

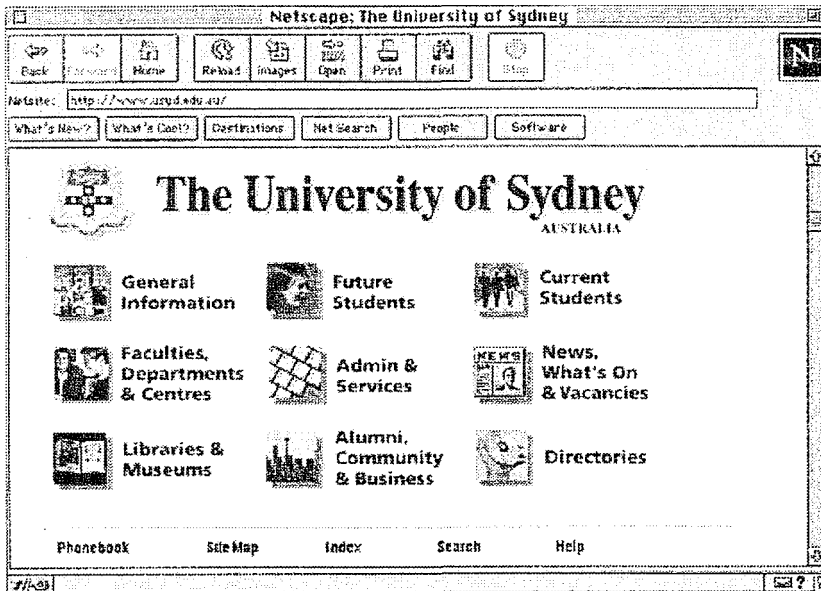


The University of Sydney



Sydney College of the Arts Handbook 1999

# Contact Information Sydney College of the Arts



The University's homepage tells you all about courses at Sydney, some careers they can lead to, and what university life is like. The interactive website, with video and sound clips, has links to the University's faculties and departments.

You can explore the University of Sydney on the web at <http://www.usyd.edu.au/>.

## SCA Course Infolines

TEL: (02) 9351 1000 Admissions & Courses Office  
FAX: (02) 9351 1199 Admissions & Courses Office  
E-MAIL: [P.Gissing@sca.usyd.edu.au](mailto:P.Gissing@sca.usyd.edu.au) Admissions & Courses

## Location

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

### Street Address

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

### Postal Address

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

### Visit our website

<http://www.usyd.edu.au/su/sca>

The SCA Handbook is available on the web:

[www.usyd.edu.au/homepage/external/publications/handbooks](http://www.usyd.edu.au/homepage/external/publications/handbooks)

## International Student Enquiries

TEL: +61 (02) 9351 1000 Admissions & Courses Office  
FAX: +61 (02) 9351 1199 Admissions & Courses Office  
E-MAIL: [RGissing@sca.usyd.edu.au](mailto:RGissing@sca.usyd.edu.au) Admissions & Courses

See page 8 for International Student information

## About the SCA Handbook

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

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

Sydney College of the Arts Handbook 1999  
©The University of Sydney 1991  
ISSN 1034-5892

Prepared by Alison Huggan and Professor Richard Dunn  
Edited by Dr Ann Elias, Program Coordinator  
Produced by SCA Publications, Sydney College of the Arts  
Printed by Centatime, Rosebery NSW, February 1999

### Disclaimer

This handbook was prepared February 1999. 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 of Sydney are an expression of intent only and are not to be taken as a firm offer or undertaking.

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

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# 1999 SCA Calendar

## and principal dates

### FEBRUARY

- 25 *Thursday*
- Orientation for commencing students at Main Campus
- 26 *Friday*
- Orientation for commencing students at SCA

### MARCH

- 1 *Monday*
- First day of classes for March Semester
- 31 *Wednesday*
- March Semester Census date

### APRIL

- 2 *Friday*
- Easter recess begins
- 9 *Friday*
- Easter recess ends
- 30 *Friday*
- International students applications closing date for commencement in July Semester

### JUNE

- 11 *Friday*
- Last day of classes for March Semester
- 14 *Monday*
- Study Week begins: no classes scheduled
- 18 *Friday*
- Graduation ceremony 4pm
- 21 *Monday*
- Assessment Week commences

### JULY

- 5 *Monday*
- Inter-semester recess begins
- 23 *Friday*
- Inter-semester recess ends
- 26 *Monday*
- First day of classes for July Semester
- 31 *Monday*
- July Semester Census date

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

### AUGUST

- 31 *Tuesday*
- Closing date for applications for the following scholarships and awards:  
The William Fletcher Trust Grant,  
Jerome de Costa Award, Zelda Stedman Scholarships,  
Dobell Foundation Award & SCA Scholarship
- 28 *Saturday*
- SCA Open Day

### SEPTEMBER

- 27 *Monday*
- Mid-Semester recess begins
- 30 *Thursday*
- Close of applications for BVA, MVA & Honours
- enrolment or re-enrolment.

### OCTOBER

- 1 *Friday*
- Mid-Semester recess ends
- 6 *Wednesday*
- Semester 2 resumes
- 29 *Friday*
- International students closing date for commencement in March 2000 Semester

### NOVEMBER

- 5 *Friday*
- Last day of classes for July Semester
- 8 *Monday*
- Study week begins: no classes scheduled
- 15 *Monday*
- Assessment commences  
Selection process for 1999 intake commences
- 24 *Wednesday*
- Degree Show opens

### DECEMBER

- 1 *Wednesday*
- July Semester ends
- 10 *Friday*
- Masters of Visual Arts Candidates' Show opens (to be confirmed)

# Message from the Director

At Sydney College of the Arts we believe that contemporary artists and designers are thinking people whose visual education and material skills are accompanied by the development of understanding and knowledge. In its programs, SCA endeavours to support this belief.

Meaningful and innovative responses to future, unpredictable situations require flexibility and focus, informed intuition, an appreciation of the possible, as well as the confidence to challenge preconceptions. Working in a wide range of media and with different approaches, many SCA graduates, through their professional activities, are influencing the shape of contemporary art, object design and new media. They are ambitious and global in outlook.

*Studio Major* or *Interdisciplinary Major* programs are focussed on three broad discipline groups, lead by a Program Coordinator. However, whether in *Fine Arts* (Painting, Sculpture, Printmedia), in *Object Art and Design* (Ceramics, Glass, Jewellery & Metal) or in *Media Arts* (Photomedia, Electronic Art), the emphasis of SCA is on training for contemporary visual art, reflecting the nature of current visual culture and material production which does not necessarily recognise discipline distinctions inherited from the nineteenth century. The courses are structured to allow an interdisciplinary approach within SCA or, by extension, into other disciplines of the University of Sydney. This flexibility of the course structure enables students to design their own program of work, guided by staff. Multimedia, as an end in itself or as an adjunct to other specific practices, informs many of the activities of the academic programs and is supported through the SCA Computer Laboratory.

SCA studios are provided to each full-time student in the undergraduate courses and the postgraduate research degrees thus it is expected that studio-work will continue outside specific class times.

In selecting students, SCA seeks those who are self-motivated, responsive and possess the capacity for independent study. The full potential of the SCA educational experience requires a high level of commitment and participation 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 *Theories of Art Practice - Studio Theory* units of study offered by the studio-based staff. This establishes a context for the acquisition of studio skills through knowledge of what has been already made and the potential of materials and processes.

*Theories of Art Practice - Core Theory* is intended to complement studio-based learning. Core Theory elaborates, challenges, informs and may suggest ways of working that are not fully contained within the bounds of the particular areas of concentration. In this unit of study, students develop written, verbal and critical skills and extend their knowledge of art, multimedia, object art and design history and theory.

Although students bear a responsibility for their attendance and contact with staff and for seeking discussion and views with regard to their progress, each student has an *Academic Adviser* who is available for guidance through one-to-one critiques and to assist in developing the most appropriate study path. Academic staff are chosen because of their active careers as artists and their teaching will stem from this engagement. Those who get the most from their time at SCA will seek the knowledge and experience of the



Professor Richard Dunn

academic staff, utilise the technical and information resources of SCA workshops and facilities, and the broader resources of the University of Sydney.

Sydney College of Arts campus is an outstanding learning environment, located in Kirkbride, Australia's most substantial nineteenth century building complex, recently converted in an award winning project to serve the needs of a modern art school. Whilst the facilities, workshops and equipment are of international standard, the campus is set in harbourside parkland close to Sydney's centre and not far from the main campus of Australia's first University.

Art school is challenging, sometimes confusing, 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 knowledge of the debates and the contradictions of the context in which you will practice as developing artists.



# Profile of Sydney College of the Arts

## History of SCA

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

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

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

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

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

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

## About SCA

### Mission

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

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

SCA is housed in heritage sandstone buildings in Rozelle and set in picturesque parkland overlooking Iron Cove. In 1997 the campus was awarded a Royal Australian Institute of Architects' Merit Award for heritage architecture.

SCA offers undergraduate pass and honours degrees in Visual Arts: Bachelor of Visual Arts (BVA) and Bachelor of Visual Arts with Honours (BVA Hons), higher degrees by research: Doctor of Philosophy (PhD) and Master of Visual Arts (MVA) and coursework postgraduate courses: Master in Multimedia Design (MMDes) and Master of Studio Art (MSA).

As well as pursuing careers as practising artists, graduates may also apply their skills in many other careers as gallery managers, museum and gallery curators, publishers, art administrators and teachers, film and video makers.

## SCA Gallery

SCA Gallery is physically and functionally at the centre of the campus in the building which also houses the Auditorium and the Lecture Theatre. This provides a major facility for faculty programs, public interface and a venue for national and international conference, symposia and exhibitions. The Gallery also contributes to the public profile of The University of Sydney and is a major asset. Sydney College of the Arts launched the SCA Gallery in April 1997 and since then there have been 13 exhibitions in a program from Australia and overseas. Sydney College of the Arts has two other exhibition spaces and two foyers each with their own unique character and features. These spaces are used in addition to SCA Gallery for large exhibitions and on their own for student or lower profile exhibitions.

SCA Gallery at Sydney College of the Arts in Rozelle will become one of Sydney's most vibrant public contemporary art spaces. Exhibitions of an international standard will present the best in contemporary art, craft and design. Projects of an innovative and experimental nature will be encouraged.

## SCA Board & Committees

SCA Board determines all matters concerning the degrees in SCA. Detailed terms of reference are included in the University of Sydney Statutes and Regulations. These can be obtained through SCA Manager. The Chair of SCA Board is elected by the Board every 2 years. In 1999 and 2000, the Chair is Tom Arthur.

### Student Members of the Board

There are three student members elected to SCA Board — two undergraduate students and one postgraduate student. The election is conducted by the University in October each year for membership for the following year, to end after teaching membership.

### Management Advisory Committee

This Committee advises the Director on the management of the resources allocated to SCA, consistent with its specific academic policies and with the plans of the University. Membership comprises the Chairs of the Teaching and Research Committees, the Chair of SCA Board and the Facilities Manager. The Committee is chaired by the Director.

### Teaching Committee

This Committee is responsible for advice and oversight of the development and delivery of undergraduate programs and monitoring of standards. Membership comprises the three year convenors, the Postgraduate Convenor and one undergraduate student. The Director is an ex-officio member.

### Research Committee

This Committee advises on research and research training and the allocation of research funds. This Committee acts also as the Board of Postgraduate Studies dealing with student matters in the Masters courses. Membership comprises the Postgraduate Convenor as Chair, 3 members elected by SCA Board and one postgraduate student. The Director is an ex-officio member.

### Convenors

There is a Convenor elected for each undergraduate year and a postgraduate convenor. Convenors liaise with individual staff members, representatives or groups of staff in the studios to ensure the provision of classes and support for the students in each year of SCA program. The Convenors also act as student advisers in regard to course difficulties. Convenors are elected for a period of two years. The Chair of the Teaching Committee is chosen from these four people.

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

# SCA

## Director

Professor Richard Dunn Tel. (02) 9351 1002

### Director's office

Marlene Troha, Director's Personal Asst. Tel. (02) 9351 1002

## Year Convenors

*Postgraduate* Dr Eril Baily Tel. (02)93511033

and Deborah Saxelby (Administration) Tel. (02)9351 1103

*BVA (Hons) & 3rd Year* Steven Lojewski Tel. (02)93511048

*2nd Year* Mitsuo Shoji (Semester 1) Tel. (02) 9351 1045

Richard Whiteley (Semester 2) Tel. (02)93511076

*First Year* Matthys Gerber Tel. (02)93511063

## Program Co-ordinators

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

### Object Art & Design

*Program Co-ordinator*, Mark Edgoose Tel. (02) 9351 1071

- Ceramics
- Glass
- Jewellery & Metal

Object Art and Design integrates disciplines of Ceramics, Glass and Jewellery & Metal. In this group, common areas of interest are explored and specialist developments encouraged.

### Media Arts

*Program Co-ordinator*, Geoffrey Weary Tel. (02) 9351 1055

- Electronic Art
- Photomedia

Media Arts includes the disciplines of Electronic Art and Photomedia. Students may choose to study from the combination of black & white photography, digital imaging, film and video, multimedia and sound production.

### Fine Arts

*Program Co-ordinator*, Mirabel FitzGerald Tel. (02) 9351 1060

- Painting
- Printmedia
- Sculpture (including performance & installation)

Fine Arts includes the three disciplines of Painting, Printmedia and Sculpture. Students are encouraged to explore a wide range of media, but also to understand the separate histories of these disciplines.

### Theories of Art Practice

*Program Co-ordinator Semester 1:*

Dr Ann Eli as Tel. (02) 9351 1033

*Program Co-ordinator Semester 2:*

Christina Davidson Tel. (02) 9351 1032

Theories of Art Practice has two strands: **Core** and **Studio**. There are four broad topics: Art History, History and Theory of the Designed Object, Critical Theories, and History of Ideas.

## Centre for Innovation in Contemporary Art and Design

The Centre was established in late 1998 for promoting and advancing research activity at SCA.

*Co-ordinator* Dr Ann Elias Tel. (02) 9351 1033

## SCA Gallery

*Co-ordinator* Tom Arthur Tel. (02) 9351 1083

The SCA Gallery is located on Campus and is a contemporary art space holding exhibitions of international standard in contemporary art, craft and design.

## Campus Enquiries

*Counsellor* Gabrielle Meegan (Tue.)  
(phone Marlene Troha for appointment) Tel. (02) 9351 1002

*Degree Show Co-ordinator*  
Steven Lojewski Tel. (02) 9351 1048

*Disabilities Liaison Officer*  
Mirabel Fitzgerald Tel. (02) 9351 1060

*Facilities Manager*  
Rod Murray Tel. (02) 9351 1007

*Campus Services*  
Christine Atkinson Tel. (02) 9351 1121

*Finance Officer*  
Jeanette Frost Tel. (02) 9351 1004

*International Student Co-ordinators*  
Rebecca Cummins Tel. (02) 9351 1050

and Helen Sharpe (Administration) Tel. (02) 9351 1106

*SASCA (Student Assc.) Office* Tel. (02) 9351 1027

*SCA Library Front desk* Tel. (02) 9351 1036

*SCA Gallery enquiries*  
Deborah Kirby-Parsons Tel. (02) 9351 1020

*Short Courses Co-ordinator*  
Maureen Cahill Tel. (02) 9351 1074

*Security*  
Brett Bentley Tel. (02) 9351 1026

*Visiting Lecturers Co-ordinator*  
Dr Nigel Helyer Tel. (02) 9351 1081

*Faculty Manager:* position vacant 1999







# Student Information

## 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 the student on decisions regarding academic choices and participate in the student's assessment.

### *Credit Point*

The value assigned to a unit of study as specified in the schedule for the course and indicative of the relative weight of the unit of study in the course. Each course is expressed as a minimum total number of credit points. Students earn an approved number of credit points for each unit of study which is successfully completed.

For example: one hour of student/study work undertaken in class or independently.

### *Critique (crit session)*

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

### *Corequisite*

Unit of study that you must be enrolled in simultaneously with its corequisite Unit.

### *Cross-Credit Study*

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

### *Degree Show Participation*

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

### *Dissertation*

The written output from a supervised student project that is undertaken as a unit of study (or multiples of units of study) within a coursework postgraduate program. Word limit: should not normally exceed 20,000 words.

### *Essay*

The written output from an unsupervised student project that is an assessment requirement for a unit of study within a coursework postgraduate program. Word limit: should not normally exceed 8,000 words.

### *Lecture*

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

### *Prerequisite*

Unit of study you must have completed in order to be able to enrol in the next level of study.

### *Seminar*

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

### *Thesis*

The written output from a supervised student project that is undertaken towards a majority coursework degree for which some coursework and some research work are examinable components. Word limit: should not normally exceed 80,000 words.

### *Tutorial*

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

### *Treatise*

The written output from a supervised student project that is undertaken towards a majority coursework degree for which some coursework and some research work are examinable components. Word limit: should not normally exceed 20,000.

## Procedures & Requirements

### Minimum Time for Completion

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

### Maximum Time for Completion

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

### Prerequisites and Corequisites

You need to ensure you are enrolled correctly and that you take into account any prerequisites and corequisites specified as this will affect your progression through the Course. All prerequisites and corequisites are indicated in the detailed Unit of Study Descriptions.

### Progression

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

### Show Cause

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

### *A student who:*

- has failed to gain at least twelve (12) units in a semester where twelve (12) units or more are attempted; or,
- has failed to gain all units in a semester where less than twelve (12) units are attempted;
- has failed the same unit of study for the second time;

**shall be deemed not to have made satisfactory progress.**

### Special Consideration

#### *Special Consideration for Illness or Misadventure*

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

#### *Application procedure for Special Consideration*

Special consideration forms are available from the Admissions and Courses Office, and should be submitted to that office with all appropriate documentation. Any information provided in support of an application for special consideration is held in strict confidence, and only made available to the relevant studio and the Board of Examiners. In the first instance, if you because of serious illness or adverse circumstances, are prevented from attending classes for prolonged periods, you should seek an interview with the member of academic staff concerned and/or the relevant Year Convenor.

