

The University of Sydney



Sydney College of the Arts

Handbook 1995



Editor
Brad Buckley

Sydney College of the Arts
 an academic college of
 The University of Sydney
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Term and Vacation Dates 1995

Semester	Day	1995
First Semester and lectures begin	Monday	27 February
Mid-semester recess begin end	Friday Friday	14 April 21 April
Lectures end	Friday	9 June
Study period begin end	Monday Friday	12 June 16 June
Assessment weeks begin end	Monday Friday	19 June 30 June
Inter-semester recess begin end	Monday Friday	3 July 21 July
Second Semester and lectures begin	Monday	24 July
Mid-semester recess begin end	Monday Monday	25 September 2 October
Lectures end	Friday	3 November
Study period begin end	Monday Friday	7 November 10 November
Assessment week begin end	Monday Friday	13 November 24 November
Graduation Ceremony	Friday	19 May
Undergraduate exhibition begin	TBC	
Postgraduate exhibition begin	TBC	
Interview Dates non-school leavers current HSC		from 15 November (2wks) from 29 November (2wks)

Produced and set by Rodney Weier and Sandra Lloyd, Sydney College of the Arts Graphic Communications Centre.

This handbook was prepared February 1995. Contents are accurate and detailed as possible at that time and subject to change.

Courses and arrangements for courses, including staff allocated, as stated in this or any other publication, announcement or advice of the University are an expression of intent only and are not to be taken as a firm offer or undertaking. The University reserves the right to discontinue or vary such courses, arrangements or staff allocation at any time without notice.



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message from the director



Photography: Geoff Lung

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

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

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

The College has been unique in maintaining the fundamental relationship between practice and theory through its Studio Theory courses offered by the studio teachers. This establishes a context for the acquisition of skills in ideas, a knowledge of

what has been already made and the potential of materials and processes.

Art Theory is a core study for all students and is intended to complement major studio activity. Art Theory elaborates, challenges, informs and may suggest ways of working' that are not fully contained within the bounds of Studio disciplines. Students are encouraged to explore options for working across boundaries through Complementary Studies, Adjunct Study programs or in their normal studio activity. In an institution with such a complexity of specific visual arts disciplines this will sometimes challenge the traditional boundaries and result in friction which, in an institutional sense, is a part of general debates.

Each student will have an academic adviser who can assist in developing the most appropriate study path. Students bear a responsibility for their attendance and contact with staff and for seeking discussion and views with regard to their progress. Academic staff are chosen because of their active careers as artists and their teaching will stem from this engagement. To get the most from the courses seek the knowledge and experience of the academic staff, utilise the technical and information resources of the College, and the broader resources of the University.

There are various mechanisms for getting advise or expressing concerns: through your academic adviser, Studio Coordinator, the Year Convenors and myself. Student Administration at Mansfield Street can clarify formal expectations and requirement of the degrees and the College Counselling Service at Smith Street is available for confidential discussion concerning personal matters. The Student's Association is an excellent forum for discussion between students.

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

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

Professor Richard Dunn
Director

introduction

The *Sydney College of the Arts Handbook* is intended as a complete working guide to the College. It lists the staff in each studio, and has a section on the history of the College and career opportunities for Visual Arts graduates. It includes the formal degree requirements, followed by the major section detailing courses of study on offer, including postgraduate studies.

For more specific advice or assistance than the handbook provides, you are advised to contact Student Administration.

Academic staff and courses listed are correct at the time of printing, subject to changes that maybe made during 1995.

Location

Sydney College of the Arts is located on four sites:

Glebe Campus - 266 Glebe Point Road Glebe

College Administration
Graphic Communications Centre
Postgraduate studios
Allen Street Gallery

A Childcare Centre is located at the rear of Glebe Campus.

Mansfield Street Campus - 24 Mansfield Street Balmain

Student Administration
Art Theory
Glass Studio
Electronic & Temporal Arts Studio
Painting Studio
Sculpture Performance & Installation Studio
Convenor, Postgraduate Studies
Postgraduate studios
Year Convenors

Smith Street Campus - 44 Smith Street Balmain

Counselling and Advisory Unit
Ceramics Studio
Jewellery & Object Design Studio
Photography Studio
Printmaking Studio
Postgraduate studios

The Information Resources Centre is located on the corner of Batty and Mansfield Streets Balmain along with the Student Association (SASCA) and the canteen.

sydney college of the arts

Director

Professor Richard Dunn, MA R.C.A.

College Secretary

Alison Huggan, BA Macq.

Administrative Assistant, Director's office

Lyndall Silbery JP

Administrative Assistants, Year Convenors

Suzanne Potma

Student Administration

Administration Officer

Antoinette Bosman

Administrative Assistants art-time

Catalina Herrera

Helen Sharpe, BA Syd. DipSocStud Syd.

Finance

Finance Officer

Jeanette Frost

Administrative Assistant (Part-time)

Jim Edmonson

Purchasing and Properties

Purchasing Officer

Tom King, Cert(Pur.Sup.Mgt) S.T.C

Attendant in Charge-

George Steel

Attendant

Graham Martin

Administrative Services

Administrative Assistants (Part-time)

Maggie Cox

Christina Forte

Diane Hall

Deborah Saxelby

Graphic Communications Centre

Manager

Rodney Weier

Desktop Publishing

Sandra Lloyd, Cert (Print.Des.&Typo),

Comp. Prog. S.I.T. Adv. Cert. Urban Hort

N.S.I.T

Computer Research Facility

Counselling and Advisory Unit

Counsellor

Glenys Waddell, BADipEd Syd. MA (Counselling)

Macq. MEdSyd.

Information Resources Centre

Head

Wendy O'Connor, BMus(Hons)W.Awsf. DipLib

C.C.A.E. RecDipRAM, F.T.C.L., L.R.A.M.,

A.A.L.I.A.

Librarian

Patricia Gillman, BA, DipEd South Africa DipLib

N.S.W. BAFA Curtin GradDip S.C.A

Senior Library Technician

Gillian McPherson, LibPracCert S.T.C.

Library Technician

Claire Gordon, LibTechCert. S.T.C.

Library Assistant

Lorraine Child, A.L.I.A.

Childcare Centre

Coordinator

Linda Morgan, RN, Grad Dip Health Science

Comm.Health

ACADEMIC PROGRAM

Professor

Professor Richard Dunn, MA R.C.A.

Year Convenors

Convenor of Postgraduate Studies

Brad Buckley, MF A R.I.S.D. GradDipEd S.C.A.E.

Convenor of Third and Honours Year

Ann Elias, MA (Hons) PhDAuck (on leave sem 1)

Convenor of Second Year

Su Baker, BFAW.A.I.T. GradDipEdW.A.I.T.

GradDip (VisualArts) S.C.A.

Convenor of First Year

Frances Joseph, BATas.Sch. Art MFA LT.N.S.W.

Coordinator of Study

Art Theory

Senior Lecturers

Bruce Adams, BA(Hons) Syd. MA Land. C.I.

Lecturers

'Christina Davidson, BA (Hons) (Fine Arts)

Melb.

Ann Elias, MA (Hons) PhDAwcfc (on leave sem 1)

Mark Jackson, BSc (Arch) Syd. BArch Syd. PhD

THE STUDIOS

Ceramics Studio

Senior Lecturers

'Gudrun Klix, BA WestWash. State. MA

GeorgeWash. MFAWisconsin Madison.

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

Studio Supervisor
Clive Cooper

Electronic & Temporal Arts

Lecturer
'Geoff Weary, DipFA *AM.C.A.E.* MFA *U.N.S.W.*

Studio Supervisor
Damian Castaldi, BA *S.C.A.* . GradDipEd *S.C.A.E*

Glass Studio

Senior Lecturer
Maureen Cahill, Dip. *E.S.T.C.* BA(Hons)(Glass)
Stourbridge MA N.S.W.I.A. (S.C.A.)

Lecturer
'Richard Whiteley, BA (Visual) *AMU.* MFA
Illinois

Studio Supervisor
Tony Mesiti, Cert. (Boilermaking) *S.T.C.*

Jewellery and Object Design Studio

Associate Professor
Helge Larsen, DipDes(Jewellery)Copenfozge?x

Lecturers
"Rowena Gough, BEd *Melb. State Coll.* Dip Art
R.M.I.T. MA S.C.A.
Margaret West, GradDip(Art) *RM.I.T.* DipEd
Melb. State. Coll. (on leave)

Studio Supervisor
Valerie Odewahn

Painting Studio

Senior Lecturers
Su Baker, BFAW.AIT. GradDipEdWAIT.
GradDip (VisualArts) *S.C.A.*
'Brad Buckley, MFA *R.I.S.D.* GradDipEd *S.C.A.E.*

Lecturer
John Young, BA(Hons) *Syd* GradDip (VisualArts)
S.C.A (on leave sem 1)

Associate Lecturers (half-time)
Lindy Lee, GradDip (Visual Arts) *S.C.A* DipEd
KG.C.A.E. (on leave sent 1)
Maria Cruz, BA (Visual Arts) *S.C.A (semester 1)*
Matthys Gerber, *Julian Ashton Sch of Art (semester 1)*

Studio Supervisor
Rod Murray, ArtCert *Liverpool T.C.* BA (Visual
Arts) *S.C.AE.*

Photography Studio

Lecturers
Maureen Burns, GradDip (Visual Arts) *S.C.A.*
MA U.N.S.W.
Rebecca Cummins, BA(Hons) *Nth.Iowa*
BVA(Hons)Nth.Iowa MA(Art)New Mex.
'Stephen Lojewski, Dip Art & Des. *Prahran C.A.E.*
MAS.C.A

Studio Supervisor
Arthur Georgeson, GradDipEd *S.CAE.* Dip AD
Vic.Coll.Art.

Printmaking Studio

Senior Lecturer
"Mirabel FitzGerald, *NDDByam Shaio Sch. Land.*

Lecturer
Neil Emmerson, Dip Art *N.C.AE.* BA (VisualArts)
GradDip (Prof.Art Prac.) *C.A.I.*

Lecturer (half-time)
Jeffrey Gibson, Dip Visual Arts *D.D.I.A.E.*
GradDip (Visual Arts) *S.C.A*

Studio Supervisor
Paul Thirkell, Dip Art *N.C.A.E.* GradDip (ArtEd)
Syd.Inst.Ed. GradDip (Prof Art Stu.) *C.A.I.*

Sculpture, Performance & Installation Studio

Senior Lecturers ,
Tom Arthur, BSc(ArtEd) *Tufts DipFABoston*
Mus.F.A. (on leave sem 1)
Nigel Helyer, BA *L.C.F.A.* MA *R.C.A.*
"John Lethbridge, DipFA *Auck.*

Lecturer
Frances Joseph, *BATas.Sch. Art* MFA *U.N.S.W.*

Studio Supervisor
Peter Spilsbury, Dip AD *St. Martins Sch. Art*
London, GradDip (Visual Arts) *S.C.A MVA Syd.*

College Workshop

Senior Studio Supervisor
Gail Daley, Cert (Fitting & Turning) (Toolmaking)
S.T.C.

Visiting Artists, Lecturers & Tutors 1994

Christine Atkinson	Brenan Liston
Helen Backen	Robert Lloyd
Robyn Backen	Kevin Malloy
Elizabeth Campbell	Mahalya Middlemist
Adrienne Carlson	Tony Nott
Jane Cavanaugh	Jennifer Orchard
Olga Cironis	Simone Patterosn
John Conomos	Cathy Payne
Mark Cypher	Helen Peacock
Jan Guy	Cameron Prince
Gwen Harrison	Helen Pynor
Amanda Hart	Bronwyn Rennex
Joyce Hinterding	Catherine Rogers
Anthony Hoffman	Margaret Seymour
Anita Kelly	Rebecca Shanahan
Elizabeth Kelly	Katherine Sherer
Marlie Kentish-Barnes	NikalaSim
Won Kim	Patricia Smart
Deborah Kirby-Parsons	Yugi Sone
Linda Kirtley	Richard Tarrant
Tess Knight	Morgan Thomas
Virginia Knight	Romana Toson
Madiros Kupelian	Joyce Warren
Miltiades Kyriakides	Jenny Watson
Pia Larsen	Alice Whish

history of sydney college of the arts

Sydney College of the Arts, an academic College of The University of Sydney has been a multi-discipline College of Advanced Education, dedicated to tertiary training in all aspects of the visual performing arts and design. It was the first of its kind in New South Wales. The College educates and trains practising artists, craftspeople, object designers and other arts professionals. Its courses of study include both undergraduate and postgraduate programs.

On the 25th July, 1975, the College was proclaimed by the Minister for Education as a College of Advanced Education. In 1976 the College enrolled its first students when it took over responsibility for Design Diploma Courses previously conducted by the Department of Technical and Further Education. In 1977 the Visual Arts Program was commenced.

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

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

Of further influence upon the ultimate concepts behind the Sydney College of the Arts was the comprehensive report, "The Crafts in Australia", made by a Committee of Enquiry under the auspices of the Australia Council. This committee found that "... training in the Crafts, particularly at a tertiary level, is the area of greatest need identified by the Crafts Enquiry. In nearly every capital city in the country, a young person can obtain training

for the career of his choice; he cannot do this in the crafts".

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

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

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

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

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

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

mission and objectives

Mission:

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

Values Statement:

In fulfilling this mission the College is responsive to changing needs and developments at local, national and international levels appropriate to visual arts theory and practice and, through teaching, scholarship, research, and creative practice, exercising an independent role at the forefront of art education.

