of learning, through the acquisition of the skills of critical analysis and self-evaluation.

Assessment includes meeting with Academic Adviser and the student in front of the work, during which discussion and evaluation of the semester's work takes place. (Refer to *College Assessment Criteria* page 71).

Year 2

STUDIO MAJOR

Students will be expected to specialise in two of the four strands offered in Electronic Arts. The direction and development of the students work will be accompanied by the relevant skills within the areas of technologies in which he/she is working.

Studio work will be self-initiated in consultation with staff. Students are required to maintain regular contact with their Academic Advisors to discuss the progress and direction of their work. In addition, work will be discussed critically with members of staff and other students in tutorial situations and it is expected that studio work will both inform and be informed by Studio Theory.

As the year progresses students will be expected to consolidate approaches to their chosen studio strands which are personally relevant and to continue to develop and extend the production skills appropriate to these approaches.

Learning Outcomes

- Consolidation of technical expertise and refinement of conceptual and developmental processes
- Ability to initiate studio projects that are successfully realised within a time management framework
- Ability to critically evaluate individual initiatives and define personal outcomes
- Ability to apply Occupational Health and Safety standards to all aspects of studio practice.

STUDIO THEORY

Students will examine the theoretical implications of work carried out in the Studio and will be encouraged to elaborate those which are appropriate to Studio practice. Through a series of lectures, seminars and reading groups students study a range of issues that address concerns pertaining to Electronic Arts studies. Projects will involve use of the Information Resources Centre, National Film Archives, galleries and other resources.

Learning Outcomes

- A deeper understanding of theoretical concerns, issues and debates informing electronic and temporal media arts
- Ability to identify individual theoretical interests and establish a personal study methodology
- Concern to produce clear and reflective written responses.

Written requirements:

There will be a written requirement of 2,000-3,000 words.

COMPLEMENTARY STUDY

Students will be expected to explore possible approaches to one of the four strands offered in Electronic Arts, in order to develop a direction and working process that is personally relevant and to develop the skills and familiarity with the appropriate technologies that are relevant.

Such arrangements are negotiated with their immediate Academic Adviser and must be seen as complementary to their main focus of the studio work.

Learning Outcomes

- Consolidation of technical skills and appropriate working methodologies in the studio environment
- Ability to critically evaluate the implications of working with studio based technologies and procedures
- Concern to apply Occupational health and Safety standards to all aspects of studio practice.

ASSESSMENT

Assessment is progressive throughout the semester. This process is considered a part of learning, through the acquisition of the skills of critical analysis and self-evaluation. Assessment will take into consideration attendance at scheduled classes and in the studio, and the meeting of deadlines and other requirements which may be set. There will be an end of semester review of each student's progress, when a graded mark will be determined.

Assessment includes a meeting with academic advisors and the student in front of the work,

during which discussion and evaluation of the semester's work takes place. Refer to *College Assessment Criteria* page 71.

Year 3**STUDIO MAJOR**

Students will be expected to confidently explore their chosen strands of study, to refine studio skills and to demonstrate facility with the working process appropriate to this enterprise. A coherent body of work, evidence of an independent practice, is the desired outcome of this stage.

Learning Outcomes

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

STUDIO THEORY

Students will be further encouraged to think critically and, from an informed basis, to expand their understanding of the range of contemporary practices in video, film, sound and computer arts.

Studio Theory for Year 3 focuses on contemporary theoretical work being done in the areas of the electronic arts. As well, it undertakes critical approaches to current debates and issues particularly in regard to electronic and traditional media.

There is also a detailed focus on the history of the temporal arts in Australia, establishing some continuity with the Foundation Year Studio Theory course on the emergence of contemporary art making technologies.

Learning Outcomes

- Ability to identify theoretical models relevant to individual studio practice
- Ability to articulate concepts and express ideas that are critically informed and culturally aware
- Facility to produce clear, reflective written and verbal communication.

Written requirements

There will be a written requirement of 2,000-4,000 words.

COMPLEMENTARY STUDY

A coherent body of work, linking their Major and the Electronic Arts strand as evidence of an independent practice or substantial investigation which will serve as a foundation for further

study. Students will be expected to have consolidated an approach to the chosen strand in Electronic Arts and their work should demonstrate a link between their Major and this complementary study area.

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 Occupational Health and Safety standards to all aspects of studio practice.

PROFESSIONAL PRACTICE

See page no. 56.

ASSESSMENT

Assessment is progressive throughout the semester. This process is considered a part of learning, through the acquisition of the skills of critical analysis and self-evaluation. Assessment will take into consideration attendance at scheduled classes and in the studio, and the meeting of deadlines and other requirements which may be set. There will be an end of semester review of each student's progress, when a graded mark will be determined.

Assessment includes meeting of the Academic Advisors and the student in front of the work, during which, discussion and evaluation of the semester's work takes place. The student is encouraged to evaluate their own progress, in the effort to understand their own development. (Refer to *College Assessment Criteria* page no. 71).

Honours

(and Graduate Diploma;
continuing students only)

Study at this level is based on a proposed area of individual investigation in consultation with staff. Attendance and participation in a seminar and critique program within the studio is expected. Regular critiques and group and individual tutorials with staff are seen as opportunities to exchange and develop ideas. For further requirements see *Honours Program* page no. 57.

Postgraduate Studies

MASTER OF VISUAL ARTS:

Study at this level is based on a proposed area of individual investigation or research, in consultation with nominated staff. Regular tutorials with staff provide the candidate with supervision within the studio. For further requirements see *Postgraduate Studies* page no. 58.

ELECTRONIC ARTS

FOUNDATION YEAR

Semester 1

1.1266.1 Electronic & Temporal Arts
Studio Theory 1

2 units

Prerequisites: nil

Corequisites: .1.1265.1

1.1265.1 Electronic & Temporal Arts
Studio Major 1

12 units

Prerequisites: nil

Corequisites: .1.1266.1

1.1244.1 Foundation Studies 1

6 units

Prerequisites: nil

Corequisites: nil

Semester 2

1.2261.2 Electronic Arts
Studio Theory 2

2 units

Prerequisites: .1.1266.1

(or as otherwise approved)

Corequisites: 1.2259.2

1.2259.2 Electronic Arts
Studio Major 2

12 units

Prerequisites: .1.1265.1

(or as otherwise approved)

Corequisites: .1.2261.2

1.2267.2 Foundation Studies 2

6 units

Prerequisites: 1.1244.1

Corequisites: nil

ELECTRONIC ARTS

VERR 2

Semester 1

2.3086.1 Electronic Arts
Studio Theory 3

4 units

Prerequisites: 1.2261.2

Corequisites: .2.3081.1

2.3081.1 Electronic Arts
Studio Major 3

16 units

Prerequisites: .1.2259.2

(or as otherwise approved)

Corequisites: .2.3086.1

2.3080.1 Electronic & Temporal Arts
Studio Major 3

12 units

Prerequisites: .1.2259.2

(or as otherwise approved)

Corequisites: .2.3086.1

**2.3089.1 Electronic & Temporal Arts
Complementary Study 3**

4 units

Semester 2

**2.4140.2 Electronic Arts
Studio Theory 4**

4 units

Prerequisites: 2.3086.1

Corequisites: .2.4139.2/2.4138.2

**2.4139.2 Electronic Arts
Studio Major 4**

16 units

Prerequisites: 2.3081.1/2.3080.1

(or as otherwise approved)

Corequisites: .2.4140.2

**2.4138.2 Electronic Arts
Studio Major 4**

12 units

Prerequisites: 2.3081.1/2.3080.1

(or as otherwise approved)

Corequisites: .2.4140.2

**2.4141.2 Electronic & Temporal Arts
Complementary Study 4**

4 units

**3.6790.2 Electronic & Temporal Arts
Studio Major 6**

16 units

Prerequisites: 3.5561.1/3.5559.1

(or as otherwise approved)

Corequisites: .3.6791.2

**3.6789.2 Electronic & Temporal Arts
Studio Major 6**

12 units

Prerequisites: 3.5561.1/3.5559.1

(or as otherwise approved)

Corequisites: .3.6791.2

**3.6792.2 Electronic & Temporal Arts
Complementary Study 6**

4 units

ELECTRONIC ARTS

Year 3

Semester 1

**3.5562.1 Electronic & Temporal Arts
Studio Theory 5**

2 units

Prerequisites: 2.4140.2

Corequisites: .3.5561.1/3.5559.1

**3.5561.1 Electronic & Temporal Arts
Studio Major 5**

16 units

Prerequisites: 2.4139.2/2.4138.2

(or as otherwise approved)

Corequisites: .3.5562.1

**3.5559.1 Electronic & Temporal Arts
Studio Major 5**

12 units

Prerequisites: 2.4139.2/2.4138.2

(or as otherwise approved)

Corequisites: .3.5562.1

**3.5563.1 Electronic & Temporal Arts
Complementary Study 5**

4 units

Semester 2

**3.6791.2 Electronic & Temporal Arts
Studio Theory 6**

2 units

Prerequisites: 3.5562.1

Corequisites: .3.6790.2/3.6789.2

Photomedia studies comprises a range of theoretical and practical skills as a base for a career in photomedia and related fields, it is hoped that graduates will find careers as practising photographers, curators, teachers or writers,

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

A greater degree of specialization 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 photography. 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.

THE DIMS

1. To explore a range of photographic processes and practices.
2. To investigate the uses of photography in various social and cultural context, in the visual arts, arts and sciences, and mass media.
3. To look at the interrelationships of photomedia with other visual arts mediums and with current theoretical concerns.
4. To develop professional attitudes and capabilities in the practice of photomedia as a visual art.

FOUNDATION YEAR

The Foundation Studies Program is designed to introduce first year students to facilities and practices across the College and to encourage interdisciplinary practice.

The drawing program is a core activity and introduces students to approaches in observational; analytical and expressive methods. It runs across first and second semesters and is a requirement for all first year students.

The workshop program begins with an orientation to facilities, staff and procedures at the College. This component covers introductions to technical workshops and health and safety procedures as well as workshops in essay writing, oral presentation skills, documentation and basic computing.

In the second semester students choose electives from two studio workshops and through a series of projects are introduced to basic concepts and procedures relevant to that discipline.

STUDIO MAJOR

Foundation Year students are expected to explore a number of photographic concerns and experiment in a variety of approaches to the medium. The program structure is based on theoretical and practical investigations of photomedia through initial assignments followed by self initiated projects. The assignments are broad in scope, encouraging individual interpretation. Some topics generally covered are ideas of Photographic Beauty, Photographic Documentation and Truth, Photographic Language and Narration. These often incorporate specialised approaches or techniques relevant to the specific assignments.

In first semester the course presents various conceptual and technical approaches to photographic

practice. Workshops provide a basic introduction to the principles of photography with instruction in the photogram, pin-hole camera, monochrome and colour processes, exposure/development relationships and camera operating principles. In the second semester the program allows for study in various approaches to photography. Techniques such as large format and alternative processes are introduced as well as further instruction in monochrome and colour processes.

Learning Outcomes

- A thorough understanding of a variety of photographic methods
- An appreciation of the aesthetics of photomedia
- A level of visual awareness and technical facility to translate ideas into photographic works.

STUDIO THEORY

In Foundation Year, Studio Theory deals with a cross section of historic and contemporary photographic concerns, as well as broader issues of the society and times in which the work originates. The class takes place on a weekly basis and comprises slide lectures, visits to exhibitions, guest speakers, student presented seminars or papers. This course introduces the basic theoretical precepts determining photographic practice and illustrates examples of relevant kinds of practice from the history of the medium.

In the first semester the course investigates the history of Photomedia from its invention to late modernism in an international context through representative bodies of work.

In Semester 2, the History of Photomedia in an international context since 1950 forms the first part of the course, followed by an investigation of a variety of approaches and methods in the Australian context, presented through representative bodies of work.

Written requirements

There will be a written requirement of a 500-1000 word essay.

Learning Outcomes

- Familiarity with a variety of photographic images
- Familiarity with technical, social and aesthetic relationships underlying the production of photomedia.

ASSESSMENT

Assessment for Foundation Year Studio Major is progressive through a regular tutorial program and through critique sessions. In Semester One, assignments are designed to encourage an exploration within various photographic principles. In Semester 2, assignments are self-

proposed Attendance and participation are taken into account as well as work produced.

In Foundation Year Studio Theory, assessment will be based on either a written Essay or a Seminar presentation or both. Assessment will be progressive and will be based on work presented in the form of essays or seminars, as well as participation. (Refer to *College Assessment Criteria* page 71).

FOUNDATION STUDIES

A core introduction to basic concepts and processes in the visual arts through Studio based projects, tutorials and seminars. Projects will be cross-disciplinary and are intended to introduce students to the potential of the particular Studios.

In Photomedia this may provide knowledge of basic photographic skills such as the principles of exposure and development for both black and white film and papers, an understanding of light and how it affects photomedia.

Learning Outcomes

- Understanding of the basic concepts and processes in photographic techniques.

Year 2

STUDIO MAJOR

A greater degree of specialisation is expected of second year students with particular emphasis on an investigation of a wide range of photographic processes

Four strands of study are currently offered to cover a wide cross-section of photographic investigation. Cultural Research, Studio, Extending Photomedia and New Image Technologies. Each deals with specialised theoretical concerns and techniques relevant to the direction of the strand. Second year students are required to select two or three strands in consultation with staff based on their level of work in Photomedia. Consultation with appropriate staff on a regular basis is expected to monitor the direction and development of the work.

Learning Outcomes

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

STUDIO THEORY

The mandatory studio theory class is linked with the development of students work. Historical and contemporary theoretical positions and their relationship to photographic practice are dealt with through slide lectures, a reading program, visits to galleries, seminar presentations and written papers. This course will deal

with a range of issues in contemporary photomedia through discussion, viewing representative bodies of work, and thematic focus on topics.

Written requirements:

There will be a written requirement of a 500-1000 word essay.

Learning Outcomes

- A developed awareness of contemporary photographic issues and practice
- Ability to be conversant with contemporary photographic practice and issues.

COMPLEMENTARY STUDY

Complementary Study aims to provide photographic skills supportive to work in other disciplines. Work is produced as required by students' needs in other disciplines.

Learning Outcomes

- An appropriate level of technical ability in photographic language.

Assessment

Assessment in Year 2 Photomedia is progressive as well as based on the work shown at the end of the semester. Assessment of Photomedia Studio Theory is progressive and based on either an essay or a seminar or both, and participation. Assessment of Photomedia Complementary Study is by photographic work. (Refer to *College Assessment Criteria* page 71).

Year 3

STUDIO MAJOR

Year 3 students are expected to develop projects based on their major philosophical concerns and photographic investigations. The proposed work should show evidence of greater clarification of ideas and refinement of technique built on students' interests developed in second year strands. The adoption of a professional attitude and methodology is expected at this level. The projects are arranged on a contractual basis and are commensurate to the student's level of work in Photomedia. Consultation with appropriate staff on a regular basis is expected to monitor the direction and development of the work. Reading groups and technical workshops will occur during the year as required.

Learning Outcomes

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

STUDIO THEORY

Studio Theory deals with contemporary theoretical issues in photomedia with a particular emphasis on the relevance of these theories for the student's personal investigation. Historical and contemporary theoretical positions and their relationship to photographic practice are dealt with through slide lectures, a reading program, visits to galleries, seminar presentations and written papers.

Written requirements:

There will be a written requirement of a 500-1000 word essay.

Learning Outcomes

- A critical attitude towards contemporary photographic issues
- Ability to relate personal experience and practice to that of other photographers.