*Important Note:*

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

**What is satisfactory documentation?**

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

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

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

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

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

**Exclusion**

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

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

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

**External Coursework/Cross Credit study**

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

- in addition to the normal requirements (up to a max. of 32 credit points); *or*
- in place of some electives indicated.

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

These units may be offered by the University of Sydney or another institution. If credit is required, then approval must be obtained beforehand

for the substitution. You are advised to consider carefully the time-table implications and work requirements of study undertaken in other faculties or institutions. You will need to complete the appropriate form from Admissions & Courses and attach course outlines of the intended study, in the semester prior to intended study. It is your responsibility to ensure you comply with any requirements of the other faculty or institution.

**Census Dates, Withdrawal and Discontinuation**

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

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

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

**Absence**

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

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

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

**Attendance Requirements**

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

**Leave**

**Leave during semester**

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

**Leave for a semester or longer**

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

**Essays and other written work**

Essays will be assessed according to the following criteria:

- Structural clarity, with concise introduction outlining both sequence and content;
- Clear development of discussion and clear focus on the topic throughout;
- Inclusion of relevant research material and demonstration that it is understood;
- Demonstration of ability to process and order ideas/information;
- Critical evaluation of material;
- Formal bibliography that reflects the scope of research contained in the essay;
- Accurate documentation of sources in footnotes;
- Grammatical correctness;
- Avoidance of unnecessary repetition.

## Extensions

Extensions of time for submission of work must be approved in writing, on the appropriate form, with a signature from your lecturer. A penalty of 1% per day will apply to late submissions with no approval.

Extensions can only be granted by your lecturer up to a date which allows a result to be notified to the **Board of Examiners Meeting** (*The Admissions and Courses Office can advise you of this date.*). In cases of illness or for some other genuine reason you cannot attend your summation assessment meeting, you should notify the Admissions and Courses Office immediately and provide medical certificates or other appropriate documentation. A new time must be made to complete assessment **before the Board of Examiners meeting**. You must discuss completion of assessment with your academic advisor as soon as possible.

## Plagiarism

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

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

Procedures for dealing with plagiarism will be consistent with the University Policy/Code of Practice and be consistent with the nature and severity of the alleged offence.

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

## Finalising of Results

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

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

## Grade Queries and Appeals

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

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

*At this meeting you should clarify:*

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

## Keeping records of work

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

# Admissions

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

## Correspondence

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

## Academic Requirements

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

The UAI (University Admission Index) is used as an indicator of ability to undertake studies at tertiary level and therefore SCA would not normally accept applicants with a UAI below 65. Mature age (21 by 1 March in the year of admission) applicants who have not satisfied the normal academic requirements may be eligible for admission to the Bachelor of Visual Arts program under provisions for mature age application.

## Additional Criteria

Applicants fulfilling the requirements above will be selected on merit based on portfolio presentation and interview, (see Selection Process below).

## Application Procedures — Local Students

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

1. You need to lodge an application listing the Bachelor of Visual Arts at Sydney College of the Arts as a preference with the University Admission Centre (UAC) by the due date (see calendar—normally the last business day in September).
2. You need to also complete and submit an SCA Undergraduate Questionnaire to Sydney College of the Arts by the due date (normally the last business day in September in the year before entry). Forms are available from SCA Admissions & Courses office.
3. An interview and portfolio presentation will be arranged on the basis of the questionnaire. This is a requirement. These interviews will take place from mid-November. If you are a current year HSC student, your interview will be during the first two weeks of December following the HSC. If you are from interstate or a country area, or there are other special circumstances which make attendance impossible, you may send your portfolio or slides with a brief commentary on your work.

## Special Admission — Educational Disadvantage

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

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

## Selection Process - Presentation of Portfolio

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

The interview panels evaluate the applicants based on the following criteria:

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

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

**International students** will need to send a portfolio for evaluation with your application.

### Portfolio Requirements

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

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

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

### English Language Requirements for International Students

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

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

Scores more than two years old cannot be accepted. Please note that if you are taking TOEFL, the TWE must also be taken. Results of the TOEFL examination must be sent directly to the University of Sydney, international Office from TOEFL/TSE Services at Princeton USA. TOEFL results cannot be accepted unless they are sent directly from Princeton.

### Admission for Advanced Standing

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

If you are granted exemption in units of study to the equivalent of one year of full time study (48 credit points) or more, you will be admitted basis of the questionnaire. This is a requirement. These interviews will take place from mid November. If you are a current year HSC student, your interview will be during the first two weeks of December following the HSC. If you are from interstate or a country area of there are other special circumstances which make attendance impossible, you may send your portfolio or slides with a brief commentary on your work.

### External Applications for Honours

You need to submit by 30 September:

- an application (obtained from SCA Admissions & Courses Office) with a written proposal indicating the proposed studio research;

**and**

- slides of work

### Application Procedures - International Students

If you are NOT an Australian citizen, a permanent resident or a citizen of New Zealand, you will be considered as an international student, and can be accepted into the University only on a full-fee basis. See page 12 for fees.

Two applicants are required a current International Students' application form and an additional SCA Application, indicating the proposed program of study, together with slides of recent work and curriculum vitae.

Forms are available from SCA Admissions & Courses office.

**Write to:**

Sydney College of the Arts  
Locked Bag 15, Rozelle, NSW,  
Australia, *or*  
Fax+61 2 9351 1199 *or*  
Email: [H.Sharpe@sca.usyd.edu.au](mailto:H.Sharpe@sca.usyd.edu.au) *or*  
Phone: Philip Gissing, Admissions & Courses Manager,  
+612 93511013

Application forms for SCA are also available from the University of Sydney International Office. When completed, these forms must be sent to the University of Sydney International Office.

### The closing dates for application to Sydney College of the Arts are:

- for commencement in March semester:  
31 October (preceding year)
- for commencement in July semester: 30 April (same year)

*Applications should be lodged with:*

**The International Office**  
K07 — Margaret Telfer Building  
The University of Sydney NSW 2006 Australia  
Phone: +61 2 93514079  
*or* Fax: +61 2 93514013  
*or* Email: [info@io.usyd.edu.au](mailto:info@io.usyd.edu.au)

## Enrolment

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

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

### Enrolment Variations

You may vary your major study provided:

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

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

## Scholarships & grants

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

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

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

# Sydney College of the Arts Awards

## Dobell Foundation Scholarship

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

## Jerome De Costa Memorial Awards

In May 1987, Sydney College of the Arts became a recipient of a generous endowment of the De Costa family in memory of Jerome De Costa, whose enrolment at SCA was sadly prevented by his untimely death. The De Costa family made available funds for the support of the studies of students of dedication and ability, who are also in a circumstance of financial need. Two awards are given specifically for the purchase of art materials and books related to their study at SCA.

Students in the first and second year of the course are invited to apply in writing to be considered for these awards. The awards are made on the recommendation of the Scholarships and Prizes Committee on the basis of the applicant's dedication and ability as indicated by the student's work submitted for their first semester assessment in their major area of study. The Committee takes into account the advice of the Student Counsellor in relation to the confidential statements of the need for financial assistance.

## Sydney College of the Arts Scholarship

This scholarship is made available annually by SCA and is awarded to a 3rd year student on the recommendation of the Scholarships and Prizes Committee on the basis of the assessment of a specific project developed for the award.

## Zelda Stedman Scholarships

Funds from the Zelda Stedman bequest have been allocated to SCA to 'further the education of creative artists in subjects related to the visual arts and the development of the visual artistic skills in tertiary level students'.

## Zelda Stedman Young Artist Scholarship

This scholarship will give financial assistance to young artists, (defined as artists whose professional practice is emerging not established) who have shown talent but have no tertiary qualification. The focus will be to assist the development of artists currently enrolled in undergraduate studies at Sydney College of the Arts.

## Zelda Stedman Young Student Scholarship

This scholarship will give financial assistance for the further development of students accepted into the Honours or Higher Degree studies at Sydney College of the Arts.

## Zelda Stedman Young Student Travel Scholarship

This scholarship will give financial assistance for the further development of students enrolled at Sydney College of the Arts, particularly for the broadening of experience through facilitating travel.

## The Lisa Gatt Scholarship

Established in 1998 to perpetuate the memory of Lisa Gatt, this scholarship is awarded on an annual basis to an undergraduate student of SCA majoring in Painting and/or Drawing, on the basis of academic merit and need.

# Application Procedures

## 1. Eligibility

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

## 2. Applications

Applications for:

- the Jerome de Costa Memorial Award
- the Dobell Foundation Scholarship
- SCA Scholarship
- The Lisa Gatt Scholarship

close on 31 August 1999. Applications for Zelda Stedman Scholarships also close on 31 August 1999.

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

You must ensure that the application form is accompanied by all required supporting documentation, including a maximum of six (6) slides of recent work. You should indicate your major area of study and where you may be contacted by the committee. Include an outline of the project, (maximum of 250 words), where applicable.

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

*Completed applications to be forwarded to:*

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

## 3. Selection

Successful applicants will be selected by the Scholarships and Prizes Committee which is covered by a member of the Teaching Committee with 2 members appointed by the Teaching Committee.

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

- quality of the presentation of the application (visual documentation and written proposal);
- relationship of the proposal to the visual documentation;
- possibility of successful outcome;
- evaluation of the merits of the work;
- assessment results.

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

## 4. Presentation

Following the decision of the Scholarship and Prizes Committee:

- You will be notified in writing of the result
- The Scholarships (excluding a Zelda Stedman Award) will be presented at a formal ceremony at which students receiving an award will be required to exhibit work
- After completion of the project, applicants may be asked to submit a 250 word report to the Scholarship committee, outlining ways in which the grant contributes to the project.

## 5. Visual Documentation Guidelines

The purpose of requiring visual evidence of the applicant's recent work in the visual arts is to demonstrate to the selection committee that the applicant has achieved a level of excellence worthy of encouragement and that his or her work has the potential to benefit from the proposed project. Video can be used as documentation, playing time should not exceed 5 minutes.

*The following requirements apply:*

Slides: six (6) 35mm mounted colour slides of work executed in the past 2 years. It is important that the slides submitted are of high technical quality to enable selectors to see the work clearly. It is recommended that applicants take time and care in preparing their slides prior to submitting an application. Selection and arrangement of slides should be undertaken with regard to the proposal.

Slides should be numbered from 1 to 6 in the top right hand corner

**Please note:** except for the Jerome De Costa and Zelda Stedman Awards which are based on first semester major study assessment

### The William Fletcher Trust Grant

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

### Scholarships & Grants Gained 1998

The Director, Professor Richard Dunn and Staff, congratulate the following staff and alumni on receiving grants and scholarships in 1998:

#### William Fletcher Trust Grant:

**SCA Scholarship:** Christine Jann Collins

Glass, 3rd Year

**Dobell Scholarships:** Vicky Kay Browne

Sculpture, 2nd Year

David James Griggs

Painting, 3rd Year

**Jerome de Costa Memorial Award:** Lorna Jane Grear

Painting, 2nd Year

**Lisa Gatt Scholarship:** Rachel Maureen Scott

Painting, Foundation Year

## Exchange Programs

### Guidelines for SCA Students:

#### 1. Introduction /Criteria

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

Exchanges should be reciprocal and, if possible, simultaneous (i.e. one incoming student replacing one outgoing student). Where no reciprocal arrangement exists between institutions, students are not exchange students, but visiting students who are liable to pay tuition fees.

Applicants should have successfully completed at least two years at SCA.

#### 2. SCA Exchange Programmes

Sydney College of the Arts has a number of faculty-specific programmes. Faculty specific programmes are only available to students of Sydney College of the Arts after successful completion of one year's study.

Participating institutions are listed below:

##### Canada

- Alberta College of Art & Design

(Available to Undergraduate and Postgraduate students)

[www.acad.ab.ca/](http://www.acad.ab.ca/)

- University of Toronto

##### Germany

- Hochschule Der Kunste, Berlin. Instruction is in German.

(Available to Undergraduate and Postgraduate students)

[www.hdk-berlin.de/indexe.html](http://www.hdk-berlin.de/indexe.html)

- Universitaet Gesamthochschule Kassel (for 1999)

Instruction is in German.

(Available to Undergraduate and Postgraduate students)

##### Israel

Bezalel Academy of Arts and Design, Jerusalem.

(Available to Undergraduate and Postgraduate students)

[www.bezalel.ac.il/first.html](http://www.bezalel.ac.il/first.html)

##### Korea

\* Seoul National University

### Paris

Ecole Nationale Supérieure Des-Beaux-Arts, Paris

(Available to Undergraduate and Postgraduate students)

[www.ensba.fr](http://www.ensba.fr)

### Scotland

Glasgow School of Art

(Honours & Masters students only)

[www.civ.ed.ac.uk/](http://www.civ.ed.ac.uk/)

### Sweden

\* Lund University/Malmö Art Academy

### Thailand

\* Chulalongkorn University

### USA

University of California (Berkeley, Davis, Irvine, Los Angeles, Riverside, San Diego, Santa Barbara, Santa Cruz).

(Available to Undergraduate and Postgraduate students).

[www.berkeley.edu/](http://www.berkeley.edu/),

[www.ucdavis.edu/](http://www.ucdavis.edu/),

[www.peg.ewis.uci.edu/](http://www.peg.ewis.uci.edu/),

[www.ucla.edu/](http://www.ucla.edu/),

[www.ucr.edu/](http://www.ucr.edu/),

[www.ucsd.edu/](http://www.ucsd.edu/),

[www.ucsb.edu/](http://www.ucsb.edu/),

[www.ucsc.edu/](http://www.ucsc.edu/)

\* University of Illinois at Urbana-Champaign

\* Iowa State University

\* Northeastern University

\* University of Texas at Austin

\* Perm State University

\* Please refer to the University of Sydney website at Current Students, Exchange Programs, Exchange Links or directly on:

[www.usyd.edu.au/homepage/exterel/internet/exchange.htm](http://www.usyd.edu.au/homepage/exterel/internet/exchange.htm)

The University of Sydney offers an extensive range of Student Exchange Programmes throughout USA, Canada and Asia. Please enquire at Admissions & Courses.

#### 3. Application Procedures

Applications are available to third year, Honours and MVA students.

Application forms and information sheets are available from Admissions and Courses and should be returned to:

Sydney College of the Arts

Admissions and Courses

Locked Bag 15

ROZELLE NSW 2039

### SCA students going overseas

The recommended duration of the visits is one term. A guide to term dates follows and specific information regarding each institution can be obtained from Admissions and Courses. Students need to apply by:

#### Closing dates:

30 March 1st term

31 August 2nd or 3rd term

1st Term September to December

2nd Term January to March

3rd Term April to June

### A complete application consists of:

- Two application forms
  - Application from host institution with a passport photograph
  - University of Sydney application to be an Exchange Student.
- 12 slides/photographs of recent examples of your own work
- Curriculum Vitae
- Approval from Director of Sydney College of the Arts or nominee.



## Interview

There is a 15-20 minute interview with the Director's nominee and one other appropriate member of academic staff. The applicant will be invited to attend the interview by letter. Where more than one applicant wishes to be an exchange student at the same host institution, the panel will nominate whom they think to be the best applicant.

## Accommodation

A copy of any information available on accommodation is available for consultation at Admissions and Courses

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

## Other Information

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

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

# Campus Services & Facilities

## Children on University Premises

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

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

Children brought onto the University's premises must be supervised by a parent or guardian at all times.

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

Parents taking children into the Library occasionally, or other non-teaching areas, must ensure that other users are not inconvenienced.

## Emergency

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

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

## Exhibition/Installation Spaces

There are exhibition spaces available for student work. Details of bookings and other requirements are available from Admissions & Courses.

## Computer Laboratory

The College has a well-equipped facility for undergraduate students, postgraduate and academic visual arts research incorporating the digitising and manipulation of images in different ways. The Computer Laboratory has within it a computer research lab.

The Macintosh computer laboratory is equipped for high end imaging and production of multimedia. Photographic manipulation, painting, illustration and drawing, 3D design, rendering and animation, video digitising and manipulation and interactive presentations, are covered including the internet/World Wide Web.

Workshops are held in a variety of different applications, with a technical officer to assist with projects.

## SCA Publications

The academic program is supported by a full range of desktop publishing and graphic design services, laser-writer printing, black & white or colour image scanning and image manipulation. Also available are inkjet colour prints.

SCA Publications provide finishing services such as A3 spot colour photocopying, collating, stapling, binding, laminating and other external bureau services.

SCA Publications also create advertising and promotional materials, handbooks and catalogues, stationery, posters, labels, brochures, letterhead and business cards, invitations, catalogues and booklets. Assistance to students in the presentation of their theses and research papers is available through the Manager.

## SCA Library

A reference collection and serials are available as well as materials for loan, including books, slides and videos. Facilities for students include binder and photocopiers. All students and staff members are eligible to register as borrowers and may also borrow at other University of Sydney libraries and other university libraries in NSW (Some of these services involve a fee).

## Workshop

The College has a well-equipped workshop which offers a full range of facilities including woodwork, metalwork and metal bending, welding. It is essential that if using these facilities, students are trained and supervised in the use of the machinery and observe all safety regulations and guidelines.

## Canteen

A coffee cart operates from 9.00am to 3.00pm in building 25 located between the Sculpture and Painting areas.

## Cashier

The SCA cashier is located at specific times in the Admissions & Courses office.

## Car Parking

No parking is permitted on hospital parkland roadways. There are approximately 100 student parking spaces available on the western side of the campus.

## Internal Mail

There is a daily mail service between the Rozelle Campus and Camperdown Campus (main University campus). Staff mail boxes are located in the Staff Common Room. Mail to staff may be left at the Admissions & Courses office or at the mail room near the main pedestrian entrance to the complex.

## Lost Property

Lost property is located in the attendant's office/mail room located near the main pedestrian entrance to the complex and also at the Admissions & Courses office.