The College asserts that:

- a) Creative thought and action, as fostered within schools of the visual arts, are essential ingredients to a mature and self-confident society.
- b) Education through the arts whether creative, interpretative, industrial or experimental, provides a unique means of responding to, recording, understanding, preserving and transmitting, thus contributing to, the content and, values of our culture.
- c) The acquisition of technical skills does not in itself constitute a full or even adequate vocational preparation for those who aspire to a career in the visual arts, and that practices, theories and histories in the visual arts are interdependent.
- d) The education of designers within a creative rather than scientific or engineering context will result in imaginative designers better able to respond to design problems with imagination, flexibility and vigour.
- e) The College will best serve the community by fulfilling its role in the fields of the contemporary arts, craft and design as a multi-discipline, contemporary visual arts education institution, by offering specialist undergraduate and post-graduate courses with appropriate technical support facilities that are interdisciplinary.
- f) The internal division of art schools into many discrete subdisciplines, not reflected in contemporary art, craft and design practice, is seen as counterproductive to good education. Thus, the College's purpose is best served by the identification of broad educational directions in art, craft and design.
- g) The College is committed to the view that it will best fulfill its mission as a multi-disciplined institution offering undergraduate and postgraduate courses with appropriate facilities for study and with an educational approach which is interdisciplinary.

Vision Statement:

Sydney College of the Arts is a tertiary academic college of the University of Sydney with status equivalent to a faculty. By 1996 it will have educational facilities to accommodate a maximum of four hundred and fifty students undertaking undergraduate and postgraduate study. Study is offered in a range of specialist visual arts disciplines with the opportunity for students to undertake inter-disciplinary work in the College or access courses elsewhere in the University. Studio practice is augmented by technical facilities and instruction which support studio activities and, in keeping with latest developments in the field; specialist and general visual arts history and theory programs, and a specialist Information Resources facility on campus.

Strategic Plan

Aims:

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

- Teaching and Learning

GOAL 1 Sydney College of the Arts will promote and sustain the highest standards of creative activity through its teaching of undergraduate & postgraduate students.

- Broad Community

GOAL 2 The College will further enhance its relationship and standing within the academic, professional and broader communities.

- Benchmarking

GOAL 3 The College will establish a system of national and international benchmarking within the visual arts as part of a process of assessing the quality of performance in all areas of the College.

- Research

GOAL 4 The Sydney College of the Arts will further develop its position as a research institution.

-Administration, Finance and Budget

GOAL 5 To provide, manage and develop the human resources, funds and facilities entrusted to the College in a way that ensures the effective response to changing needs, student demands, and the economic environment.

sydney college of the arts college board

1. The Sydney College of the Arts College Board shall comprise the following persons:
 - (a) The Professors, Readers, Associate Professors, Senior Lecturers, Lecturers, Senior Tutors and Tutors who are full-time or fractional, permanent or temporary members of the teaching staff of the departments placed under the supervision of the Sydney College of the Arts;
 - (b) The Director and Deputy Director of the Sydney College of the Arts;
 - (c) such part time teaching staff of the Sydney College of the Arts who have been employed for two or more years;
 - (d) The Dean of the Faculty of Architecture or the Dean's nominee;
 - (e) One member of the teaching staff of the Department of Fine Arts nominated by the Head of the Department of Fine Arts;
 - (f) The Dean of the Faculty of Arts or the Dean's nominee;
 - (g) The Director of the Museum of Contemporary Arts or the Director's nominee;
 - (h) The Director of the Sydney University Art Workshop;
 - (i) The Librarian-in-charge of the Information Resources Centre of Sydney College of the Arts;
 - (j) Not more than three persons distinguished in the field of Visual Arts, at least one of whom shall be a practising artist, appointed by the Senate on the nomination of the Chairperson of the College Board with the approval of the College Board;
 - (k) Not more than four students elected in the manner prescribed by resolution of Senate.
 - (l) The Dean of the Faculty of Education or the Dean's nominee
 - (m) All studio supervisors;
and
 - (n) General staff occupying the following positions;
 - (i) Student Administration Officer
 - (ii) Manager, Graphic Communications
 - (iii) Finance Officer.
2. (1) The members referred to in sections 1(e) and (j) shall hold office for a period of two years commencing on 1 January following their appointment except that the members first so appointed shall hold office from the date of their appointment until 31 December 1992.
(2) A person shall cease to hold office if that person ceases to hold the qualifications in respect of which he or she was eligible to hold office.
3. The College Board shall encourage teaching, scholarship and research in the Departments and Schools that the Vice-Chancellor has determined shall be placed under the supervision of the Sydney College of the Arts and shall have the same powers and functions as are specified for Faculties in Chapter 8 of the By-Laws.
4. The Director shall preside at meetings of the College Board held on or before 31 December 1991.
5. (1) The College Board shall elect from the members referred to in section 1(a) to (c) and 1 (i) a Chairperson who shall preside at meetings of the College Board held on or after 1 January 1992.
(2) The Chairperson shall hold office for a period of two years from 1 January following the election.
(3) The election of Chairperson is to be held not later than the third Monday in October preceding the year in which the term of office is to commence and the first such election is to be held in second semester 1991.
(4) If the office of Chairperson becomes vacant by death, resignation or otherwise, a successor is to be elected by the College Board as soon as is convenient after the vacancy occurs and that successor is to hold office as Chairperson for the remainder of that term.
(5) The College Board may elect from its members a person to be Acting Chairperson in the event of the absence of the Chairperson through illness or other cause.
6. (1) The College Board shall meet at least once each semester and shall be convened at the direction of the Vice-Chancellor, the Director or the Chairperson or on the written requisition of any five members addressed to the Registrar.
(2) If the person previously elected or appointed to preside at meetings is absent, a member elected by the members present shall preside.
(3) The person presiding at any meeting shall have a vote and in the case of an equality of votes a second or casting vote.

undergraduate studies bachelor of visual arts

Sydney College of the Arts offers a three (3) year full-time undergraduate degree leading to the award of Bachelor of Visual Arts. Eligible students can apply to undertake the fourth year honours program. Award requirements are described on page 52.

Aims

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

The degree program comprises the following components:

Core studies

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

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

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

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

Professional Practice is a study undertaken by year 3 students only, co-ordinated by the Art Theory study area

Options

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

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

Complementary Study may also be undertaken within another faculty of the University or another institution with the permission of the College Board.

Adjunct Study is cross disciplinary and is usually a short-term addition of facilities, skills, advice, etc. to the major study. Periods of adjunct Study should be arranged through a student's Academic Advisor and the Co-ordinators of the Studios involved.

Complementary and Adjunct Studies are monitored and assessed from the major study area as part of the student's overall work and on the advice of the Co-ordinator of the studios involved.

Access to facilities of other studios to assist in interdisciplinary work should be arranged through the Studio Coordinator.

Learning Outcomes

At the completion of the Bachelor of Visual Arts, graduates will:

- have gained high standards of specialist training in their major discipline
- have a broad and comprehensive understanding of the critical context of their work in the professional field
- have developed a capacity for imaginative and innovative thought, for recognising and solving problems
- have developed understanding of the social, historical and theoretical contexts of their practice.
- be confident in the articulation of their informed views and ideas and be able to make a constructive contribution to the profession and to the broader community.

Note: Please check course codes with Student Administration as they are subject to amendment by the University of Sydney.

foundation studies

course for first year students

The Foundation Studies course is a core study for first year students designed to introduce them to other studio practices, and to encourage interdisciplinary work.

In Semester 1, students choose two electives from Ceramics, Drawing, Electronic & Temporal Arts, Glass, Jewellery & Object Design, Printmaking, Painting, Photography, Sculpture Performance & Installation, and through a series of projects are introduced to basic concepts and procedures relevant to those disciplines. These electives are 7 weeks in duration and occupy 6 hours a week. In Semester 2, students select two electives and it is possible to repeat any one from Semester 1 as preparation for Complementary Study in Year 2.

In Foundation Studies instruction is also given in essay writing skills, oral presentation, and health and safety procedures.

art theory

Art Theory offers a core study program for the School of Visual Arts. Students from all Studios attend lectures and tutorials which address the history and theory of the arts, crafts and design.

In their teaching Art Theory staff encourage the capacity of students for clear articulation of a critical approach to the visual arts, through both written and oral presentations.

The Art Theory program emphasises the relationship between theoretical studies of the visual arts and individual studio-based practices, encouraging students, as they progress through the three years of undergraduate study, to relate theory to their studio work. In this regard, Art Theory complements the Studio Theory courses, which focus on the specifics of a Studio's practice and its history.

me aims

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

the program

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

Year 1

First year students take an integrated stream of Art Theory consisting of two lectures and two tutorials per week in both semesters.

First year students are introduced not only to key moments in the history of the visual arts within a Eurocentric frame of reference, but also to ways of thinking about the relationships between different cultural traditions. Through an exploration of the place of the artist in society, and the relationship between the practice of art itself and the historical, theoretical and critical discourses it engenders, the Art Theory program contributes to a growing understanding of the ways in which different forms of art can be interpreted.

In Semester 1, Year 1, a course titled *Shifting Identities: Western Art and Australasia?! Culture 1788-1939*, introduces students to the historical and theoretical background to contemporary visual arts practices, by examining Western art and Australasian cultures from the late 18th to the early 20th centuries. The course focusses on aspects of Western modernism and the impact of European settlement in the South Pacific. By studying the formation of Western modernism in parallel with the history of Australasian art and culture, the course investigates the patterns of cross-cultural relationships, between European, American, and Australasian cultures.

Lecture topics address such issues as the construction of national identity; Western perceptions of non-European cultures, and issues of gender in the visual arts from the 18th to the 20th centuries. Other topics include the development of the modern city in the 19th century, and an analysis of metropolitan centres of modernist culture. The emergence of modernism

■ in the visual arts is examined in relation to the institutions of art, and to the wider political and social frameworks of Western culture concluding with the early 20th century.

Written requirements:

There will be 2 written assignments, 1 major and 1 minor, together totalling 2,000 words.

In Semester 2, Year 1, the course titled, *Issues in 20th Century Art and Culture*, offers a critical inquiry into the dynamics of modernist art and culture in Australasia, Europe and the Americas over the past 60 years. The course provides a range of critical contexts and comparisons to inform the study of the visual arts of our own place and time. It further assists students to develop historical and theoretical frameworks pertinent to their visual arts practices.

The lecture program examines the visual arts of metropolitan centres such as Paris and New York, as well as of national cultures such as Australia. It begins with an analysis of Surrealism and its relationships to image, object and film-making, to women in art, to cultural politics, to ethnography and "primitivism" in art. Following a study of various tendencies since the 1960s, including pop, minimalism and conceptualism, feminist theory and art practices, theories of representation and popular culture, the program concludes with a discussion of the debates surrounding postmodernist theories and practices.

Written requirements:

There will be a written visual analysis exercise and a major written assignment of 2,000 words.

Assessment

Assessment is progressive throughout each semester of the Art Theory program. Graded assessment is based on satisfactory attendance (minimum of 90% of all scheduled classes), and satisfactory completion by the appropriate deadlines of all written assignments and class projects as specified at the commencement of each semester. Refer to *College Assessment Criteria page 61*.

Year 2

In second year students continue with an integrated stream of Art Theory consisting of one lecture and one tutorial per week in both semesters. The second year course consolidates the theoretical and historical frameworks established during first year. The focus of this course is the analysis of major theoretical debates that have engaged art practices since 1950.

In Semester 1, the lecture program is in four parts. The first part comprises a bridge between

the first year Art Theory program and the major themes of the second year course. Part 2 addresses major philosophical themes that have formed a foundation to art practices and art criticism since 1950. Part 3 considers, different theories of power, in examining the political forces, contexts and ideologies which contribute to the production and reception of the visual arts since 1950. Part 4 considers the impact of media and communication on the conception and function of the visual arts since 1950.

Written requirements:

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

In Semester 2, Year 2, the program is divided into three sections. Part 1 is an introduction to major issues which have framed recent Australian visual arts practices and influenced conceptions of Australian identity. Part 2 extends this context to consider Postmodernism and the Pacific. Ideas of the postmodern are examined in terms of their analysis of, and their applicability to, the Pacific region. Particular attention is given to the relation between the development of postmodern theory and Japanese art and culture. Part 3 develops these questions relating to issues of space, place and identity, to examine the impact of technology and the media on visual arts practices and cultures in general.

Written requirements:

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

Assessment

In second year Art Theory, students are expected to take greater responsibility in designing essay topics and are encouraged to consult with staff about the progress of their written work. Assessment is progressive throughout each semester of the Art Theory program. Graded assessment is based on satisfactory attendance (minimum of 90% of all scheduled classes), and satisfactory completion by the appropriate deadlines of all written assignments and class projects as specified at the commencement of each semester. Refer to *College Assessment Criteria page 61*.

Year 3

In third year students can select from two options. Each of these options explores in greater detail issues relating to the philosophy and practice of contemporary art.

Written requirements:

There will be a written assignment of 2,000 words for each strand on a prescribed topic.

Strand A: Self and Art

This course is concerned with the development of notions of subjectivity in modernity and

postmodernity. The course examines three approaches to the issue of subjectivity in relation to visual arts practices. The first approach is concerned with the subject of inferiority developed within the context of the nineteenth century human sciences. The second focus is the subject of exteriority, developed in the context of Structuralism and theories of language. The third approach is concerned with poststructuralist critiques of subjectivity in relation to theories of psychoanalysis and contemporary philosophical discourse.