PROFESSIONRI PRACTICE

see page no. 56.

COMPLEMENTARY STUDIES

Complementary Study in Photomedia is intended to meet the needs of students whose major focus of study is in a discipline other than Photomedia. It is expected that students who undertake 2 unit study in photomedia will carry out a program of study which reflects their major interest.

Learning Outcomes

- Skills to develop a body of photographic work which shows evidence of aesthetic awareness, technical accomplishment, and a degree of professionalism.

ASSESSMENT

Assessment for Studio Major is progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance. Assessment for Studio Theory is based on essays and seminars projects, as well as attendance and participation. (Refer to *College Assessment Criteria* page no. 71).

Honours

(and Graduate Diploma; continuing students only)

Study at this level is based on a proposed area of individual photographic investigation in consultation with staff. Attendance and participation in a seminar and critique program within the department is expected. Regular critiques and group and individual tutorials with staff are seen as opportunities to exchange and develop ideas. For further requirements see *Honours Program* page no. 57.

Postgraduate Studies

MASTER OF VISUAL ARTS:

Study at this level is based on a proposed area of individual photographic investigation or research, in consultation with nominated staff. Regular tutorials with staff provide the candidate with supervision within the department. For further requirements see *Postgraduate Studies* page no. 58.

Foundation Year

Semester 1

1.1253.1 Photomedia Studio Theory 1 2 units

Prerequisites: nil
Corequisites: 1.1251.1

1.1251.1 Photomedia Studio Major 1 12 units

Prerequisites: nil
Corequisites: 1.1253.1

1.1244.1 Foundation Studies 1 6 units

Prerequisites: nil
Corequisites: nil

Semester 2

1.2282.2 Photomedia Studio Theory 2 2 units

Prerequisites: 1.1253.1
Corequisites: 1.2283.2

1.2283.2 Photomedia Studio Major 2 12 units

Prerequisites: 1.1251.1
Corequisites: 1.2282.1

1.2267.2 Foundation Studies 2 6 units

Prerequisites: 1.1244.1
Corequisites: nil

Year 2

Semester 1

2.3065.1 Photomedia Studio Theory 3 4 units

Prerequisites: 1.2282.2
Corequisites: 2.3070.1/2.3071.1

2.3070.1 Photomedia Studio Major 3 16 units

Prerequisites: 1.2283.2
(or as otherwise approved)
Corequisites: 2.3065.1

2.3071.1 Photomedia Studio Major 3 12 units

Prerequisites: 1.2283.2
(or as otherwise approved)
Corequisites: 2.3065.1

2.3075.1 Photomedia Complementary Study 3 4 units

Semester 2

2.4126.2 Photomedia Studio Theory 4 4 units

Prerequisites: 2.3065.1
Corequisites: 2.4125.2/3.4124.2

2.4125.2 Photomedia Studio Major 4 16 units

Prerequisites: 2.3070.1/2.3071.1
Corequisites: 2.4126.2

2.4124.2 Photomedia Studio Major 4 12 units

Prerequisites: 2.3070.1/2.3071.1
Corequisites: 2.4126.2

2.4122.2 Photomedia Complementary Study 4 units

Year 3

Semester 1

3.5530.1 Photomedia Studio Theory 5 2 units

Prerequisites: 2.4126.2
Corequisites: 3.5551.1/3.5542.1

3.5551.1 Photomedia Studio Major 5 16 units

Prerequisites: 2.4125.2/2.124.2
Corequisites: 3.5530.1

3.5542.1 Photo Studio Major 5 12 units

Prerequisites: 2.4125.2/2.124.2
Corequisites: 3.5530.1

3.5537.1 Photo Complementary Study 4 units

Semester 2

3.6762.2 Photomedia Studio Theory 6 2 units

Prerequisites: 3.5530.1
Corequisites: 3.4248.2/3.4254.2

3.6728.2 Photomedia Studio Major 6 16 units

Prerequisites: 3.5551.1/3.5542.1
Corequisites: 3.6762.2

3.6775.2 Photomedia Studio Major 6 12 units

Prerequisites: 3.5551.1/3.5542.1
Corequisites: 3.6762.2

3.6769.2 Photomedia Complementary Study 6 4 units



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 photomedia and printmedia, temporal work realised in video and performance, installation and spatial work are all included as valid to the teaching of painting and the education of the contemporary artist in this field.

The Studio Theory courses address painting's long and specific history within the general history of art and culture. Given painting's significant place in that history, there is always active debate about broad cultural issues.

THE AIMS

1. To promote a critical awareness of the history of painting and the relationship of contemporary practice to this history.
2. To encourage individual student's needs and interests in their exploration of painting, and to foster the curiosity which stimulates a student's practice.
3. To provide knowledge of relevant skills, and an understanding of the materials from which painting may progress.
4. To develop an understanding of the interdisciplinary nature of much contemporary art and its relationship with painting.
5. To encourage the investigation of painting's different manifestations.

Foundation year

The Foundation Studies Program is designed to introduce first year students to facilities and practices across the College and to encourage interdisciplinary practice.

The drawing program is a core activity and introduces students to approaches in observational, analytical and expressive methods. It runs across first and second semesters and is a requirement for all first year students.

The workshop program begins with an orientation to facilities, staff and procedures at the College. This component covers introductions to technical workshops and health and safety procedures as well as workshops in essay writing, oral presentation skills, documentation and basic computing.

In the second semester students choose electives from two studio workshops and through a series of projects are introduced to basic concepts and procedures relevant to that discipline.

STUDIO MAJOR

Through a program of study groups and classes and a series of studio projects common to all, students will be introduced to the material concerns and procedures of painting.

Students will be encouraged to explore the possibilities of the medium as a means of expressing and describing, and to investigate the materials and image making possibilities of painting. The study program includes painting methods and media, safe and proper use of materials, painting supports and grounds. Studio skills in painting and drawing are developed

through objective and non-objective study workshops in addition to the studio program which derives from the students own concerns.

Students will be expected to gradually assume greater responsibility for the management of their own studio program and its direction as the semester progresses.

Learning Outcomes

- Ability to use appropriate practical and technical skills and understand Health and Safety
- Concern to listen and observe, work as part of a group and understand group interaction
- A facility to establish objectives and priorities, including personal aims
- To be curious, to question and avoid accepting familiar solutions.

STUDIO THEORY

Through tutorials and seminars, students are introduced to concepts underlying contemporary art practice and its historical and cultural context with particular emphasis on the role and definition of painting, its manifestation and installation and its relation with other art disciplines.

In Semester 1, students are encouraged to question the conventions of looking and seeing, are introduced to the critical language and method of art writing. Gallery visits will form part of this course to encourage the students active looking and confident articulation of their responses to what they see and think.

In Semester 2, a series of reading groups will introduce students to a range of issues that address issues pertaining to painting practice. These function as seminars where the students prepare a discussion based on a nominated text.

Learning Outcomes

- Ability to apply existing knowledge to new problems and issues-
- Ability to listen and observe
- Skills for clear and accurate written communications
- Expansion of existing knowledge
- Willingness to accept criticism, be objective and to conceptualise an issue in non-personal terms.

Written requirements

At the end of both first and second semesters students will be required to submit a journal which should include a summary of discussions and presentations delivered including their own.

FOUNDATION STUDIES

A core introduction to basic concepts and processes in the visual arts through studio-based

projects, tutorials and seminars. Projects will be cross-disciplinary and are intended to introduce students to the potential of the particular disciplines. In Painting this may include exploration of the possibilities of the medium as a means of expressing and describing and to investigate the materials and image making possibilities of painting—focussing upon concerns of the picture plane and flatness/illusion; non objectivity (abstraction); scale and the viewer/object relationship; the nature of the painted surface; expression and imagination; approaches to drawing; the model; working from objects (still-life, landscape, etc.)

Year 2

STUDIO MAJOR

As students progress through the program, they are encouraged to establish their own ideas and interests, to trust their intuitions and with full critical awareness, to determine their own direction. In consultation with their supervisors, they are encouraged to assume responsibility for their own program of studio work. It is a major concern to foster that which is unique, personally appropriate and of value in the student's creative work.

Students are required to work in their allocated studio space, and maintain regular contact with their Academic Advisors to discuss the progress and direction of their work. Through weekly tutorials, work will be discussed critically with the tutor and other students and it is expected that studio work will both inform and be informed by Studio Theory.

The difference between 12 unit and 16 unit studies is essentially one of time allotted to the study in Painting, with expectations of a corresponding increase in commitment and depth of study as the unit rating increases.

Learning Outcomes

- Willingness to be persistent in finding creative solutions to new problems and issues
- Ability to work in a self-managed learning environment
- Facility to plan a strategy which will lead to an artwork
- An increased understanding of the historical tradition and evolution of the discipline
- Ability to critically reflect on practice.

STUDIO THEORY

Through a series of tutorials and seminars students will be encouraged to relate to, think critically and, from an informed basis, to establish a context for studio practice and its evaluation.

Historical and theoretical issues will be examined as well as the relation of theory to studio work through a more formalised practice. Critical appraisal of the 'theories' underpinning art practice include the nature and meaning of the represented image, and an examination of contemporary art practices.

Learning Outcomes

- Skills to produce clear and accurate written communications and seminar presentations
- deadlines
- an increased understanding of the historical tradition and evolution of their discipline
- Expansion of existing knowledge
- Ability to evaluate their solutions against agreed criteria.

COMPLEMENTARY STUDY

Such arrangements are negotiated with their nominated academic adviser and must be seen as complementary to their main focus of their studio work. Complementary students join other students in the weekly tutorial and Studio Theory program.

The subject of work will be self-initiated and the program self-directed, in consultation with their assigned supervisor.

Learning Outcomes

- Establishment of objectives and priorities, including personal aims and ability to relate it to art making
- Skills to gather and select appropriate information, to synthesise information from different subject areas, and to understand information
- A desire to continually add to existing knowledge and ability to plan a strategy that will lead to an artwork.

Year 3

STUDIO MAJOR

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 process 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.

As in previous years, work will be self-directed, in consultation with staff, and students are required to maintain regular contact with their Academic Advisors.

The difference between 6 unit and 8 unit studies is essentially one of time allotted to the study in Painting, with expectations of a corresponding

increase in commitment and depth of study as the unit rating increases.

Learning Outcomes

- Ability to manipulate forms and materials to a high degree of skill
- Ability to articulate and present creative solutions
- Establishment of objectives and priorities, including personal aims
- A desire to continually add to existing knowledge.

STUDIO THEORY

Students will be encouraged to further explore ideas appropriate to their activity and to expand their understanding of the basis and context of their studio practice and its evaluation. Students will be expected to further focus their concepts of art, to increase their understanding and ability to articulate its concerns.

Learning Outcomes

- Facility to apply existing knowledge to new problems and issues
- Skills to produce clear and accurate written communications
- Ability to establish objectives and priorities, including personal aims
- An understanding of the historical tradition and evolution of their discipline
- Willingness to critically reflect on practice, accepting and learning from failure.

Complementary Study

In third year Complementary Study in Painting is intended to meet the needs of students whose major focus of study is in a discipline other than Painting. Such arrangements are negotiated with their nominated academic adviser. Complementary students join other students in the weekly tutorial and Studio Theory program. The subject of work in Studio will be self-initiated and the program self-directed, in consultation with their assigned supervisor.

PROFESSIONAL PRACTICE

See page no. 56.

ASSESSMENT

Assessment is progressive over the semester, and is based on performance in workshops and participation in Studio Theory projects.

Assessment will take into consideration the acquisition of critical skills and self-evaluation and will reflect the progress a student has made through the semester, both conceptually and practically. During the semester there will be reviews of each student's progress.

The final review takes the form of a meeting with a panel of the lecturers and the student in front of the work. At the end of the 3 year program, students are expected to present a coherent body of work which is evidence of a solid foundation for ongoing professional activities in arts related careers or in postgraduate studies. (Refer to *College Assessment Criteria* page no. 71).

Honours

**(and Graduate Diploma;
continuing students only)**

Study at this level is based on a proposed area of individual investigation in consultation with staff. Attendance and participation in a seminar and critique program within the department is expected. Regular critiques and group and individual tutorials with staff are seen as opportunities to exchange and develop ideas. For further requirements see *Postgraduate Studies* P58, and *Honours Program* page no. 57.

Postgraduate Studies

MASTER OF VISUAL ARTS:

Study at this level is based on a proposed area of individual photographic investigation or research, in consultation with nominated staff. Regular tutorials with staff provide the candidate with supervision within the department. For further requirements see *Postgraduate Studies* page no. 58.

PRINTING

FOUNDATION YEAR

Semester 1

1.1250.1 Painting Studio Theory 1 2 units

Prerequisites: nil
Corequisites: 1.1249.1

1.1249.1 Painting Studio Major 1 12 units

Prerequisites: nil
Corequisites: 1.1250.1

1.1244.1 Foundation Studies 1 6 units

Prerequisites: nil
Corequisites: nil

Semester 2

1.2265.2 Painting Studio Theory 2 2 units

Prerequisites: 1.1250.1
(or as otherwise approved)
Corequisites: 1.2272.2

1.2272.2 Painting Studio Major 2 12 units

Prerequisites: 1.1249.1
(or as otherwise approved)
Corequisites: 1.2265.2

1.2267.2 Foundation Studies 2 6 units

Prerequisites: 1.1244.1
Corequisites: nil

PRINTING

Year 2

Semester 1

2.3060.1 Painting Studio Theory 3 4 units

Prerequisites: 1.2265.2
Corequisites: 2.3062.1/2.3063.1

2.3062.1 Painting Studio Major 3 16 units

Prerequisites: 1.2272.2
(or as otherwise approved)
Corequisites: 2.3060.1

2.3063.1 Painting Studio Major 3 12 units

Prerequisites: 1.2272.2
(or as otherwise approved)Corequisites:
2.3060.1

2.3064.1 Painting Complementary Study 3 4 units

Semester 2

2.4121.2 Painting Studio Theory 4 4 units

Prerequisites: 2.3060.1
(or as otherwise approved)
Corequisites: 2.4120.2/2.4119.2

2.4120.2 Painting Studio Major 4 16 units

Prerequisites: 2.3062.1/2.3063.1
(or as otherwise approved)
Corequisites: 2.4121.2

2.4119.2 Painting Studio Major 4 12 units

Prerequisites: 2.3063.1/2.3062.1
(or as otherwise approved)
Corequisites: 2.4121.2

2.4118.2 Painting Complementary Study 4 4 units

PRINTING

Year 3

Semester 1

3.5529.1 Painting Studio Theory 5 2 units

Prerequisites: 2.

Semester 2

3.6761.2 Painting Studio Theory 6 2 units

Prerequisites: 3.5529.1
(or as otherwise approved)
Corequisites: 3.6781.2/3.6774.2

3.6781.2 Painting Studio Major 6 16 units

Prerequisites: 3.5550.1/3.5541.1
(or as otherwise approved)
Corequisites: 3.6761.2

3.6774.2 Painting Studio Major 6 12 units

Prerequisites: 3.5550.1/3,5541.1

The focus of Printmedia is to encourage students in the realisation of their ideas and conceptual development in parallel with the acquisition of technical skills. A program is offered which fosters the development of original work in which there is a sensitivity to the relationship between concept, image and the creative potential of printmedia.

While drawing is considered an essential basis for the graphic process, students are also encouraged to explore new technologies as part of their working process. There is an exploration of traditional concerns of printing images on paper alongside wider applications of the medium.