## Noticeboards

Official noticeboards are in place at the College at the main pedestrian entry point and outside Admissions & Courses to communicate important information to students regarding official College/ University matters. Please take notice on a regular basis. Other general notice boards are

available throughout the campus for matters of general interest.

### Public Transport

Public transport to the Rozelle campus includes a 500,501 or 502 bus from Circular Quay, or along George Street in the city, or from Top Ryde along Victoria Road to Darling Street Rozelle.

A connecting 445 bus along Darling Street to Balmain Road to Rozelle Campus (about 2-3 stops). The 440 bus from the city to Leichhardt and Rozelle comes along Balmain Road. You may contact the State Transit Authority for more information.

### Student Services

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

1. University Counselling Service, Level 7, Education Building, Manning Road, Camperdown Campus. Telephone: 93512228.

A Counsellor is available at Rozelle Campus each Tuesday. For appointment phone 9351 1002.

Walk-ins and telephone counselling available.

2. Accommodation/Housing Office, Education Building, Telephone 9351 3312;
3. Careers & Appointments Service, Mackie Building. Telephone: 9351 3481. This service helps students with careers, resumes and casual employment. Bill Cole is an adviser who has worked with SASCA and has special knowledge relating to art careers.
4. Learning Assistance Centre:  
Tel. 9351 3853. Offers help with study skills, essay writing, seminar presentation, etc.
5. International Student Services Unit. Telephone: 9351 4749. Offers a wide range of support for international students and their families, including language skills.
6. Student Loan Scheme. Telephone: 9351 2416. Students requiring financial assistance may contact the Financial Assistance Officer, Education Building.
7. Special Services. Telephone: 9351 4554. For assistance for students with disabilities, Education building.
8. Health Service. Telephone: 9351 3484.
9. Austudy enquiries. Phone SRC on 9660 5222 to make an appointment with one of their Welfare Officers.

## Occupational Health & Safety Policy

Sydney College of the Arts is covered by the University of Sydney Occupational Health and Safety policy. In brief the policy states that: "The University is committed to providing a healthy and safe workplace and to eliminating conditions and incidents which could result in personal injury or ill health. The University requires its activities to conform to relevant state and federal legislation and good, established practices including Australian Standards. The University will provide staff and students with guidelines on, and training in, safe work practices, as well as information on identification and control of hazards in the workplace".

The University recognises that success depends on the commitment and cooperation of staff and students. Participation of and consultation with staff and students takes place through the Zone and Central Occupational Health and Safety (OHS) committees.

The University expects staff and students to comply with its OHS policies, procedures and guidelines, and to conduct themselves in a safe manner, not placing themselves or others at risk. Members of staff

are responsible for the health and safety of staff and students working under their direction.

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

### Individuals

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

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

### Procedure for dealing with OHS issues.

Issues should be raised first with a Studio Supervisor or Lecturer. If the matter cannot be resolved at this level then contact should be made with the Departmental Safety Officer or Facilities Manager.

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

### First Aid.

There are a number of First Aid Officers located throughout the campus. Their names and locations are listed in all buildings. There is a Rest Room located near the Main Entrance which is accessible through a First aid Officer.

### Zone 12 OHS Committee.

This committee represents both staff and students of SCA. It is the role of this committee to act in an advisory capacity to management to provide a safe working environment for all staff and students. There is provision for a student member of the committee elected by the student body.

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

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

Pets (excluding guide dogs) are not permitted on campus

Copies of all policies on specific issues, procedures and guidelines may be obtained by contacting the Risk Management Office or via <http://www.usyd.edu.au/su/ohs/index.html>

## SASCA

### *Student Association of Sydney College of the Arts*

The Student Association of Sydney College of the Arts is the on-campus student organisation. The association provides an avenue of communication between the student body, the College administration, the University administration and its various student bodies. SASCA is active in the facilitation of both personal and political representation, and in generating cultural events.

The Student Association is the recognised organisation representing the students enrolled at Sydney College of the Arts, and coordinating student services and activities. The membership fee is covered by the

compulsory subscription paid by students on enrolment.

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

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

SASCA operates its own shopfront gallery at 132 Victoria Road, Rozelle, for student exhibitions.

SASCA also provides services and funds for certain events and activities.

More information about SASCA Services, meetings and activities can be obtained from the office in Building 15, telephone 9351 1027 or Fax. 9351 1085.

## Fees and Charges 1999

Fee paying courses:

### Local Students

Master of Studio Art	\$6,600
Master of Multimedia Design	\$9,000

### International Students

Undergraduate years 1-3	\$11,000
Honours	\$11,500
Master of Visual Arts	\$12,000
Master of Studio Art	\$7,500
Master of Multimedia Design	\$10,000
Doctor of Philosophy	\$12,000

### Permanent residence and refunds

Students who obtain permanent residence by 31 March (March semester) or 31 August (July semester) and become HECS-paying or local fee-paying students by these dates will be refunded 90% of the fees paid for that semester. Permanent residence is recognised from the date of the residence stamp on the passport. There will be no refunds for students who obtain permanent residence after these dates.

### Non Award Study

(see information below)  
\$220 per credit point of study.

### Degree Show

Students are asked to make a contribution of \$50 for inclusion in the SCA catalogue.

### Materials

A workshop contribution will be continued in 1999. This will be \$150 for Foundation Year and \$ 100 for Years 2-4. This will cover items provided by SCA for your work. If you would prefer to obtain the same materials elsewhere, you can elect not to pay the contribution.

In addition, you can expect to spend between \$1,200 and \$2,500 for materials purchased yourself for your studio work, depending on the types of materials you choose to use, your area and level of study

Due to the individual nature of art education, costs may vary substantially from student to student.

### Keys and Cards

For Honours and Masters students, after hours access is via a security access card. A deposit of \$25 will be required for the access card and there will be an additional deposit of \$25 for each key required. These deposits are required before the issue of keys and cards and will be refunded on their return of at the end of the academic year.

Lost keys and cards will be replaced at the cost of \$25 per item.

### Non-Award Study

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

Further information is available from the Admissions & Courses office at Sydney College of the Arts.

The College usually offers short courses in the summer break and in the evening during semester periods, as part of a continuing education program.

SCA usually offers short courses in the summer break and in the evening during semester periods, as part of a continuing education program.

### Short Courses

SCA offers introductory and advanced courses in a range of specific disciplines. The courses are designed for:

- Those who are seeking preliminary studies to enhance entry prospects into University and other Tertiary Visual Arts programs
- Year 11 and 12 students wishing to further develop their HSC folio
- Artists who wish to further develop specific skills and professional experience
- Those who wish to pursue studies in the Visual Arts for reasons of self-enrichment

The courses are held on evenings or weekends throughout the year. An information brochure is available by contacting:

SCA Admissions & Courses  
Tel. (02) 9351 1000  
Fax: (02) 9351 1199  
Email: [P.Gissing@sca.usyd.edu.au](mailto:P.Gissing@sca.usyd.edu.au)

or visit our website for details on courses offered:

[Http://www.usyd.edu.au/su/sca/scope.html](http://www.usyd.edu.au/su/sca/scope.html)

## Honours Procedures & Requirements

### Admission to Honours Year

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

To be eligible for admission, students would normally have a minimum average weighted grade of credit over the first three years of undergraduate study. The formula used can be obtained from the Admissions & Courses Office. You can apply up to 3 years after the completion of your Pass degree. You may be interviewed if you are not a current third year SCA student. Applicants are selected on the basis of a proposal for directed studio-based practice and research paper topic and strength of recent work. You may apply to study in an inter-disciplinary mode, in which case an application may be considered by more than one visual arts discipline. Interviews, if required, will take place in November. If you are offered a place, candidature cannot be deferred.

### External Applications for Honours

*You need to submit by 30 September:*

- an application (obtained from SCA Admissions & Courses office) with a written proposal indicating the proposed studio research:

*and*

- slides of work.

### Honours supervisors

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

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

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

### Honours Examination

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

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

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

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

### Levels of Honours

Percentage calculated as weighted average mark. Admissions & Courses Office can advise the formula. The following levels of Honours apply:

First Class	80-100%
Second Class / Division 1	75 - 79%
Second Class / Division 2	70 - 74%
Third Class	65 - 69%
Honours not to be awarded	S64%

The staff member will advise Admissions and Courses in writing if the grade is to be changed and you will receive a copy of the advice. If there is no amendment and you wish to appeal the decision then you will need to lodge a Grade Appeal with the Admissions and Courses Officer. The appeal will then be considered by the Grade Appeals Committee (which is appointed each year by the Teaching Committee), as soon as possible. This is a more formal process and you must be sure of documenting sufficient grounds for your case to be heard.

The Chair of the Appeals Committee will request from your academic adviser and year convenor:

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

The Committee will convene and will interview all parties separately. You do not have to appear if you do not wish to. The Committee will make a decision which will be communicated in writing to you including the reasons for the decision.

### BVA Course Requirements

To become eligible for the award of Bachelor of Visual Arts at pass level, you need to gain one hundred and forty four (144) credit points by the completion of the units of study listed at the end of this section which are creditable to the Degree.

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

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

### Course Structure

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

*1000 Level:*

48 units as prescribed

*2000 Level:*

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

*3000 Level:*

- 32 credit points in Major Study
- 16 credit points in Theories of Art Practice

### Minimum Time for Completion

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

### Maximum Time for Completion

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





## Units of Study

To become eligible for the award of Bachelor of Visual Arts at pass level, you need to gain one hundred and forty four (144) credit points by the completion of the units of study listed at the end of this section which are creditable to the Degree.

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

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

<p><b>Course Structure</b></p> <p>Candidates for the BVA must complete at least 144 units as follows:</p> <p><i>1000 Level:</i> 48 units as prescribed</p> <p><i>2000 Level:</i></p> <ul style="list-style-type: none"> <li>• 32 credit points in Major Study (including 4 Credit points in Materials and Methods)</li> <li>• 16 credit points in Theories of Art Practice</li> </ul> <p><i>3000 Level:</i></p> <ul style="list-style-type: none"> <li>• 32 credit points in Major Study</li> <li>• 16 credit points in Theories of Art Practice</li> </ul>		
<b>TABLE OF UNITS STUDY</b>		
<p><b>Foundation Year — March Semester</b></p> <p>Studio A 10 credit points Drawing A 4 credit points Foundation Materials Methods A 2 credit points Theories of Art Practice - Core A 4 credit points Theories of Art Practice - Studio A 4 credit points</p>	<p><b>July Semester</b></p> <p>Studio B 10 credit points Drawing B 4 credit points Foundation Materials Methods B 2 credit points Theories of Art Practice - Core B 4 credit points Theories of Art Practice- Studio B 4 credit points</p>	
<p><b>Year 2 — March and July Semester</b></p> <p><i>Students must complete either</i></p> <ul style="list-style-type: none"> <li>• a unit (14 credit points) from strand 1, Studio Major Electives <i>or</i>;</li> <li>• a unit (7 credit points) from Strand 2 Studio Minor Interdisciplinary Major Study Electives:</li> </ul> <p>in addition to 8 credit points of other approved university study, <i>and</i>;</p> <p>Materials and Methods C (2 credit points), <i>and</i>;</p> <p>Theories of Art Practice - Core (4 credit points), <i>and</i>;</p> <p>Theories of Art Practice - Studio (4 credit points)</p>	<p><b>Strand 1 - 14 credit points</b></p> <p>Studio Major in Ceramics Studio Major in Glass Studio Major in Jewellery &amp; Metal Studio Major in Painting Studio Major in Printmedia Studio Major in Sculpture Studio Major in Photomedia Studio Major in Electronic Art</p>	<p><b>Strand 2 - 7 credit points</b></p> <p>Studio Minor in Ceramics Studio Minor in Glass Studio Minor in Jewellery &amp; Metal Studio Minor in Painting Studio Minor in Printmedia Studio Minor in Sculpture Studio Minor in Photomedia Studio Minor in Electronic Art</p>
<p><b>Year 3 — March and July Semester</b></p> <p><i>Students must complete either:</i></p> <ul style="list-style-type: none"> <li>• a unit (16 credit points) from strand 1, Studio Major Electives;</li> </ul> <p><i>or</i></p> <ul style="list-style-type: none"> <li>• a unit (8 credit points) from strand 2 Studio Minor / Interdisciplinary Major Study Electives, in addition to 8 credit points of other approved university study, <i>and</i>;</li> </ul> <p>Theories of Art Practice - Core (4 credit points), <i>and</i>;</p> <p>Theories of Art Practice - Studio (4 credit points)</p>	<p><b>Strand 1-16 credit points</b></p> <p>Studio Major in Ceramics Studio Major in Glass Studio Major in Jewellery &amp; Metal Studio Major in Painting Studio Major in Printmedia Studio Major in Sculpture Studio Major in Photomedia Studio Major in Electronic Art</p>	<p><b>Strand 2-8 credit points</b></p> <p>Studio Minor in Ceramics Studio Minor in Glass Studio Minor in Jewellery &amp; Metal Studio Minor in Painting Studio Minor in Printmedia Studio Minor in Sculpture Studio Minor in Photomedia Studio Minor in Electronic Art</p>
<p><b>Year 4 (Honours) — March Semester</b></p> <p>Candidates must complete 24 credit points <i>and</i> Honours Studio Project A (Studio Project and Studio Seminar) <i>or</i> Honours Thesis A.</p>	<p><b>July Semester</b></p> <p>Candidates must complete Honours Studio Project B <i>and</i> Research Paper, <i>or</i> Honours Thesis B Minor Studio Project</p>	

## College Assessment Criteria

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

### 1. Requirements

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

### 2. Competence

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

### 3. Development

Students are expected to develop the ability to initiate and realise their own objectives for studio practice and theory work within the requirements of the unit of study and their developing knowledge of its historical and theoretical context. Students are expected to improve

their abilities, competency and understanding through a semester, and in successive semesters.

### 4. Critical awareness

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

### 5. Commitment

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

### 6. Innovation

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

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







# Undergraduate Studies

## Bachelor of Visual Arts

The Bachelor of Visual Arts is a three or four year (for Honours) course. The first year of study is the Foundation Year which introduces students to tertiary visual arts study, its theories, histories and studio practices; its technologies and skills. Foundation studies includes an introduction to 2D, 3D and 4D fundamentals (colour, drawing, representation, building, carving, constructing, time-based sound and video): the language of the two dimensional surface and means for constructing ideas in space and time. As the Foundation year of the course develops, students are introduced to more specialist studies. In years Two and Three, students study a particular discipline as their area of concentration, or will undertake inter-disciplinary study. All students also undertake Theories of Art Practice

In each semester students undertake study in three broad areas.

### 1. Major Study

Students work in one or more studio-based discipline of their choice from second year on. Studio work is undertaken in an area of concentration planned with and monitored by an Academic Adviser. This work may involve access to other discipline areas/facilities.

In the studio, individual work is pursued through structured or self-directed projects. Studio-based study includes regular group and individual tutorials and from the second year of the course onward, is increasingly directed towards independent study critically discussed in group tutorials or juries.

### 2. Materials and Methods

Materials and Methods involves technical workshops in specific core skills and processes which are to be further developed in studio-based learning. Foundation Materials and Methods includes skills and techniques related tuition, relevant to projects and facilities. In the second year of the course, students undertake workshops in Materials and Methods as advised or by choice to support studio-based study and provide practical skills relevant to the disciplines chosen. These may relate to an area of concentration or to other disciplines to which access may be required for particular projects.

### 3. Theories of Art Practice

Theories of Art Practice is oriented to studio-practice in order to support studio activity. Core and Studio components are included, each strand being individually assessed.

#### ***Honours Program***

##### ***4th year of study***

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

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

# Organisational Units and Disciplines

## Object Art & Design

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

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

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

### Ceramics

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

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

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

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

### Glass

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

An understanding of the material qualities of glass is paralleled with thematic theoretical projects that encourage students to apply these skills through a broad-based conceptual format. As students move through the program, they select paths of exploration that best

serve their ideas and individual interests, working solely within the medium or in conjunction with other materials and processes. An active visiting artist program, exposes students to artists and other professionals working within the field.

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

### Jewellery & Metal

Jewellery & Metal incorporates studies in the disciplines of contemporary jewellery and object design. These areas of practice, which range from small scale work to larger objects, have undergone a remarkable and vital renaissance in recent times.

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

The BVA course helps students to identify, clarify and develop their ideas in present day art craft or design practice. It provides students with a substantial basis of skills, knowledge and understanding of the disciplines of jewellery and object design.

## Media Arts

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

### Electronic Art

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

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

### Photomedia

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

Students are encouraged to explore a number of photographic concerns and experiment in a variety of approaches to the medium.

The program is based on theoretical and practical investigations of photomedia through an initial assignment program followed by self-initiated projects. A greater degree of specialisation is expected of second and third year students.

A number of study options / workshops are currently offered in the second year of the course covering a cross-section of photographic investigation: photo-illustration, photo-installation, documentary photography, extending and alternative processes and digital imaging. Each deals with specialised theoretical concerns and techniques relevant to the direction of the workshop.

Third year students, in regular consultation with their academic advisor, are expected to work through an assignment program including a self-initiated, project through either one or both options: Portfolio Development and Exhibition Practice, building on concepts and techniques acquired and developed in earlier years.

Honours students, in consultation with a supervisor, work on a self initiated year long project.

## Fine Arts

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

### Painting

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

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

### Printmedia

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

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

### Sculpture

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

## Theories of Art practice

### Core Theory and Studio Theory

Core Theory and Studio Theory extend over the full four years of the undergraduate course and addresses issues arising out of modern and contemporary art practice. There are four broad topics: Art History and Theory, History and Theory of the Designed Object, Critical Theories, and History of Ideas. It provides the central theoretical and historical framework of visual arts study.

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

# Units of Study Descriptions

## Foundation Year March Semester

### FOUNDATION STUDY A

Students must successfully complete all components: Studio, Studio Drawing, Theories of Art Practice (Core), Theories of Art Practice (Studio) and Materials and Methods.