Strand B: Art and the Limits of Representation

This course offers an introduction to the ideas and issues within contemporary critical and cultural theory. The program aims to produce an understanding of these ideas and issues through the detailed analysis of particular artworks and art movements from a wide range of historical contexts. The program thus aims to simultaneously broaden the knowledge of art history as well as question the means and methods for understanding and writing that history. The main issues dealt with relate to recent writing concerned with theories of representation, signification and subjectivity. Lecture topics include such themes as: the myth of narcissus and the origin of art; melancholia and transience throughout art history; the changing conception and position of the spectator in art history. Film is also an important and integral part of the course.

Strand A: Technology, Politics, Art

This course is a complement to *Self and Art*, focusing on the status of the object in relation to the shifting ground of subjectivity. The program examines the relation between epistemology and visuality, considering the dominant modes of modernity's scopical regimes and the visual art practices related to them. The philosophical questioning of technology and the artwork is considered in relation to a fundamental rethinking of modernity's formulation of subject and object, production and social agency. Further consideration is given to the status of the object in analysing the work of Jean Baudrillard, his notions of 'seduction', 'banality' and 'the fatal'. Concluding the program is an analysis of deconstruction in relation to technology, media and architecture.

Strand B: Modernism/Postmodernism: Figuring the Limits

This course traces certain continuing themes and issues in modernist and postmodernist art of the twentieth century. The three main areas for concern relate to technology, comedy and representations of the body. These three topics are at times intertwined during the program and at other times each remains a separate area of inquiry. The program aims to provide a basis for understanding both the ideas of postmodern theory and the ways

in which modernist and postmodernist visual arts practices have been conceptualised and understood. Lecture topics include such themes as: silent film comedy and the relation between technology and the comic body; mechanic absurdity in the work of Duchamp and Dada; the relation between a conception of the avant-garde and the comic; technology and the form of the city, mass media and the social body.

Assessment

Assessment is progressive throughout each semester of the Art Theory program. Graded assessment is based on satisfactory attendance (minimum of 90% of all scheduled classes), and satisfactory completion by the appropriate deadlines of all written assignments and class projects as specified at the commencement of each semester. Refer to *College Assessment Criteria page 61*.

Professional Practice

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

Semester 1

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

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

Semester 2

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

In addition, the opportunity is taken to introduce students to professionals working in such diverse

areas as art education, community art work, and museum work, in order to help students become acquainted with the range of vocational possibilities in arts related fields.

ART THEORY YEAR 1

Semester 1

1.1238.1 Art Theory 1 4 units
Prerequisites: Nil

Semester 2

1.2248.2 Art Theory 2 4 units
Prerequisites: 1.1238.1
(or as otherwise approved)

ART THEORY YEAR 2

Semester 1

2.3013.1 Art Theory 3 4 units
Prerequisites: 1.2248.2
(or as otherwise approved)

Semester 2

2.4104.2 Art Theory 4 4 units
Prerequisites: 2.3013.1
(or as otherwise approved)

ART THEORY YEAR 3

Semester 1

3.5534.1 Art Theory 5 4 units
Strand A: Self and Art
Strand B: Art and the Limits of Representation
Prerequisites: 2.4104.2
(or as otherwise approved)

Semester 2

3.6766.2 Art Theory 6 4 units
Strand A: Technology, Politics, Art
Strand B: Modernism/Postmodernism:
Figuring the Limits
Prerequisites: 3.5534.1
(or as otherwise approved)

PROFESSIONAL PRACTICE

Semester 1

3.5532.1 Professional Practice 5 2 units
Prerequisites: nil
Corequisites: Year 3 Studio Theory and
Studio Major
(or as otherwise approved)

Semester 2

3.6764.2 Professional Practice 6 2 units
Prerequisites: 3.5532.1
Corequisites: Year 3 Studio Theory and
Studio Major
(or as otherwise approved)

ceramics

Contemporary Ceramics consists of a diverse range of practices. Students are encouraged to experiment with ceramics in forms that include functional as well as conceptual work.

The development of skills, an understanding of technologies, and knowledge of the unique properties of clay, are essential components of the program. The history of ceramics is also integral to the program and complements the emphasis placed on experimental approaches to the medium of clay.

To allow for the creative development of each student, critical thinking is stressed alongside the acquisition of technical skills.

The teaching of ceramics, practice and theory, allows students to develop a clear comprehension of the historical and cultural contexts within which they are working, and the role ceramics plays within contemporary art practice.

the aims

1. To educate students in order that they acquire a knowledge of the potential of the medium of clay, and the range of processes and technologies associated with it.
2. To introduce students to the history of ceramics and the relationship of contemporary ceramics practice with this history.
3. To encourage experimentation and develop individual interests and needs.
4. To foster the curiosity and interest which stimulate a student's practice.

the program

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

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

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

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

Year 1

Studio Major

Semester 1 is an introduction to studio work. Class projects aim to introduce students to a variety of construction and firing techniques. These include throwing, handbuilding and raku firing. Experimentation with firing techniques may also include low fire salt, pit, sawdust, black fire, earthenware and stoneware. The development of critical thinking is encouraged through tutorials, discussions and critical analysis.

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

Studio Theory

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

Semester 1

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

Written requirements:

There will be a written requirement of 1,500 words.

Semester 2

Provides a cross-cultural look at the historical developments in ceramics from ancient times to the present. This is presented through a series of lectures and discussions and aims to develop an understanding and appreciation for the broad range of historical work underpinning contemporary practice. Students will be expected to write an essay on a topic to be discussed with the lecturer.

Written requirements:

There will be a written requirement of 1,500 words.

Foundation Studies

A core introduction to basic concepts and processes in the visual arts through Studio based projects, tutorials and seminars. Projects will be cross-disciplinary and are intended to introduce students to the potential of particular Studios. In Ceramics this may include basic skills in the use of clay, such as handbuilding and raku firing, and building an awareness of and appreciation for contemporary ceramic practice.

Assessment

Progressive assessment is based on Studio work and participation in Studio Theory projects, and discussion within the Studio. Refer to *College Assessment Criteria page 61*.

Year 2

Studio Major

In second year self-initiated projects are encouraged through a system of proposals and agreements with supervising staff. Students select methods and technologies suitable for their individual programs and have the opportunity to extend specific skills such as throwing, mould-

making, through elective classes in either semester. In addition a technology stream focuses on developing a working knowledge of glaze materials, testing procedures, and glaze formulation methods, as well as clay body formulation.

In semester 2 students further develop and explore techniques of surface treatment through a student proposed investigation program that extends knowledge of materials and processes.

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

Drawing is seen as integral to development of Studio practice and it is expected that a drawing book/folio is maintained.

Studio Theory

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

Semester 1

Will examine a range of issues pertaining to studio concerns through consideration of texts and group discussions. Student groups will be expected to choose a topic, prepare and lead a discussion based on a selected text.

Semester 2

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

Written requirements:

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

Complementary Study

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

Assessment

Progressive assessment is based on Studio work and participation in Studio Theory projects, and

discussion within the Studio. Refer to *College Assessment Criteria page 61*.

Year 3

Studio Major

In Year 3 the studio program is largely self-directed. The focus is on the exploration and development of a group of related ideas, culminating in a body of work for final presentation at the end of the year. The process involves a fine tuning of ideas and development of appropriate technologies.

Regular contact is maintained with staff through tutorials and group discussions during which work is discussed and progress monitored. The technology strand focusses on kiln building, design, materials and construction methods. Students design a kiln of their choice which may later be constructed. Drawing is seen as integrally linked to the development of work and a drawing book/folio is maintained.

Studio Theory

This course aims to further develop students understanding of theoretical issues and their ability to articulate ideas and critical concerns.

In semester 1 students will be asked to research an area related to their work and to write a paper with the view to presenting a seminar in semester 2. In addition reading and discussion groups will expand their knowledge of critical issues related to the field.

Written requirements:

There will be a written requirement of 2,00 to 3,000 words.

In semester 2, students will present seminars, and attend a ceramics professional development group which will consider issues related to the survival of the ceramic artist. This will include guests who will address relevant issues and students will be asked to submit a "survival plan".

Complementary Study

This course is studio based and the direction of work is determined by each individual student's interests. Studio skills are further developed. Individual and group discussions focus on critical analysis of work. It is expected that all aspects of studio involvement come together in a series of completed works. Techniques used should be appropriate to the ideas and should be successfully carried out.

Professional Practice

See under Art Theory

Assessment

Progressive assessment is based on Studio work and participation in Studio Theory projects, and discussion within the Studio. Refer to *College Assessment Criteria page 61*.

POSTGRADUATE STUDIES

Graduate Diploma in Visual Arts:

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

Master of Visual Arts:

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

CERAMICS YEAR 1

Semester 1

1.1243.1 Ceramics Studio Theory 1 2 units
Prerequisite: Nil
Corequisite 1.1239.1

1.1239.1 Ceramics Studio Major 1 12 units
Prerequisite: Nil
Corequisites: 1.1243.1

1.1244.1 Foundation Studies 1 6 units
Prerequisite: Nil
Corequisites: Nil

Semester 2

1.2249.2 Ceramics Studio Theory 2 2 units
Prerequisite: 1.1243.1
(or by arrangement)
Corequisite: 1.2250.2

1.2250.2 Ceramics Studio Major 2 12 units
Prerequisite 1.1239.1
(or by arrangement)
Corequisite 1.2249.2

1.2267.2 Foundation Studies 2 6 units
Prerequisites: Nil
Corequisites: Nil

CERAMICS YEAR 2

Semester 1

2.3017.1 Ceramics Studio Theory 3 4 units
Prerequisite 1.2249.2
(or by arrangement.)
Corequisite 2.3020.1 or 2.3022.1

2.3020.1 Ceramics Studio Major 3 16 units
Prerequisites 1.2250.2
(or by arrangement)
Corequisites 2.3017.1

2.3022.1 Ceramics Studio Major 3 12 units
Prerequisites 1.2250.2
(or by arrangement)
Corequisites 2.3017.1

2.3023.1 Ceramics Complementary Study 3 4 units

Semester 2

2.4109.2 Ceramics Studio Theory 4 4 units
Prerequisite 2.3017.1
(or by arrangement)
Corequisites 2.4108.2 or 2.4107.2

2.4108.2 Ceramics Studio Major 4 16 units
Prerequisites 2.3020.1 or 2.3022.1
(or by arrangement)
Corequisite 2.4109.2

2.4107.2 Ceramics Studio Major 4 12 units
Prerequisites 2.3020.1 or 2.3022.1
(or by arrangement)
Corequisite 2.4109.2

2.4106.2 Ceramics Complementary Study 4 4 units

CERAMICS YEAR 3

Semester 1

3.5526.1 Ceramics Studio Theory 5 2 units
Prerequisites 2.4109.2
(or by arrangement)
Corequisites 3.5545.1 or 3.5554.1

3.5545.1 Ceramics Studio Major 5 16 units
Prerequisite 2.4108.2 or 2.4107.2
(or by arrangement)
Corequisite 3.5526.1

3.5554.1 Ceramics Studio Major 5 12 units
Prerequisite 2.4108.2 or 2.4107.2
(or by arrangement)
Corequisite 3.5526.1

3.5555.1 Ceramics Complementary Study 5 4 units

Semester 2

3.6758.2 Ceramics Studio Theory 6 2 units
Prerequisite 3.5526.1 or by arrangement
Corequisites 3.6778.2 or 3.6785.2

3.6778.2 Ceramics Studio Major 6 16 units
Prerequisite 3.5545.1 or 3.5554.1
(or by arrangement)
Corequisite 3.6758.2

3.6785.2 Ceramics Studio Major 6 12 units
Prerequisite 3.5545.1 or 3.5554.1
(or by arrangement)
Corequisite 3.6758.2

3.6786.2 Ceramics Complementary Study 6 4 units

electronic & temporal arts

The Electronic & Temporal Arts Studio provides a study program in which students acquire an informed awareness of the practices of time-based art forms, using film and electronic media, as well as related installation or image making processes. The theoretical component of the program investigates the emergence of electronic and temporal arts as a twentieth century phenomenon.

The program encompasses video, film, sound and computer technologies and focusses on the agency of the artist and the place of these technologies in the context of the visual arts.

Students are encouraged to develop an experimental approach to the use and understanding of contemporary time-based or electronic art forms and to explore combinations of video, sound, computer and film in order to form cross-media practices.

the aims

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

the program

Resources of the studio

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

Year 1

Studio Major

First year students will be introduced to various technologies of the Studio and experiment in their use within a structured project-based course. The structure is based on the development of studio and critical skills in the four areas: Film, Video, Sound and Computer arts..

Studio Theory

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

Written requirements:

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

Foundation Studies

A core introduction to basic concepts and processes in the visual arts through Studio based projects, tutorials and seminars. Projects will be cross-

disciplinary and are intended to introduce students to the potential of the particular Studios. In Electronic and Temporal Arts this may include introduction to basic studio production techniques.

Assessment

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

Assessment includes meeting with Academic Advisor and the student in front of the work, during which discussion and evaluation of the semester's work takes place. Refer to *College Assessment Criteria* page 61.

Year 2

Studio Major

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

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

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

Studio Theory

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

Written requirements:

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

Complementary Study

Students will be expected to explore possible approaches to one of the four strands offered in

Electronic & Temporal Arts, in order to develop a direction and working process that is personally relevant and to develop the skills and familiarity with the appropriate technologies that are relevant.

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

Assessment

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

Assessment includes a meeting with academic advisors and the student in front of the work, during which discussion and evaluation of the semester's work takes place. Refer to *College Assessment Criteria* page 61.