Courses are offered in relief printing, intaglio, lithography and screenprinting, Photoprocess is integrated into all these areas. Parallel to the practical studio courses are studio theory courses, which aim to stimulate critical awareness and provide an historical and contemporary context for the students' work.

AIMS

1. To acquire a high level of technical proficiency, either within a particular medium or across the full range of print media available within the workshops.
2. To encourage an interdisciplinary attitude towards print media, taking a critically expansive approach that fosters experimentation and innovation.
3. To promote an understanding of the history of print media and it's various relations to art history, popular culture and theoretical issues.
4. To develop a professional attitude towards art practice, and an awareness of the potential for print media to engage critically in the currency of contemporary art debate.

Foundation Year

The Foundation Studies Program is designed to introduce first year students to facilities and practices across the College and to encourage interdisciplinary practice.

The drawing program is a core activity and introduces students to approaches in observational, analytical and expressive methods. It runs across first and second semesters and is a requirement for all first year students.

The workshop program begins with an orientation to facilities, staff and procedures at the College. This component covers introductions to technical workshops and health and safety procedures as well as workshops in essay writing, oral presentation skills, documentation and basic computing.

In the second semester students choose electives from two studio workshops and through a series of projects are introduced to basic concepts and procedures relevant to that discipline.

STUDIO MAJOR

Students are introduced to the workshops over two semesters through a program of projects designed to develop both their conceptual and technical skills. Initially students will engage with the more direct technologies of relief and screen printing in order to navigate a series of both formal and conceptual assignments designed to promote an expansive attitude towards print media, focusing on it's potential within a contemporary art context.

In semester 2 the lithography and etching workshops will be the focus for another series of assignments devoted to the expansion of an understanding of 'process' in regard to print media.

Over the Foundation Year students will endeavour to develop a diverse range of technical and formal skills along side an independent and critical ability to research and experiment.

Learning Outcomes

- Development of a systematic understanding of skills and technology and their application
- Development of critical skills and ability to evaluate and conceptualise issues in non-personal terms
- Application of Occupational Health and Safety practice to all facets of studio practice
- Ability to work as part of a group in the workshops and develop an understanding of group cooperation and interaction.

STUDIO THEORY

Running alongside the development of projects in the workshops, the studio theory program will engage students in a range of issues related to print media in the 90's such as process, multiples, popular culture and the examination of the print in regard to modernism. A critical approach to the history and theory of print media and it's potential application to contemporary visual debate is developed through a series of lectures, tutorials, student seminars and gallery visits.

Learning Outcomes

- Development of a critical understanding of the cultural, political and historical issues related to the discipline
- Development of an understanding of and methodology in regard to research
- Development in group communication skills and the ability to articulate the results of independent research.

FOUNDATION STUDIES

Foundation consists of an introduction to the etching/relief workshop. Students will become familiar with working the presses and develop skills that will enable them to realise some of the potential of this particular studio. Through projects designed to develop formal skills and an understanding of print processes, students will be encouraged to experiment, making singular visual statements rather than editions.

Learning Outcomes

- Acquisition of technical skills within the workshop towards the development of a confident use of tools and equipment particular to that workshop.

- An objective and critical understanding of process relevant to the workshop
- Ability to apply Occupational Health and Safety practice to all facets of studio practice.

ASSESSMENT

Progressive assessment is made through regular tutorials and critiques.. Participation is taken into account, as well as work produced by assignment. (See *College Assessment Criteria* page no. 71).

Year 2

STUDIO MAJOR

In the first semester students will continue to develop practical skills through advanced technical workshops, expanding their range within particular workshop areas. Projects are designed to promote independent research and experimentation and are intended to bend to each students developing individual focus.

The second semester involves projects that are specifically designed to engage students in the strategic use of a cross-media use of all the workshop facilities and an inquiry into space through installation.

Students are required to participate in lectures, workshops, critiques and have regular consultations with academic staff.

Drawing, functioning as investigation and research, is a vital component of the studio course work. From life drawing to photo-copy manipulation; through computer generated material to hand cut stencils; through the illustrated development of journals or the formulation of other methodologies for the collection and assemblage of visual and textual materials, drawing is essential for developing in students an individual conceptual vocabulary.

Learning Outcomes

- Further development of technical skills in regard to a conceptually relevant application
- Ability to establish objectives and priorities through planning and time management
- Ability to be objective and conceptualise a developing practice in non-personal terms
- Willingness to investigate ideas using skills and a variety of visual processes and technologies
- Application of Occupational Health and Safety practice to all aspects of studio practice.

STUDIO THEORY

In this subject students will look at the relationship of the visual arts to popular culture in the age of mass media. Students will investigate the various forms of high and low culture and their

potential relations through formal lectures, readings, critiques, film and gallery visits.

Assessment will be based on attendance, class involvement and the presentation of an essay and supportive visual material.

Learning Outcomes

- An understanding of art's relationship to the broader culture and its changing role since the inception of media culture and more recently, new information technology
- Further development in writing, research and communication skills.

COMPLEMENTARY STUDY

This course aims to provide students with print facilities and tuition that are seen as supportive to the work undertaken in their major studio areas. Students generally select a particular workshop facility and are encouraged to incorporate conceptually and/or physically the work produced within this and their major study area.

Learning Outcomes

- Further development of skills and the confident use of facilities within a particular workshop
- A critical ability to reflect and evaluate projects in regard to individual concerns within the Studio Major strand.

Ability to apply Occupational Health and Safety practice to all facets of studio practice.

ASSESSMENT

Progressive assessment is made through regular tutorials and critiques. Participation is taken into account, as well as work produced by assignment. Refer to *College Assessment Criteria* page no. 73.

Year 3

Studio Major

Students are expected to design and present independent proposals for the 1st and 2nd semesters. They may access any of the facilities in the studio workshops and if involved in complementary studies, are encouraged to integrate that studio with print media in a conceptually considered manner. Along with the growth of independent technical capabilities, students will be expected to develop a high degree of research skills and the ability to clearly articulate their endeavours.

The 2nd Semester will be devoted to fabricating a major body of work for exhibition. Individual tutorials, reading groups and critiques will facilitate the negotiation and development of individual projects.

Learning Outcomes

Ability to initiate, develop and consolidate individual responses to self-driven research.

Ability to establish priorities and objectives leading to well planned and managed independent projects.

Facility to manipulate technologies and process with a high degree of skill.

Ability to apply Occupational Health and Safety practice to all facets of studio practice.

Studio Theory

This program is also inextricably linked to the development of students independent projects and their task of researching, articulating and preparing an exhibition for the end of the year. An exhibition project is assigned to students in order to investigate the various aspects of curatorial management such as developing group initiatives, curatorial strategies, presentation, catalogue production, documentation and critique.

Through slide lectures, reading groups, seminar presentations and written assignments students will develop a critical understanding of their own enterprises within the broader context of contemporary visual culture.

Learning Outcomes

- Skills to produce clearly articulated, intelligent and well researched written and verbal information
- A high degree of critical reflection in regard to the theoretical issues engaged in areas of independent research
- Willingness to objectively participate in the critique of ideas during group discussions and projects.

Complementary Study

As with complementary studies in 2nd year, students will be able to choose a relevant workshop facility to engage in with regard to their major studio area. It is important at this stage that the selection of a complementary studio be the most practically and conceptually suited to their major area of concern.

Learning Outcomes

Developed skills for the independent use of workshop facilities

A critical ability to reflect and evaluate projects in regard to individual concerns in relation to the Studio Major strand

Ability to apply Occupational Health and Safety practices to all facets of studio practice.

Professional Practice

See page no. 56.

Assessment

Progressive assessment is made through regular tutorials and critiques. Participation is taken into account, as well as work produced by assignment. Refer to *College Assessment Criteria* page no. 71.

HONOURS YEAR AND POSTGRADUATE STUDIES

(Graduate Diploma;
continuing students only)

Study at this level is based on a proposed area of individual investigation in consultation with academic staff. Attendance and participation in group critiques, readings and the presentation of seminars, plus an active involvement in the workshops is required.

For further requirements see *Postgraduate Studies*, page no. 58 and *Honours Program*, page no. 57.

Master of Visual Arts:

Study at this level is based upon an independent area of study, formally proposed and expanded on through research and experimentation in consultation with academic staff.

For further requirements see *Postgraduate Studies* page no. 58.

PRINT MEDIA FOUNDATION VERR

SEMESTER 1

**1.1259.1 Print Media Studio Theory 1
2 units**

Prerequisites: Nil
Corequisites: 1.1255.1

**1.1255.1 Print Media Studio Major 1
12 units**

Prerequisites: Nil
Corequisites: 1.1259.1

**1.1244.1 Foundation Studie
6 units**

Prerequisites: Nil
Corequisites: Nil

SEMESTER 2

**1.2288.2 Print Media Studio Theory 2
2 units**

Prerequisites: 1.1259.1
Corequisites: 1.2289.2

**1.2289.2 Print Media Studio Major 2
12 units**

Prerequisites: 1.1255.1
Corequisites: 1.2288.2

**1.2267.2 Foundation Studies 2
6 units**

Prerequisites: 1.1244.1
Corequisites: Nil

PRINT MEDIA VERR 2

SEMESTER 1

**2.3076.1 Print Media Studio Theory 3
4 units**

Prerequisites: 1.2288.2
Corequisites: 2.3078.1/2.3087.1

**2.3078.1 Print Media Studio Major 3
16 units**

Prerequisites : 1.2289.2
Corequisites : 2.3076.1

**2.3087.1 Print Media Studio Major 3
12 units**

Prerequisites: 1.2289.2
Corequisites : 2.3076.1

**2.3088.1 Print Media Complementary Study 3
4 units**

SEMESTER 2

**2.4131.2 Print Media Studio Theory 4
4 units**

Prerequisites: 2.3076.1
Corequisites: 2.4130.2/2.4128.2

**2.4130.2 Print Media Studio Major 4
6 units**

Prerequisites : 2.3078.1/2.3087.1
Corequisites: 2.4131.2

**2.4128.2 Print Media Studio Major 4
12 units**

Prerequisites: **2.3078.1/2,3087.1**
Corequisites: **2.4131.2**

**2.4127.2 Print Media Complementary Study 4
4 units**

PRINT MEDIA YEAR 3

SEMESTER 1

**3.5531.1 Print Media Studio Theory 5
2 units**

Prerequisites: 2.4131.2
Corequisites: 3.5552.1/3.5543.1

**3.5552.1 Print Media Studio Major 5
16 units**

Prerequisites: 2.4130.2 or 2.4128.2
Corequisites: 3.5531.1

**3.5543.1 Print Media Studio Major 5
12 units**

Prerequisites: 2.4130.2 or 2.4128.2
Corequisites: 3.5531.1

**3.5538.1 Print Media Complementary Study 5
4 units**

SEMESTER 2

**3.6763.2 Print Media Studio Theory 6
2 units**

Prerequisites: 3.5531.1
Corequisites: 3.6783.2/3.6776.2

**3.6783.2 Print Media Studio Major 6
16 units**

Prerequisites: 3.5552.1 or 3.5543.1
Corequisites: 3.6763.2

**3.6776.2 Print Media Studio Major 6
12 units**

Prerequisites: 3.5552.1 or 3.5543.1
Corequisites: 3.6763.2

**3.6770.2 Print Media Complementary Study 6
4 units**

In our era, Sculpture has played a crucial and formative role in the expansion of possibilities for the exploration of the world within the visual arts. 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 through performance and installation.

The Foundation year of study in Sculpture is formed around the development of studio-based activity which encourages individual development and group interests. The studio is considered as a primary resource.

The production and critical evaluation of each student's work proceeds directly from a series of project outlines designed to engage the studio group in a related set of problems and issues.

Developing from the 'core' experiences of the Foundation year program, students are expected to demonstrate a high degree of self-motivation; defining and maintaining their studio practice in close consultation with their academic adviser.

AIMS

1. To promote a critical awareness of the historical precedents of, and contemporary practices in, sculpture, performance and installation.
2. To encourage individual students' abilities and interests in their exploration of sculpture, performance and installation.
3. To impart a high level of technical and methodological skills relevant to the studio practice.
4. To synthesise theoretical and practical skills.

THE PROGRAM

The central feature and expectation of the sculpture program is to develop a self-generated and self directed studio practice. To facilitate the development of individual practice a range of study options available. At the commencement of each semester, students consult with staff in order to develop an appropriate work proposal.

The studio program is supported by four core components: i) Drawing, ii) Studio Technology Workshops, iii) Tutorial Program, iv) Studio Directions.

Drawing

Drawing is considered to be a vital ingredient in the development and definition of studio practice. Students attend formal drawing sessions and are encouraged to develop the habit of maintaining drawing /work books through which they record their conceptual development.

Studio Technology

The principal function of the studio technology program is to raise the level of technical competence while developing an awareness of materials, media and processes useful to studio practice. Students will receive training in Occupation Health and Safety issues and the requirements in maintaining safe working practices.

Options for each semester are drawn from a range of workshops which include: metal forging; welding; modelling/moulding/casting; wood carving; construction and fabrication techniques.

Studio Directions

Comprise in the second and third years, a series of foci options, each offering a critical examination of the relationship of the sculptural object in a variety of contexts.

Art In a Social Context: examines the relationship of sculpture to public places. In addition to the design and production aspects of generating plans, drawings and models, students consider a wide range of contextual issues.

Installation: deals with the environmental component of given places as integral to the work. Major considerations include how an installation creates a space in which the viewer interacts with the sculptural object.

Performance: explores the ways in which sculptors have utilised performance as a complement to object-based practice. A study of the conceptual and structural organisation of actions, dance, music and other time-based works provide the context for the development of an individual attitude to this way of working.

Interface: examines the relationship between sculpture and electric and audio-visual technologies.

Foundation Year

STUDIO MAJOR

Studio projects are designed to provide a basis for the development of three dimensional work. Regular studio critiques provide the opportunity for focussed discussion of ideas and techniques. Typically, projects deal with the acquisition of new skills and methodologies and are designed to question pre-conceptions. These are accompanied by a regular series of technically-oriented workshops aimed at expanding the options for studio work.

Learning outcomes

- Basic technical competence in a variety of sculptural processes
- An ability to conceptualise and realise projects
- A development of critical and analytical awareness
- An awareness of professional practice issues.

STUDIO THEORY

The stage one studio theory program is an introduction to the critical languages and the historical significance of some of the artists, movements and theoretical developments which have shaped contemporary sculptural practice

The emphasis is on historical overview and the acquisition of critical skills necessary to an informed analysis of the various manifestations of contemporary sculpture, performance and installation.

The second semester consolidate the work of the previous semester and extends the develop-

ment of critical skills through a more detailed analysis of the contemporary context of the expanded sculptural field.

Learning Outcomes

- An appreciation of the expanded sculptural context
- An ability to articulate theoretical material both verbally and textually
- A development of critical and analytical skills
- The ability to research independently
- An understanding of the relationship between theory and practice.

FOUNDATION STUDIES

A core introduction to basic concepts and processes in the visual arts through Studio based projects, tutorials and seminars. Projects will be cross-disciplinary and are intended to introduce students to the potential of the particular Studios.

In Sculpture, they may include introduction to the traditional and contemporary concerns of sculptural practice and to basic fabrication and construction techniques.

Year 2

STUDIO MAJOR

The principal aim is for students to develop the abilities and confidence to establish a self-generated and self-sustaining work ethos. From this level onwards the studio program offers students a variety of study options which include participation in (i) the Drawing, (ii) the Studio Technology, (iii) Studio Directions. Within these structures, aided by workshops, Studio Theory and tutorial consultation, students are guided to study patterns appropriate to their emergent studio concerns.