### STUDIO

#### MSTD 1101 10 Studio A

10 Credit Points

**Assessment:** Successful completion of project work, 90% attendance, participation and engagement. **Offered:** March Semester. **Classes:** Lectures, group critiques, tutorials. 5 hours academic contact, 5 hours independent research per week. **Corequisite:** Drawing A MDRW 1011, Foundation Materials and Methods A FMTD 1301, Theories of Art Practice — Core A THAP 1201, Theories of Art Practice — Studio A THAP 1211.

In the March Semester Foundation Studio A will include **Fundamentals** and **Elective Studies** designed to introduce students to contemporary visual arts practice. In **Fundamentals**, emphasis will be placed on the exploration of colour, space, form and time problematics as a general introduction to the recording of visual and spatial phenomena. Projects will be set in four topics, two of which will be undertaken in Studio A and two in Studio B (July semester). In **Elective Studies**, concepts and techniques basic to the visual arts will be introduced through discipline-specific projects designed to engage students in the studio environment as a site for experimentation and constructive exploration. Discipline areas include painting, printmedia, photomedia, electronic temporal arts, jewellery and metal, ceramics, glass, and sculpture. Students will also be expected to keep visual diaries and engage in independent research.

### DRAWING

#### MDRW 1011 4 Drawing A

4 Credit Points

**Offered:** March. **Classes:** 1 x 2 hour class plus 2 hour independent research per week. **Co requisite:** Studio A MSTD 1101, Foundation Materials and Methods A FMTD 1301, Theories of Art Practice — Core A THAP 1201, THAP 1211

**Assessment:** Satisfactory completion of project work, 90%

Students will be introduced to drawing through project based exercises involving still-life and life-drawing as well as landscape and architectural drawing. There will be an investigation of various drawing materials as well as formal systems of representation including for example, single-point and orthographic perspective.

### THEORIES OF ART PRACTICE

#### Core Theory A

#### THAP 1201 4 Contemporary Art: Theory and Practice

4 Credit Points

2hrs contact, 2 hrs private study. **Offered:** March. **Classes:** 1 one-hour lecture, 1 one-hour tutorial. **Assessment:** One 1,500 word essay, and attendance.

Semester 1 of Foundation Year surveys contemporary art and design and places particular emphasis on the production and reception of

work from the past twenty years. Students are introduced to key concepts and theoretical frameworks relevant to this twenty year history. Contemporary art and design is addressed through contemporary theories of objects and history.

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

### THEORIES OF ART PRACTICE

#### Studio Theory A

#### THAP 1211 4 Studio/Project related studies in history, theory and criticism.

4 Credit Point

**Assessment:** successful completion of project work, 90% attendance, participation and engagement. **Offered:** March **Classes:** 2hrs contact, 2 hrs private study, Lectures, group tutorials. **Corequisite:** Studio A MSTD 1101; Drawing A MDRW 1101; Foundation Materials and Methods A FMTD 1301; Theories of Art Practice — Core A THAP 1201.

Study in this unit will be related to Elective Studies and will provide an introduction to the history and theory of contemporary art practice.

### MATERIALS AND METHODS

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

2 Credit Points

**Assessment:** Competence and proficiency in the workshop, 90% attendance, Participation and engagement. **Offered:** March Semester. **Classes:** 2 contact hrs. Class size and duration will depend upon particular technical variables. **Co requisite:** Studio A MSTD 1102, Drawing B MDRW 1012, Theories of Art Practice — Core A THAP 1202, Theories of Art Practice — Studio A THAP 1212

Foundation Materials and Methods addresses core skills that are directly related to the content of Foundation Studio A program. It is designed to give students the basic skills to develop their project work and to provide an introduction to the range of workshops and facilities that the College offers. **Workshop:** focus will be on the proper use of the facility including Health and Safety Issues and a practical introduction to the metal facilities but primarily centred on the machinery, materials, and processes commonly employed in the wood area. **Computer Lab:** introduction to the facilities, word processing, image scanning, networking etc. Each student to receive a basic introductory manual on word processing. **Library:** a comprehensive introduction to the Library's collection and to the wider access of reference and resource material available to students. This introduction should also include database searches and the use of the internet as a research tool.

## Foundation Year July Semester

### FOUNDATION STUDY B

Students must successfully complete all components.

### STUDIO

#### MSTD 1102 10 Studio B

10 Credit Points

**Offered:** July. **Classes:** Lectures, group critique, individual tutorial; 5 hours academic contact, 5 hours independent research per week. **Co requisite:** Drawing B MDRW 1012, Foundation Materials and Methods B FMTD 1302, Theories of Art Practice - Core B THAP 1202, Theories of Art Practice - Studio B THAP 1212.

In the July Semester, Foundation Studio B will include **Fundamentals** and **Elective Studies** designed to continue basic explorations in contemporary visual arts practice.

In **Fundamentals**, emphasis will be placed on the exploration of colour, space, form and time problematics as a general introduction

to the recording of visual and spatial phenomena. Projects will be set in four topics, two of which will have been undertaken in Studio A (March semester) and two of which will have been undertaken in Studio B. In **Elective Studies**, concepts and techniques fundamental to the visual arts will introduce students to more specialist study through discipline-specific projects designed to explore the studio environment as a site for experimentation and constructive exploration. Students will also be expected to keep visual diaries and engage in independent research.

## DRAWING

### MDRW 1012 4 Drawing B

4 Credit Points

**Assessment:** Successful completion of project work, 90% attendance, Participation and engagement. **Offered:** July **Classes:** 2 hours/week. **Co requisite:** Studio B MSTD 1102

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

## MATERIALS & METHODS

### FMTD 1302 2 Foundation Materials and Methods B

2 Credit Points

**Offered:** July. **Classes:** size and duration will depend upon particular technical variables. **Corequisite:** Studio B MSTD 1102, Drawing B MDRW 1012, Theories of Art Practice — Core B THAP 1202, Theories of Art Practice — Studio B THAP 1212.

Foundation Materials and Methods addresses core skills that are directly related to the content of Foundation Studio B program. It is designed to give students the basic skills to develop their project work and to provide a thorough grounding in issues of health and safety.

## THEORIES OF ART PRACTICE

### Core Theory B

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

4 Credit Points

**Assessment:** one 1,500 word essay, satisfactory attendance. **Offered:** July. **Classes:** one 1-hour lecture, one 1-hour tutorial, 2 hrs private study. **Prerequisite:** THAP 1201.

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

**Reading:** H.B. Chipp and B. Herschel (Eds), *Theories of Modern Art*, Berkeley, University of California, 1968. sA. Huyssen, *After the Great Divide — Modernism, Mass Culture, Postmodernism*, Indiana University Press, 1986.

## THEORIES OF ART PRACTICE

### Studio Theory B

#### THAP 1212 4 Theories of Art Practice

4 Credit Points

**Assessment:** successful completion of project work; 90% attendance; participation and engagement. **Offered:** July Semester. **Classes:** Lectures, group tutorials; 2hrs contact, 2 hrs independent. **Corequisite:** Studio B MSTD 1102, Drawing B MDRW 1012, Foundation Materials and Methods B FMTD 1302, Theories of Art Practice — Core B THAP 1202.

Theories of Art Practice Studio B Study in this unit will be related to Elective Studies and will continue the introduction to the history and theory of contemporary art practice begun in Theories of Art Practice Studio A.

## Year 2 March Semester

### Major Study C

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

#### Strands

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

### Strand 1 — Studio Major

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

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

## STUDIO MAJOR ELECTIVES

### MSTD 2111 14 Studio Major in Ceramics

14 Credit Points

**Assessment:** Assessment is based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities and discussions. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. **Academic staff:** Gudrun Klix, Mitsuo Shoji and/or other part time staff. **Offered:** March.

This semester will explore various approaches to the material through class projects that will encourage individual solutions. These will include both the domestic/ designed object and sculptural work. Students will explore and begin to develop various making/ construction skills as well as a range of firing/ finishing possibilities. Drawing is seen as integral to studio practice and it is expected that students maintain a drawing / studio portfolio and journal.

**Reading:** Dormer, Peter: *The New Ceramics: Trends and Traditions*. Peterson, Susan: *The Craft and Art of Clay: A complete Potter's Handbook*, Laurence King, 1995.

### MSTD 2121 14 Studio Major in Glass

14 Credit Points

**Assessment:** Students will present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill / Richard Whiteley. **Offered:** March. **Classes:** 3-5 Hours of contact P/W. Minimum of 12 hours of independent working P/W.

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

**Reading:** Ioannou, Noris. *Australian Studio Glass*, Craftsman House, 1995. Frantz, Susanne. *Contemporary Glass*, Harry N Abrams Inc. NY, 1989

#### MSTD 2131 14 Studio Major in Jewellery & Metal

14 Credit Points

**Assessment:** Based on performance and project work presented at nominated dates during the semester. Refer to *SCA Assessment Criteria*. **Academic staff:** Margaret West, Mark Edgoose. **Offered:** March.

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

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

#### MSTD 2141 14 Studio Major in Painting

14 Credit Points

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

**Academic staff:** Studio Lecturers Su Baker, Brad Buckley, Mathys Gerber. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and Supervised studio work. **Prerequisite:** Foundation Studio B. **Corequisite:** FSTD1002.

Major Study is a single unified studio-based activity in an identified area of concentration — addressing ideas, approaches and skills, focusing on specialist study of painting in the context of contemporary art. Students are required to submit an outline of their work program at the beginning of each semester which forms the basis of initial discussions with the academic advisor.

#### MSTD 2151 14 Studio Major in Printmedia

14 Credit Points

**Assessment:** based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Mirabel FitzGerald. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B FSTD 1002.

Building on experience and knowledge learned in the previous semester, Studio Major will focus on the development of technical and formal skills using print materials and processes integrated with an independent and critical ability to research and experiment. Study will be through project-based work, and will encourage independent research.

#### MSTD 2161 14 Studio Major in Sculpture

14 Credit Points

2hrs contact, 2hrs private study. **Assessment:** based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. **Academic staff:** Senior Lecturers — Tom Arthur, Nigel Helyer. **Offered:** March. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Foundation studio B FSTD 1002.

Major study in Sculpture, Performance and Installation is a single, unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice. Students will be encouraged to develop an individual studio practice which will be supplemented but small group projects, tutorials and critiques.

#### MSTD 2171 14 Studio Major in Photomedia

14 Credit Points

**Assessment:** Assessment is progressive as well as based on the work shown at the end of the semester. **Academic staff:** Studio Lecturers; Steven Lojewski and Rebecca Cummins. **Offered:** March. **Classes:** three workshop classes per week. **Prerequisite:** MSTD 1101 - Studio A and MSTD 1102 - Studio B or equivalent.

Major study is a unified studio-based activity where a student investigates their ideas through a variety of photographic approaches and technologies. In consultation with their academic advisor, students are expected to select study options which reflect their

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

Students enrolled in MSTD 2171 Studio Major Photomedia, *in consultation with Photomedia staff* in week one of the semester, should enrol in two materials and methods components linked to the strands they elect in their major study in Photomedia. This commitment will give each student fourteen hours of materials and methods contact. It is possible that each student can do an additional fourteen hours of Materials and Methods outside of the photomedia studio.

#### MSTD 2181 14 Studio Major in Electronic Art

14 Credit Points

**Assessment:** progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester. **Offered:** March. **Classes:** Three classes per week. **Prerequisite:** MSTD 1101 Studio A and MSTD 1102 Studio B or equivalent

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

#### MTMD 2301 2 MATERIALS AND METHODS C

2 Credit Points

**Assessment:** on attendance and the successful completion of prescribed tasks. **Offered:** March. **Classes:** Workshop based activity. Contact between 14 hrs and 28 hrs for semester.

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

*The following are examples of options which may be available:*

##### Ceramics

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

##### Computer Laboratory

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

##### Electronic Arts

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

##### Glass

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

##### Jewellery & Metal

- Fabrication I (Jewellery)
- Fabrication II (Objects)
- Casting



Small Scale Production Techniques

Hot Joining of Metals (Soldering, Welding, Brazing)

### Photomedia

B&W Processing and Printing

- including Film Processing and Spotting of Print

Camera Documentation

- including basic camera operation, exposure readings and lighting set-ups for copy work

### Printmedia

Introduction to Intaglio

Introduction to Relief Printing

Introduction to Lithography

Introduction to Screen Printing

### Painting

Stretcher construction and canvas preparation

Painting Mediums (Acrylic systems, Oils and Encaustic)

### Sculpture

Metal and wood Fabrication (in conjunction with the College Workshop)

Hot Joining of Metals (Soldering, Welding, Brazing)

Wood and Stone Carving

Casting and Mould Making

Forging

## Strand 2 — Inter-disciplinary Major

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

## STUDIO MINOR ELECTIVES

### MSTD 2411 7 Studio Minor in Ceramics

7 Credit Points

**Assessment:** based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities including discussions. It will reflect the progress the student has made throughout the semester both conceptually and practically. **Academic staff:** Gudrun Klix, Mitsuo Shoji. **Offered:** March. **Prerequisite:** F 1002. **Corequisite:** MTMD2301.

An introduction to ceramics that may be combined with other approved units of study. This unit encourages development in a range of approaches to ceramics. These will be explored through class projects and may include the domestic/ designed object and sculptural work. Students explore and develop various making/ construction skills as well as a range of firing/ finishing possibilities. Drawing is seen as integral to studio practice and it is expected that students maintain a drawing / studio portfolio and journal. **Reading:** Dormer, Peter: *The New Ceramics: Trends and Traditions*. Peterson, Susan: *The Craft and Art of Clay: A complete Potter's Handbook*, Laurence King, 1995.

### MSTD 2421 7 Studio Minor in Glass

7 Credit Points

**Assessment:** Students will present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill / Richard Whiteley. **Offered:** March. **Classes:** 3-5 Hours of contact PW. Minimum of 6 hours of independent working PW.

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

The unit provides a studio-based approach to glass working. Throughout this semester students follow a project based curriculum which encourages the development of critical and practical skills. Technical introductions are supported with thematic approaches encouraging exploration within studio glass, object making and design. A variety of skills are taught including: cold-working, polishing and cutting, engraving, kilnworking, casting and mould-making.

**Reading:** Ioannou, Noris: *Australian Studio Glass: Craftsman House*, 1995. Frantz, Susanne, *Contemporary Glass: Harry N Abrams Inc. NY*, 1989.

### MSTD 2431 7 Studio Minor in Jewellery & Metal

7 Credit Points

**Assessment:** Based on quality of performance and project work presented at nominated dates during the semester. **Academic staff:** Margaret West, Mark Edgoose. **Offered:** March Semester.

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

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

### MSTD 2441 7 Studio Minor in Painting

7 Credit Points

**Assessment:** Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review. Assessment requirements and expectation will be proportionately adjusted. **Academic staff:** Studio Lecturers Su Baker, Brad Buckley, Matthys Gerber. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and supervised studio work. **Prerequisite:** Foundation Studio B. **Corequisite:** FSTD 1002

A single, unified studio-based study addressing ideas and skills that may be combined with other approved units of study, normally within the University of Sydney. Where two Studio Minors are chosen, one academic advisor will be assigned.

### MSTD 2451 7 Studio Minor in Printmedia

7 Credit Points

**Assessment:** Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Mirabel FitzGerald. **Offered:** March Semester. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B FSTD 1002.

Minor Study is a single studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of con-

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

### MSTD 2461 7 Studio Minor in Sculpture

7 Credit Points

**Assessment:** Assessment will be based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. Assessment requirements and expectations will be adjusted pro rata. **Academic staff:** Senior Lecturers Tom Arthur, Nigel Helyer. **Offered:** March. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Foundation studio B FSTD 1002.

Minor study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice which may be combined with other approved units of study, (normally within the University of Sydney). Students will be encouraged to develop an individual studio practice which will be supplemented but small group projects, tutorials and critiques.

### MSTD 2471 7 Studio Minor in Photomedia

7 Credit Points

**Assessment:** Assessment is progressive as well as based on the work shown at the end of the semester. **Academic staff:** Studio Lecturers Steven Lojewski and Rebecca Cummins. **Offered:** March. **Classes:** one workshop class per week. **Prerequisite:** MSTD 1101 - Studio A and MSTD 1102- Studio B.

Minor study is a unified studio-based activity where a student investigates their ideas through a variety of photographic approaches and technologies. In consultation with their academic advisor, students are expected to select a study option which reflects their individual concerns. Options which will be available are photo illustration, digital imaging, extending photography, photo installation, and a self directed project. Students enrolled in MSTD 2471 Studio Minor Photomedia, in consultation with Photomedia staffs in week one of the semester, should enrol in one materials and methods component linked to the strand they elect in their minor study in Photomedia. This commitment will give each student seven hours of Materials and Methods contact. It is possible that each student can do an additional twenty one hours of Materials and Methods outside of the Photomedia studio.

### MSTD 2481 7 Studio Minor in Electronic Art

7 Credit Points

**Assessment:** progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester. **Offered:** March. **Classes:** one class per week. **Prerequisite:** MSTD 1101 - Studio A and MSTD 1102 - Studio B.

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

### MTMD 2311 1 METHODS & MATERIALS C MINOR

1 Credit point

**Offered:** March. **Classes:** Workshop based activity

Description as for MTMD 2301: Where a student is undertaking a single Studio Minor enrolment in the relevant ICP, Materials and Methods unit is compulsory. **Important note:** Students undertaking 2 Studio Minors should enrol in MTMD 2301: contact between 7 hrs and 14 hrs for semester.

## THEORIES OF ART PRACTICE

### Core Theory C

#### THAP 2201 4 The Avantgarde and Cultural Criticism

**Assessment:** one 2,000 word essay and satisfactory attendance. **Offered:** March. **Classes:** one 1 hour lecture, one 1 hour tutorial. **Prerequisite:** THAP 12022 hours contact, 2 hours private study.

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

## THEORIES OF ART PRACTICE

### Studio Theory C

2 hrs contact, 2 hrs private study. **Prerequisite:** THAP 1212.