Year 3

Studio Major

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

Studio Theory

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

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

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

Written requirements:

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

Complementary Study

A coherent body of work, linking their Major and the Electronic & Temporal Arts strand as evidence of an independent practice or substantial investigation which will serve as a foundation for further study. Students will be expected to have consolidated an approach to the chosen strand in Electronic & Temporal Arts and their work should demonstrate a link between their Major and this complementary study area.

Professional Practice

See under Art Theory

Assessment

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

Assessment includes meeting of the Academic Advisors and the student in front of the work, during which, discussion and evaluation of the semester's work takes place. The student is encouraged to evaluate their own progress, in the effort to understand their own development. Refer to *College Assessment Criteria page 61*.

POSTGRADUATE STUDIES

Graduate Diploma in Visual Arts:

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

Master of Visual Arts:

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

ELECTRONIC & TEMPORAL ARTS YEAR 1

Semester 1

**1.1266.1 Electronic & Temporal Arts
Studio Theory 1** 2 units

Prerequisites: nil
Corequisites: .1.1265.1

**1.1265.1 Electronic & Temporal Arts
Studio Major 1** 12 units

Prerequisites: nil
Corequisites: .1.1266.1

1.1244.1 Foundation Studies 1 6 units

Prerequisites: nil
Corequisites: nil

Semester 2

**1.2261.2 Electronic & Temporal Arts
Studio Theory 2** 2 units

Prerequisites: .1.1266.1
(or as otherwise approved)
Corequisites: 1.2259.2

**1.2259.2 Electronic & Temporal Arts
Studio Major 2** 12 units

Prerequisites: .1.1265.1
(or as otherwise approved)
Corequisites: .1.2261.2

1.2267.2 Foundation Studies 2 6 units

Prerequisites: 1.1244.1
Corequisites: nil

ELECTRONIC & TEMPORAL ARTS YEAR 2

Semester 1

**2.3086.1 Electronic & Temporal Arts
Studio Theory 3** 4 units

Prerequisites: 1.2261.2
Corequisites: .2.3081.1

**2.3081.1 Electronic & Temporal Arts
Studio Major 3** 16 units

Prerequisites: .1.2259.2
(or as otherwise approved)
Corequisites: .2.3086.1

**2.3080.1 Electronic & Temporal Arts
Studio Major 3** 12 units

Prerequisites: .1.2259.2
(or as otherwise approved)
Corequisites: .2.3086.1

**2.3089.1 Electronic & Temporal Arts
Complementary Study 3** 4 units

Semester 2

**2.4140.2 Electronic & Temporal Arts
Studio Theory 4 4 units**

Prerequisites: 2.3086.1
Corequisites: .2.4139.2/2.4138.2

**2.4139.2 Electronic & Temporal Arts
Studio Major 4 16 units**

Prerequisites: '2.3081.1/2.3080.1
(or as otherwise approved)
Corequisites: .2.4140.2

**2.4138.2 Electronic & Temporal Arts
Studio Major 4 12 units**

Prerequisites: 2.3081.1/2.3080.1
(or as otherwise approved)
Corequisites: .2.4140.2

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

Semester 2

**3.6791.2 Electronic & Temporal Arts
Studio Theory 6 2 units**

Prerequisites: 3.5562.1
Corequisites: .3.6790.2/3.6789.2

**3.6790.2 Electronic & Temporal Arts
Studio Major 6 16 units**

Prerequisites: 3.5561.1/3.5559.1
(or as otherwise approved)
Corequisites: .3.6791.2

**3.6789.2 Electronic & Temporal Arts
Studio Major 6 12 units**

Prerequisites: 3.5561.1/3.5559.1
(or as otherwise approved)
Corequisites: .3.6791.2

**3.6792.2 Electronic & Temporal Arts
Complementary Study 6 4 units**

ELECTRONIC & TEMPORAL ARTS YEAR 3

Semester 1

**3.5562.1 Electronic & Temporal Arts
Studio Theory 5 2 units**

Prerequisites: 2.4140.2
Corequisites: .3.5561.1/3.5559.1

**3.5561.1 Electronic & Temporal Arts
Studio Major 5 16 units**

Prerequisites: 2.4139.2/2.4138.2
(or as otherwise approved)
Corequisites: .3.5562.1

**3.5559.1 Electronic & Temporal Arts
Studio Major 5 12 units**

Prerequisites: 2.4139.2/2.4138.2
(or as otherwise approved)
Corequisites: .3.5562.1

**3.5563.1 Electronic & Temporal Arts 4 units
Complementary Study 5**

glass

The Glass Studio program gives students the opportunity to experiment with the unique qualities of glass as a single material or in combination with other materials, and instruction is given in both hot and cold techniques.

A study of the particularities of glass is a major focus of the Studio's program. In addition, the exploration of relationships between the glass medium and other fields of study is encouraged.

The history of glass in art, craft and design, and technologies associated with it, are also taught. On the basis of this knowledge, students select techniques and methods of working that will be of most benefit to their individual creative development and which will be most appropriate for specific objects, concepts or designs.

the aims

1. To introduce students to glass as an expressive material.
2. To assist students in deciding which aspect of glass is most suited to their interests and capabilities through a closely supervised program of studio work, lectures and seminars.
3. To promote individual exploration, the ability to develop concepts and a capacity for self-analysis.
4. To equip the student with the necessary skills, technical understanding and historical and sociological references appropriate to their field of study.
5. To promote individual development to a significant level of professional achievement.

the program

The program will consist of technical and thematic lectures supported by practical work, critical analysis and evaluation. The skills and processes covered within the program include glassblowing technology, glass blowing for studio production, design for industrial production, lighting and architecture, basic drawing and drafting skills, materials and technology and the processes associated with traditional and contemporary glass forming. Components covering aspects of health and safety procedures in relation to the workshop, and professional practices within the arts and business arenas are included in the program.

The program is designed to give students the opportunity to work with glass in all its variety and forms, singularly or in combination with other materials. The broad heading of 'glass' covers an extremely wide range of techniques and uses which are commonly divided into 'hot' and 'cold' glass. Hot glass usually refers to the forming of glass under heat such as blowing, fusing and moulding. Cold glass refers to the use of preformed glass which is cut and joined, glued, etched, engraved or painted.

Year 1

Studio Major

In first year students are introduced to a broad working vocabulary of studio applications such as kilnworking, glassblowing, cold glassworking and kiln fabrication. Projects are set within individual and group activities which extend these practical skills and develop critical awareness through the interpretation of ideas when using glass as an expressive material.

Students will develop a working knowledge based on an experimental strategy, allowing them to select a method of approach and technical resolution relative to their interests and capabilities.

Specialist areas of study will include a series of sessions on decorative surface techniques. Examples of work are required from all areas of specialist instruction sessions, and students are also required to work on projects which encourage interaction. These works must be supported by documentation and evidence of critical processes.

Studio Theory

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

Tutorials offer an opportunity for group discussions on a wide range of issues where they relate to glass as a material for the visual artist and craftsperson. Slide lectures and discussions form the basis of the course.

Students are required to show their understanding of the material through their participation in tutorial discussions, students can expect one or two essays and/or questionnaires based on issues raised in tutorials. Students are also required to submit a diary and / or conclusive statement for the lecture series.

Written requirements

There will be a written requirement of approximately 1,500 words.

Foundation Studies

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

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

Assessment

For all courses, assessment is considered as part of this learning process and the emphasis is on the acquisition of the skills of critical analysis and self-evaluation. The process is progressive (project by project) and will take into consideration

participation in scheduled workshops and lectures and other requirements which may be set. Refer to *College Assessment Criteria page 61*.

Year 2

Studio Major

In second year students begin to select methods and applications which are most suited to their personal directions and from which self-initiated projects are encouraged. Students further develop ideas which explore the extended uses of glass as art medium through investigation and experimentation of materials and processes and where a sense of critical inquiry is developed.

The student is now acquainted with kiln working and cold glass skills relative to their field of interest. At this stage further skills are introduced to broaden the student's creative resources and working range, and to reinforce the development of specialist options. A series of studio workshops are taught on subjects including photo silk screening on glass, leadlight and architectural glass, industrial design and lighting, fusing glass (covering compatibility and annealing). Glass blowing can be continued as one specialist option relative to a chosen and informed material strategy.

Emphasis is placed on materials and technology, ensuring that the relevant craft skills reach a sufficient standard to allow the student to achieve the resolution of their personal explorations.

The method of approach and evidence of conceptual development should reflect two years specialised study.

Studio Theory

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

Tutorial discussions provide a forum to explore critical issues that relate to the studio glass movement, the visual arts and aspects of craft and design. The tutorials also offer an opportunity to focus on critical issues where they relate to students' work and the field. Students are encouraged to develop and articulate their own opinions on these issues.

Students are required to show their understanding of the material through their participation in tutorial discussions and can expect one or two essays based on issues raised in tutorials. Additionally students will be asked to make a presentation to the tutorial class on an area of investigation discussed with the lecturer and

submit a diary and/or conclusive statement for the lecture series.

Written requirements

There will be a written requirement of approximately 2,500 words.

Complementary Study

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

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

Assessment

For all courses, assessment is considered as part of this learning process and the emphasis is on the acquisition of the skills of critical analysis and self-evaluation. The process is progressive (project by project) and will take into consideration participation in scheduled workshops and lectures and other requirements which may be set. Refer to *College Assessment Criteria page 61*.

Year 3

Studio Major

In third year students investigation culminates with individual self-directed projects which form the body of work for final presentation.

This course aims to further develop the necessary and relevant skills which are part of the on-going process of studio practice. Specialisation based on the student's selection of specific criteria suited to their personal objectives is encouraged. Self-evaluation and evidence of critical analysis are promoted, as is the evaluation of particular processes in relation to conceptual intention. In consultation with staff, students are expected to formulate a major project or series of projects relative to an on-going line of inquiry.

These studies are to be supported by a written statement documenting the work or a paper on some aspect of glass studies. The body of work presented is evidence of the students self-directed projects, and must show a thorough understanding of glass as an expressive medium and the resolution of ideas and processes developed throughout the period of study.

Studio Theory

This course consists of a lecture series, a tutorial discussion group and, in second semester, the presentation of a professional portfolio. The lecture

series will introduce students to issues, artists and historical material that relate to studio glass practice and the expanded applications in the visual arts, crafts and design.

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

Professional portfolio requires the student submit a selection of slides, resume and artist supportive statement.

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

Written requirements

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

Complementary Study

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

Professional Practice

See under Art Theory.

Assessment

For all courses, assessment is considered as part of this learning process and the emphasis is on the acquisition of the skills of critical analysis and self-evaluation. The process is progressive (project by project) and will take into consideration participation in scheduled workshops, lectures and other requirements which may be set. Refer to *College Assessment Criteria page 61*.

POSTGRADUATE STUDIES

Graduate Diploma in Visual Arts:

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

Master of Visual Arts:

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

GLASS YEAR 1

Semester 1

1.1246.1 Glass Studio Theory 1 2 units

Prerequisites: Nil
Corequisites: 1.1245.1

1.1245.1 Glass Studio Major 1 12 units

Prerequisites: Nil
Corequisites: 1.1246.1

1.1244.1 Foundation Studies 1 6 units

Prerequisites: Nil
Corequisites: Nil

Semester 2

1.2252.2 Glass Studio Theory 2 2 units

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

1.2253.2 Glass Studio Major 2 12 units

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

1.2267.2 Foundation Studies 2 6 units

Prerequisites: 1.1244.1
Corequisites: Nil

GLASS YEAR 2

Semester 1

2.3024.1 Glass Studio Theory 3 4 units

Prerequisites: 1.2252.2
Corequisites: 2.3041.1/2.3043.1

2.3041.1 Glass Studio Major 3 16 units

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

2.3043.1 Glass Studio Major 3 12 units

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

2.3047.1 Glass Complementary Study 3 4 units

Semester 2

2.4113.2 Glass Studio Theory 4 4 units

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

2.4112.2 Glass Studio Major 4 16 units

Prerequisites: 2.3041.1/2.3043.1
Corequisites: 2.4113.2

2.4111.2 Glass Studio Major 4 12 units

Prerequisites: 2.3043.1/2.3041.1
Corequisites: 2.4113.2

2.4110.2 Glass Complementary Study 4 4 units

GLASS YEAR 3

Semester 1

3.5527.1 Glass Studio Theory 5 2 units

Prerequisites: 2.4113.2
Corequisites: 3.5546.1 / 3.5539.1

3.5546.1 Glass Studio Major 5 16 units

Prerequisites: 2.4112.2/2.4111.2
Corequisites: 3.5527.1

3.5539.1 Glass Studio Major 5 12 units

Prerequisites: 2.4111.2 /2.4112.2
Corequisites: 3.5527.1

3.5556.1 Glass Complementary Study 5 4 units

Semester 2

3.6759.2 Glass Studio Theory 6 2 units

Prerequisites: 3.5527.1
(or as otherwise approved)
Corequisites: 3.6779.2/3.6772.2

3.6779.2 Glass Studio Major 6 16 units

Prerequisites: 3.5546.1/3.5539.1
Corequisites: 3.6759.2

3.6772.2 Glass Studio Major 6 12 units

Prerequisites: 3.5539.1/3.5546.1
Corequisites: 3.6759.2

3.6787.2 Glass Complementary Study 6 4 units

jewellery & object design

The Jewellery and Object Design program aims to acquaint students with the concerns of these contemporary practices within the context of visual arts, craft and design, and to nurture individual inquiry into their nature and boundaries.

The breadth of contemporary practices in the design and making of jewellery and objects is acknowledged, as is the rich variety of cultural, social and historical traditions from which these have developed, and the strong links between these and other forms of creative activity.