Learning Outcomes

- Technical competence in sculptural processes relevant to the individual's studio practice
- An ability to conceptualise and realise self-directed works
- An increased awareness and application of critical and analytical processes
- The development of a professional attitude within the studio practice
- An alignment of theory and practice within the studio process.

STUDIO THEORY

The second year Studio Theory program introduces a wide range of topical issues influencing the contemporary field of Australian and International art sculpture. The program includes gallery visits and lectures conducted by staff and visiting artists augmented

by group tutorials and discussions. Studio research projects are a feature of this program.

The second semester continues with a series of lectures which address the critical issues integral to current sculptural practice with an emphasis being placed upon the development of written and verbal critical commentary in the form of short stories, descriptive narratives and essays.

In addition to this program, other Studio Theory components for second year students are included in the Photo-text Documentation program, and in the reading group-theory components within the various Studio Direction strands.

Photo-text Documentation: examines various forms of artist's writings and their compilation of professional and archival texts. The textual component is complemented by a workshop on the documentary photomedia of objects, installations and performed works.

Learning Outcomes

- A knowledge of the contemporary context of Sculpture, Performance and Installation
- An ability to address critical issues integral to current art practice both verbally and textually
- A confidence to undertake independent research
- The operation of praxis — the synthesis of theory and practice.

COMPLEMENTARY STUDY

In second year Complementary Study in sculpture, performance and installation is intended to meet the individual needs of students whose major focus of study is in a discipline other than sculpture, performance and installation.

Study at 2 unit level in sculpture is generally undertaken for the acquisition of various practical skills, and access to a range of technical processes and facilities. Characteristically students elect to focus on Studio Directions option (developing related studio work) together with tutorial contact.

Year 3

STUDIO MAJOR

During this final year students are given greater latitude within the Sculpture program to effectively realise the conclusion of their studies. An additional aim is to provide a high degree of autonomy in the decision-making and planning for the final exhibition presentation (this is recognised as a form of professional practice).

Learning Outcomes

- Highly developed technical competence in sculptural processes relevant to the individual

- A functional application of appropriate methodologies within the studio practice
- A high level of conceptual ability in the realisation of studio works
- A coherent application of critical and analytical processes to the studio practice
- A well developed professional approach to their studio practice.

STUDIO THEORY

The aim of the third year Studio Theory program is to enable students to locate their own emerging practices within a viable contextual framework. Students present a 30-45 minute seminar tracing the conceptual and material development of their work as it has evolved over their three years of undergraduate study. Following the seminar presentation, each student is required to submit a synopsis of a seminar presentation, a selection of slides with detailed descriptions of each work, and an artist's statement.

The second semester focuses on the final year exhibition and with other external exhibitions and events. Tutorials, gallery visits and an essay of between 1,500 - 2,000 words addressing the conceptual and methodological issues which are central to the final submission work.

Learning Outcomes

- The ability to place individual practice within a broader contemporary framework
- A developed ability to address critical issues of current art practice, verbally and textually
- A high degree of autonomy in formulating independent research
- A functional synthesis of theory and practice
- A well developed knowledge of contemporary discourses.

COMPLEMENTARY STUDY

In Year 3 Complementary Study in sculpture, performance and installation is intended to meet the individual needs of students whose major focus of study is in a discipline other than sculpture, performance and installation.

Study at 2 unit level within the Studio is generally undertaken for the acquisitions of various practical skills, and access to a range of technical processes and facilities. Characteristically students elect to take one studio technology or studio directions strand (developing related studio work) together with tutorial contact.

PROFESSIONAL PRACTICE

See page no. 56.

ASSESSMENT

For all courses, assessment will be progressive throughout the semester. This process is considered

a part of learning, that is, the acquisition of the skills of critical analysis and self-evaluation. Assessment will reflect the progress a student has made through the semester, both conceptually and practically. Assessment will take into consideration participation in scheduled classes and in the studio, and the meeting of deadlines and other requirements which may be set. There will be an end of semester review of each student's progress, when a graded mark will be determined. See *College Assessment Criteria* page 71.

Honours

(and Graduate Diploma; continuing students only)

Study at this level is based on a proposed area of individual investigation in consultation with staff. Attendance and participation in a seminar and critique program within the studio is expected. Regular critiques and group and individual tutorials with staff are seen as opportunities to exchange and develop ideas. For further requirements see *Postgraduate Studies* page 58, and *Honours* page no. 57.

MASTER OF VISUAL ARTS:

Study at this level is based on a proposed area of individual investigation or research, in consultation with nominated staff. Regular tutorials with staff provide the candidate with supervision within the studio. For further requirements see *Postgraduate Studies* page no. 58.

SCULPTURE, PERFORMANCE & INSTALLATION

Foundation Year

Semester 1

1.1264.1 Sculpture, Performance & Installation Studio Theory 1

2 units

Prerequisites: nil

Corequisites: 1,1263.1

1.1263.1 Sculpture, Performance & Installation Studio Major 1

12 units

Prerequisites: nil

Corequisites: 1.1264.1

1.12441 Foundation Studies

6 units

Prerequisites: nil

Corequisites: nil

Semester 2

1.2262.2 Sculpture, Performance & Installation Studio Theory 2

2 units

Prerequisites: 1.2262.1

Corequisites: 1.2263.2

1.2263.2 Sculpture, Performance & Installation Studio Major 2

12 units

Prerequisites: 1.1263.1

(or otherwise as approved)

Corequisites: 1.2262.2

1.2267.2 Foundation Studies 2

6 units

Prerequisites: 1,1244.1

Corequisites: nil

SCULPTURE, PERFORMANCE & INSTALLATION

Year 2

Semester 1

2.3054.1 Sculpture, Performance & Installation Studio Theory 3

2 units

Prerequisites: 1.2262.2

Corequisites: 2,3056.1 / 2.3057.1

2,3056.1 Sculpture, Performance & Installation Studio Major 3

16 units

Prerequisites: 1.2263.2

Corequisites: 2.3054.1

2.3057.1 Sculpture, Performance & Installation Studio Major 3

12 units

Prerequisites: 1.2263.2

Corequisites: 2.3054,1

**2.3058.1 Sculpture, Performance & Installation
Complementary Study 3**
4 units

SEMESTER 2

**2.4137.2 Sculpture, Performance & Installation
Studio Theory 4**

4 units
Prerequisites: 2.3054.1
Corequisites: 2.4136.2 / 2.4135.2

**2.4136.2 Sculpture, Performance & Installation
Studio Major 4**

16 units
Prerequisites: 2.3056.1 / 2.3057.1
Corequisites: 2.4137.2

**2.4135.2.Sculpture, Performance & Installation
Studio Major 4**

12 units
Prerequisites: 2.3056.1 / 2.3057.1
Corequisites: 2.4137.2

**2.4132.2 Sculpture, Performance & Installation
Complementary Study 4**

4 units

SCULPTURE, PERFORMANCE & INSTALLATION

Year 3

Semester 1

**3.5533.1 Sculpture, Performance & Installation
Studio Theory 5**

2 units
Prerequisites: 2.3054.2
Corequisites: 3.5553.1 / 3.5544.1

**3.5553.1 Sculpture, Performance & Installation
Studio Major 5**

16 units
Prerequisites: 2.4135.2 / 2.4136.2
(or as otherwise approved)
Co requisites: 3.5533.1

**3.5544.1 Sculpture, Performance & Installation
Studio Major 5**

12 units
Prerequisites: 2.4135.2 / 2.4136.2
(or as otherwise approved)
Corequisites: 3.5533.1

**3.5558.1 Sculpture, Performance & Installation
Complementary Study 5**

4 units

Semester 2

**3.6765.2 Sculpture, Performance & Installation
Studio Theory 1**

2 units
Prerequisites: 3.4236.1
Corequisites: 3.4237.2 / 3.4238.2

**3.6784.2 Sculpture, Performance & Installation
Studio Theory 1**

16 units
Prerequisites: 3.4237.1
Corequisites: 3.4236.2 & 3,4188.2

**3.6777.2 Sculpture, Performance & Installation
Studio Theory 1**

12 units
Prerequisites: 3.4238.1
Corequisites: 3.4236.2 & 3,4188.2

**1.1264.1 Sculpture, Performance & Installation
Complementary Study 6**

4 units

PROFESSIONAL PRACTICE

In Year 3 students also undertake a two semester program in Professional Practice. Through a 2 hour program of guest lectures, Professional Practice in first semester aims to acquaint students with the various legal, commercial and industrial aspects of maintaining a visual arts practice in Australia. In second semester, Professional Practice consists of lectures delivered on exhibition practice in relation to both private and public galleries, as well as lectures designed to introduce students to vocational opportunities in arts related fields.

Semester 1

This course consists of a guest lecture program. Guest lecturers from the Arts Law Centre, the Australian Commercial Galleries Association, the Australia Council, Contemporary Art Spaces, Artist's Run Initiatives and other arts bodies address a range of issues associated with the legal, commercial and industrial aspects of maintaining a visual arts practice in Australia.

The course examines such issues as contracts and exhibition proposals for visual artists, commissions, copyright, artist/gallery agreements, obscenity and defamation, moral rights, taxation and accounting, arts industry support groups, grants and funding programs.

Semester 2

This course offers a program designed to introduce students to the concepts and skills of exhibition practice by bringing to the College professionals who are outstanding in Sydney in the fields of exhibition design, exhibition management and curatorial practice.

In addition, the opportunity is taken to introduce students to professionals working in such diverse areas as art education, community art work, and museum work, in order to help students become acquainted with the range of vocational possibilities in arts related fields.

PROFESSIONAL PRACTICE

Semester 1

3.5532.1 Professional Practice 5 **2 units**

Prerequisites: nil

Corequisites: Year 3 Studio Theory and Studio Major (or as otherwise approved)

Semester 2

3.6764.2 Professional Practice 6 **2 units**

Prerequisites: 3.5532.1

Corequisites: Year 3 Studio Theory and Studio Major (or as otherwise approved)

The purpose of the course is to provide the most outstanding undergraduates of Sydney College of the Arts or candidates with equivalent qualifications from a recognised institution, with opportunities to develop and extend their potential in both studio and research skills over a fourth year.

The program will consolidate undergraduate study at an appropriate level in preparation for higher degree by research. Students will be offered the opportunity to work at an advanced level within the studio discipline in which they have been engaged, or to undertake study in a different discipline.

If undertaken predominantly by written thesis, the program will provide an opportunity to deeper understanding of the theoretical and critical issues that affect art making and will prepare students for higher degree study in art history, theory or criticism.

- have a developed understanding of the social, historical and theoretical contexts of their practice
- be confident in the articulation of their informed views and ideas and be able to make a constructive contribution to the profession and to the broader community
- In addition to the above, at Honours level, graduates will have developed a strong commitment to a personal methodology for their ongoing research/art practice and to be prepared for higher degree study such as the Master of Visual Arts.

THE PROGRAM

The honours year may be pursued predominantly through studio work or by written thesis.

Students are expected to have developed a focus and direction in their work and be prepared for working in a tutorial environment under a supervisor appointed from one of the studio areas or from Art Theory. Honours students are required to participate in seminars and attend formal classes. Some timetabled activities may be conducted jointly with the Graduate Diploma in Visual Arts.

Students nominate to undertake the program in one of the following modes:

a) *Studio Practice and Research Paper*
(5,000 to 7,000 words)

b) *Thesis* (15,000 words) and *Studio Practice*

Except with the permission of the College Board, all study at honours level will be undertaken full-time.

Learning Outcomes

At the completion of the Bachelor of Visual Arts (honours) graduates will:

- have gained high standards of specialist training in their major discipline
- have a broad and comprehensive understanding of the critical context of their work in the professional field. They will have developed a capacity for imaginative and innovative thought, for recognising and solving problems

GRADUATE DIPLOMA IN VISUAL ARTS

This program is not offered to new students in 1997.

The objective of the Graduate Diploma (continuing students only) program is to provide students who have an undergraduate degree the opportunity to extend and consolidate their studio work and research skills. Students may continue to work in the area of their undergraduate studio major or undertake research in a different studio area. The Graduate Diploma (continuing students only) allows students to prepare for higher degree study such as the Master of Visual Arts.

The course is pursued predominantly through studio work supported by a research paper. Students are expected to have developed a focus and direction in their work and be prepared for working in a tutorial environment under a supervisor appointed from one of the Studio areas or from Art History and Theory. They also participate in seminars and attend a Lecture series.

Study at this level is based on a proposed area of individual investigation in consultation with staff. Attendance and participation in a seminar and critique program within the studio is expected. Regular critiques and group and individual tutorials with staff are seen as opportunities to exchange and develop ideas. For further requirements see *Postgraduate Studies* page no. 58.

Learning Outcomes

- An understanding and application of Health and Safety considerations
- Persistence in finding creative solutions
- Establishment of objectives and priorities, including personal aims
- A desire to continually add to existing knowledge
- Ability to critically reflect on practice.

MASTER OF VISUAL ARTS

The Master of Visual Arts program aims to provide an opportunity for graduates and professionally qualified visual artists to pursue theoretical and practical studies in depth in order to extend their knowledge, understanding and competence within their major field of endeavour.

An essential characteristic of the Master of Visual Arts program is its emphasis on an individual mode of advanced research in a particular studio discipline or across studio disciplines.

Candidates work in a tutorial environment under the guidance of a supervisor, normally appointed from the studio areas or from Art History and Theory. They also participate in the Master's Seminar program.

Applicants will have achieved a level of proficiency, direction and focus such as to sustain them in their studies. The students will produce work of an original and speculative nature, either an exhibition of Studio Practice supported by a Research Paper or a written Thesis.

At the commencement of their program students nominate to study under one of the following:

- *Master of Visual Arts by Studio Practice and Research Paper (10,000 to 12,000 words)*
- *Master of Visual Arts by Thesis (35,000-50,000 words)*

Study at this level is based on a proposed area of individual investigation or research, in consultation with nominated staff. Regular tutorials with staff provide the candidate with supervision within the studio. For further requirements see *Postgraduate Study* PAGE NO.

Learning Outcomes

- An understanding and application of Health and Safety considerations
- Persistence in finding creative solutions
- Ability to establish objectives and priorities, including personal aims
- A desire to continually add to their existing knowledge
- An ability to critically reflect on practice.

BACHELOR OF VISUAL ARTS

see also Senate Resolutions

ADMISSION

Academic Requirements

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 the College would not normally accept applicants with a TER below 50.

NOTE:

The TER is a scale between 0 and 100 which indicates an applicant's placing in the State relative to all other candidates for the current year NSW HSC. For applicants applying on the basis of a previous year NSW HSC or interstate equivalent, the TER will be converted to the equivalent in terms of the current year. Applicants should consult the Universities Admissions Centre Guide for Students for the year of entry, for information relating to the units and subjects included in the calculation of TER.

NO penalty is applied to applicants who have attempted the NSW HSC or an interstate equivalent more than once.

Applicants who have attended a University or other tertiary institution will be considered for admission on the merit of their studies. Study must be at Associate Diploma, Diploma or Bachelors degree level and at least the equivalent of one year full-time study must have been completed.

All applicants must fulfil the additional selection criteria

Mature Age Applicants

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 the University's Special Admission provisions. 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.

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. To be eligible to apply under the educationally disadvantaged category applicants must demonstrate that their educational progress has been affected by circumstances beyond their control over a substantial period of time. It is necessary for applicants in this category to meet the additional selection criteria set by the College.