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

#### THAP 2221 4 Unpredictable Encounters: Photography and Electronic Art in the 20th Century.

4 Credit points

**Assessment:** Attendance, seminar presentation, essay. **Academic staff:** Electronic Art and Photomedia. **Offered:** March. **Prerequisite:** THAP 1212.

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

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

#### THAP 2231 4 Modernism: critical moments of change

4 Credit Points

**Assessment:** based on Group seminar presentation, (group mark) 50%; An individual submission of 500-700 word essay on one of the topics covered in the semester. **Academic staff:** Su Baker, Mirabel Fitzgerald, Tom Arthur. **Offered:** March. **Classes:** 2 hour weekly seminar. **Prerequisite:** THAP 1212.

This unit plans to look at the work of artists that are considered significant in the developing discourse of modernism, from early modernism to the work of Pop. Key moments in the 20th Century, Constructivism, Dada, Fluxus, Minimalism and Pop.

**Reading:** Unit Reader and Bibliography.

#### THAP 2241 4 Object Art and Design

4 Credit Points

**Assessment:** Presentation of an Essay of 1,500 words. **Offered:** March. **Reading:** Unit reader. **Classes:** 2 hours per week.

This unit investigates the practices and work of artists from different backgrounds, and aims to expand notions of craft and explore its historical connections. It contextualises modes of expression for the contemporary practitioner. Issues of labour, memory and knowledge inherent to craft practice will be explored from the perspective of the history of craft and design since the Industrial Revolution.

## Year 2 — July Semester

### Major Study D

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

#### Strands

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

### Strand 1 — Studio Major

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

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

## STUDIO MAJOR ELECTIVES

### MSTD 2112 14 Studio Major in Ceramics

14 Credit points

**Assessment:** based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities and discussions.

**Academic staff:** Gudrun Klix, Mitsuo Shoji. **Offered:** July. **Prerequisite:** MSTD 2111. **Corequisite:** MTMD 2302

Self-initiated projects are encouraged through consultation with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend or develop new skills through class projects and workshops. It is expected that students maintain a drawing/studio portfolio and journal.

**Reading:** Currie, Ian: *Stoneware Glazes: a Systematic Approach* Rawson, Philip: *Ceramics: a Philosophical Approach*  
**Periodicals:** *American Ceramics*, New York, New York, USA; *Ceramics Monthly*, Columbus, Ohio USA; *Ceramics: Art and Perception*, Paddington NSW; *Neue Keramik*, Berlin, Germany; *Pottery in Australia*, St Leonards NSW; *Studio Potter*, Goffstown, New Hampshire, USA.

### MSTD 2122 14 Studio Major in Glass

14 Credit Points

**Assessment:** Students will present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill / Richard Whiteley. **Offered:** July. **Classes:** 3-5 Hours of contact PW. Minimum of 12 hours of independent working PW.

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

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

### MSTD 2132 14 Studio Major in Jewellery & Metal

14 Credit Points

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

Refer to *SCA Assessment Criteria*. **Academic staff:** Margaret West, Mark Edgoose. **Offered:** July.

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

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

### MSTD 2142 14 Studio Major in Painting

14 Credit Points

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

**Academic staff:** Studio Lecturers Su Baker, Brad Buckley, Mathys Gerber. **Offered:** July Semester. **Classes:** 2 hours weekly tutorial meeting and Supervised studio work. **Prerequisite:** Foundation Studio B. **Corequisite:** FSTD 1002.

Major Study is a single unified studio-based activity in an identified area of concentration — addressing ideas, approaches and skills, focusing on specialist study of painting in the context of contemporary art. Studio Major will develop facility in the use of painting materials. Students are required to submit an outline of their work program at the beginning of each semester which forms the basis of initial discussions with the academic advisor. In the early part of the unit, much emphasis is put on experimentation and exploration of ideas.

### MSTD 2152 14 Studio Major in Printmedia

14 Credit Points

**Assessment:** based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Mirabel FitzGerard. **Offered:** July. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B FSTD 1002.

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

### MSTD 2162 14 Studio Major in Sculpture

14 Credit Points

**Assessment:** based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. **Academic staff:** Senior Lecturers Tom Arthur, Nigel Helyer. **Offered:** July. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Sculpture Major MSTD 2161.

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

### MSTD 2172 14 Studio Major in Photomedia

14 Credit Points

**Assessment:** progressive as well as work shown at the end of semester. **Academic staff:** Studio Lecturers; Steven Lojewski and Rebecca Cummins. **Offered:** July. **Classes:** three workshop classes per week. **Prerequisite:** MSTD 2171 studio major Photomedia.

Major study is a unified studio-based activity where a student investigates their ideas through a variety of photographic approaches and technologies. In consultation with their academic advisor; stu-

dents are expected to select study options which reflect their individual concerns. Options which will be available are photo illustration, digital imaging, extending photography, photo installation, and a self directed project.

Students enrolled in MSTD 2172 Studio Major Photomedia, *in consultation with Photomedia staffs* should enrol in week one of the semester, in two materials and methods components linked to the strands they elect in their major study in Photomedia. This commitment will give each student fourteen hours of materials and methods contact. It is possible that each student can do an additional fourteen hours of materials and methods *outside of the photomedia studio*.

#### MSTD 2182 14 Studio Major in Electronic Art

14 Credit Points

**Assessment:** progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester. **Offered:** July. **Classes:** three per week. **Prerequisite:** MSTD 2181 Studio Major in Electronic Art.

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

**Reading:** Studio production notes and readings

#### MTMD 2302 2 MATERIALS AND METHODS D

2 Credit Points

**Assessment:** on attendance and successful completion of prescribed task. **Offered:** July. **Classes:** Workshop based activity. Contact between 14 hrs and 28 hrs for semester

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

or;

### Strand 2 — Inter-disciplinary Major Study

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

## STUDIO MINOR ELECTIVES

#### MSTD 2412 7 Studio Minor in Ceramics

7 Credit Points

**Assessment:** based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities and discussions.

**Academic staff:** Gudrun Klix, Mitsuo Shoji and/or other part time staff. **Offered:** July. **Prerequisite:** MSTD 2411. **Corequisite:** MTMD 2012 or MTMD 2302.

Self-initiated projects are encouraged through consultation with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend or develop new skills through class projects and workshops. It is expected that students maintain a drawing / studio portfolio and journal.

**Reading:** Dorner, Peter: *The New Ceramics: Trends and Traditions*. Lane, Peter: *Ceramic Form*, Collins, London, 1988. Peterson, Susan: *The Craft and Art of Clay: A Complete Potter's Handbook*, Laurence King, 1995: *Pottery in Australia*, St Leonards NSW

#### MSTD 2422 Studio Minor in Glass

7 Credit Points

**Assessment:** Students will present projects at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill/Richard Whiteley. **Offered:** July Semester. **Classes:** 3-5 Hours of contact PW. Minimum of 6 hours of independent working PW.

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

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

#### MSTD 2432 7 Studio Minor in Jewellery & Metal

7 Credit Points

**Assessment:** Based on quality of performance in studio and project work, presented at nominated dates during semester. **Academic staff:** Margaret West, Mark Edgoose. **Offered:** July.

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

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

#### MSTD 2442 7 Studio Minor in Painting

7 Credit Points

**Assessment:** based on the progress of work in the studio with a presentation of work at the assessment review. Assessment requirements and expectation will be proportionately adjusted. **Academic staff:** Studio Lecturers Su Baker, Brad Buckley, Mathys Gerber. **Offered:** July. **Classes:** 2 hours weekly tutorial meeting and supervised studio work.

A single, unified studio-based study, addressing ideas and skills that may be combined with other approved units of study. Minor study will develop a focus on studio work in combination with other modes of study. Where two Studio Minors are chosen, one academic advisor will be assigned.

**MSTD 2452 7 Studio Minor in Printmedia**

7 Credit Points

**Assessment:** Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review.**Academic staff:** Mirabel FitzGerald. **Offered:** July. **Classes:** 2 hours weekly tutorial meeting and supervised studio time **Prerequisite:** Foundation Studio B FSTD 1002.

Minor Study is a single studio-based activity addressing conceptual ideas and technical skills through printmedia in the context of contemporary art. Studio Minor will focus on the development of technical and formal skills using print materials and processes integrated with an independent and critical ability to research and experiment. Where two studio minors are chosen, one academic advisor will be assigned.

**MSTD 2462 7 Studio Minor in Sculpture**

7 Credit Points

**Assessment:** based on the quality of an individual's participation and engagement within the Studio process and the quality of sculptural works presented for critical review. Assessment requirements and expectations will be adjusted *pro rata*. **Academic staff:** Senior lecturers Tom Arthur, Nigel Helyer. **Offered:** July. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Foundation studio B FSTD 1002, THAP2201

Minor study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice which may be combined with other approved units of study. Students will be encouraged to develop an individual studio practice which will be supplemented but small group projects, tutorials and critiques.

**MSTD 2472 7 Studio Minor in Photomedia**

7 Credit Points

**Assessment:** Assessment is progressive as well as based on the work shown at the end of the semester. **Academic staff:** Studio Lecturers; Steven Lojewski and Rebecca Cummins. **Offered:** July. **Classes:** one workshop class per week. **Prerequisite:** MSTD 2471 Studio Minor Photomedia.

Minor study is a unified studio-based activity where a student investigates their ideas through a variety of photographic approaches and technologies. In consultation with their academic advisor, students are expected to select a study option which reflects their individual concerns. Options which will be available are photo illustration, digital imaging, extending photography, photo installation, and a self directed project. Students enrolled in MSTD 2472 Studio Minor Photomedia, *in consultation with Photomedia staff*, should enrol in week one of the semester, in one materials and methods component linked to the strand they elect in their minor study in Photomedia. This commitment will give each student seven hours of Materials and Methods contact. It is possible that each student can do an additional twenty one hours of materials and methods *outside of the Photomedia studio*.

**MSTD 2482 7 Studio Minor in Electronic Art**

7 Credit points

Contact between 7 hrs and 14 hrs for semester.

Where a student is undertaking a single Studio Minor enrolment, a Materials and Methods Unit is compulsory. Minor study is a single, unified, studio-based study addressing ideas and skills that may be combined with other approved units of study — normally within the University of Sydney — for an inter-disciplinary major study. Engagement with inter-disciplinary studies focuses on specialist studio work undertaken with study in another university discipline. **Important Note:** Students undertaking 2 Studio Minors should enrol in MTMD 2302.

**MTMD 2312 1 MATERIALS AND METHODS D MINOR**

1 Credit point

Contact between 7 hrs and 14 hrs for semester. **Assessment:** based on attendance and the successful completion of prescribed tasks.**Offered:** July. **Classes:** Workshop-based activity. **Prerequisite:** Studio Major or Minor in Electronic Art, MSTD 2181 or MSTD 2481.

Short duration skills/process-based workshops to introduce students to particular processes and skills supportive of studio practice open to all students at 2000 level or above. Workshops will be offered by the discipline groups at scheduled programmed times. Classes will be introductory in nature, normally offered in 2 hour sessions. These will be subject to upper and lower quotas. Classes may be linked to the major areas of concentration undertaken as a requirement, or as an option. Where a student is undertaking a single Studio Minor enrolment in the relevant 1 cp, a Materials and Methods Unit is compulsory. 8cp of other approved University study. **Important Note:** Students undertaking 2 Studio Minors should enrol in MTMD 2302. Contact between 7 hrs and 14 hrs for semester.

**THEORIES OF ART PRACTICE**

Core Theory D

**THAP 2202 4 Postmodernity & Contemporary Critique**

4 Credit Points

2hrs contact, 2 hrs private study. **Assessment:** One 2,000 word essay, and satisfactory attendance. **Offered:** July. **Classes:** one 1-hour lecture, one 1-hour tutorial. **Offered:** July. **Classes:** 2 hour weekly seminar. **Prerequisite:** THAP 121.2

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

**THEORIES OF ART PRACTICE**

StudioTheory D

**THAP 2232 4 The address of the eye—the photographic, the televisual and the cinematic**

4 Credit Points

**Academic Staff:** Electronic Art and Photomedia. **Offered:** July. **Prerequisite:** THAP 2211

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

**THAP 2242 4 The Language of the Object and contemporary art practice**

4 Credit Points

**Assessment:** Presentation of 2,000 word essay. **Offered:** July. Reading: Unit reader. **Classes:** 2 hours per week.

An investigation of the many voices of the object, exploring/Mnccffon: its determining role, expressive potential, utility and poetics; form: as it follows function, process, imagination; material: function, structure, aesthetics, poetics, cultural resonance; processes and technologies: their enabling and/or determining roles, their poetics; context: public and private, institutional and domestic; object/body reciprocity, many bodies in one, scale. To be investigated through examples of contemporary and historical objects from a range of media and genres.

**THAP 2252 4 Pictorial Space / Constructed Space**

4 Credit Points

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

## Year 3 — March semester

### Major Study E

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

#### Strands

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

### Strand 1 — Studio Major

Major Study is a single, unified studio-based activity in an identified area of concentration addressing ideas, approaches and skills; focusing on specialist study or a particular Inter-disciplinary approach. Building on previous experience and knowledge developed in first year, Studio Major will develop a focus on studio work, its discipline and potential. Study will normally be through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these *three foci*. Projects will be undertaken within the context of purposeful work—that is, a student's imaginative response to a project. 8 contact hrs, 7 hrs independent studio-based practice.

## STUDIO MAJOR ELECTIVES

### MSTD 3111 16 Studio Major in Ceramics

16 Credit Points

**Assessment:** Assessment is based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in class critiques and discussions. Assessment will reflect the progress a student makes throughout the semester both conceptually and practically. Refer to *SCA Assessment Criteria*. **Academic staff:** Gudrun Klix and/or part-time staff. **Offered:** March. **Prerequisite:** MSTD 2112. **Corequisite:** MSTD.....

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

**Reading:** It is expected that students read international periodicals, theoretical texts related to the student's area of interest, as well as accessing appropriate technical information. Dormer, Peter: *The New Ceramics: Trends and Traditions*, Thames and Hudson, 1994. Thompson, Bob: *Forceps of Language: an Anthology of Critical Writing about Objects, Makers, Users and Society*, 1992, Crafts Council of Australia.

### MSTD 3121 16 Studio Major in Glass

16 Credit Points

**Assessment:** Students will present evidence of work(s) for discussion at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the student's understanding of their practice. **Academic staff:** Maureen Cahill / Richard Whiteley. **Offered:** March. **Classes:** 2-5 hrs contact p/w. Minimum of 14 hours of independent working p/w.

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

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

### MSTD 3131 16 Studio Major in Jewellery & Metal

16 Credit Points

**Assessment:** Based on quality of performance in studio and project work, presented at nominated dates during semester. **Academic staff:** Margaret West and Mark Edgoose. **Offered:** March.

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

**Reading:** Oppi Untracht, *Jewellery Concepts and Technology*, Jewellery and Object Design reading list.

### MSTD 3141 16 Studio Major in Painting

16 Credit Points

**Assessment:** Assessment will be based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Studio Lecturers: Su Baker, Brad Buckley, Mathys Gerber. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Studio Major in Painting MSTD 2142.

Major Study at this level is advanced studio-based activity in painting in the context of contemporary art addressing ideas, approaches and skills. Students will be working in an increasingly self-directed manner with critical supervision from academic advisor consolidating their studio work.

### MSTD 3151 16 Studio Major in Printmedia

16 Credit Points

**Assessment:** based on the progress of work in the studio with a presentation of work at the assessment review. **Academic Staff:** Mirabel FitzGerald. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B. **Corequisite:** Minor Study in Printmedia MSTD 3451.

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

### MSTD 3161 16 Studio Major in Sculpture

16 Credit Points

**Assessment:** Assessment will be based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. **Academic staff:** Senior Lecturers: Tom Arthur, Nigel Helyer. **Offered:** March. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Sculpture Major MSTD 2162.

Major study in Sculpture, Performance and Installation is a single unified studio-based activity addressing the concepts, methodologies and technologies integral to contemporary Sculptural practice. Students will be encouraged to develop and refine their individual studio practice which will be supplemented by tutorials and critiques.

### MSTD 3171 16 Studio Major in Photomedia

16 Credit Points

**Assessment:** is progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance. **Academic staff:** Studio lecturers Steven Lojewski and Rebecca Cummins. **Offered:** March. **Classes:** at least one of the optional strands and regular academic contact. **Prerequisite:** MSTD 2172 Studio Major Photomedia.

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

#### MSTD 3181 16 Studio Major in Electronic Art

16 Credit Points

**Assessment:** based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities including discussions. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. **Practical Work:** Production of studio-based class and individual projects, development of studio portfolio/journal. **Offered:** March. **Prerequisite:** MSTD 2112 or 2412, MTMD 2302. **Corequisite:** Approved units from the University or series minor.

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

## Strand 2 — Interdisciplinary Major Study

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

## STUDIO MINOR ELECTIVES

#### MSTD 3411 8 Studio Minor in Ceramics

8 Credit Points

**Assessment:** based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities including discussions. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. **Academic staff:** Gudrun Klix, and /or part time staff. **Offered:** March. **Prerequisite:** MSTD 2112 or 2412, MTMD 2302. **Classes:** 2-5 Hours of contact PW. Minimum of 7 hours of independent working PW.

This unit may be combined with other approved units of study within the University or the College and builds on previous knowledge acquired. Self-initiated projects are encouraged through consultation with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend or develop new skills through optional participation in Materials and Methods workshops. Emphasis is placed on imaginative problem solving in relationship to the development of studio work.

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

#### MSTD 3421 8 Studio Minor in Glass

8 Credit Points

**Assessment:** Students will present evidence of work(s) for discussion at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill/ Richard Whiteley. **Offered:** March. **Classes:** two classes per week. **Prerequisite:** MSTD 2482 Studio Major Electronic Art.