Students are introduced to traditional as well as contemporary attitudes to Jewellery and Object Design. The emphasis of the course is on the development of appropriate individual career paths for students, within a structured framework of studio-based theory and practice.

the aims

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

the program

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

A sound theoretical understanding of the history and traditions of the area across a broad cultural arena, as well as an informed overview of contemporary art practice and its implications for the contemporary designer and maker of jewellery and objects, are considered fundamental. In Year 2 students investigate the philosophical, historical, sociological, psychological developments that have shaped the attitudes of designers and makers of jewellery and objects. Students are encouraged to investigate the context in which Jewellery operates - as a physical adjunct, as a psychological supplement, as a social catalyst, as a cultural cipher, and as an object within the broad parameters of present day art, craft or design practice.

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

Students progressively take the responsibility for determining their own areas of investigation and developing their own programs of work, in consultation with studio staff. Set projects in the earlier stages of the program are designed to broaden the students' understanding of Jewellery and Object Design theory and practice; and to challenge their preconceptions of themselves and the area. Workshops are conducted in idea identification, research, development, design methodology and studio technology. Drawing is an important component of the program - both as a tool for the recording, development and modulation of concepts, and as a vessel for the communication of ideas. All students are taught to

document their work photographically.

Visits to exhibitions form an important part of the program and visiting artists, craftspersons, designers and lecturers from Australia and overseas demonstrate a variety of attitudes to practice and to criticism. Studio staff are actively engaged across a broad range of professional practice in the areas of Jewellery and Object Design.

By means of lectures, demonstrations, workshops and excursions, students are introduced to a wide range of materials and processes, giving them the potential to develop fluency in a technical language with which to express themselves. Traditional jewellery and metalsmithing techniques are introduced; but the program does not have a strong bias towards metal technology. Students are encouraged to identify appropriate materials and processes in relation to particular concepts they are developing.

Year 1

Studio Major

Year 1 aims to extend the student's understanding of Jewellery and Object Design and to establish links with other areas of Visual Arts and Design practice.

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

Studio Theory

Students are introduced to a wide range of theoretical and critical issues, as they relate to their major area of studio practice. Slide lectures are conducted to present an historical overview of developments in Jewellery and Object Design which lead directly to contemporary practice, as students will experience it, with an emphasis on the social, cultural, political and economic forces which have shaped that history. Critical issues as

they pertain to contemporary art making and design in general, and to Jewellery and Object Design in particular, are introduced; and students are encouraged to explore, develop and articulate their own opinions on these issues.

Written requirements

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

Foundation Studies

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

Assessment

Assessment is progressive over the semester and is based on performance in studio workshops, participation in Studio Theory, projects and attendance. Assessment will take into consideration the acquisition of critical skills and self-evaluation, and will reflect the progress a student has made throughout the semester both conceptually and practically. Refer to *College Assessment Criteria page 61*.

Year 2

Studio Major

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

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

which to express themselves. They are encouraged to experiment with materials and processes; and to understand how these determine and qualify work in a material, functional and contextual sense.

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

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

Studio Theory

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

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

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

Written requirements

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

Complementary Study

In second year a complementary study in Jewellery and Object Design is available to meet the individual course requirements of students whose main focus of study is in a different discipline. It is expected that students who undertake a complementary study in Jewellery and Object Design will engage in an individually tailored program of study which reflects their major interest, in consultation with academic staff. At the same time students of the Jewellery and Object

Design studio will be encouraged to develop appropriate strands of complementary studies in other Studios, as these may be required to broaden or to focus their own major area of study.

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

Assessment

Assessment is progressive over the semester and is based on performance in studio workshops, participation in Studio Theory, projects and attendance. Assessment will take into consideration the acquisition of critical skills and self-evaluation, and will reflect the progress a student has made throughout the semester both conceptually and practically. Refer to College Assessment *Criteria page 61*.

Year 3

Studio Major

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

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

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

Studio Theory

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

Written requirements

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

Complementary Study

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

Professional Practice

see under Art Theory

Assessment

Assessment is progressive over the semester and is based on individual performance, attendance and participation. Theory, projects and attendance. Assessment will take into consideration the acquisition of critical skills and self-evaluation, and will reflect the progress a student has made throughout the semester both conceptually and practically. Refer to *College Assessment Criteria page 61*.

POSTGRADUATE STUDIES

Graduate Diploma in Visual Arts:

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

Master of Visual Arts:

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

JEWELLERY & OBJECT DESIGN YEAR 1

Semester 1

**1.1248.1 Jewellery & Object Design
Studio Theory 1 2 units**

Prerequisites: nil
Corequisites : 1.1247.1

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

Prerequisites: nil
Corequisites: 1.1248.1

1.1244.1 Foundation Studies 1 6 units

Prerequisites: nil
Corequisites : nil

Semester 2

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

Prerequisites: 1.1248.1
Corequisites: 1.2256.2

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

Prerequisites: 1.1247.1
Corequisites : 1.2255.2

1.2267.2 Foundation Studies 2 6 units

Prerequisites: 1.1244.1
Corequisites : nil

JEWELLERY & OBJECT DESIGN YEAR 2

Semester 1

**2.3048.1 Jewellery & Object Design
Studio Theory 3 4 units**

Prerequisites: 1.2255.2
Corequisites: 2.3050.1/2.3051.1

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

Prerequisites: 1.2256.2
(or as otherwise approved)
Corequisites : 2.3048.1

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

Prerequisites: .1.2256.2
Corequisites : 2.3048.1

**2.3052.1 Jewellery & Object Design
Complementary Study 3 4 units**

Semester 2

**2.4117.2 Jewellery & Object Design
Studio Theory 4 4 units**

Prerequisites: 2.3048.1
Corequisites : 2.4116.2/2.4115.2

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

Prerequisites: 2.3050.1/2.3051.1
Corequisites : 2.4117.2

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

Prerequisites: 2.3050.1 /2.3051.1
Corequisites: 2.4117.2

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

JEWELLERY & OBJECT DESIGN YEAR 3

Semester 1

**3.5528.1 Jewellery & Object Design
Studio Theory 5 2 units**

Prerequisites: 2.4117.2
Corequisites: 3.5547.1/3.5540.1

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

Prerequisites: 2.4116.2/2.4115.2
Corequisites: 3.5528.1

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

Prerequisites: 2.4115.2/2.4116.2
Corequisites : 3.5528,1

**3.5557.1 Jewellery & Object Design
Complementary Study 5 4 units**

Semester 2

**3.6760.2 Jewellery & Object Design
Studio Theory 6 2 units**

Prerequisites: 3.5528.1
Corequisites : 3.6780.2/3.6773.2

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

Prerequisites: 3.5547.1/3.5540.1
Corequisites : 3.6760.2

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

Prerequisites: 3.5540.1/3.5547.1
Corequisites : 3.6760.2

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

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 the Painting Studio is on its familiar forms and materials, painting is broadly defined to include materials and processes other than those traditionally associated with it. Mechanical processes such as photography and printmaking, temporal work realised in video and performance, installation and spacial work are all included as valid to the teaching of painting and the education of the contemporary artist in this field.

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

the aims

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

the program

Year 1

Studio Major

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

Students will be encouraged to explore the possibilities of the medium as a means of expressing and describing, and to investigate the materials and image making possibilities of painting. The study program includes painting methods and media, safe and proper use of materials, painting supports and grounds. Studio skills in painting and drawing are developed through objective and non-objective study workshops in addition to the studio program which derives from the students own concerns.

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

Studio Theory

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

In Semester 1, students are encouraged to question the conventions of looking and seeing, are introduced to the critical language and method of art writing. Gallery visits will form part of this course to encourage the students active looking

and confident articulation of their responses to what they see and think.

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

Foundation Studies

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

Assessment

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

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

The final review takes the form of a meeting with a panel of the Studio lecturers and the student in front of the work. At the end of semester 2, students should be ready to proceed into Year 2 with confidence and ability to initiate their own programs of Studio work. Refer to *College Assessment Criteria page 61*.

Year 2

Studio Major

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

Students are required to work in their allocated

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

The difference between 6 unit and 8 unit studies is essentially one of time allotted to the study in Painting, with expectations of a corresponding increase in commitment and depth of study as the unit rating increases.

Studio Theory

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

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

Complementary Study

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

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

Assessment

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

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

The final review takes the form of a meeting with a panel of the Studio lecturers and the student in front of the work. At the end of semester 2, students will be expected to show evidence of a progressive consolidation of their working processes. Refer to *College Assessment Criteria page 61*.

Year 3

Studio Major

Students will be expected to confidently explore working processes and directions which are

personally relevant, to refine the skills and to demonstrate facility with the technical process appropriate to this enterprise. A coherent body of work, evidence of an independent practice or to serve as a foundation for further study, is the desired outcome at this stage.

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

The difference between 6 unit and 8 unit studies is essentially one of time allotted to the study in Painting, with expectations of a corresponding increase in commitment and depth of study as the unit rating increases.

Studio Theory

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

Complementary Study

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

Professional Practice

See under Art Theory

Assessment

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

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

The final review takes the form of a meeting with a panel of the Studio lecturers and the student in front of the work. At the end of the 3 year program, students are expected to present a coherent body of work which is evidence of a solid foundation for ongoing professional activities in arts related careers or in postgraduate studies. Refer to *College Assessment Criteria page 61*.

POST GRADUATE STUDIES

Graduate Diploma in Visual Arts:

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

Master of Visual Arts:

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

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PAINTING YEAR 1

Semester 1

1.1250.1 Painting Studio Theory 1 2 units

Prerequisites: nil

Corequisites: 1.1249.1

1.1249.1 Painting Studio Major 1 12 units

Prerequisites: nil

Corequisites: 1.1250.1

1.1244.1 Foundation Studies 1 6 units

Prerequisites: nil

Corequisites: nil

Semester 2

1.2265.2 Painting Studio Theory 2 2 units

Prerequisites: 1.1250.1

(or as otherwise approved)

Corequisites: 1.2272.2

1.2272.2 Painting Studio Major 2 12 units

Prerequisites: 1.1249.1

(or as otherwise approved)

Corequisites: 1.2265.2

1.2267.2 Foundation Studies 2 6 units

Prerequisites: 1.1244.1

Corequisites: nil

PAINTING YEAR 2

Semester 1

2.3060.1 Painting Studio Theory 3 4 units

Prerequisites: 1.2265.2

Corequisites: 2.3062.1/2.3063.1

2.3062.1 Painting Studio Major 3 16 units

Prerequisites: 1.2272.2

(or as otherwise approved)

Corequisites: 2.3060.1

2.3063.1 Painting Studio Major 3 12 units

Prerequisites: 1.2272.2

(or as otherwise approved)

Corequisites: 2.3060.1

2.3064.1 Painting Complementary Study 3 4 units

Semester 2

2.4121.2 Painting Studio Theory 4 4 units

Prerequisites: 2.3060.1

(or as otherwise approved)

Corequisites: 2.4120.2/2.4119.2

2.4120.2 Painting Studio Major 4 16 units

Prerequisites: 2.3062.1/2.3063.1

(or as otherwise approved)

Corequisites: 2.4121.2

2.4119.2 Painting Studio Major 4 12 units

Prerequisites: 2.3063.1/2.3062.1

(or as otherwise approved)

Corequisites: 2.4121.2

2.4118.2 Painting Complementary Study 4 4 units

Semester 2

3.6761.2 Painting Studio Theory 6 2 units

Prerequisites: 3.5529.1

(or as otherwise approved)

Corequisites: 3.6781.2/3.6774.2

3.6781.2 Painting Studio Major 6 16 units

Prerequisites: 3.5550.1/3.5541.1

(or as otherwise approved)

Corequisites: 3.6761.2

3.6774.2 Painting Studio Major 6 12 units

Prerequisites: 3.5550.1/3.5541.1

(or as otherwise approved)

Corequisites: 3.6761.2

3.6768.2 Painting Complementary Study 6 4 units

PAINTING YEAR 3

Semester 1

3.5529.1 Painting Studio Theory 5 2 units

Prerequisites: 2.4121.2

Corequisites: 3.5550.1/3.5541.1

3.5550.1 Painting Studio Major 5 16 units

Prerequisites: 2.4119.2/2.4120.2

(or as otherwise approved)

Corequisites: 3.5529.1

3.5541.1 Painting Studio Major 5 12 units

Prerequisites: 2.4119.2/2.4120.2

(or as otherwise approved)

Corequisites: 3.5529.1

3.5536.1 Painting Complementary Study 5 4 units

photography

The Photography Studio encourages students to acquire a high level of visual awareness and technical facility in preparation for future careers in fields related to photography.

The wide range of practical and theoretical expertise offered by the staff, fosters creative and informed approaches to photography.

Students are encouraged to develop an understanding of a variety of photographic approaches and an appreciation of the role that photography plays in social history and culture.

As students progress through the undergraduate program, assigned projects are replaced by individual work focussing the development of ideas and direction through experimentation.

the aims

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

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the program

Resources of the Studio

The Photography Studio has a still photography studio equipped with large and medium format photographic cameras, three darkrooms for monochrome printing, a colour darkroom, an alternative processes area, a mural enlarging area, a print finishing area, and lecture and tutorial spaces.

Health and safety issues concerning the practice of photography are addressed in the program.

Year 1

Studio Major

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

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

Studio Theory

In Year 1, Studio Theory deals with a cross section of historic and contemporary photographic concerns, as well as broader issues of the society and times in which the work originates. The class takes place on a weekly basis and comprises slide lectures, visits to exhibitions, guest speakers, student presented seminars or papers. This course introduces the basic theoretical precepts determining photographic practice and illustrates examples of relevant kinds of practice from the history of the medium.