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

Application procedures — and selection process

There are 3 steps in the application process as follows:

1. All applicants for the Undergraduate program must lodge a n application listing the Bachelor of Visual Arts as a preference with the Universities Admission Centre (UAC) by the due date (normally the last business day in September in the year before entry).
2. Applicants SHOULD' ALSO complete and submit a College 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. **These interviews will take place from mid November.** Current year HSC students will be interviewed during the first two weeks of December following the HSC. Applicants must attend the interview or may send their portfolio if attendance is not possible.

Additional Selection Criteria — Interview and Portfolio

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.

Mature age applicants will also need to provide information about professional or other relevant experience pursued since leaving school.

PORTFOLIO REQUIREMENTS

Applicants are expected to bring not more than ten (10) examples of their 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. In recognising the differences of opportunity to acquire a body of work, the college requires applicants to bring items they believe are relevant and representative rather than conform to a prescription. It is not essential for applicants to provide only works which are related to their intended area of major study in their portfolio. Prior experience in the preferred major study is not required.

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.

SELECTION OF APPLICANTS

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.

Advanced Standing

Students may be eligible for advanced standing for relevant tertiary study previously completed and exemption from equivalent College courses to a maximum of seventy-two (72) units.

Students who are granted exemption in courses to the value of forty eight (48) units (equivalent of one year) or more will be admitted with advanced standing. Students who have been granted advanced standing and exemption may have the minimum time for completion of the award requirements adjusted in accordance with their level of advanced standing and exemption.

It is not possible to be prescriptive regarding advanced standing. However, the following can be used as a guide;

- successful completion of one year or more of a visual arts course at degree level would normally automatically qualify an applicant for advanced standing to year 2
- * The College will need to take into consideration the extent of Studio specialisation completed, and the art theory and history content of course completed

- successful completion of a 3 year Diploma of Fine Arts for which the HSC is an entry requirement may qualify an applicant for advanced standing into year 2 on the recommendation of the interview panel and Co-ordinator of Art History & Theory
- successful completion of a year or more in Fine Arts (Art History / Theory) at tertiary level would normally qualify an applicant for credit in Art History & Theory. The amount of some credit given is to be determined on the recommendation of the Co-ordinator of Art History & Theory.

Students who have completed a year or more in a course other than visual arts, may be given credit for relevant individual area.

Methods employed to determine the equivalence of tertiary studies completed elsewhere to one year of full time study.

- a) Examination of the content of subjects studied to determine, particularly in relation to Art History & Theory, whether there is sufficient background to move straight into Year 2.
- b) Assessment of students' skills in relation to studio work through portfolio presentation and interview.

Award Requirements

To become eligible for the award of Bachelor of Visual Arts a candidate must achieve one hundred and forty four (144) units by the completion of the following prescribed courses creditable to the award. Except with the approval of the College Board students would normally be required to enrol in courses to the value of 24 units each semester. Variation shall be granted only where the College Board is satisfied that a candidate is genuinely unable to attempt the full load due to ill health or other serious and exceptional reasons.

	Course	Units
Year 1		
Semester 1	Art History & Theory	4
	Studio Theory	2
	Studio Major	12
	Foundation Studies	6
Semester 2	Art History & Theory	4
	Studio Theory	2
	Studio Major	12
	Foundation Studies	6
	Total Units Year 1:	48
Year 2		
Semester 1	Art History & Theory	4
	Studio Theory	4
	*Studio Major	12x16
	Complementary Studies	4
Semester 2	Art History & Theory	4
	Studio Theory	4
	*Studio Major	12/16
	Complementary Studies	4
	Total Units Year 2:	4
Year 3		
Semester 1	Art History & Theory	4
	Studio Theory	2
	Professional Practice	2
	*Studio Major	12/16
Semester 2	Art History & Theory	4
	Studio Theory	2
	Professional Practice	2
	*Studio Major	12/16
	Complimentary Studies	4
	Total Units Year 3:	48

** In second and third year, students may take either 16 units Studio Major or 12 units Studio Major and 4 units Complementary Studies in another discipline or course otherwise approved. (See external studies)*

Studio Major and Studio Theory will be taken within the discipline for which admission was granted unless a subsequent variation is approved. Options are:

- Ceramics
- Electronic & Temporal Arts
- Glass
- Jewellery & Object Design
- Painting
- Photomedia
- Printmedia
- Sculpture, Performance & Installation

The following provisions may only be varied with the approval of the College Board:

Prerequisites and Corequisites

Students must have successfully completed all prerequisites and/or be enrolled in all corequisites prescribed for any course.

Progression

Students must attain at least eighteen (18) units by the completion of courses at one level of study before being eligible to proceed to the next level of study.

Minimum Time for Completion

The minimum time within which a student may become eligible for the Bachelor of Arts (Visual Arts) is six (6) semesters.

Maximum Time for Completion

The maximum number of semesters which a student may take to achieve the necessary units to become eligible for the Bachelor of Visual Arts is eight (8) semesters (excluding periods of leave). Requirements must be completed within 6 years of initial enrolment in the degree (including periods of leave).

Maximum Credit Point enrolment

The maximum number of units offered by the College for which a student can enrol in a semester is twenty eight (28) units.

PROCEDURES FOR ENROLLED STUDENTS

General

Any enquiries about procedures or requirements should be directed to the Admissions and 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 the College should be addressed to the College Manager at PO Box 1605, Rozelle NSW 2039.

Variation of enrolment — Major Study

Students who wish to vary their major study may do so provided:

1. they have successfully completed at least one semester in the major study to which they were admitted;
2. there is a place available within the quota of the discipline the student wishes to attend;
3. the discipline to which the student wishes to change is satisfied that the student has demonstrated aptitude and has the appropriate prerequisite skills for study in the particular discipline. This will be determined at an interview to discuss the student's work. The interview will be with the Studio Coordinator and Year Convenor;
4. the student has submitted to the Year Convenor the appropriate variation of enrolment documents which must be approved under delegation from the College Board prior to the commencement of the semester from which the variation is to be effective.

Other Courses

Students who wish to vary their enrolment in a course other than major study must complete and obtain approval from the Studio Coordinator and lodge a variation form.

Students who wish to undertake complementary studies should complete the complementary studies form and obtain academic approval from the Studio Co-ordinator in which you will undertake studies and lodge the form with Admissions & Courses by:

- a) in the case of first semester course, by the end of October of the previous year together with pre-enrolment form;
- b) in the case of the second semester courses, by the end of the first semester of the current year.

External Coursework

A student enrolled in the degree may undertake courses other than those prescribed for the degree either:

- in addition to the normal requirements
- in place of a Complementary Study — this requires approval as outlined below.

These courses may be offered by the University of Sydney or another institution. If credit toward the degree is required (where courses substitute for Complementary Study or other course) then approval must be obtained and the College Board will determine if the coursework is appropriate. Students are advised to consider carefully the timetable implications and work requirements of courses undertaken in other faculties or institutions. Students should complete the appropriate form from Admissions & Courses and attach course outlines.

WITHDRAWAL AND DISCONTINUATION

Withdrawal from full-year and First Semester courses

A student who discontinues enrolment in a full-year or First Semester course on or before 30 March in that year shall be recorded as having withdrawn from that course.

Withdrawal from Second Semester courses

A student who discontinues enrolment in a Second Semester course on or before 30 August in that year shall be recorded as having withdrawn from that course.

Discontinuation

A discontinuation of enrolment in a course shall be recorded as 'Discontinued with Permission' when the discontinuation occurs after the relevant Withdrawal period and:

- a) on or before the Friday of the first week of Second Semester for a full-year course or
- b) up to the last day of the seventh week of teaching in a one semester course.

A discontinuation of enrolment in a course shall be recorded as 'Discontinued' when the discontinuation occurs:

Continuation occurs:

- a) after the Friday of the first week of Second Semester for a full-year course *or*
- b) after the last day of the seventh week of teaching in a one semester course.

Notwithstanding previous paragraph the Director of the College may determine that a discontinuation of enrolment should be recorded as 'Discontinued with Permission' on the grounds of serious ill-health or misadventure.

A student who at any time during the first year discontinues enrolment in all courses shall not be entitled to re-enrol for the degree unless the College Board has granted prior permission to re-enrol or the person is reselected for admission.

Attendance and Leave

The Director may require any student in the College who has been absent without approved leave or explanation from more than ten percent of the classes in any one semester in a particular course to show cause why they should not be considered to have failed to complete that course. A student who fails to show sufficient cause for absence may fail that course.

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

Students who, for reasons such as illness, family or financial difficulties or misadventure, and cannot attend classes and undertake course work during a period within the semester may apply for special leave. Special leave will normally be limited to periods of four (4) weeks duration. Students who are granted special leave are required to make up any work missed during the period of absence.

Leave of absence may be granted at the conclusion of a semester and for a maximum of one year to students who have successfully completed at least one semester of study. Applications for leave of absence for a semester may be lodged up to the first two (2) weeks of the semester.

A student who wishes to suspend candidature for more than one year must seek the approval of the College Board, which will determine conditions for re-enrolment.

A student who has not obtained permission to re-enrol will be required to apply for readmission in accordance with procedures determined by the College Board.

ASSESSMENT - UNDERGRADUATE

Progressive Assessment

Each student will have an Academic Advisor who will be responsible for monitoring a student's progress in the course and providing the academic advice. This dual role of the Academic Advisor should be clearly understood by students.

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

Consultation with students will identify work to be carried out including expectations in general terms regarding quantity, scale, quality and appropriate timetable for completion or submissions.

It is expected that students will communicate their intentions and develop self-critical analysis in this process and also take responsibility for maintaining contact and seeking advice.

An Academic Advisor is also responsible for monitoring work undertaken in another Studio as a Complementary or Adjunct Study and will contribute to the assessment and recommended result for this course. The Academic Advisor will monitor problems that students experience in Studio Theory or Art History & Theory.

Progress reviews take place twice during the semester. These reviews will be conducted by a student's Academic Advisor. As these will be in the form of assessment discussions, not tutorials, students will be informed of this and the assessment of their progress in terms described on the Record Card

Students will be notified of the outcome of the review and of any weaknesses perceived in their academic work in the terms of the Assessment Criteria. Students are able to view their Record Cards at any time up to the period of recommendation of grades at the end of each semester. **It is expected that students will see and sign their card after each review during semester.**

A grade is not recommended to the Board of Examiners until the summation review at the end of semester. The recommended grade is to be decided at a meeting of all academic staff in the Studio/Study Area involved with the implementation of the course and supervision of students and one member of the teaching Committee.

For *College Assessment Criteria* see page 71.

Finalising of Assessment Results

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

- a) the course is a full year subject
- b) an examiner is not able to recommend that a 'V' result becomes a Pass or Fail grade, the Board of Examiners may, in exceptional circumstances, extend the period for finalising the result.
- c) a student who has already completed six (6) semesters of full-time study towards the degree and is completing the last course as a part-time student to qualify for the award and the examiner is not able to recommend that a 'V' result becomes a Pass or Fail grade, the Board of Examiners may extend the period for finalising the result.

Review of Assessment

Students may request that an assessment in a course be reviewed. Forms are available from the Admissions & Courses office.

A review of assessment does not mean a re-examination of the student's work but a detailed check of procedures to ensure that due academic process has taken place and that no part of the student's performance has been overlooked. A Panel chaired by the Year Convenor will interview students requesting review.

This form must be lodged with Admissions & Courses by:

- a) in the case of first semester courses, by the end of the second week of the second semester.
- b) in case of the second semester courses by the end of January of the following year.

Show Cause

The College Board of Sydney College of the Arts may require a student to show good cause why he or she should be allowed to re-enrol in a degree or diploma in the Sydney College of the Arts if, in the opinion of the College Board, he or she has not made satisfactory progress towards fulfilling the requirements for that degree or diploma.

Satisfactory progress cannot be defined in all cases in advance but a student who:

- (a) has failed to gain at least eighteen (18) units in a semester where eighteen (18) units or more are attempted; or
- (b) has failed to gain all units in a semester where less than eighteen (18) units are attempted; or
- (c) has failed a course 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 the College 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.

HONOURS PROGRAM

ADMISSION

To be eligible for admission students would normally have a weighted grade point average of credit over the first three years of undergraduate study (see formula below). Admission will be competitive within each discipline. Applicants are selected on the basis of:

- A written proposal indicating the proposed studio research *and*
- An interview and presentation of work.

Honours candidature must be taken up in the year offered. Application can be made up to 2 years after completion of Pass Degree requirements.

Formula

All results are given a value as follows:

HD	= 4
D	= 3
CR	= 2
P	= 1

(courses graded R not included in calculation)

Weighted Grade Point average is obtained as follows:

For each course in a year the grade points (values as above) are multiplied by the unit value of the course and these raw scores are then aggregated and divided by the total units of enrolment for the year for which a graded result is given, giving a grade average for the year.

Eg:	Course A (2 units) result D	$2 \times 3 = 6$
	Course B (4 units) result CR	$4 \times 2 = 8$
	Course C (6 units) result P	$6 \times 1 = 6$
		20

20 divided by 12 = 1.6 (Pass)

The GPA for each year are then weighted as follows:

Year	1×2
Year	2×3
Year	3×5
	10

Eg:	Year 1 =	$1.6 \times 2 = 3.2$
	Year 2 =	$2.2 \times 3 = 6.6$
	Year 3 =	$3.6 \times 5 = 18$
	Total:	27.8 credit ÷ 10
		2.78 (credit average)

STUDY REQUIREMENT

Students nominate to undertake the program in one of the following modes:

- a) *Studio Practice and Research Paper* (5,000 to 7,000 words)
- b) *Thesis (15,000 words) and Studio Practice*

Except with the permission of the College Board, all study at honours level will be undertaken full-time. Students will be enrolled in one of the following course structures:

a)		units
	43811.3 Honours Lecture	4
	43814.3 *Honours Research Paper	12
	43805.3 Studio Practice A	32
	Total units:	48
or		
b)		units
	Honours Lecture 443803.3	
	*Honours Thesis	32
	43805.3 Studio Practice B	12
	Total units:	48
<p><i>*This includes the requirement to conduct a seminar on the topic of research. The seminar is an assessable component of the course.</i></p>		

Supervision of Study

Each student is assigned a supervisor for the general supervision of studio and written work, seminar preparation and other requirements of the course. Each student has the responsibility for maintaining contact with the appointed supervisor and for maintaining on-going consultation by arranging 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 3rd year/Honours Convenor.

Students engaged in an interdisciplinary program (where students are working in more than one studio discipline) would be assigned only one supervisor but other staff would contribute to the supervision process.

Honours examination and Exhibition

Candidates's work will be examined by two persons at least one of whom is not a member of College staff. The other examiner would normally be the candidate's supervisor.

The same examiners will assess the research paper or thesis.

The final examination of a student's candidature will take place at the Degree Show at the end of the course. Assessment of Studio work and Research Paper or Thesis are concurrent together with supporting visual material of work completed during candidature and an explanation of the structure and mode of exhibition and developmental process.

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

All students are expected to participate in the organisation and mounting of the Exhibition.

The full range of passing grades (P - HD) will apply to the Research Paper, Studio Practice and Thesis.

Following approval of examiners, the College will arrange a meeting of the candidate and the examiner who is not a member of College staff, to discuss the candidate's work.