Studio minor in Glass is taken in conjunction with study in another discipline area or other University approved unit. The unit provides a studio-based approach to glass working. Students, in conjunction with staff, develop individual proposals that extend areas of exploration relevant to their interest and appropriate level of practical skill. Students are expected to present a body of work that is the realisation of this proposal. Students are introduced to businesses skills related to sustaining a visual arts /crafts practice.

**Reading:** Studio production notes and reading.

#### MSTD 3431 8 Studio Minor in Jewellery & Metal

8 Credit Points

**Assessment:** Based on quality of performance in studio and project work, presented at nominated dates during semester. **Academic staff:** Margaret West, Mark Edgoose. **Offered:** March.

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

**Reading:** Oppi Untracht: *Jewellery Concepts and Technology*, Jewellery 6 Object Design Reading List.

#### MSTD 3441 8 Studio Minor in Painting

8 Credit Points

**Assessment:** based on the progress of work in the studio with a presentation of work at the assessment review. Assessment requirements and expectation will be proportionately adjusted. **Academic staff:** Studio Lecturers, Su Baker, Brad Buckley, Mathys Gerber. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and supervised studio work. **Prerequisite:** Major or Minor Painting MSTD 2142 or MSTD 2442.

A single unified studio-based study addressing ideas and skills that may be combined with other approved units of study, normally within the University of Sydney. Building on previous experience and knowledge developed in first year, Minor study will develop a focus on studio work in combination with other modes of study. Where two Studio Minors are chosen, one academic advisor will be assigned.

#### MSTD 3451 8 Studio Minor in Printmedia

8 Credit Points

**Assessment:** will be based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Mirabel FitzGerald. **Offered:** March. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B.

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

#### MSTD 3461 8 Studio Minor in Sculpture

7 Credit Points

**Assessment:** based upon the quality of an individuals participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. Assessment requirements and expectations will be adjusted pro rata.. **Academic staff:** Senior Lecturers Tom Arthur, Nigel Helyer. **Offered:** March. **Classes:** weekly tutorial

meetings, workshops and supervised studio work. **Prerequisite:** Studio Major or Minor MSTD 2162 **Corequisite:** MSTD 2462.

Students will be encouraged to develop an individual studio practice which will be supplemented but small group projects, tutorials and critiques. Students will be required to submit an outline of their proposed study programme at the commencement of each semester and will be required to maintain a studio diary.

#### MSTD 3471 8 Studio Minor in Photomedia

8 Credit Points

**Assessment:** progressive throughout semester, taking into consideration attendance at scheduled classes and in the studio; the meeting of deadlines and any other requirements that may be set. **Offered:** March. **Prerequisite:** Studio Major or Minor in Electronic Art. **Assessment:** progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance. **Academic staff:** Studio lecturers; Steven Lojewski and Rebecca Cummins. **Offered:** March. **Classes:** one of the optional strands and regular academic contact. **Prerequisite:** MSTD 2472 Studio Minor Photomedia.

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

#### MSTD 3481 8 Studio Minor in Electronic Art

8 Credit Points

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

## MATERIALS AND METHODS

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

## THEORIES OF ART PRACTICE

Core Theory E

#### THAP 3201 4 Contemporary Art in Australia and the AsiaPacific region

4 Credit Points

**Assessment:** one 2,500 word essay and satisfactory attendance. **Offered:** March. **Classes:** one 1-hour lecture/seminar, one 1-hour tutorial/seminar. **Prerequisite:** THAP 2202

Students will make intensive study of the specificity of the production of art and discourse in the Australian AsiaPacific region in the past twenty years. Within the historical framework of the last twenty years, the unit will examine how artists in Australia and the AsiaPacific region engage with regional issues and debates.

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

## THEORIES OF ART PRACTICE

StudioTheory E

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

#### THAP 3221 4 The Virtual Subject in Postmodern Culture

4 Credit Points

2hrs contact, 2 hrs private study. **Assessment:** lecture, seminar, tutorial, essay. **Academic staff:** Academic staff Electronic Art and Photomedia. **Offered:** March. **Prerequisite:** THAP 2212.

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

#### THAP 3231 4 Critical Issues in Contemporary Art

4 Credit Points

**Assessment:** based on (a) Group seminar presentation. (Group mark) 50% & (b) An individual submission of 500-700 word essay on one of the topics covered in the semester. **Academic staff:** Teaching team — Brad Buckley, Nigel Helyer. **Offered:** March. **Classes:** 2 hour weekly seminar. **Prerequisite:** THAP 2212

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

#### THAP 3241 4 Intersections — contemporary art and design

4 Credit Points

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

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

## Year 3 — July Semester

### Major Study F

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

#### Strands

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

### Strand 1— Studio Major

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

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



## STUDIO MAJOR ELECTIVES

### MSTD 3112 16 Studio Major in Ceramics

16 Credit Points

**Assessment:** based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities and discussions. Assessment will reflect the progress a student has made throughout the semester both conceptually and practically. **Academic staff:** Gudrun Klix, Mitsuo Shoji. **Practical Work:** Production of individually based studio projects, development of studio portfolio/journal. **Offered:** July. **Prerequisite:** MSTD 2111. **Corequisite:** MTMD 2302.

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

**Reading:** *Image & Idea: A View of Contemporary Ceramics in U.K.* British Council Exhibition, London, 1979. *Toh : The Best Selections of Contemporary Ceramics in Japan*, Kyoto Shoin, 1992.

### MSTD 3122 16 Studio Major in Glass

16 Credit Points

**Assessment:** Students will present evidence of work(s) for discussion at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill / Richard Whiteley. **Offered:** July.

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

### MSTD 3132 16 Studio Major in Jewellery and Metal

16 Credit Points

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

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

### MSTD 3142 16 Studio Major in Painting

16 Credit Points

**Assessment:** based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Studio Lecturers Su Baker, Brad Buckley, Mathys Gerber. **Offered:** July. **Classes:** 2 hours weekly; groups, tutorial meeting and supervised studio time. **Prerequisite:** Studio Major in Painting MSTD 3141.

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

### MSTD 3152 16 Studio Major in Printmedia

16 Credit Points

**Assessment:** based on the progress of work in the studio with a presentation of work at the assessment review. **Academic staff:** Studio Lecturer Mirabel FitzGerald. **Offered:** July. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B.

Major Study at this level is advanced studio-based activity in printmedia, addressing ideas, approaches and skills in the context of contemporary art. Building on previous experience and knowledge, Studio Major will focus on the development of a major body of work for exhibition. Students will be working in an increasingly self-directed manner with critical supervision from an academic advisor to negotiate individual projects.

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

16 Credit Points

**Assessment:** based upon the quality of an individual's participation and engagement within the Studio process and the quality of Sculptural works presented for critical review. **Academic staff:** Senior Lecturers; Tom Arthur, Nigel Helyer. **Offered:** July. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Sculpture Major MSTD 3161

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

### MSTD 3172 16 Studio Major in Photomedia

16 Credit Points

**Assessment:** progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance. **Academic staff:** Studio lecturers; Steven Lojewski and Rebecca Cummins. **Offered:** July. **Classes:** at least one of the optional strands and regular academic contact. **Prerequisite:** MSTD 3171 Studio Major Photomedia.

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

### MSTD 3182 16 Studio Major in Electronic Art

16 Credit Points

**Assessment:** progressive throughout the semester and includes class participation, attendance and the presentation of completed studio work at the end of semester. **Offered:** July. **Classes:** two per week. **Reading:** Studio production notes and readings. **Prerequisite:** MSTD 3181 Studio Major, Electronic Art.

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

## Strand 2 — Interdisciplinary Major Study

A single, unified studio-based study addressing ideas and skills that may be combined with other approved units of study — normally within the University of Sydney — for an inter-disciplinary Major Study. Engagement with inter-disciplinary studies focusses on a specialist studio work undertaken together with study in another university discipline. Building on previous experience and knowledge developed in first year, inter-disciplinary Major study will develop a focus on studio work in combination with other modes of study.

Study may be undertaken through individual student-generated projects or through small group, project-based work, which may address methods of making, technical skills and conceptualising in a studio-based context, with a greater or lesser study emphasis on any of these *three foci*. Projects will be undertaken within the context of purposeful work — that is, a student's imaginative response to a project. Where two Studio Minors are chosen, an associate advisor will be assigned, with the Major Study taken in an inter-disciplinary mode.

## STUDIO MINOR ELECTIVES

### MSTD 3412 8 Studio Minor in Ceramics

8 Credit Points

**Assessment:** based on quality of performance in the studio throughout the semester, development and application of appropriate skills, participation in practical and critical class activities including discussions. Assessment will reflect the progress a student has made throughout the semester, both conceptually and practically. **Academic staff:** Gudrun Klix, Mitsuo Shoji. **Offered:** July. **Prerequisite:** MSTD 3411 or 3111. **Corequisite:** Approved units from the University or MSTD 34-1 series Studio Minor.

This unit may be combined with other approved units of study within the University or the College and builds on previous knowledge acquired. Self-initiated projects are encouraged through consultation with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend or develop new skills through optional participation in Materials and Methods workshops.

**Reading:** Dormer, Peter: *The New Ceramics: trends and Traditions*, Thames and Hudson, 1994. Lane, Peter: *Studio Porcelain*: Collins, 1981. Rhodes, Daniel: *Clay and Glazes for the Potter*, Chilton, Pennsylvania, 1973.

### MSTD 3422 8 Studio Minor in Glass

8 Credit Points

**Assessment:** Students will present evidence of work(s) for discussion at nominated dates during the semester. Students will be assessed in terms of how their work fulfils the criteria and extends the students understanding of their practice. **Academic staff:** Maureen Cahill/ Richard Whiteley. **Offered:** July. **Classes:** 2 hours of contact p/w. Minimum of 7 hours of independent working p/w.

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

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

### MSTD 3432 8 Studio Minor in Jewellery & Metal

8 Credit Points

**Assessment:** Based on quality of performance in studio and project work, presented nominated dates during semester. **Academic staff:** Margaret West, Mark Edgoose. **Offered:** July..

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

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

### MSTD 3442 8 Studio Minor in Painting

8 Credit Points

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

and expectation will be proportionately adjusted. **Academic staff:** Studio Lecturers Su Baker, Brad Buckley, Mathys Gerber. **Offered:** July. **Classes:** 2 hours weekly tutorial meeting and supervised studio work. **Prerequisite:** Major or Minor Painting MSTD 3142 or MSTD 3442.

A single unified studio-based study addressing ideas and skills that may be combined with other approved units of study, normally within the University of Sydney. Building on previous experience and knowledge developed in first year, Minor study will develop a focus on studio work in combination with other modes of study. Where two Studio Minors are chosen, one academic advisor will be assigned.

### MSTD 3452 8 Studio Minor in Printmedia

8 Credit Points

**Assessment:** based on the progress of work in the studio with a presentation of work at the assessment review **Academic staff:** Mirabel FitzGerald. **Offered:** July. **Classes:** 2 hours weekly tutorial meeting and supervised studio time. **Prerequisite:** Foundation Studio B.

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

### MSTD 3462 8 Studio Minor in Sculpture

Projects in sculpture, including performance and installation  
7 Credit Points

**Offered:** July. **Classes:** weekly tutorial meetings, workshops and supervised studio work. **Prerequisite:** Studio Major or Minor MSTD 3161, MSTD 3461.

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

### MSTD 3472 8 Studio Minor in Photomedia

16 Credit Points

**Assessment:** Assessment of studio major is progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance. **Academic staff:** Studio lecturers Steven Lojewski and Rebecca Cummins. **Offered:** July. **Classes:** at least one of the optional strands and regular academic contact. **Prerequisite:** MSTD 3171 Studio Major Photomedia.

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

### MSTD 3482 8 Studio Minor in Electronic Art

8 Credit points

**Assessment:** progressive throughout semester, taking into consideration attendance at scheduled classes and in the studio; the meeting of deadlines and any other requirements that may be set. **Prerequisite:** Studio Major or Minor in Electronic Art. **Corequisite:** 8cp or other approved university study.

Where a student is undertaking a single Studio Minor enrolment in the relevant lcp, a Materials and Methods Unit is compulsory. **Important Note:** Students undertaking 2 Studio Minors should enrol in MTMD 2302. Contact between 7 hrs and 14 hrs for semester. Students will create a coherent body of work, linking their Major and Electronic Arts strand as evidence of an independent practice or substantial investigation, consolidating an approach to the chosen strand in Electronic Arts.

## MATERIALS AND METHODS OPTIONS

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

### THAP 3202 4 THEORIES OF ART PRACTICE

Core Theory F

2hrs contact, 2 hrs private study

Students complete one of the following units:

Strand A - Theories of 'Object'

Strand B - Theories of Technology and Design

**4 Credit Points** each

#### THAP 3222 4 Theories of 'Object'

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

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

#### THAP 3232 4 Theories of Technology and Design

**Assessment:** One 2,500 word essay. **Offered:** July. **Classes:** one 1-hour lecture/seminar, one 1-hour tutorial/seminar. **Prerequisite:** THAP3201.

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

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

## THEORIES OF ART PRACTICE

Studio Theory F

**Discipline based project in history, theory and criticism of contemporary art. Students complete a tutorial paper within their discipline group. Students may substitute units from another faculty. Students complete one of the following units:**

#### THAP 3242 4 Image and Text

Exploring inter-relationships between image-making, and the written and spoken word. An introduction to experimental writing for cinema, television, photographic practice and the digital arts.

4 Credit Points

**Assessment:** attendance, lecture, seminar, essay. **Academic staff:** Electronic Art and Photomedia. **Offered:** July. **Prerequisite:** THAP 3211.

#### THAP 3252 4 The Handmade and the Virtual

4 Credit Points

This class will explore the relationship between issues of the handmade, the technically aided and virtual design. Many object makers use a variety of traditional crafts skills in conjunction with more

recently developed materials and processes. The class will focus on the interrelation between these areas by exploring themes and looking at a diversity of craftspeople, designers and artists in several fields of creative production.

#### THAP 3262 4 Models of contemporary practice: contextualising the individual project

4 Credit Points

**Assessment:** based on (a) Group seminar presentation. (Group mark) 50% & (b) An individual submission of 500-700 word essay on one of the topics covered in the semester. **Academic staff:** Teaching team; Brad Buckley, Nigel Helyer. **Offered:** July. **Classes:** 2 hour weekly seminar. **Prerequisite:** THAP 2212.

This unit aims to consolidate the students understanding of the critical debates surrounding the traditional "Fine Arts" at the end of the twentieth century and to assist in developing a clearer understanding of the place of their own work in this history.

**Reading:** Unit Reader and Bibliography.

## Year 4

Honours Year offers students the opportunity to advance their ability to analyse, research and evaluate material relevant to visual artists. Candidates must complete 24 credit points each semester

Candidates must nominate Studio Project and Research Paper or Thesis and Minor Studio Project.

\*Applicants must meet minimum academic requirement of credit average. Application is competitive by proposal, interview and portfolio.

## March Semester

In Semester 1 candidates are enrolled in the *Honours Studio Project A* and *Theories of Art Practice*.

*Honours Studio Project A* encompasses the daily practice of working in the Studio, as well as fortnightly Studio seminars where students in their specified group discuss each other's work.

In Semester 1 all candidates must complete *Theories of Art Practice* by attending weekly lecture/seminar/tutorial sessions and submitting an essay of 1,500-2,000 words.

MSTD 4101 16 Honours Studio Project A

Studio Project and fortnightly Studio Seminar.

\*THAP 4201 8 Theories of Art Practice

Students must select one of the following options. Two strands offered in 1999 include the subject areas of:

a. Art practice and theory since 1960 with an emphasis on video, performance, film

b. Aesthetics and philosophies of art.

8 Credit points. **Offered:** March. **Coursework:** 1,500-2,000 word essay.

**or**

THAP 4211 16 Honours Thesis A

Thesis length 15,000 words

**and**

THAP 4201 8 Theories of Art Practice

## July Semester

In Semester 2 candidates are enrolled in the Honours Studio Project B and Theories of Art Practice Research Paper.

Honours Studio Project B encompasses the daily practice of working in the studio, as well as a fortnightly studio seminar where students in their specified group discuss each other's work.

At the end of the semester, all candidates must submit their work for assessment in exhibition. In Semester 2 all candidates must complete either their Research Paper or Thesis.

MSTD 4102 16 Honours Studio Project B

Studio Project and fortnightly Studio Seminar. Body of work presented in exhibition.

**and**

THAP 4212 8 Research Paper

5,000 - 7,000 word research paper.

8 Credit points

**Offered:** July.

**or**

THAP 4222 16 Honours Thesis B

Thesis word length 15,000 words

**and**

MSTD 4112 8 Minor Studio Project

Studio project for thesis candidates.

## UNDERGRADUATE STUDIES

## Resolutions of the Senate

## Bachelor of Visual Arts

1. (1) The degree of Bachelor of Visual Arts may be awarded in two grades, namely the Pass degree and the degree with Honours.  
(2) There shall be three classes of Honours, namely, Class 1, Class 11 and Class 111. Within Class 11 there shall be two divisions, namely, Division 1 and Division 11.
2. (1) A unit of study shall consist of lectures, together with such studio and tutorial instruction, practical work, exercises and essays as may be prescribed by Sydney College of the Arts Board (Hereafter referred to as SCA Board).  
(2) The words 'to complete a unit' and derivative expressions mean:
  - (a) to attend the lectures seminars tutorials and other prescribed meetings or instruction; *and*
  - (b) to attend studio for self directed work; *and*
  - (c) obtain a passing grade for that unit in accordance with the assessment criteria prescribed by SCA Board.
 (3) A candidate permitted to re-enrol in a unit which has previously not been satisfactorily completed shall again complete all the work of the course or satisfactorily complete such work as prescribed by SCA Board.
3. Where in these resolutions a power is given to SCA Board, subject to any express indication to the contrary or resolution passed by SCA Board, SCA Board may, in their discretion, in any particular case
  - (a) exercise the power,
  - (b) exercise the power conditionally, *or*
  - (c) decline to exercise the power
4. (1) A candidate for the degree shall complete 144 credit points from units of study set out in the associated Table .  
(2) A candidate must nominate and be admitted by SCA Board to a studio based discipline or disciplines as their Major Study.
5. (1) A candidate readmitted to candidature for the degree after an absence of more than one year shall complete the degree under such conditions as SCA Board shall determine.  
(2) Except with the permission of SCA Board, a candidate shall not enrol in a unit unless entry requirements prescribed for that unit have been satisfied and any required concurrent enrolments are met.  
(3) Except with the permission of SCA Board, a candidate shall normally enrol in 24 credit points in each semester and may not enrol in more than 32.  
(4) Except with the permission of SCA Board a candidate may not enrol in any units at 2000 or 3000 level unless all foundation year units are successfully completed.  
(5) Except with the permission of SCA Board a candidate may not progress at 2000 level unless at least 12 credit points of study from the immediately preceding semester have been satisfactorily completed.
6. (1) A candidate may be granted credit towards the degree on the basis of courses, regarded by SCA Board as equivalent in work load and academic standard, successfully completed at another university or other tertiary institution, provided that the maximum credit granted shall not exceed 72 credit points.