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

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

Written requirements

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

Assessment

Assessment for Year 1 Studio Major is progressive through a regular tutorial program and through critique sessions. In Semester 1, assignments are designed to encourage an exploration within various photographic principles. In Semester 2, assignments are self-proposed. Attendance and participation are taken into account as well as work produced.

In Year 1 Studio Theory, assessment will be based on either a written Essay or a Seminar presentation or both. Assessment will be progressive and will be based on work presented in the form of essays or seminars, as well as participation. Refer to *College Assessment Criteria* ■page 61.

Foundation Studies

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

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

Year 2

Studio Major

A greater degree of specialisation is expected of second year students with particular emphasis on

an investigation of a wide range of photographic processes.

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

Studio Theory

The mandatory studio theory class is linked with the development of students work. Historical and contemporary theoretical positions and their relationship to photographic practice are dealt with through slide lectures, a reading program, visits to galleries, seminar presentations and written papers. This course will deal with a range of issues in Contemporary Photography through discussion, viewing representative bodies of work, and thematic focus on topics.

Written requirements

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

Complementary Study

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

Assessment

Assessment in Year 2 Photography Studio is progressive as well as based on the work shown at the end of the semester. Assessment of Photography Studio Theory is progressive and based on either an essay or a seminar or both, and participation. Assessment of Photography Complementary Study is by photographic work. Refer to *College Assessment Criteria* page 61.

Year 3

Studio Major

Year 3 students are expected to develop projects based on their major philosophical concerns and photographic investigations. The proposed work should show evidence of greater clarification of ideas and refinement of technique built on students' interests developed in second year strands. The adoption of a professional attitude and methodology is expected at this level. The projects are arranged on a contractual basis and are commensurate to the student's credit points in the Photography Studio. Consultation with

appropriate staff on a regular basis is expected to monitor the direction and development of the work. Reading groups and technical workshops will occur during the year as required.

Studio Theory

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

Written requirements

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

Professional Practice

see under Art Theory.

Complementary Studies

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

Assessment

Assessment for Studio Major is progressive and based on photographic work culminating in an end of semester portfolio, participation and attendance. Assessment for Studio Theory is based on essays and seminars projects, as well as attendance and participation. Refer to *College Assessment Criteria page 61*.

POSTGRADUATE STUDIES

Graduate Diploma in Visual Arts

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

Master of Visual Arts

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

PHOTOGRAPHY YEAR 1

Semester 1

1.1253.1 Photography Studio Theory 1 **2 units**

Prerequisites: nil
Corequisites: 1.1251.1

1.1251.1 Photography Studio Major 1 **12 units**

Prerequisites: nil
Corequisites: 1.1253.1

1.1244.1 Foundation Studies 1 **6 units**

Prerequisites: nil
Corequisites: nil

Semester 2

1.2282.2 Photography Studio Theory 2 **2 units**

Prerequisites: 1.1253.1
Corequisites: 1.2283.2

1.2283.2 Photography Studio Major 2 **12 units**

Prerequisites: 1.1251.1
Corequisites: 1.2282.1

1.2267.2 Foundation Studies 2 **6 units**

Prerequisites: 1.1244.1
Corequisites: nil

PHOTOGRAPHY YEAR 2

Semester 1

2.3065.1 Photography Studio Theory 3 **4 units**

Prerequisites: 1.2282.2
Corequisites: 2.3070.1/2.3071.1

2.3070.1 Photography Studio Major 3 **16 units**

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

2.3071.1 Photography Studio Major 3 **12 units**

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

2.3075.1 Photography Complementary Study 3 **4 units**

Semester 2

2.4126.2 Photography Studio Theory 4
4 units

Prerequisites: 2.3065.1
Corequisites: 2.4125.2/3.4124.2

2.4125.2 Photography Studio Major 4
16 units

Prerequisites: 2.3070.1/2.3071.1

Corequisites: 2.4126.2

2.4124.2 Photography Studio Major 4
12 units

Prerequisites: 2.3070.1/2.3071.1
Corequisites: 2.4126.2

2.4122.2 Photography Complementary Study 4
4 units

PHOTOGRAPHY YEAR 3

Semester 1

3.5530.1 Photography Studio Theory 5
2 units

Prerequisites: 2.4126.2
Corequisites: 3.5551.1/3.5542.1

3.5551.1 Photography Studio Major 5
16 units

Prerequisites: 2.4125.2/2.124.2
Corequisites: 3.5530.1

3.5542.1 Photography Studio Major 5
12 units

Prerequisites: 2.4125.2/2.124.2
Corequisites: 3.5530.1

3.5537.1 Photography Complementary Study 5
4 units

Semester 2

3.6762.2 Photography Studio Theory 6
2 units

Prerequisites: 3.5530.1
Corequisites: 3.4248.2/3.4254.2

3.6728.2 Photography Studio Major 6
16 units

Prerequisites: 3.5551.1/3.5542.1
Corequisites: 3.6762.2

3.6775.2 Photography Studio Major 6
12 units

Prerequisites: 3.5551.1/3.5542.1
Corequisites: 3.6762.2

3.6769.2 Photography Complementary Study 6
4 units

printmaking

The Printmaking Studio promotes creative development and the acquisition of technical skills. A thoughtful and experimental approach to printmaking is encouraged to help students realise and extend their own ideas, and to develop techniques appropriate to individual inquiry.

While drawing is considered an essential basis for the graphic process, students are also expected to explore new technologies as part of their working process.

Printmaking staff encourage students to think of printmaking as an activity that extends beyond traditional techniques, and they guide students to consider the ways in which printmaking processes produce images with unique visual qualities.

the aims

1. To develop student's creative, technical and critical abilities through an exploration of the range of printmaking media.
2. To draw attention to the possibilities and dictates of the various media within printmaking.
3. To develop a critical awareness of contemporary printmaking, an understanding of its historical context and its present role within a contemporary context of interdisciplinary practice.
4. To develop professional attitudes in the practice of printmaking.

the program

Workshops

Drawing

Drawing is the basis for students visual ideas in printmaking. Students are given an introduction to major printmaking disciplines. Although all the techniques needed for a basic vocabulary are taught, the approach is by assignment, directed at expanding the student's conceptual intention and visual language.

Relief

The oldest, most direct method of printing, concerned with the character of actual materials, taking rubbings, using stamps, cutting and printing of blocks (wood, lino, perspex etc.) which are printed both by hand and by press. Photo-process is used as an aid in making changes of scale and to transfer images from one medium to another.

Etching

Etching and the intaglio processes primarily involve translating ways of drawing on to metal plates.

Students will work mainly with zinc, copper and steel plates. A semester introduction in 1st year teaches the vocabulary of processes incorporated in assignments to develop the students concepts integrated with the particular character of the medium. During the course the students are directed to extend their range both technically and conceptually. Colour printing (multiple plate, stencil, viscosity etc) is taught: photoprocess using presensitized plates and direct emulsions, and there is encouragement for cross-media printmaking.

Lithography

Drawing is the basic characteristic of Lithography and an experimental and creative attitude will be fostered. Students will have the opportunity to work in all the lithographic processes; zinc plate lithography, stone lithography and colour lithography. All the lithographic procedures

including the preparation of plates, stones, and the processing and printing of these will be covered in this program.

Screenprinting

The student will have the opportunity to work in all techniques from direct drawing to line colour and half-tone, from which the student will have the opportunity to develop an intimate knowledge of stencil making and printing.

This workshop has fully incorporated water-based inks & non-toxic solvents.

Photo-Process

Students may use photo-process in Year 1, but this becomes a formal component of the program in Year 2 and Year 3. This program will be integrated with all the printing processes; intaglio, screenprinting, and lithography. The photo process technology will enable students to experiment and realize the potential of the photo-mechanical processes, the technologies associated with photography, and computer generated images. Students will know how to operate, and have an intimate knowledge of the copy camera operation and other associated dark-room techniques at the completion of this program. This program will demonstrate the potential for photo-mechanical processes for artists.

Computer Imaging

Computer imaging is an option which can be taken up by students at any stage of the program. In the studio formal workshops are offered at year 1 and year 2 level where image generation and manipulation possibilities are explored and a critical context for computer generated imaging is presented. This option has particular relevance to photo processes in screenprinting, etching and lithography.

Resources of the Studio

The Printmaking Studio puts health and safety issues as a high priority. These are addressed both in the studio environment and in the education of students and staff in their use of the print processes and workshop facilities.

The Studio is well equipped for Screenprinting, Lithography, Etching Relief Printing and computer imaging with darkrooms and photo-process facilities to serve all the areas of the print studio.

Year 1

Studio Major

■ Over two semesters, Year 1 students are given the technical information and skills in relief printing, screenprinting, lithography etching and computer imaging. Practical investigation of the print processes is initiated through an assignment program which is broad in scope and encourages individual interpretation. These projects

incorporate processes and technical requirements which develop the students practical and conceptual skills.

Studio Theory

In both semesters, Year 1 students focus on the history of printing and printmaking and the investigation of some of the broader issues peculiar to a medium with which it is possible to make "exactly repeatable visual statements". Studio technology in the major four printmaking studios is incorporated in workshop teaching.

By means of lectures, tutorials, student seminars and gallery visits, students are given an awareness of the contemporary concerns of the various aspects of Printmaking.

Written requirements

There will be a written requirement of 1000 words.

Foundation Studies

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

In Printmaking this includes relief prints: wood cut, lino cut, making rubbings, stamps and various methods of printing/drawing. Emphasis will be upon experimentation and the 'one-off' image rather than on perfecting skills.

Assessment

Progressive assessment is made through regular tutorials and critiques. Participation is taken into account, as well as work produced by assignment. Refer to *College Assessment Criteria* page 61.

Year 2

Studio Major

A greater degree of specialization is expected of second year students. Having already acquired a degree of technical competence second year students are expected to work across processes, specializing in two or three strands in consultation with staff based on their credit points in the Print Studio.

In Semester 1, students develop the technical information and skills necessary to make competent prints within at least two areas of the program - lithography, screenprinting, relief, etching. Students are introduced to photo-mechanical processes associated with the above and to the potential application of computer imaging and colour separation. Every student takes drawing studies as part of their studio coursework. Semester 2 consolidates and extends the first semester program.

Studio Theory

This is a lecture and seminar program. The concerns are to place printmaking in the context of the visual arts, and also to discuss the role that printmaking plays in society, culture and history.

Written requirements

There will be a written requirement of 1000 words.

Complementary Study

This course aims to provide printmaking skills supportive to work in other disciplines. Students choose any one area - lithography, screenprinting, relief, etching.

Assessment

Progressive assessment is made through regular tutorials and critiques. Participation is taken into account, as well as work produced by assignment. Refer to *College Assessment Criteria page 61*.

Year 3

Studio Major

Third year students continue to develop a more self-initiated program in regular consultation with appropriate staff who monitor the direction and development of the study program. In Semester 1, opportunity is given to gain specialised knowledge within Printmaking. By working with one or more areas of the discipline it is expected students will develop a reasonable level of expertise. It is the individual student's responsibility to plan their own course of study within this system, and every student is required to participate in a 3-hour drawing program as part of their coursework. In Semester 2, students are encouraged to become more independent to prepare them for either leaving the College or to embark upon Post-graduate study. In Semester 2 there is self-directed study with the option of attending workshops, and students are required to work in regular consultation with their academic advisor. Students prepare a major body of work for exhibition.

Studio Theory

The studio theory program is inextricably linked with the development of student's Studio work. Historical and contemporary theoretical positions and their relationship to practice are dealt with by slide lectures, a reading and discussion program, visits to galleries, seminar presentations, written papers and exhibitions. Semester 1 involves an investigation of criticism and its role in developing students' understanding of their own work. In Semester 2, students place a critique of their own work in the broader context of cultural, philosophical, social and political issues.

Written requirements

There will be a written requirement of 1000 words.

Complementary Study

In both semesters, students continue to study within one area of printmaking to gain further expertise. It will be possible to work within another workshop of printmaking than that studied at 400 level. Students will be encouraged to take the elective most suited to their concerns within their major area of study.

Professional Practice

See under Art Theory.

Assessment

Progressive assessment is made through regular tutorials and critiques. Participation is taken into account, as well as work produced by assignment. Assessment is concerned with critical analysis and self evaluation. Students are expected to share this responsibility in a continuous process - project by project, in the field of study. Refer *College Assessment Criteria page 61*.