Honours is awarded in 3 classes. The method for determining the level of Honours awarded is as follows. All results are given a value (Pass = 1, Credit = 2, Distinction = 3, High Distinction = 4). The result you attain is multiplied by the unit value of the course. The raw score for each of the courses being assessed, ie Honours Studio Practice (32 units) and Honours Research Paper (12 units), and the aggregated score is divided by the overall unit value (44 units). This provides us with a weighted average grade which is translated into Honours grades as follows:

WAG	Hons Grade
4	Honours I
3 - 3.99	Honours II (Division 1)
2 - 2.99	Honours II (Division 2)
1 - 1.99	Honours III
An example of determining the weighted average grade would be:	
Honours Studio Practice:	
High Distinction	(4)
Honours Research Paper:	
Credit	(2)
4 x 32 units =	128 +
2 x 12 units =	<u>24</u>
	152
152 divided by 44 units =	3.45
A WAG of 3.45 becomes an award of Honours II (Division 1).	
See <i>College Assessment Criteria</i> page no.71	

POSTGRADUATE REQUIREMENTS

GRADUATE DIPLOMA IN VISUAL ARTS

(No new students in 1997)

see also Senate Resolutions

1. Admission Requirements

Applicants are expected to possess a Bachelors Degree in Visual Arts or to have equivalent qualifications, including demonstrated professional qualifications and the capacity to successfully undertake the course.

Selection is based on the proposal for studio research and research paper topic, plus slides of recent work and a curriculum vitae. Applicants normally apply to study in one area, however they may study in two studios in which case the application would be considered by both studios. The selection process normally includes a personal interview, although international or interstate applicants may be interviewed by telephone. As places are limited and admission is competitive within each Studio area not all eligible applicants are offered candidature.

2. Length of Course & Mode of Study

The Graduate Diploma in Visual Arts can be taken over one year full-time or two years part-time. Part-time candidates may not be allocated a studio space within the College. Students may not vary their enrolment status from full-time to part-time without approval of the College Board which will be granted only in exceptional circumstances.

3. Study Requirements

The major components of the course are the pursuit of research through studio practice supported by a Research Paper.

During the course and in preparation for their written work, students are required to conduct a seminar, from brief notes rather than a prepared paper, on the topic of their research, which they will have discussed with their supervisor prior to its presentation. In this seminar students are expected to conduct a discussion on the topic of their Research Paper.

Students will enrol in the following courses:

	units
1.5124.3 Graduate Diploma Lecture	4
1.5128.3 Research Paper	12
Total:	48

Students will be required to attend lectures, undertake other courses or produce work as directed.

4. Supervision of Study

Each student is assigned a supervisor for the general supervision of studio and written work, seminar preparation and other requirements of the course. Each student has the responsibility of maintaining contact with his or her supervisor and to maintain on-going consultation with their supervisor and arrange a schedule of dates for the presentation of drafts. Meetings between supervisor and student are expected to be at least fortnightly.

The supervisor will maintain a record of progress and at the end of the first semester (in the case of full-time candidates) and each semester (except for the final semester in the case of part-time candidates) a summary will be provided to the candidate and Postgraduate Convenor. At this time the College may require candidates showing insufficient work / progress to show cause why they should be allowed to continue (see Senate Resolutions)

Students engaged in an interdisciplinary program would be assigned only one supervisor.

5. Graduate Diploma Examination and Exhibition

The candidate's work will be examined by an examination panel of two persons; one of whom would normally be the candidates supervisor.

The final examination of a student's candidature will take place at the Degree Show at the end of the course. Assessment of Studio work and Research Paper are concurrent together with supporting visual material of work completed during candidature and an explanation of the structure and mode of exhibition and developmental process.

Students undertaking Studio work and Research Paper, who (by virtue of taking leave, or for any other reason) conclude their studies at mid-year, must submit their Research Paper, but will not be assessed until the Postgraduate Exhibition.

All students are expected to participate in the organisation and mounting of the Exhibition.

The full range of passing grades (P - HD) will apply to the Research Paper, Studio Practice.

Following approval of examiners, the College will arrange a meeting of the candidate and the

second examiner, who may not be a member of College staff, to discuss the candidate's work.

6. Award with Merit

Candidates achieving a distinction average in Research Paper and Studio will be awarded the Graduate Diploma with Merit.

7. Review of Assessment /Appeal

Students may request that an assessment in a course be reviewed. Forms are available from Admissions & Courses office.

A review of assessment does not mean a re-examination of the student's work but a detailed check of procedures to ensure that due academic process has taken place and that no part of the student's performance has been overlooked. Applications for review will be forwarded to the Director who will conduct the review. Where the Director determines that the candidate has established a case that due academic process has not taken place, the Director may determine action or the matter may be referred to the College Appeal Committee established in accordance with Senate provisions. (See *Postgraduate Studies Handbook*).

The College may permit an unsuccessful candidate to revise and resubmit the work if, on the recommendation of the Director, the candidate's work is of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

8. Leave of Absence

Leave of absence is granted only in exceptional circumstances. Applications for leave of absence will not be accepted for the first semester of candidature or after the fourth week of a semester. A student who has been granted leave of absence has no access to College studio facilities during the period of leave.

Students who, for reasons such as illness, family or financial difficulties or misadventure, cannot attend classes and undertake course work during a period within the semester may apply for special leave. Special leave will normally be limited to periods of four (4) weeks duration. Students who are granted special leave are required to make up any work missed during the period of absence.

9. WITHDRAWAL AND DISCONTINUATION

Withdrawal

A candidate who discontinues enrolment on or before 30 March in that year shall be recorded as having withdrawn from that course.

Discontinuation

A candidate who discontinues enrolment in a course after the Withdrawal period but before the end of classes shall be recorded as 'Discontinued with Permission' in that course.

A candidate who at any time discontinues enrolment from a degree or diploma shall not be entitled to re-enrol in that degree or diploma unless he or she is readmitted to candidature.

For *College Assessment Criteria* see page no. 71.

MASTER OF VISUAL ARTS

see also Senate Resolutions

1. Admission Requirements

Applicants are expected to hold one of the following qualifications:

- a) Bachelor of Visual Arts (Honours) of the University of Sydney;
- b) Bachelor of Visual Arts and the Graduate Diploma in Visual Arts of the University of Sydney *or*;
- c) equivalent qualifications from another institution as determined by the College in accordance with Chapter 10 of the By-laws.

An applicant may be admitted without such qualifications if he or she can demonstrate to the College the possession of equivalent professional qualifications and the capacity to successfully undertake the course. In the main, applicants who do not possess the required academic qualifications, will have actively practised for a time in their professional field. It is assumed that those entering this course of studies are trained and competent in their particular field and are seeking to extend their practice at a higher level.

Selection is based on study/research proposal (see course requirements), slides of recent work and curriculum vitae and is competitive within the Studio area of interest. Not all eligible applicants may be offered candidature.

Preliminary Admission

The College may admit an applicant to a period of preliminary study where the normal entry requirements for a particular degree have not been met. This may involve completing specified courses at either an undergraduate and/or postgraduate level or carrying out a particular piece of research. Where that preliminary work is effectively the same as the course requirements for the Honours Year.

Admission to a preliminary program does not constitute provisional acceptance to a particular degree program. A further application to that degree program must be made on completion of the preliminary program.

Probationary Acceptance

A candidate may be accepted by the College on a probationary basis for a period not exceeding one year. Upon completion of this probationary period, the College shall review the candidate's work and shall confirm the candidate's status or terminate the candidature.

2. Mode of Study & Maximum Time for Completion

The Master of Visual Arts is normally undertaken full-time. The minimum time for

completion is 2 years, the College expects candidates to complete within this period. Studio space will be granted for 2 years only. The maximum time is 3 years. Generally speaking, full-time candidates are expected to devote the equivalent of a 35 hour week to their candidature.

Part-time candidature is available to a limited number of candidates with the permission of the College. It is not possible to be prescriptive regarding the criteria for part-time candidature, however priority will be given to mid-career candidates who must have a demonstrated professional practice over 5 or more years.

Part-time candidates must complete requirements within a minimum of 3 years and a maximum of 5 years. Part-time candidates may not be allocated a studio space within the College.

3. Course Requirements

The primary requirement of Master's degree candidates is that they pursue advanced research in a study area. Candidates may pursue inter-studio research. Study may be undertaken either by Studio Practice and Research or by Thesis.

Where the candidate is proceeding to the degree on the basis of Studio Practice the work or works of art and the Research Paper will be the result of original investigation in the approved study area. Where the candidate is proceeding to the degree on the basis of a Thesis, the Thesis will be the result of original investigation.

Over the first two semesters of the Course, candidates are 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 candidates submit a 2,000 word paper prescribed by the academic staff members coordinating the seminar series. Candidates may be required to undertake, in the first two semesters, courses in research and professional practice. In the third and fourth semesters of the Course, candidates shall write a research paper. Candidates may also be required to undertake other courses or produce certain work as directed.

The submission for a Master's degree will consist either of a work or series of works of art, together with a Research Paper of between 10,000 and 12,000 words; or a written Thesis of between 35,000 and 50,000 words.

By Studio Practice and Research:

- the candidate must mount for examination a substantial exhibition, performance or installation of the work or works with supporting visual material of work completed during candidature and an explanation of the structure and mode of exhibition and developmental process.

- the Research Paper will be presented, in English, on the candidate's work and its development, its cultural, historical and theoretical references.

The candidate must identify those components of assessable work which are respectively the candidate's own, and that of others.

Bu Thesis

The Thesis shall be the result of an original investigation in the fields of art theory, art history, cultural studies or professional studies in visual art.

4. Supervision of Study

Each candidate will be assigned a supervisor who is responsible for the supervision of the candidate's studio and written research. This supervisor will be a member of the College academic staff. There is also provision for associate supervision! Each candidate is expected to meet with his or her supervisor on a monthly basis during semester; that is, no less than 4 meetings per semester. It is the responsibility of candidate to maintain contact with his or her supervisor.

5. Annual Review

There will be a review of each candidate's work at the end of each academic year. Only those candidates whose progress in all aspects of the course is deemed satisfactory will be permitted to proceed. The minimum composition for a Review Panel will be:

- the Director
- the relevant Studio Coordinator
- the candidate's 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 College Board may approve the substitution of nominees proposed by the Director.

Where a candidate's work is deemed unsatisfactory by the panel, the panel may recommend that the candidate be set a specific program of work to be submitted for examination not later than 1 March of the following year. If this work is not satisfactory, the candidate's enrolment will be terminated.

A candidate whose progress at any time during the year is unsatisfactory may be subject to the review process as described above.

6. examination for the Master's Degree

Each candidate is required to submit a form indicating proposed date of completion of requirements. The notification should be made no later than 14 weeks prior to completion. (The form will be forwarded to the candidate by

Admissions & Courses at the commencement of the candidate's final semester.)

Approximately 4 weeks (not less) prior to the proposed examination date the supervisor must provide written notification to the Convenor of Postgraduate Studies indicating the work is fit for examination.

Candidates must submit 3 copies of their Research Paper or Thesis for examination at the end of the Course.

Each candidate's work will be examined by an Examination Panel constituted for that candidate's examination and appointed in accordance with the Senate Resolutions. The composition of this panel will be at least two persons who have not acted in a supervisory capacity for the candidate.

The Convenor of Postgraduate Studies will be in attendance and shall act as Chairperson but shall not vote.

A copy (corrected if required following examination) of the Thesis or Research Paper must be bound and a copy made available for lodgement with the University.

7. Re-submission of Work

A candidate who fails the final examination for the Master's degree may be allowed to resubmit with the approval of the College. The re-submission must be made by the time determined by the College (which will be within twelve months of the first submission) and in the form prescribed by the College following consideration of the recommendations of the final examination panel. No further re-submission may be made.

Appeal procedures will be in accordance with senate provisions (see Postgraduate Studies Handbook).

8. Withdrawal and discontinuation

Withdrawal

A candidate who discontinues enrolment before the end of the fifth week of enrolment shall be recorded as having been Withdrawn.

Discontinuation

A candidate who discontinues enrolment after the end of the fifth week of enrolment shall be recorded as 'Discontinued with Permission'.

A candidate who at any time discontinues enrolment from a degree or diploma shall not be entitled to re-enrol in that degree or diploma unless the candidate is readmitted to candidature for that degree or diploma.

For *College Assessment Criteria* see page no. 71.



The following criteria will be assessable from a student's attendance, participation and responsiveness to the course and to tutorial direction; their essays, studio work and other course work, and from tutorial /seminar discussion. They are applicable to studio and to theory courses.

1. **REQUIREMENTS:** Satisfaction of requirements as determined by academic staff, including attendance, communicated to students through the College Handbook, course 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 course.
3. **DEVELOPMENT:** Students are expected to develop the ability to initiate and realise their own objectives for studio and theory work within the requirements of the course 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 subject; 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 course. 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 studio 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 subject, is a measure of the quality of ideas underlying a student's work and of development in their studies.

GRADE	DEFINITION
HD	The grade appropriate to course work that fulfils the requirements of the course and High meets the assessment criteria to an exceptionally high degree.
Distinction	
D	The grade appropriate to course work that fulfils the requirements of the course and meets the assessment criteria to a high level.
Distinction	
CR	The grade appropriate to course work that fulfils the requirements of the course and meets the assessment criteria to a satisfactory level, some to an exceptional or most to a high level.
Credit	
P	The grade appropriate to course work that fulfils the requirements of the course and meets the assessment criteria to a satisfactory level.
Pass	
XX	The grade appropriate to course work that fails to fulfil the requirements of the course or to meet all or most of the assessment criteria to satisfactory level. A 'Failure' grade requires re-enrolment and repetition of the course (or a specific component of the course) in the expressed advice of the relevant course coordinator and on the recommendation of the Director).
Failure	
PCon	The grade appropriate to course work that is borderline, ie. fails to fulfil the requirements of the course or to meet the assessment criteria to satisfactory level throughout the semester, but where there has been noted progressive improvement in course work during the semester and a student's work in other courses is of a satisfactory standard. A PCon allows a student who has failed to satisfy course requirements to progress. NBA PCon result cannot be recorded in more than one course per semester or where other courses are failed. A PCon result cannot be recorded in a course if a Peon was awarded in the course at the previous level.
Conceded	
Pass	
R	The grade appropriate for courses where the major mode of assessment is attendance and participation.
Satisfied	
Requirements	
V	The grade appropriate when, for valid reasons, an extension is permitted so that a course 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.
Incomplete-	
AXX	The grade appropriate where a candidate discontinues from a course without notice.
Absent/fail	An 'Absent/fail' requires re-enrolment and repetition of the course (or a specific component of the course) on the expressed advice of the relevant course coordinator and on the recommendation of the Director).

PROGRESSIVE ASSESSMENT RECORD

STUDIO

STUDENT:

Semester 1/2 199

Units

Course code

Course

Academic Adviser

Studio Coordinator

Academic staff who are nominated as academic advisors, responsible for monitoring students' progress, are required to assess the student's progress after consultations with the student at 4 - 5 week intervals. The date of review, staff involved, if other than academic advisor should be noted as should assessment of progress and advice given to students to remedy deficiencies. This information must be made available to students through their academic advisor. Progress at the time of a review should be described as 'Excellent'/Good', 'Satisfactory', 'Borderline' or 'Unsatisfactory' (heading towards Fail result for semester) and include some explanation or commentary. If result is recorded as unsatisfactory at any review, the student should; acknowledge having been notified by signing and dating record

ATTENDANCE:

The attendance requirement in the University is 90%.of programmed sessions unless notified absent with reasonable cause. Level or attendance should be indicated below at time of review.