(2) A candidate may be permitted by SCA Board to enrol in another course, that SCA Board deems to be equivalent, in another faculty of the University or in another institution, in place of a unit specified in the associated Table, or may enrol in another unit in addition to the courses specified subject to 5(3) with the permission of SCA Board.

7. Except with the permission of SCA Board, a candidate must complete all the requirements for the Pass degree within 10 semesters of enrolment and within 8 calendar years of admission to candidature.

**8. *Satisfactory Progress:***

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

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

**9. *Qualifications for Honours:***

(1) SCA Board may permit a candidate who has qualified for a pass degree of Bachelor of Visual Arts at the University of Sydney or equivalent degree at another recognised institution to take the fourth year honours course.

(2) A candidate who has qualified for the pass degree with a weighted average grade of Credit, and satisfies discipline entry requirements, shall qualify for the award of the degree with Honours by completing a fourth year Honours course at an appropriate standard.

(3) Except with the permission of SCA Board, a candidate who is otherwise eligible to enter a fourth year Honours course shall not do so:

- (a) more than three years after having satisfied the entry requirement for that course;
- (b) if the candidate is in breach of any time limit imposed under section 7.

**10. *Honours conversion***

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









# Postgraduate Studies

## Doctor of Philosophy (PhD)

This degree is awarded for the successful completion of an approved program of supervised advanced research which constitutes an original contribution to knowledge.

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

### Entry requirements

For admission to candidature, you should hold:

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

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

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

### Application procedure

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

### Course structure

The course is offered over three years full-time; or six years part-time. (International students may only study on a full-time basis.)

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

The SCA degree program gives emphasis to structured knowledge-based research expressed through a thesis of a substantial length, not normally exceeding 80,000 words, which may be supported by research in a studio discipline, comprising works of art, design or communication in the form of originals, prototypes, models, drawings, photographs, films, sound or vision recordings, or digital information. The exact relationship between the primary work of the thesis and the supporting creative work will vary depending on the field of research as described in your research proposal.

### Supervision and attendance

You will have a supervisor who will take primary responsibility for the conduct of your candidature and be responsible for the progress of your candidature. It is also usual for associate supervisors to be appointed.

It is the responsibility of the supervisor(s) to submit a progress report at the completion of each semester.

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

### Submission of work and examination

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

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

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

## Master of Visual Arts (MVA)

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

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

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

### Full-time / Part-time Study

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

### 1. Admission Requirements

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

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

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

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

### Probationary Admission

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

### Postgraduate qualifying /preliminary study

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

## 2. Requirements

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

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

Over the first two semesters you will be required to attend a series of seminars. Part-time candidates must attend the seminars within the first two years, and in consecutive semesters. At the end of each semester you must submit a 2,000 word paper prescribed by the academic staff members coordinating the seminar series. In the first two semesters, you may also be required to undertake study in research and professional practice. In the third and fourth semesters of the unit, you will complete your research paper. You may also be required to undertake other units of study or produce certain work as directed.

## 3. Supervision of Study

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

## 4. Annual Review

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

- the Director
- relevant studio staff
- your supervisor\*
- the Postgraduate Convenor

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

Where 2 or more of the categories are filled by one person, the substitution of nominees will be approved by SCA Research Committee.

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

## Submission and Examination

### By Studio Practice and Research

You must mount/submit for examination:

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

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

### By Thesis

You must submit for examination:

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

You need to advise of your expected submission date in writing (form is available from the Admissions & Courses office) approximately 14 weeks in advance, so that appropriate examiners can be considered and other arrangements can be made in good time.

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

## DEGREES BY COURSEWORK

### Master of Multimedia Design

The Master in Multimedia Design is a fee-paying postgraduate coursework degree, intended for people with some knowledge of digital media who hold an undergraduate degree or equivalent professional experience, and wish to upgrade and/or consolidate their skills for both personal and/or professional reasons. The program will be offered as 1 year full-time or 2 years part-time.

#### Program

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

#### First semester

##### *Electronic Publishing*

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

You will learn:

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

#### Second semester

##### *On-line Design*

In semester two you will design, develop and publish a Web site.

You will learn:

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

#### Admission Requirements

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

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

## Assessment

Assessment will be based on meeting attendance requirements at compulsory lectures, the completion of practical coursework objectives and a 3,000 word essay for each semester. You will be awarded the degree with honours if you achieve a distinction or high distinction for both:

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

## Master of Teaching — Faculty of Education

The University of Sydney, Faculty of Education offers a Master of Teaching program. Art Curriculum Graduates in Visual Arts are eligible to apply.

## Master of Studio Art

The Master of Studio Art by course work provides an opportunity for professional educators and artists to upgrade studio and critical skills by a return to studio practice within a professional art environment, enhancing their knowledge of contemporary art. The course provides a forum to engage at a high level in the critical debates pertaining to the visual arts and includes a seminar and small written component.

The program will be offered over two semesters, with seminars and supervised studio work undertaken in students' own studios. Students will also attend an intensive residency of three weeks in July.

### Mode of Attendance

During 1999, a weekly seminar program will be scheduled on one day per week. Each student will have assigned a supervisor who will be available on campus or contactable on-line.

Details of this course are under revision.

POSTGRADUATE STUDIES

# Resolutions of the Senate

## Master of Visual Arts

### Award of the degree

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

### Eligibility for admission

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

### Availability

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

### Probationary admission

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

### Method of progression

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

### Discipline Areas

10. The degree may be taken in the following disciplines:
 

Ceramics	Glass
Jewellery and Meta	Electronic Art
Photomedia	Painting
Printmedia	
Sculpture (including performance and installation)	
Theories of Art Practice	

### Time limits

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

### Credit

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

### Supervision

14. (1) SCA Board shall appoint to act as supervisor of each candidate, on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts, a full-time member of the academic staff of Sydney College of the Arts or a member of the academic staff of Sydney College of the Arts with a fractional appointment of .5 or greater.
- (2) SCA Board may appoint, from amongst appropriately qualified persons, an associate supervisor to assist in the supervision of any candidature.

### Requirements for the degree

15. (1) A candidate proceeding primarily by thesis shall:
    - (a) complete such seminars and such units as may be prescribed by SCA Board;
    - (b) carry out supervised research on a topic approved by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts;
    - (c) write a thesis embodying the results of the research; and in completion of requirements for the degree—
    - (d) lodge with the Registrar three copies of this thesis, type written and bound in either a temporary or a permanent form.
  - (2) The degree shall not be awarded until the candidate has caused at least one copy of the thesis (containing any corrections or amendments that may be required) to be bound in a permanent form.
  - (3) The candidate shall state in the thesis the sources from which the information was derived, the extent to which the work of others has been used and the portion of the work claimed as original.
  - (4) The thesis shall be accompanied by a statement from the supervisor stating whether, in the supervisor's opinion, the form of presentation of the thesis is satisfactory.
  - (5) A candidate may not present as the thesis a work which has been presented for a degree in this or another university, but will not be precluded from incorporating such in the thesis provided that in presenting the thesis the candidate indicates the part of the work which has been so incorporated.
16. A candidate proceeding by studio practice and research
    - (1) shall:

- (a) complete such courses;
  - (b) attend such seminars; *and*
  - (c) complete such essay or other written work including a research paper; *and*
  - (d) carry out such supervised research in a discipline or disciplines as may be prescribed by SCA Board on the recommendation of the Director or member of staff appointed by the Director to have supervisory responsibility for the Master of Visual Arts; *and*
- (2) present for exhibition, at a joint exhibition of candidates, and examination at the end of the second year of candidature a substantial exhibition, performance or installation, work or series of works of art.

**Examination: Research and Thesis**

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

**Examination: Studio Practice and Research**

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

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

**Progress**

25. SCA Board may:

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









# SCA Faculty & Staff

## Director

Professor Richard Dunn, MA *RCA*

## Object Art & Design

### Ceramics

#### Senior Lecturers

Gudrun Klix, MA GeorgeWash, MFA Wisconsin  
Mitsuo Shoji, MFA Kyoto

*Technical Supervisor*  
Clive Cooper

### Glass

#### Senior Lecturer

Maureen Cahill, MA *NSWIA (SCA)*

#### Lecturer

Richard Whiteley, MFA *Illinois*

#### Technical Supervisor

Shaelene Murray, BVA(Hons)<sup>5</sup>

### Jewellery & Metal

#### Senior Lecturer

Margaret West, GradDip (Art) *RMIT*, DipEd *Melb State Coll*

#### Lecturer

Mark Edgoose, MA *E&RMIT*, PG Dip *RMIT*, Dip *RMIT*

#### Technical Supervisor

Valerie Odewann, GD OFM *University ofBallarat*

## Media Arts

### Electronic Art

#### Lecturers

Geoffrey Weary, MFA *UNSW*  
John Conomos, BA *UNSW*, DipLib. *UNSW*

#### Associate Lecturer

Mahalya Middlemist, MA *UNSW*

#### Technical Supervisor

Glen Remington, BVA *SCA*

### Photomedia

#### Senior Lecturer

Steven Lojewski, MA *SCA*

#### Lecturers

Rebecca Cummins, MA *New Mexico*  
Judith Ahern, Grad. Dip.SCA MA Studio Art *NYU*.

#### Associate Lecturer

Simone Douglas, Grad.Dip. COFA, UNSW,BVA *SCA*

#### Technical Supennsor

Arthur Georgeson, GradDipEd *SCAE*, Dip AD *VCA*

## Fine Arts

### Painting

#### Senior Lecturers

Associate Professor Brad Buckley, *MVARISD*, GradDipEd *SCAE*  
Su Baker, GradDipEd *WAIT*, GradDip (Visual Arts) *SCA*.

#### Lecturer

Matthys Gerber, MFA *UNSW*

#### Associate Lecturer

Maria Cruz, MVA *SCA*, PG Dip. *SCA*,

#### Technical Supervisor

Terry Burrows GradDip VisCom *SCA*

### Printmedia

#### Senior Lecturer

Mirabel Fitzgerald, MFA *COFA*

#### Associate Lecturer

Justin Trendall, *MVA SCA*, Grad.Dip. *SCA*

#### Technical Supervisor

GlenConroy, DipFA5/r

### Sculpture

#### Senior Lecturers

Tom Arthur, BSc(ArtEd) *Tufts DipFA Boston Mus Sch*  
Dr Nigel Helyer, MA *RCA*, PhD *UTS*

#### Technical Supervisor

Colin Winter

## Theories of Art Practice

#### Senior Lecturer

Dr Ann Elias, MA (Hons), PhD *Auckland*

#### Lecturers

Dr Eril Baily, PhD *USyd*  
Christina Davidson, BA(Hons) *Melbourne*

### SCA Workshop

#### Workshop Supervisor

Tony Mesiti Cert (Boilermaking), *STC*

#### Technical Supervisor

Colin Winter

### Computer Laboratory

#### Computer Systems Co-ordinator

Damian Castaldi, Grad.Dip (*Syd*) MA (*UNSW*)

### Admissions & Courses

#### Manager

Philip Gissing, BA(Hons) *UNSW*

#### Administrative Assistants

Christina Forte  
Jennifer King  
Deborah Saxelby  
Helen Sharpe, BA *Syd DipSocStud Syd*.

## Finance and Campus Services

### *Finance Officer*

Jeanette Frost, Ace Cert *STC*

### *Administrative Assistant Finance*

Elizabeth Quilty, BA *Syd*

## Campus Services

### *Attendants in Charge*

Tom King, Cert (Pur Sup Mgt) *STC*

George Steel

### *Attendant*

Graham Martin

### *Attendant*

Christine Atkinson

## SCA Publications

### *Manager*

Rodney Weier

### *Design & Publishing*

Adele Barnett

## SCA Library

### *Head*

Jennifer Hayes, ALIAA, ASTC, BA M.Litt (*Comm*)

### *Senior Library Technician*

Gillian McPherson, LibPracCert *STC*

### *Library Technician*

Clair Gordon, LibTechCert, *STC*

### *Library Assistant*

Lorraine Child, ALIA

# SCA Academic Staff Profiles

## Judith Ahem, Lecturer in Photomedia

Judith's interests include photography, writing, film and video. She is represented by Bryon Mapp Gallery in Sydney and exhibits her work there and overseas.

## Tom Arthur, Senior Lecturer, Sculpture

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

## Dr Eril Baily, Lecturer, Theories of Art Practice

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

## Su Baker, Senior Lecturer, Painting

Educated in Perth, moved to Sydney and completed her postgraduate degree at SCA. Su has been exhibiting prolifically for many years, in solo and groups around Australia and New Zealand and has participated in national exhibitions such as Perspecta 89, Art Gallery of New South Wales. Su won the 1996 Portia Geach Memorial Award and also received a number of development grants. She is represented in private, regional and state collections in Australia.

## Associate Professor Brad Buckley, Senior Lecturer, Painting

Brad Buckley was educated in Sydney and graduated MFA from Rhode Island School of Design. He has exhibited widely in Australia and New Zealand, USA, Germany, Poland, Canada and Israel. His most recent works "Das Schlachthaus Projekt: Dieser Kreislauf des Begehrens" were shown at the Kunstlerhaus Bethanien, Berlin, Germany and "The Slaughterhouse Project: On the Edge" at Franklin Furnace, New York, USA during 1997.

## Maureen Cahill, Senior Lecturer, Glass

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

## Christina Davidson, Lecturer, Theories of Art Practice

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

## Rebecca Cummins, Lecturer, Photomedia

Rebecca Cummins enlists light and optics in installations which have incorporated wheelie-bins, caravans, portable toilets, removalist's trucks, paranoid dinner table devices, guns, video, computers, bird-baths, photographs and a rainbow making machine. Many of these works extend optical technologies which are considered practically obsolete, such as the camera obscura, periscope, photographic rifle, zoetrope and phantasmagoria.

## Professor Richard Dunn, Director of SCA

A graduate of the Royal College of Art, London and although nominally a painter, Richard Dunn has exhibited nationally and internationally, work utilising photography, construction, painting and installation, arising initially from conceptual art and minimalism. His most recent writing has focussed on the relationship of art and architecture, addressing by analogy the body and space. Gallery work equally addresses the physical response to space, and material that defines it. Richard is the Director of SCA. Personal interests impacting on art is the history and culture of the American South — rock and roll, blues, country music, slavery and the Civil War.

## Mark Edgoose, Lecturer in Jewellery & Metal

Mark Edgoose has fourteen years experience in making jewellery and objects for exhibition, multiple edition and private commission. He has exhibited extensively in Australia and internationally. Recently, he has spent considerable time working and studying in Tokyo and Paris in residency programs.

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

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

## Mirabel FitzGerald, Senior Lecturer, Printmedia

Mirabel FitzGerald was educated at the Byam Shaw School of Art London & received her M.F. A. at U.N.S.W. She has been teaching in the visual arts since 1966 and exhibits both in Australia and internationally. Printmaking, and by extension Drawing, is central to her art practice. Currently her work is concerned with both personal and cultural memories that inhabit architectural spaces.

## Matthys Gerber, Lecturer, Painting

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

### **Dr Nigel Helyer, Senior Lecturer, Sculpture**

For the past decade, Nigel Helyer's practice has undergone a transformation in which discreet conceptual and methodological practices have converged to form a pluri-discipline — a cultural practice which synthesises sculpture with architectural or environmental sites and combines performed soundscapes (textual, musical or electronic) with public radio broadcast. Nigel's initial formation as a sculptor has provided him an orientation which insists upon an experiential, rather than representational means of expression. His practice is broadly intended to redress this apparent lack of awareness of the sonic domain in the fields of design, architecture and art practice with a program of sound-sculpture projects designed to signal and promote the creative, cultural and technological potentials of the aural.

### **Gudrun Klix, Senior Lecturer, Ceramics**

Gudrun Klix has been working in Ceramics since 1972. Her early background was in thrown functional ware, but since receiving her MFA in 1979, has worked primarily with sculptural work, including installations. She has a broad technical background. Gudrun actively exhibits in Australia and overseas, having recently participated in a number of exhibitions in Germany.

### **Steven Lojewski, Senior Lecturer, Photomedia**

Steven's photographic practice focuses on an exploration of cultural and geographic environments, attempting, through photography, to make sense of his surroundings. He deals with cultural aspects of Australian society, often depicting the mundane and ordinary in an approach which brings together an anthropological interest and an exploration of visual language. Photographic practice is not fixed on fine art expression, but equally sees its role as archiving and recording issues of historical and cultural significance.

### **Mahalya Middlemist, Lecturer in Electronic Art**

Currently working on a CD ROM artwork in collaboration with Justine Cooper; Mahalya has a history of collaboration with a Sydney based dancer, Sue-Ellen Kohler, in the production of both dance films and live performance works, which incorporate projected film and video.