POSTGRADUATE STUDIES

Graduate Diploma in the Visual Arts

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

Master of Visual Arts

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

PRINTMAKING YEAR 1

Semester 1

1.1259.1 Printmaking Studio Theory 1 2 units

Prerequisites: Nil
Corequisites: 1.1255.1

1.1255.1 Printmaking Studio Major 1 12 units

Prerequisites: Nil
Corequisites: 1.1259.1

1.1244.1 Foundation Studies 1 6 units
Prerequisites: Nil
Corequisites: Nil

Semester 2

1.2288.2 Printmaking Studio Theory 2 2 units

Prerequisites: 1.1259.1
Corequisites: 1.2289.2

1.2289.2 Printmaking Studio Major 2 12 units

Prerequisites: 1.1255.1
Corequisites: 1.2288.2

1.2267.2 Foundation Studies 2 6 units

Prerequisites: 1.1244.1
Corequisites: Nil

PRINTMAKING YEAR 2

Semester 1

2.3076.1 Printmaking Studio Theory 3 4 units

Prerequisites: 1.2288.2
Corequisites: 2.3078.1/2.3087.1

2.3078.1 Printmaking Studio Major 3 16 units

Prerequisites : 1.2289.2
Corequisites : 2.3076.1

2.3087.1 Printmaking Studio Major 3 12 units

Prerequisites: 1.2289.2
Corequisites : 2.3076.1

2.3088.1 Printmaking Complementary Study 3 4 units

Semester 2

2.4131.2 Printmaking Studio Theory 4 4 units

Prerequisites: 2.3076.1
Corequisites: 2.4130.2/2.4128.2

2.4130.2 Printmaking Studio Major 4 16 units

Prerequisites : 2.3078.1/2.3087.1
Corequisites: 2.4131.2

2.4128.2 Printmaking Studio Major 4 12 units

Prerequisites : 2.3078.1/2.3087.1
Corequisites: 2.4131.2

2.4127.2 Printmaking Complementary Study 4 4 units

PRINTMAKING YEAR 3

Semester 1

3.5531.1 Printmaking Studio Theory 5 2 units

Prerequisites: 2.4131.2
Corequisites: 3.5552.1/3.5543.1

3.5552.1 Printmaking Studio Major 5 16 units

Prerequisites: 2.4130.2 or 2.4128.2
Corequisites: 3.5531.1

3.5543.1 Printmaking Studio Major 5 12 units

Prerequisites: 2.4130.2 or 2.4128.2
Corequisites: 3.5531.1

3.5538.1 Printmaking Complementary Study 5 4 units

Semester 2

3.6763.2 Printmaking Studio Theory 6 2 units

Prerequisites: 3.5531.1
Corequisites: 3.6783.2/3.6776.2

3.6783.2 Printmaking Studio Major 6 16 units

Prerequisites: 3.5552.1 or 3.5543.1
Corequisites: 3.6763:2

3.6776.2 Printmaking Studio Major 6 12 units

Prerequisites: 3.5552.1 or 3.5543.1
Corequisites: 3.6763.2

3.6770.2 Printmaking Complementary Study 6 4 units

sculpture performance installation

Contemporary sculpture, performance, and installation evolve out of a need to explore the world for new possibilities of human experience. Central to this is the importance of the body, and the bodily experience, in appropriating knowledge.

Through an active engagement with what has become known as the expanded field of sculpture, the studio and theory program addresses the formation of individual hybrid practices originating out of the historical core of sculpture as object or as monument. This includes object-making, installation and environmental sculpture, performance, drawing, photography, film, video, sound and computer based enquiries.

Students are encouraged to explore the relationship between the object, the body and the environment, from the intimate (hand-held) through to the human and to the architectural in scale.

the aims

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

the program

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

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

Drawing Program

Drawing is considered to be a vital ingredient in the development and definition of studio practice. Sculpture, Performance and Installation students attend formal drawing sessions and are encouraged to develop the habit of maintaining drawing/workbooks through which they record their conceptual development.

Studio Technology Program

The principal function of the studio technology program is to raise the level of technical competence while developing an awareness of materials, media and processes useful to studio practice.

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

Studio Directions

The studio encourages its staff to propose studio activities which are centred upon their particular skills and interests. This component of the course ("Studio Directions") is conducted as an elective activity and is open to students at all study levels; it is also designed to allow participation from students in other studios on an individual basis or as inter-studio projects.

Each Studio Directions strand contains three fundamental elements, the primary Studio activity being supported by a technological and a

theoretical component. Currently these studio groups operate for a maximum of one semester. Previous examples include:-

Photo-text Documentation

This examines various forms of artist's writings and their compilation of professional and archival texts. The textual component is complemented by a workshop on the documentary photography of objects, installations and performed works.

Public Sculpture

Examines the process of commissioning sculpture for public places. In addition to the design and production aspects of generating plans, drawings and models students consider a wide range of contextual issues.

Installation

Installation is not concerned with the portable art object which can be relocated or site-adjusted, but instead deals with the environmental component of given places as integral to the work. Major considerations include how installation creates a behavioural space in which the viewer interacts with the sculpture in its context, be it in an urban, landscape or architectural enclosure.

Performance

This strand explores the various ways in which artists have utilised performance. A study of the conceptual and structural organisation of actions, performance, dance, music and other time-based works provide the context for the development of an individual attitude to this way of working.

Year1

Studio Major

Studio projects are designed to provide a basis for the development of a conceptual, critical and technical dialogue. Regular studio critiques provide the opportunity for focussed discussion of the technical and conceptual issues. Typically, initial projects deal with the acquisition of new skills and methodologies and are designed to question pre-conceptions. A parallel strand of development which informs the studio-based practice consists of a regular series of technically oriented workshops aimed at expanding the range of options open to production. These workshops currently include - wood and machine shop practice, clay and plaster moulding and casting, metal technologies, drawing and workshops in the practice of performance.

Studio Theory

Studio Theory is intended to provide a background of historical knowledge and a means by which this may be usefully related to an understanding of contemporary culture. In addition to a seminar

program, gallery visits and open forums are conducted to extend topical debate and to examine the concepts involved in critical viewing and appraisal of contemporary *Sculpture, Performance and Installation*.

In Semester 1, the primary aim is to establish the critical language and an historical understanding of some of the more influential theoretical developments, movements and significant artists which have shaped contemporary sculptural practice.

The program is made up of two major components:
A) Weekly lecture series: Introduction to SPI Staff and Studio ; A history of sculpture from the late 19th century until 1990.

Requirements: Attendance and participation .
Assignment of 1000 words on the work of a sculptor/performance or installation artist. (A list of artists is provided).

B) Gallery Visits: A weekly session to view and discuss contemporary work.

Requirements: Attendance and participation.
Gallery diary, with detailed notes / analysis of at least 8 exhibitions, to be submitted at end of semester.

Semester 2 continues a development and extension of stronger critical skills through more detailed inquiry into contemporary social, cultural and philosophical issues, and begins to relate these concepts to students' developing work processes.

The program is made up of two components:

A) Seminar Program: each student presents a seminar on the work and concerns of a selected contemporary artist.

Requirements: Attendance and participation.
A one hour seminar, with appropriate visual and reference material

B) Gallery Visits: weekly session to view and discuss contemporary work.

Requirements: Attendance and participation.
Gallery diary, with detailed notes / analysis of at least 8 exhibitions, to be submitted at end of semester.

Written requirements

There will be a written requirement of 1000 words.

Foundation Studies

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

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

Assessment

For all courses, assessment will be progressive throughout the semester. This process is considered a part of learning, that is, the acquisition of the

skills of critical analysis and self-evaluation. Assessment will reflect the progress a student has made through the semester, both conceptually and practically. Assessment will take into consideration participation in scheduled classes and in the studio, and the meeting of deadlines and other requirements which may be set. There will be an end of semester review of each student's progress, when a graded mark will be determined. Refer to *College Assessment Criteria page 61*.

Year 2

Studio Major

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

Studio Theory

Semester 1.

Students will have the opportunity to choose one of three studio theory strands which will be offered as an integral component of the "studio directions" units.

"Interface" will include a theory seminar/reading group which will address both the historical context of trans-disciplinary cultural practice as well as a survey of contemporary 'Hybrid' practice and discourse. The seminar core will be augmented by a series of screenings and auditions and will be complimented by site visits. Students will also undertake an individual research assignment designed to link their individual studio practice with historical and theoretical debates - Individual presentations of between 1500 to 2000 words will be submitted in the form of a project proposal which contains a rationale, contextual/historical research and an appendix of technical data. "Interface" will also include a 'professional-practice' component where students are able to develop the technical and conceptual skills to research, develop and describe projects. This component is designed to familiarise students with elementary data-base skills, project planning techniques and presentation strategies.

"Public Sculpture" will include a theory seminar/reading group which will address contemporary sculptural practice in the public domain. The seminar will be augmented by site and studio visits. Students will also undertake an individual research assignment designed to link their individual studio practice with the historical

development of Public Art forms and current theoretical debates surrounding Art, Urbanism and the Environment. Individual presentations of between 1500 to 2000 words (typeset) will be submitted in the form of a project proposal which contains a rationale, contextual/historical research and an appendix of technical data. "Public Sculpture" will also include a 'professional-practice' component where students are able to develop the technical, design, contractual and conceptual skills required to research, develop and describe projects. This component is designed to familiarise students with elementary data-base skills, project planning techniques and presentation strategies. Students will also be encouraged to develop skills in CAD drawing and modelling for design development and presentation purposes.

"Core Drawing" seminar/reading group will require a presentation of a suitably referenced 1500-2000 word essay exploring the alignments between the drawing process and individual studio work production. An understanding of current issues within contemporary field of Australian and International Art is required. A strong emphasis will be placed on the contextualisation and exploration of the individual's art practice within contemporary critical practice. This course will be augmented by gallery and studio visits

Semester 2.

"Interface" and "Public Sculpture"

The studio theory structures established above will develop in the second semester with an increasing emphasis on the application of theoretical and conceptual concerns within studio practice. The weekly seminar/reading groups will continue to provide a central focus to the critical debate within each strand. The (proposal oriented) essays developed during semester 1 will form the basis of a major studio project to be realised during semester 2. Students will be required to submit presentations of between 1500 to 2000 words which make a critical analysis of their overall process which embraces their original research through to completion of works.

"Core Drawing" seminar/reading group will focus upon the development of critical, oral and textual skills. Students will be required to submit a comprehensive folio which contains a serial work demonstrating a critical image/text relationship (minimum 12 images and 1000 words). Students will be encouraged to investigate and employ computer visualisation techniques (pagemaker and photoshop) as an integral part of their presentations.

Written requirements

There will be a written requirement of 1500 -2000 words.

Complementary Study

In second year Complementary Study in Sculpture,

Performance and Installation is intended to meet the individual needs of students whose major focus of study is in a discipline other than Sculpture, Performance and Installation.

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

Assessment

For all courses, assessment will be progressive throughout the semester. This process is considered a part of learning, that is, the acquisition of the skills of critical analysis and self-evaluation. Assessment will reflect the progress a student has made through the semester, both conceptually and practically. Assessment will take into consideration participation in scheduled classes and in the studio, and the meeting of deadlines and other requirements which may be set. There will be an end of semester review of each student's progress, when a graded mark will be determined. Refer to *College Assessment Criteria page 61*.

Year 3

Studio Major

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

Studio Theory

The primary objective of the stage 3 Studio Theory program is to enable each student to locate their emerging practice within a viable historical, conceptual, contextual framework. The critical focus of the program is on the individual's work, its evolution, and its essential motivation.

Each student is required to attend the SPI Photo-Text- Documentation strand which operates in conjunction with the Stage 3 studio theory seminar program. The seminar presentations trace the conceptual and material development of each student's work throughout the three years of undergraduate study. At the conclusion of the seminar program each student submits a comprehensive selection of slides and / or audiovisual material documenting their studio work, a brief written description of each work, a precis of the seminar and a CV. This document is retained by the studio and becomes part of the Studio's archive of its graduates.

Photo/ Text/ Documentation:

This course addresses the vital professional need for artists to develop archival documentation

of their studio practice and to attain the communication and organisational skills needed to transmit and effectively present these interests. The unit is divided into two elements: one which deals with text and addresses the design and construction of textual materials which support and contextualise an artist's practice. The principal aim being to establish an archival system on disc which can be developed in modular form as a multi functional resource.

The second element deals with photographic/ videographic techniques for recording a range of sculptural manifestations, from the object, through installation to performance. These contexts are explored through a variety of film and camera formats.

Semester 2.

The SPI studio theory program in semester two focuses on the specific critical and cultural issues pertinent to the individual works being prepared for the graduating students exhibition. In addition to the weekly tutorial discussion group meetings and work in process critiques, a 1500 - 2000 word illustrated essay addressing various issues to do with the location of the studio work within a theoretical matrix.

Written requirements

There will be a written requirement of 1500 - 2,000 words.

Complementary Study

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

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

Professional Practice

See under Art Theory.

Assessment

For all courses, assessment will be progressive throughout the semester. This process is considered apart of learning, that is, the acquisition of the skills of critical analysis and self-evaluation. Assessment will reflect the progress a student has made through the semester, both conceptually and practically. Assessment will take into consideration participation in scheduled classes and in the studio, and the meeting of deadlines and other requirements which may be set. There will be an end of semester review of each student's progress, when a graded mark will be determined. Refer to *College Assessment Criteria -page 61*.