First Review	<input type="checkbox"/> SATISFACTORY	<input type="checkbox"/> UNSATISFACTORY
2nd Review	<input type="checkbox"/> SATISFACTORY	<input type="checkbox"/> UNSATISFACTORY
Final Review	<input type="checkbox"/> SATISFACTORY	<input type="checkbox"/> UNSATISFACTORY

FIRST REVIEW STAFF PRESENT

Student sign Date

SECOND REVIEW STAFF PRESENT

IS ADDITIONAL ADVICE TO STUDENT FROM CONVENOR REQUIRED? YES / NO

Student sign Date

Similar assessment card used in Theory courses

INTERNATIONAL STUDENTS

All courses are available on a full fee paying basis to international applicants. Enquiries can be made through the College or the International Education Office of the University of Sydney.

NON AWARD STUDY

The College makes its courses 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, which is limited to 4 hours a week.

Further information is available from Admissions & Courses.

The College usually offers some short courses in the summer break as part of a continuing education program.

RESOLUTIONS OF THE SENATE

Correct as at December 1996.

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 course shall consist of lectures together with such studio and tutorial instruction, practical work, exercises and essays as may be prescribed by the College Board.
 - (2) The words 'to complete a course' and derivative expressions mean:
 - (a) to attend the lectures and the meetings, if any, for studio or tutorial instruction; and
 - (b) to obtain a passing grade for that course in accordance with the assessment criteria prescribed by the College Board.
 - (3) A candidate permitted to re-enrol in a course which has previously not been satisfactorily completed shall, unless exempted by the College Board, again complete all the work of the course.
 3. Where in these resolutions a power is given to the College Board or the Director, subject to any express indication to the contrary or resolution passed by the College Board, the College Board or the Director 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 units from the courses as set out in the associated Tables of Course.
 - (2) A candidate shall be admitted to one of the Studios listed in the Table of Studios and except where the College Board has approved a variation on the recommendation of the Director, shall complete the Studio major and Studio Theory in that Studio.
 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 the College Board shall determine.
 - (2) Except with the permission of the College Board, on the recommendation of the Director, a candidate shall not enrol in a course unless entry requirements prescribed for that course have been satisfied and any required concurrent enrolments are met.
 - (3) Except with the permission of the College Board, on the recommendation of the Director, a candidate shall normally enrol in 24 units offered by the College and may not enrol in more than 28 units offered by the College in any one semester.
 - (4) Except with the permission of the College Board, on the recommendation of the Director, a candidate may not enrol in any courses from a particular semester unless at least 18 units of courses from the immediately preceding semester have been satisfactorily completed.
 6. (1) A candidate may be granted credit towards the degree on the basis of a course or courses regarded by the College Board, on the recommendation of the Director, as equivalent in workload and academic standard, completed at another university or other tertiary institution, provided that the maximum credit granted shall not exceed 72 units.
 - (2) A candidate may be permitted by the College Board to enrol in place of a course specified in the Table Associated with section 4 in another course in another faculty of the University or in another institution and the College Board shall specify the course equivalent and unit value.
 7. Except with the permission of the College Board, on the recommendation of the Director, a candidate must complete all the requirements for the degree within 8 semesters of enrolment and within 6 calendar years of admission to candidature.
- ### 8. Qualifications for Honours
- (1) A candidate who has qualified for the Pass degree at an appropriate standard, and satisfies studio discipline entry requirements, shall qualify for the award of the degree with Honours by completing a fourth year Honours Course at an appropriate standard.
 - (2) On the recommendation of the Director, the College Board may permit a candidate who has been awarded 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.
 - (3) Except with the permission of the College 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.

9. Honours conversion

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

TABLE OF STUDIOS

Studio Major and Studio Theory will be taken within the discipline for which admission was granted unless a subsequent variation is approved. Options are:

- Ceramics
- Electronic & Temporal Arts
- Glass
- Jewellery & Object Design
- Painting
- Photography
- Printmedia
- Sculpture, Performance & Installation

TABLE OF COURSES

	Semester Units	
YEAR 1		
Art History & Theory	1	4
Studio Theory	1	2
Studio Major	1	12
Foundation Studies	1	6
Art History & Theory	2	4
Studio Theory	2	2
Studio Major	2	12
Foundation Studies	2	6
Total Units Year 1:		48
YEAR 2		
Art History & Theory	1	4
Studio Theory	1	4
*Studio Major	1	12/16
Complementary Studies	1	4
Art History & Theory	2	4
Studio Theory	2	4
*Studio Major	2	12/16
Complementary Studies	2	4
Total Units Year 2:		48
YEAR 3		
Art History & Theory	1	4
Studio Theory	1	2
Professional Practice	1	2
*Studio Major	1	12/16
Complementary Studies	1	4
Art History & Theory	2	4
Studio Theory	2	2
Professional Practice	2	2
*Studio Major	2	12/16
Complmentary Studies	2	4
Total Units Year 3:		48

** In second and third year, students may take either 16 Units Studio Major or 12 Units Studio Major and 4 Units Complementary Studies in another studio or course otherwise approved.*

GRADUATE DIPLOMA IN VISUAL ARTS

Continuing students only

Award of the graduate diploma

1. The Graduate Diploma in Visual Arts shall be awarded in one grade only, provided that an outstanding candidate may be awarded the graduate diploma with merit.

Eligibility for admission

2. An applicant for admission to candidature for the graduate diploma shall, except as provided in Chapter 10 of the By-laws hold the degree of Bachelor of Visual Arts of the University of Sydney and have demonstrated to the satisfaction of the College their ability to proceed by the method nominated.

Availability

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

Probationary admission

6. (1) A candidate may be accepted by the College on a probationary basis for a period not exceeding twelve months and upon completion of this period the College 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.

Studio Areas

7. The graduate diploma may be taken in the following studio areas:
- Ceramics
 - Glass
 - Electronic & Temporal Arts
 - Jewellery & Object Design
 - Painting
 - Photography
 - Printmedia
 - Sculpture, Performance & Installation

Time limits

8. A candidate may proceed on either a full-time basis or a part-time basis.
9. (1) A full-time candidate shall complete the requirements for the graduate diploma not earlier than the end of the first year of candidature and unless otherwise determined by the College, not later than the end of the first year of candidature.
- (2) A part-time candidate shall complete the requirements for the graduate diploma not earlier than the end of the second year of candidature and unless otherwise determined by the College, not later than the end of the second year of candidature.
- (3) The earliest and latest dates for completion of requirements for the graduate diploma 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

10. 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 the College to have spent such time after admission to candidature provided that it represents no more than half of the total candidature.

Supervision

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

Requirements for the graduate diploma

12. A candidate proceeding primarily 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 studio or inter studio area as maybe prescribed by the College on the recommendation of the Director; and

- (2) present for examination and exhibition at the end of the final semester of candidature a work or series of works of art.

Examination: Studio Practice and Research

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

Progress

16. The College may:
- (a) on the recommendation of the Director, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the graduate diploma; and
 - (b) where, in the opinion of the College, the candidate does not show good cause, terminate the candidature.

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 Director a proposal for a program of study in the subject area nominated.

4. Applicants may be required to demonstrate to the satisfaction of the College 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—
- availability of resources, including studio space, library, equipment and computing facilities; and
 - availability of adequate and appropriate supervision.
7. In considering an applicant for admission to candidature the College may take account of the quota and will select in preference applicants who are most meritorious in terms of the eligibility for admission criteria.

Probationary admission

8. (1) A candidate may be accepted by the College on a probationary basis for a period not exceeding twelve months and upon completion of this period the College 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:
- primarily by studio practice and research; or
 - primarily by research and thesis.

Studio Areas

10. The degree may be taken in the following discipline areas:

Art History & Theory

Ceramics

Glass

Electronic & Temporal Arts

Jewellery & Object Design

Painting

Photography

Printmedia

Sculpture, Performance & Installation

Time limits

11. A candidate may proceed on either a full-time basis or, with the permission of the College, a part-time basis.
12. 1) Unless otherwise determined by the college a full-time candidate shall complete the requirements for the degree at the end of the second year of candidature and unless otherwise determined by the College Board.

(2) A part-time candidate shall complete the requirements for the degree not earlier than the end of the third year of candidature and unless otherwise determined by the College, not later than the end of the fourth year of candidature.

(3) The earliest and latest 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 the College to have spent such time after admission to candidature provided that it represents no more than half of the total candidature.

Supervision

- 14.(1) The College shall appoint, on the recommendation of the head of the College concerned, a full-time member of the academic staff of the College to act as supervisor of each candidate.
- (2) The College may appoint, on the recommendation of the Director, 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 research and thesis shall:
- complete such seminars and such courses as may be prescribed by the Director;
 - carry out supervised research on a topic approved by the College on the recommendation of the Director;
 - write a thesis embodying the results of the research; and
- in completion of requirements for the degree—
- lodge with the Registrar three copies of this thesis, typewritten and bound in either a temporary or a permanent form.
 - 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.
 - 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.
 - The thesis shall be accompanied by a statement from the supervisor stating whether, in the supervisor's opinion, the form of presentation of the thesis is satisfactory.

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

16. A candidate proceeding primarily 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 studio or inter studio area

as may be prescribed by the College on the recommendation of the Director.; and

(2) mount for examination a substantial exhibition, performance or installation of a 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 research and thesis, the College, on the recommendation of the Director, shall appoint 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 head of the College who shall consult with the head of studio most concerned, and the supervisor.

19. The head of the College shall report the result of the examination of the candidature, together with a recommendation concerning the award of the degree, to the College which shall determine the result.

20. In special cases the College, on the recommendation of the Director, may require the candidate to take a further examination in the area of the thesis .

21. The College may permit an unsuccessful candidate to revise and resubmit the thesis if, in the opinion of the Director, 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, the College, on the recommendation of the Director, 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 Coordinator of Postgraduate Studies;

(3) Having received reports from the Examination Panel and having received reports on the examination of the coursework the head of the College shall report the result of the examination to the College, which shall determine the result of the candidature.

23. In special cases the College, on the recommendation of the Director, may require the candidate to take a further examination.

24. The College may permit an unsuccessful candidate to revise and resubmit the work if, on the recommendation of the Director, 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. The College may:

(a) on the recommendation of the Director, 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 the College, the candidate does not show good cause, terminate the candidature.

EXTERNAL AWARD:

The William Fletcher Trust Fund.

SYDNEY COLLEGE OF THE ARTS AWARDS:

Jerome De Costa Memorial Ruuards

In May 1987, Sydney College of the Arts School of Art became a recipient of a generous endowment of the De Costa family in memory of Jerome De Costa whose enrolment in the School 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 give specifically for the purchase of art materials and books related to their study at the College.

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.

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 the College 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.

Sydney College of the Arts Scholarship

This scholarship is made available annually by the College 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.

GUIDELINES FOR APPLICANTS

Information for applicants for the William Fletcher Trust Fund, the Jerome De Costa Memorial Awards, The Dobell Foundation Scholarship, and the Sydney College of the Arts Scholarship is given below.

1. Background and Purpose

1.1 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.

1.2 The scholarships are intended to enable holders to assist their studies in the visual arts degree.

2. Eligibility

2.1 An Applicant must:

2.1.1 be a current student of Sydney College of the Arts

2.2 Previous holders of Scholarships are not eligible to apply for the same scholarship.

3. Applications

3.1 Applications close on 31 August.

3.2 Applications may be sent by post, or delivered in person to Admissions & Courses. Facsimiles will not be accepted.

3.3 Applicants must ensure that the application form is accompanied by all required supporting documentation. Applicants are required to submit a maximum of six (6) slides of recent work and to complete the application form available from Admissions & Courses. Applications submitted with more than six (6) slides will not be considered. Applicants should indicate their major area of study and where they may be contacted by the committee

Applications can only be made by individual students.

Completed applications to be forwarded to:

*The Secretary,
Scholarships & Prizes Committee
Admissions & Courses
Sydney College of the Arts*

Late applications will not be accepted.

- 3.4 Applications sent by post must be post-marked no later than the closing date or, if the closing date falls on a weekend, the previous working day. Late applications will not be considered.
- 3.5 It is the applicant's responsibility to provide full and correct details of all information indicated on the application form. The Scholarships and Prizes Committee will not consider an application which contains insufficient information.
- 3.6 An applicant may apply only once in each calendar year.
- * 3.7 Applications must include an outline of the project, a maximum of 250 words.
- * 3.8 An application cannot be made for a completed project.

4. Selection

- 4.1 Successful applicants will be selected by the Scholarships and Prizes Committee comprising a Convenor and two members of academic staff.
- 4.2 The selection process is based on:
- 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.
- 4.3 The Scholarships and Prizes Committee has the right in any year to make no award.
- 4.4 The decisions of the Scholarships and Prizes Committee are final and not subject to appeal or review.

5. Procedure after selection

- 5.1 On receiving notice of selection, the applicant will be notified only in writing.
- 5.2 The Scholarships will be presented at a formal ceremony.
- * 5.3 After completion of the project, applicants will submit a 250 word report to the Scholarship committee, outlining ways in which the grant contributes to the project.

6. 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.

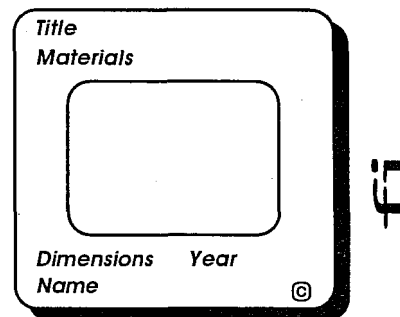
The following requirements apply:

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 Awards which is 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 by the William Fletcher Trustguide.

External Scholarships and Grants Gained 1996

Winners of Fletcher and College Awards:

The Director, Professor Richard Dunn and Staff wish to congratulate the following staff and alumni on receiving grants and scholarships in 1996.

Su Baker Portia Geach Memorial Award
 Kate Bishop: Churchill Fellowship
 Maria Cruz: Second Prize, Monash Contemporary Art Prize
 Emil Goh: NSW Travelling Art Scholarship
 Lyndal Jeffries: Ann & Gordon Samstag Scholarship

Australia Council, Visual Arts/Craft Fund Project Grants & Fellowships

Debra Dawes, Elizabeth Day
 Judith Duquemin, Anne Ferran
 Fiona Foley, Matthys Gerber
 Jeffrey Gibson, Rowena Gough
 Felicia Kan, Anne Ooms
 Susan Pedley, Jacqueline Redgate
 Eugenia Raskopououlos, Carole Roberts
 Ken Unsworth (member College Board)
 Anne Zahalka.

1996 Student Exhibitions

Undergraduate: *'Landed'*: 2-8 December '96
 Hons / Postgraduate: *'Next'* 13-20 December '96.

LOCATION

The campus is geographically defined by the ring road around the campus and the access road to Balmain Road. Areas outside this defined area are the responsibility of Rozelle Hospital and in using these hospital grounds staff and students should respect the rights of hospital patients and staff.

Photographing hospital facilities and patients is prohibited under the Mental Health Act.

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, paying attention to traffic.

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

Campus Hours

Administration Hours 9 am - 5 pm. Studio hours may vary.

Undergraduate students will not be allowed access to facilities unsupervised and are asked to cooperate with security staff at closing time.

The IRC is open from Monday to Friday as follows:

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

SERVICES FIND RACHITICS

Canteen

Emily's Cafe provides canteen services for College students. It is run by the Aftercare Association which benefits from cafe profits.

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 and about 20 adjacent to the library.

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 multi-

media. 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 from the Information Resources.

Graphic Communications

The Graphic Communications centre supports the academic program by providing 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, thermal wax and inkjet colour prints.