### **Mitsuo Shoji, Senior Lecturer, Ceramics**

After graduation from Kyoto University of Arts, Japan, Mitsuo lectured in Australia, USA and Europe. After settling permanently in Australia in 1978, Mitsuo began teaching at SCA. His work in ceramics is broad — ranging from functional to sculptural objects and the experimental. Mitsuo has regularly exhibited within Australia and internationally and is a member of the International Academy of Ceramics.

### **Geoffrey Weary, Lecturer, Electronic Arts**

Geoffrey Weary's art practice is based in film and photography in the context of digital media production. His recent work has focused on representations and fictional constructs in the histories of painting and photography, utilizing contemporary moving image technologies. In 1998 he was awarded the Silver Award for Digital Media at the Houston International Film Festival, Texas, USA. Geoffrey Weary is represented by Roslyn Oxley9 Gallery, Sydney.

### **Margaret West, Senior Lecturer, Jewellery & Metal**

Margaret West's formal education includes a Diploma of Art followed by a Graduate Diploma of Art in 1976 from RMIT, majoring in Gold and Silversmithing; and a Diploma of Education in 1977 from Melbourne State College. She has exhibited widely in Australia and overseas. Her work is in the collections of all the major public art

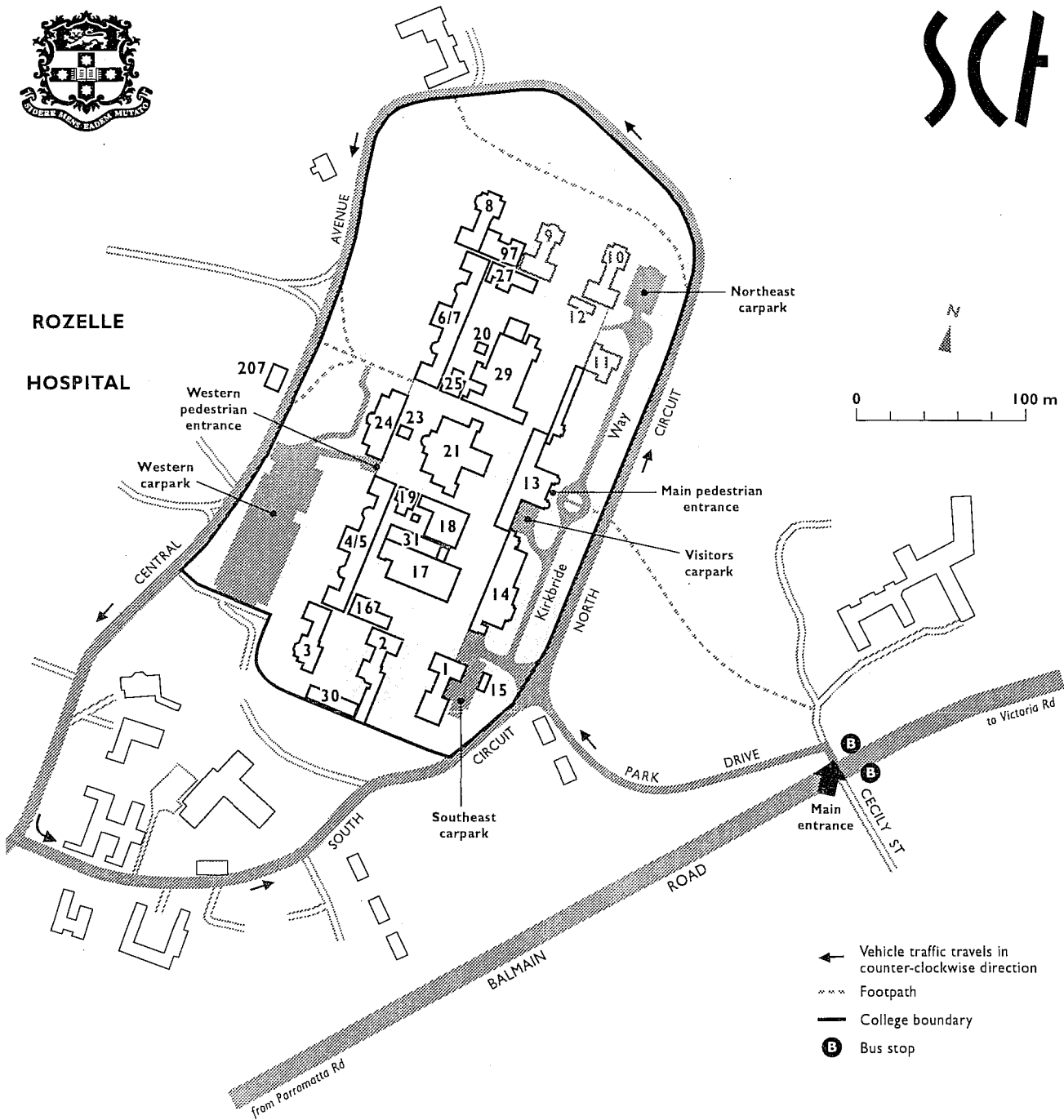
galleries in Australia. She has published poetry and essays in journals and anthologies and regularly participates at conferences. She has been actively involved in art education since 1965 and has lectured in jewellery and object design at Sydney College of the Arts since 1979.

### **Richard Whiteley, Lecturer, Glass**

Richard Whiteley is an established practitioner in the field of contemporary glass and has participated in over 20 group or solo exhibitions both nationally and internationally. He also a Director of the Centre for Contemporary Craft and on the National advisory board for *Object* magazine.



SCA



# Sydney College of the Arts

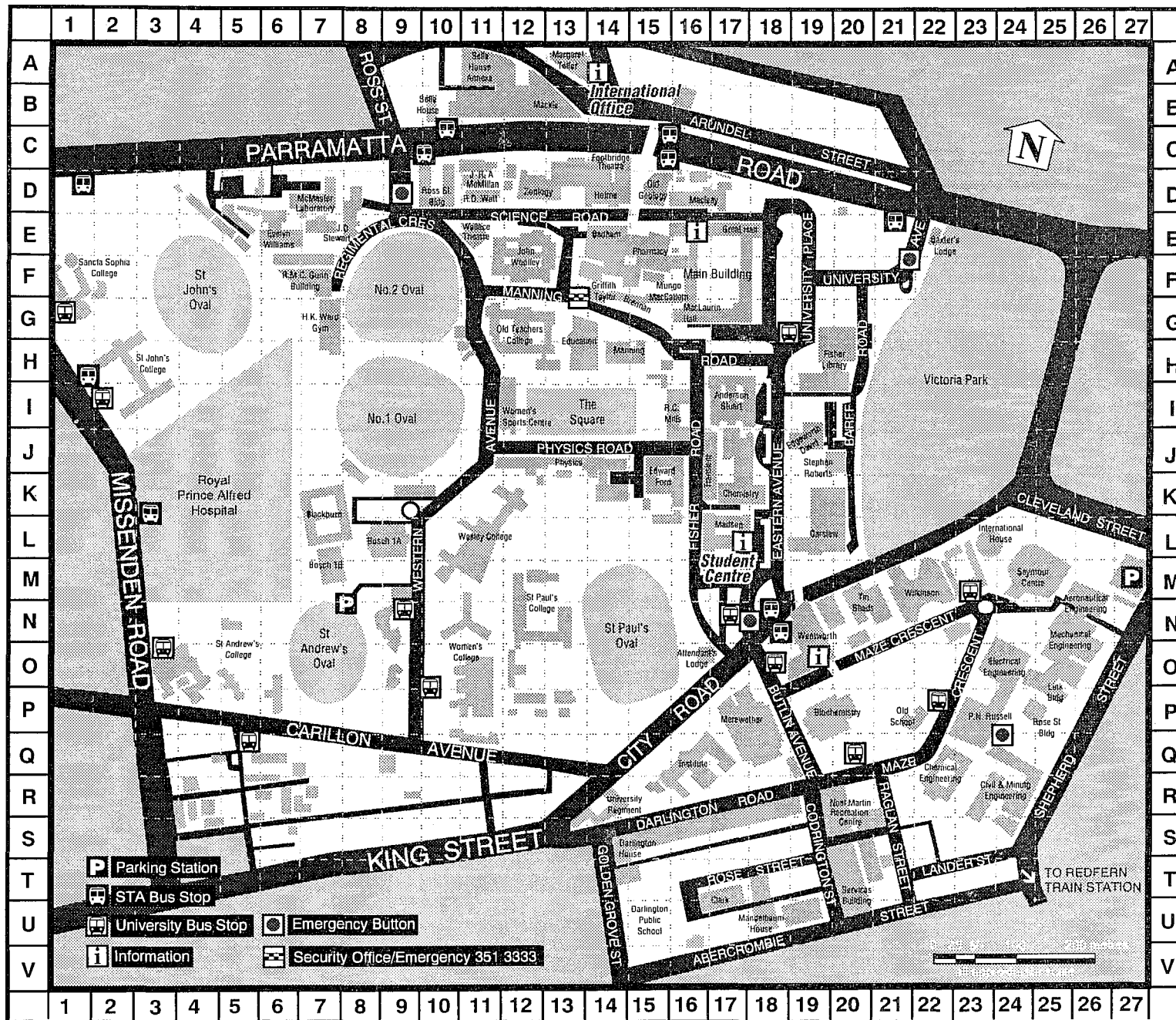
Balmain Road (opp Cecily Street) Rozelle Ph: 9351 1000

- |                             |                             |
|-----------------------------|-----------------------------|
| 1 SCA Library               | 18 Glass                    |
| 2 Ceramics                  | 19 Glass                    |
| 3 Photomedia                | 20 Watertower               |
| Electronic Art              | 21 SCA Lecture Theatre      |
| 4/5 Photomedia              | SCA Auditorium              |
| Electronic Art              | SCA Gallery                 |
| 6/7 Painting                | 23 -                        |
| 8 Painting and Printmedia   | 24 Administration           |
| 9 -                         | Computer facility           |
| 10 -                        | 25 Drawing and installation |
| 11 -                        | 27 Printmedia               |
| 12 -                        | 29 Sculpture                |
| 13 Theories of Art Practice | 30 Ceramics                 |
| 14 Jewellery & Metal        | 31 Glass                    |
| 15 SASCA office             | 97 Printmedia               |
| 16 Drawing                  |                             |
| 17 College workshop         |                             |

**Public Transport**  
 A connecting 445 bus travels along Darling Street to Balmain Road, to Rozelle Campus. The 440 bus from the city to Leichhardt and Rozelle travels along Balmain Road.

## Departments, schools and buildings - main campus

Academic & Executive Services	16E			Learning Assistance Centre	13G	St John's College 3	3H
Accounting	17P	Continuing Education, Centre for	13B	Linguistics	16J	St Paul's College 4	12N
Administrative Policy & Strategic Planning Division	16E	Coppleston Postgraduate Medical Institute	9K	Link Bldg	250	Sancta Sophia College 5	1F
Administrative Support Services Division	16E	Counselling Service	13G	Lost Property	14F	Scholarships	16F
Aeronautical Engineering	26M	Crop Sciences	13F	Mackie Bldg	13B	Schools Liaison	11E
Agricultural Chemistry & Soil Science	10D	Darlington House H66	14S	MacLaurin Hall	16G	Science Faculty Office	19L
Agricultural Economics	11D	Development Office	160	Macleay Bldg SMuseum	16D	Security & Bldg Services	14F
Agriculture Faculty Office	11C	Disability & Welfare Services	13G	Madsen Bldg	17L	Selle House	10B
Alma Street Glasshouse	23N	Econometrics	17P	Mail Room (Internal)	20T	Semitic Studies	17F
Anaesthesia	7K	Economic History	17P	Main Bldg	17F	Senate Room	16G
Anderson/Stuart Bldg	17I	Economics, Dept & Faculty Office	17P	Mandelbaum House	18U	Services Bldg	20T
Anatomy & Histology	17I	Edgeworth David Bldg	19J	Manning House	14H	Seymour Theatre Centre	24M
Animal Science	7F	Education Bldg & Faculty Office	13G	Margaret Telfer Bldg	13A	Shepherd St Parking Station	27M
Anthropology	16F	Educational Development & Evaluation	15K	Marketing, Dept of	16Q	Sir Hermann Black Gallery	19N
Archaeology, Classics & Ancient History	16F	Educational Psych., Measurement & Technology	13G	Marketing & Publications	11E	Social & Policy Studies in Education	13G
Architectural & Design Science	22M	Edward Ford Bldg	15K	Mathematics & Statistics	19L	Social Work & Social Policy	15I
Architecture, Dept & Faculty Office	22M	Electrical Engineering	240	McMaster Laboratory CSIRO	7D	Solicitor, University	16E
Archives	19H	Employment Service, Casual	13C	McMillan, J.R.A., Bldg	11C	<i>Sports:</i>	
Art Workshop	20M	Engineering Faculty Office	250	McMillan, J.R.A., Bldg	25N	Noel Martin Recreation Centre	20R
Arts Faculty Office	16F	English	12E	Mechanical & Aeronautical Engineering Bdg	25N	Sports Union	7G
Asset Management	13A	Equal Employment Opportunity Unit	16S	Mechanical Engineering	16E	Swimming Pool	20R
Asian Studies	14F	Evelyn Williams Bldg	6E	Media Office	7K	Tennis courts	20D
Attendant's Lodge	160	Experimental Medicine	7K	Medicine	7K	Ward, H.K., Gymnasium	7G
Badham Bldg & Library	14E	External Relations Division	16E	Medicine, Dept of	15K	Women's Sports Association	12I
Banks (see Financial institutions)		Facilities Planning, Office of	20T	Medicine Faculty Office	17P	Stephen Roberts Theatre	20J
Baxter's Lodge	22E	<i>Financial institutions:</i>		Merewether Bldg	20P	Stewart, J.D., Bldg	BE
Behavioural Sciences in Medicine	7K	Commonwealth	14C	Microbiology	15I	Stores	20T
Biochemistry	20P	Credit Union	14D	Mills, R.C., Bldg	15G	Student Centre*	17L
Biological Sciences	16D	National Australia	15E	Mungo MacCallum Bldg	24M	Student Services"	13G
Blackburn Bldg	7K	National Australia	19N	Music	16G	SRC19N	
<i>Bookshops:</i>		Financial Assistance	13G	Nicholson Museum	9K	SUPRA	4R
Medical	7K	Finance, Dept of	16Q	Obstetrics & Gynaecology	15K	Surgery	7K
SRC Secondhand	19N	Financial Management & Reporting	13A	Occupational Health	15D	SydneyU-tech	19U
University Co-operative	16J	Financial Services Division	16E	Old Geology Bldg	21P	Systems Development	13A
Bosch 1A (lecture theatres)	8L	Fine Arts	15I	Old School Bldg	12G	Teaching & Curriculum Studies	13G
Bosch 1B Bldg	7M	Fisher Library	19G	Old Teachers' College Bldg	13A	Tin Sheds Gallery	20M
Botany	16D	Footbridge Theatre	14C	Operations Accounting	7K	Trades & Grounds Services	20T
Brennan, C, Bldg	15F	French Studies	15F	Pathology	12F	Traffic Office	14F
Business Liaison Office	13D	Garage, University	21T	Performance Studies (entrance Manning Rd)	13A	Transient Bldg	16J
Business Services	19U	Geography	16Q	Personnel Services	7M	Union, University of Sydney	
Campus Services	20T	Geology & Geophysics	19J	Pharmacology	15E	Wentworth Building	19N
Careers Centre	13B	Germanic Studies	15F	Pharmacy	17G	Holme Building	14D
Carslaw Bldg	19L	Government & Public Administration	17P	Philosophy	20T	Manning House	14H
Cashiers	13A	Great Hall	18E	Photowise Imaging	13J	Unistaff	19U
Celtic Studies	12E	Greek, Modern	14F	Physics	17I	University Collection	19H
Central Services	22E	Griffith Taylor Bldg	14F	Physiology	16E	University of Sydney Club	15G
Centre for English Teaching	17L	Gunn, R.M.C., Bldg	7F	Planning Support Office	15E	Urban & Regional Planning	22M
Centre for Teaching & Learning	19L	Health Service		Post Office	20T	Veterinary Anatomy	8E
Chancellor's Committee Shop	17F	Holme Bldg	14C	Printing Services, University	13A	Veterinary Clinic	6E
Chaplains' Centre	10G	Wentworth Bldg	14C	Properties & Investments	4K	Veterinary Clinical Sciences	6E
Chemical Engineering	22Q	History	15G	Psychological Medicine	14F	Veterinary Pathology	7E
Chemistry	17K	History & Philosophy of Science	19L	Psychology	20T	Veterinary Science Faculty Office	8D
<i>Child Care:</i>		Holme Bldg	14C	Purchasing	16E	Vice-Chancellor's Office	16E
Boundary Lane	16U	Industrial Relations, Dept of	16Q	Publications Unit	15K	Wallace Theatre	11E
Carillon Avenue	9Q	Infectious Diseases	7K	Public Health & Community Medicine	17F	War Memorial Gallery	17E
Laurel Tree House (Glebe)	16B	Information Technology Services	19U	Quadrangle	9K	Watt, R.D., Bldg	11D
Union (Darlington)	21S	Institute Bldg	16Q	Queen Elizabeth II Research Institute	14R	Wentworth Bldg	19N
Civil & Mining Engineering	24R	International Office & International Student Services	13A	Regiment, University	12E	Wesley College 6	11L
Clark Bldg	17T	International House	23L	Religion, School of Studies in	16E	Western Avenue Underground Parking Station	8N
Clock Tower	17F	Italian	15I	Research & Scholarships	13A	Wilkinson Bldg	22M
Community & Alumni Relations	19H	Koori Centre	12G	Revenue Services	13A	Women's College 7	110
Computer Science, Basser Dept	17L	Language Centre	14F	Risk Management	24P	Women's Studies	15S
				Rose Street Bldg	10D	Woolley Bldg, John	12E
				Ross Street Bldg	23P	Yeoman Bedell's Office	17E
				Russell, Peter Nicol, Bldg	50	Zoology	12D
				St Andrew's College 2			



**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)