The Centre provides finishing services such as A3 spot colour photocopying, collating, stapling, binding, laminating and other external bureau services.

The Centre creates advertising and promotional materials, handbooks and catalogues, stationery, posters, labels, brochures, letterhead and business cards, invitations, catalogues and booklets. The Centre also provides assistance to students in the presentation of their theses and research papers.

Information Resources

A reference collection of the library is available as well as materials for loan, including books, slides, videos and audio-visual equipment such as cameras, lights and projectors. Facilities for students include personal computers, typewriters, binder and photocopiers, including a coin-operated colour copier. All students and staff members are eligible to register as borrowers and may also borrow at University of Sydney libraries and libraries of the Unilinc network and a number of other college and university libraries.

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.

Noticeboards

Official noticeboards are in place at the College at the main pedestrian entry point and outside Admissions & Courses to communicate important official 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 Lockers

Lockers are available in Studios. Students must provide their own locks and to prevent losses lockers should be kept secured at all times. At the end of the academic year it is the students' responsibility to remove locks and all personal effects from lockers.

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.

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 S ASCA 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. Telephoned 351 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. Telephone Donna Baines, SRC Welfare Officer: 9660 5222.

Austudy

The undergraduate course offered by Sydney College of the Arts is approved by the Department of Employment, education and Training for AUSTUDY allowance purposes. Eligibility is subject to a means test and other constraints, so it is advisable to contact the Department directly for detailed information; Please phone (02) 99110300 Student Assistance.

Travel Concessions

Travel concession forms for public transport and private omnibus are available from Admissions & Courses.

STUDENT ASSISTANCE

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: 93512228. Appointments, walk-ins and telephone counselling available.
2. Accommodation/Housing Office, Education Building, Telephone 9351 3312.

HEALTH & SAFETY

SMOKING IS PROHIBITED IN ALL UNIVERSITY BUILDINGS

There are a number of First Aid Officers located throughout the campus. Their names and locations are listed in all studios. The First Aid room is located near the main pedestrian entrance.

The names of Fire Wardens and Emergency Evacuation Procedures are also available in all studios and in Administration.

The College has a Zone Occupational Health and Safety Committee which is formed according with the Occupational Health and Safety Act. The Committee currently comprises 4 employee representatives, 3 employer representatives and 1 student observer. The Committee aims to promote safe work practices and to increase awareness of health and safety hazards throughout the College.

It is the role of the Committee to act in an advisory capacity in assisting management to develop a safe working environment for all staff and students.

Pets (excluding guide dogs) are not to be brought onto the premises.

USE OF INDIVIDUAL STUDIO SPACE

Honours and Masters candidates

- Allocated studio space is to be used for the production of work associated with your study and the security of your equipment and materials
- The key and swipe card provided is to be kept secure at all times. Loss must be reported to the Convenor of PE Studies without delay. There will be a fee for the replacement of keys and security cards
- All entry points to the college must be locked securely on arrival and departure
- Because of fire danger, open bar radiators are not to be used
- Processes involving the use of naked flames are forbidden
- Smoking and the consumption of alcohol are not allowed
- If working alone, electric powered hand tools are not to be used
- Electric powered hand tools may be used if you have another person in attendance and you have been assessed by your supervisor to be competent to use the tools safely
- Flammable liquids, chemicals and other dangerous goods are not to be stored without permission of the technical supervisor
- Doorways, passageways and all egressways are to be kept clear at all times
- Rules for fire escapes are to be followed
- Noise is to be kept to a level which does not exceed local government regulations

- Any procedure requiring specialised equipment must be carried out in the workshop facilities provided for the purpose and access must be discussed with your studio coordinator and/or supervisor. Access to the College Workshop is not provided to students after hours, as use of these facilities must be supervised.
- Privately owned tools and any other electrical items must be approved by the studio supervisor before being used on the premises and must conform to standards regulations.

SASCA

Student Association 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 serves its student population by facilitating personal and political representation, and funding numerous art and social 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 a portion subtracted from the overall student fee that students pay when enrolling at the university.

The Association is governed by a committee elected by and from the student body. The association has one part time employee, who works from the Association's office three days per week. The Association is a member of various other organisations, including Artslaw, Art Workers Union and NAVA (National Association for Visual Arts).

Services provided by the Association include:

- Emergency loans of \$20 for a period of 2 weeks
- Information regarding Austudy/ Abstudy
- Facilitation of political and personal representation and lobbying
- Exhibition funding
- Funding for social functions and special interest groups/clubs, eg. sports, film etc.
- Information regarding Sydney University employment service
- Laser printing, fax, photocopying and Macintosh computer access.

The most prevalent magazine, *Parasite*, is presently being converted into a web site. SASCA sponsors the 3rd Year Exhibition (Degree Show), matching the amount tendered by the College.

SASCA holds elections for committee and executive and encourages student involvement. Meetings are conducted weekly (Wednesday lunchtimes) and all students are welcome to contribute suggestions, energy and formulate policy.

EXHIBITIONS AND EXHIBITION SPACES

COLLEGE GALLERY

The College Gallery is managed by a committee established by the Research Committee & Exhibitions coordinated in 1997 by Stephen Lojewski.

Degree Show

In December 1997 Sydney College of the Arts will hold a combined Degree Show for all students in their final year of the BVA and Honours Year. This group exhibition will be held inside the College and will be organised and curated by a committee of Sydney College staff in consultation with students.

Guide to Exhibition Space

Galleries for student work are: 1: 13G18, 2: 13G20, 3: 25G04, 4: 25G0.

Bookings are made for between 1 and 3 weeks. Proposals should be submitted on forms available from Admissions & Courses. Priority is given to early submissions. The bookings are entered on schedule after approval by relevant year convenor, and the schedule displayed outside Admissions & Courses. When there is more than one proposal for the same space and date, proposals will be considered by the Teaching Committee. The bookings are generally made from Monday to Friday. Access may be requested on weekends for setting up and dismantling. Students are required to fill in a Guarantee form once they have received confirmation of booking, which is then returned to Admissions & Courses.

Proposals will be considered in relation to:

- Quality of proposal
- Compliance with building and exhibition guidelines (below)
- Overall planning and logistics (is plan feasible in the time requested, have materials and equipment been organised, is time allowed to repaint space, etc.)
- equity of access (has student booked other spaces in the semester, has student ever booked a space)
- relevance of proposal to students course of study (artist's statement, academic adviser's recommendation)
- MVA candidates have priority placement in Rooms 1&2 (Art Theory building).

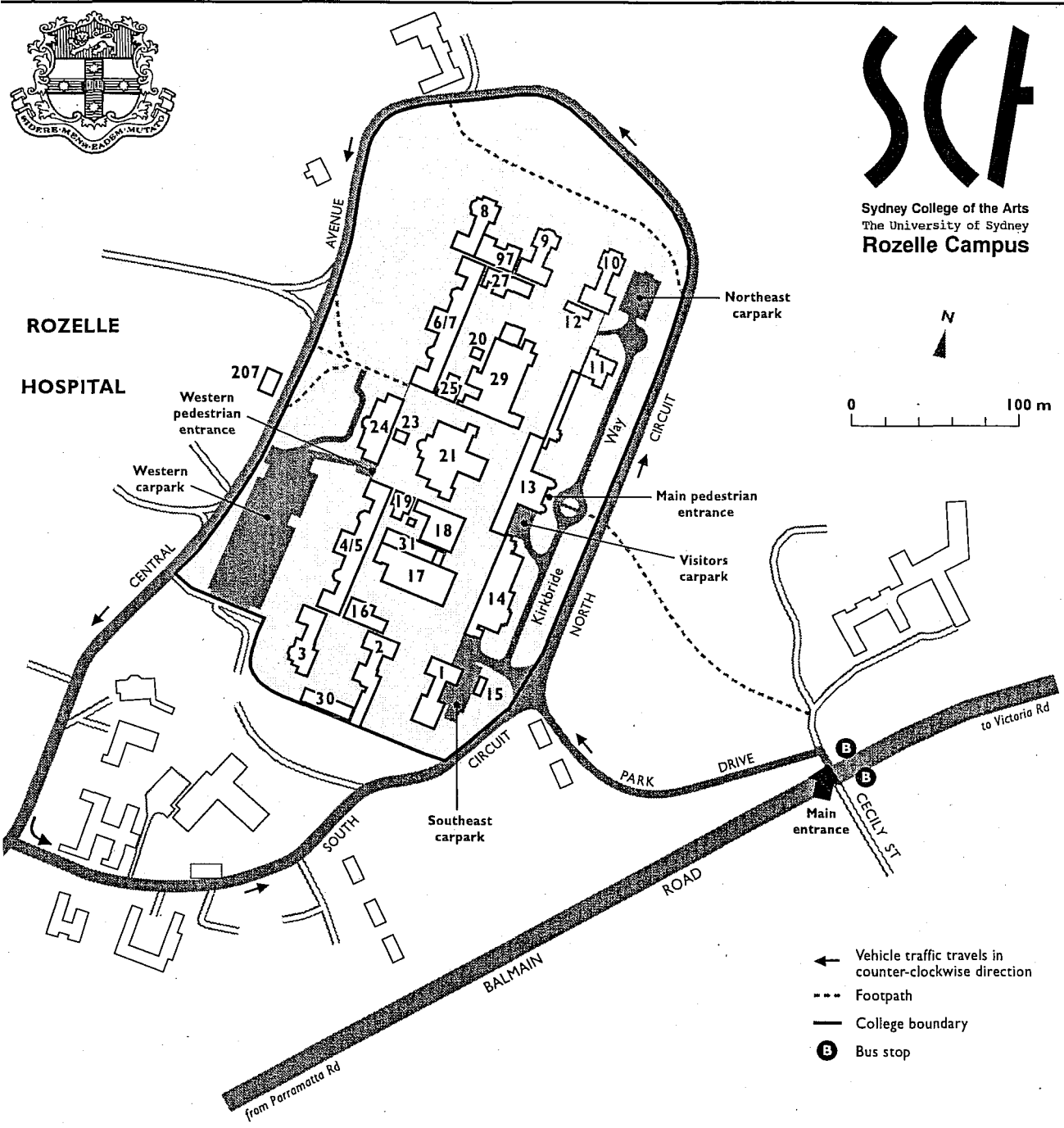
Building and Exhibition Guidelines

- Rooms must be returned to original condition (walls painted, floors cleaned etc.)
 - Any holes drilled in walls must be filled, sanded and repainted
 - No drilling into sandstone walls or polished wooden floors
 - Compliance with fire regulations — no exit must be blocked
 - Where public access is required, this must be by invitation only and the student is responsible for cost of security and cleaning, in respect of any opening function
- A request must be made well in advance so that security can be arranged
- Access must be arranged with Tom King (11014) or George Steel (11024) and any keys or access cards returned immediately following the exhibition
 - Students must arrange supervision of exhibition.





Sydney College of the Arts
The University of Sydney
Rozelle Campus



- ← Vehicle traffic travels in counter-clockwise direction
- Footpath
- College boundary
- ⓑ Bus stop

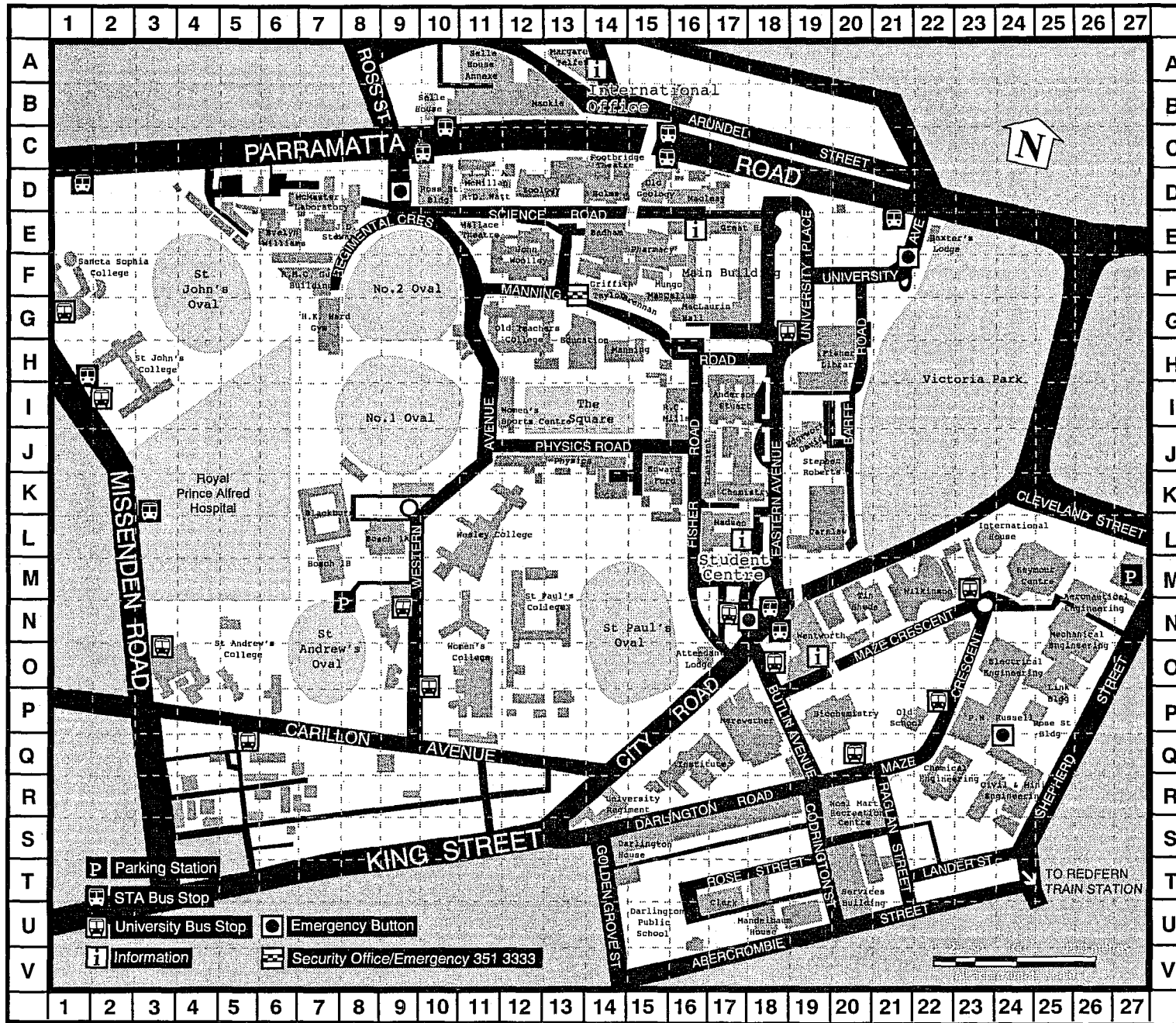
Sydney College of the Arts

Balmain Road (opp Cecily Street) Rozelle Ph: 9351 1000

1 Information Resources Centre (IRC)	13 Art History & Theory	24 Administration
2 Ceramics	14 Jewellery	Computer facility
3 Photomedia	15 SASCA office	25 Drawing and installation
4/5 Photomedia Electronic Art	16 Drawing	27 Printmedia
6/7 Painting	17 College workshop	29 Sculpture
8 Painting and Printmedia	18 Glass	30 Ceramics
9 -	19 Glass	31 Glass
10 -	20 Watertower	97 Printmedia
11 -	21 Main lecture theatre	207 Emily's Cafe
12 -	Auditorium	
	College gallery	
	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.



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)

NOTGS