POSTGRADUATE STUDIES

Graduate Diploma in Visual Arts:

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

Master of Visual Arts:

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

SCULPTURE, PERFORMANCE & INSTALLATION YEAR 1

Semester 1

1.1264.1 Sculpture, Performance & Installation Studio Theory 1 2 units

Prerequisites: nil
Corequisites: 1.1263.1

1.1263.1 Sculpture, Performance & Installation Studio Major 1 12 units

Prerequisites: nil
Corequisites: 1.1264.1

1.1244.1 Foundation Studies 1 6 units

Prerequisites: nil
Corequisites: nil

Semester 2

1.2262.2 Sculpture, Performance & Installation Studio Theory 2 2 units

Prerequisites: 1.2262.1
Corequisites: 1.2263.2

1.2263.2 Sculpture, Performance & Installation Studio Major 2 12 units

Prerequisites: 1.1263.1
(or as otherwise approved)
Corequisites: 1.2262.2

1.2267.2 Foundation Studies 2 6 units

Prerequisites: 1.1244.1
Corequisites: nil

SCULPTURE PERFORMANCE & INSTALLATION YEAR 2

Semester 1

2.3054.1 Sculpture, Performance & Installation Studio Theory 3 4 units

Prerequisites: 1.2262.2
Corequisites: 2.3056.1/2.3057.1

2.3056.1 Sculpture, Performance & Installation Studio Major 3 16 units

Prerequisites: 1.2263.2
Corequisites: 2.3054.1

2.3057.1 Sculpture, Performance & Installation Studio Major 3 12 units

Prerequisites: 1.2263.2
Corequisites: 2.3054.1

2.3058.1 Sculpture, Performance & Installation Complementary Study 3 4 units

Semester 2

2.4137.2 Sculpture, Performance & Installation Studio Theory 4 4 units

Prerequisites: 2.3054.1
Corequisites: 2.4136.2/2.4135.2

2.4136.2 Sculpture, Performance & Installation Studio Major 4 16 units

Prerequisites: 2.3056.1/2.3057.1
Corequisites: 2.4137.2

2.4135.2 Sculpture, Performance & Installation Studio Major 4 12 units

Prerequisites: 2.3056.1/2.3057.1
Corequisites: 2.4137.2

2.4132.2 Sculpture, Performance & Installation Complementary Study 4 4 units

SCULPTURE, PERFORMANCE & INSTALLATION YEAR 3

Semester 1

**3.5533.1 Sculpture, Performance & Installation
Studio Theory 5 2 units**

Prerequisites: 2.3054.2

Corequisites: 3.5553.1/3.5544.1

**3.5553.1 Sculpture, Performance & Installation
Studio Major 5 16 units**

Prerequisites: 2.4135.2/2.4136.2

(or as otherwise approved)

Corequisites: 3.5533.1

**3.5544.1 Sculpture, Performance & Installation
Studio Major 5 12 units**

Prerequisites: 2.4135.2/2.4136.2

(or as otherwise approved)

Corequisites: 3.5533.1

**3.5558.1 Sculpture, Performance & Installation
Complementary Study 5 4 units**

Semester 2

**3.6765.2 Sculpture, Performance & Installation
Studio Theory 6 2 units**

Prerequisites: 3.4236.1

Corequisites: 3.4237.2/3.4238.2

**3.6784.2 Sculpture, Performance & Installation
Studio Major 6 16 units**

Prerequisites: 3.4237.1

Corequisites: 3.4236.2 & 3.4188.2

**3.6777.2 Sculpture, Performance & Installation
Studio Major 6 12 units**

Prerequisites: 3.4238.1

Corequisites: 3.4236.2 & 3.4188.2

**3.6771.2 Sculpture, Performance & Installation
Complementary Study 6 4 units**

honours program

The purpose of the course is to provide the most outstanding undergraduates of Sydney College of the Arts with opportunities to develop and extend their potential in both studio and research skills over a fourth year.

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

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

views and ideas and be able to make a constructive contribution to the profession and to the broader community.

In addition to the above, at Honours level graduates will have developed a strong commitment to a personal methodology for their ongoing research / art practice and to be prepared for higher degree study such as the Master of Visual Arts.

the program

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

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

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

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

Learning Outcomes

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

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

graduate diploma in visual arts

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

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

If predominantly by written thesis, the course is intended to provide studio artists with an opportunity to deepen their understanding of the theoretical and critical issues that affect their artmaking. It also prepares students for higher study in art history, theory or criticism.

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

- *Graduate Diploma by Studio Practice and Research Paper* (5,000 to 7,000 words).
- *Graduate Diploma by Thesis* (15,000 words) and Studio Practice.

The Graduate Diploma in Visual Arts can be undertaken in Ceramics, Glass, Electronic & Temporal Arts, Jewellery & Object Design, Painting, Photography, Printmaking or Sculpture, Performance & Installation.

Learning Outcomes

At the completion of the Graduate Diploma in Visual Arts graduates will:

- have extended and consolidated their studio work and research skills either as a continuation of their work at undergraduate level or to have undertaken research in another studio area.
- be prepared for higher degree study such as the Master of Visual Arts.

master of visual arts

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

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

Candidates work in a tutorial environment under the guidance of a supervisor, normally appointed from the studio areas or from Art Theory. They also participate in seminars and attend the Graduate Lecture series.

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

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

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

The Master of Visual Arts can be undertaken in Ceramics, Glass, Electronic & Temporal Arts, Jewellery & Object Design, Painting, Photography, Printmaking, Sculpture, Performance & Installation or Art Theory.

Learning Outcomes

At the completion of the Master of Visual Arts graduates will:

- have pursued theoretical and practical studies in depth, in order to extend their knowledge, understanding and competence within their major field of endeavour.
- have produced studio work of an original and speculative nature, informed by the professional standards of the discipline
- have produced a research paper that serves to contextualise their studio practice fully cognisant with the contemporary cultural milieu.

undergraduate degree requirements

bachelor of visual arts

see also Senate Resolutions

ADMISSION

Academic Requirements

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

The TER is used as an indicator of ability to undertake studies at tertiary level and therefore the College would not normally accept applicants with a TER below 50. Exceptions may be made where there is evidence that, in a particular applicants case the TER is not an accurate indicator of ability.

NOTE:

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

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

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

Mature Age Applicants

Mature age (21 by 1 March in the year of admission) applicants **who have not satisfied the normal academic requirements** may be eligible for admission to the Bachelor of Visual Arts program under the University's Special Admission provisions. Applicants in the category will be required to provide evidence of a capacity to succeed at course work at University level and satisfy additional selection criteria outlined below.

Special Admission - Educational Disadvantage

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

To be eligible to apply under the educationally disadvantaged category applicants must demonstrate that their educational progress has been affected by circumstances beyond their control over a substantial period of time. It is not necessary for persons in this category to meet any academic requirements but must meet the additional selection criteria set by the College.

Persons applying under the Educational Disadvantage entry provisions should, in addition to their UAC application, provide the University with a statement outlining their educational disadvantage together with independent supporting documentation eg. doctor's reports, counsellor's reports etc. This information should be forwarded to the Special Admissions Officer, University of Sydney.

Additional Selection Criteria - Interview and Portfolio

All applicants are required to complete and submit a College Undergraduate Questionnaire by the last day of business in September of the year before entry. An interview and portfolio presentation will be arranged on the basis of this questionnaire. Applicants should note that these interviews will take place in November / December. Current year HSC students will be interviewed during the first two weeks of December.

The interview panels evaluate the applicants on the basis on the following criteria and a score is given for each component;

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

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

The interview and portfolio presentation is a single process and a total score is given based on assessment of each criteria. **It is the overall score out of 50 that is used to rank applicants.**

Applicants are expected to bring not more than ten (10) examples of their work to the interview. Actual examples are preferred, however, photographs or slides of work are acceptable particularly for works larger than 56 centimetres by 76 centimetres. In recognising the differences of opportunity to acquire a body of work, the college requires applicants to bring items they believe are relevant and representative

rather than conform to a prescription. It is not essential for applicants to provide only works which are related to their intended area of major study in their portfolio. Prior experience in the preferred major study is not required.

School leavers are encouraged to include their Visual Arts Process Diary.

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

Advanced Standing

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

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

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

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

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

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

(a) Examination of the content of subjects studied to determine, particularly in relation to Art Theory, whether there is sufficient background to move straight into Year 2;

(b) Assessment of students' skills in relation to studio work through portfolio presentation and interview.

AWARD REQUIREMENTS

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

	Subject	Units
Year 1 -		
<i>Semester 1</i>		
	Art Theory	4
	Studio Theory	2
	Studio Major	12
	Foundation Studies	6
<i>Semester 2</i>		
	Art Theory	4
	Studio Theory	2
	Studio Major	12
	Foundation Studies	6
Total Units Year 1:		48
Year 2 -		
<i>Semester 1</i>		
	Art Theory	4
	Studio Theory	4
	*Studio Major	12/16
	Complementary Studies	4
<i>Semester 2</i>		
	Art Theory	4
	Studio Theory	4
	*Studio Major	12/ 16
	Complementary Studies	4
Total Units Year 2:		48
Year 3 -		
<i>Semester 1</i>		
	Art Theory	4
	Studio Theory	2
	Professional Practice	2
	*Studio Major	12/16
	Complementary Studies	4
<i>Semester 2</i>		
	Art Theory	4
	Studio Theory	2
	Professional Practice	2
	*Studio Major	12/16
	Complementary Studies	4
Total Units Year 3:		48

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

Studio Major and Studio Theory will be taken within the studio for which admission was granted

unless a subsequent variation is approved. Studio options are:

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

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

Prerequisites and Corequisites

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

Progression

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

Minimum Time for Completion

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

Maximum Time for Completion

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

Maximum Credit Point Enrolment

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

PROCEDURES FOR ENROLLED STUDENTS

General

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

Variation of Enrolment

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

1. they have successfully completed at least one semester in the major study to which they were admitted;
2. there is a place available within the quota of the Studio the student wishes to attend;

3. the Studio to which the student wishes to change is satisfied that the student has demonstrated aptitude and has the appropriate prerequisite skills for study in the particular discipline. This will be determined at an interview to discuss the student's work. The interview will be with the Studio Coordinator of the proposed Studio and one other member of academic staff;
4. the student has submitted to Student Administration the appropriate variation of enrolment documents which must be approved under delegation from the College Board **prior to the commencement of the semester** from which the variation is to be effective.

Students who wish to vary their enrolment in a course other than major study must complete and lodge a Variation to Enrolment form no later than the end of the second week of semester.

External Coursework

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

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

These courses may be offered by the University of Sydney or another institution. If credit toward the degree is required (where courses substitute for Complementary Study or other course) then approval must be obtained and the College Board will determine if the coursework is appropriate. Students should complete the appropriate form from Student Administration and attach course outlines.

The following courses have been approved for credit as complementary study.

- courses from other faculties of the University of Sydney of equivalent value;
- the following courses from the University of Technology
 - Design for Theatre
 - Environmental Communication
 - Furniture Design
 - Illustration
 - Textile & Design
 - Textural Poetics.

This list is not comprehensive and approval is on individual application.

Withdrawal and discontinuation

Withdrawal from full-year and First Semester courses

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

Withdrawal from Second Semester courses

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

Discontinuation

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

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

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

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

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

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

Attendance and Leave

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

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

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

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

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

A student who has not obtained permission to

re-enrol will be required to apply for readmission in accordance with procedures determined by the College Board.

ASSESSMENT - UNDERGRADUATE

Progressive Assessment

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

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

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

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

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

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

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

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

For *College Assessment Criteria* see page no 61.

Finalising of Assessment Results

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

(a) the course is a full year subject

(b) an examiner is not able to recommend that a "V" result becomes a Pass or Fail grade, the Board of Examiners may, in exceptional circumstances, extend the period for finalising the result.

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

Review of Assessment

Students may request that an assessment in a course be reviewed. Forms are available from Student Administration office.

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

Show Cause

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

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

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

shall be deemed not to have made satisfactory progress.

Exclusion

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

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

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

honours program

ADMISSION

To be eligible for admission students must have a weighted grade point average of credit or above, determined over the first three years of the course. Admission will be competitive within each studio discipline. Applicants are selected on the basis of:

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

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

Study requirements

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

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

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

a)		units
	Honours Lecture	2
	"Honours Research Paper	6
	Studio Practice A	16
	Total	24 units
b)		units
	Honours Lecture	2
	"Honours Thesis	16
	Studio Practice B	6
	Total	24 units

This includes the requirement to conduct a seminar on the topic of research. The seminar is an assessable component of the course.

Supervision of Study

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

The supervisor will maintain a record of

progress and at the end of first semester a summary of progress will be provided to the candidate and 3rd year/Honours Convenor.

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

Honours Examination and Exhibition

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

The same examiners will assess the research paper or thesis which must be submitted by 22 September 1995.

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

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

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

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

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

Honours is awarded in 3 classes. The method for determining the level of Honours awarded is as follows. All results are given a value (Pass = 1, Credit = 2, Distinction = 3, High Distinction = 4). The result you attain is multiplied by the unit value of the course. The raw score for each of the courses being assessed, ie Honours Studio Practice (16 units) and Honours Research Paper (6 units), and the aggregated score is divided by the overall unit value (22 units). This provides us with a weighted average grade which is translated into Honours grades as follows:

WAG Hons Grade

4	Honours I
2 - 3.99	Honours II (Division 1)
2 - 2.99	Honours II (Division 2)
1 - 1.99	Honours III

An example of determining the weighted average grade would be

Honours Studio Practice	HighDistinction(4)
Honours Research Paper	Credit (2)

4x16 units =	64 +
2x6 units =	12

76 divided by 22 units = 3.45

A WAG of 3.45 becomes an award of Honours II (Division 1).

For *College Assessment Criteria* page 61.

postgraduate requirements

graduate diploma in visual arts

see also Senate Resolutions

1. Admission Requirements

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

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

2. Length of Course & Mode of Study

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

3. Study Requirements

The major components of the course are the pursuit of research through studio practice supported by a Research Paper, or a written Thesis supported by Studio Practice.

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

Students will enrol in the following courses:

	Units
1.5124.3 Graduate Diploma Lecture	2
1.5128.3 Research Paper (or Studio Practice)	6
1.5126.3 Studio (or Thesis)	16

Total: 24

Students will be required to attend lectures,

undertake other courses or produce work as directed.

4. Supervision of Study

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

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

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

5. Graduate Diploma Examination and Exhibition

The candidate's work will be examined by an examination panel of two persons; one of whom would normally be the candidates supervisor. The same examiners will assess the research paper or thesis which must be submitted by 22 September 1995.

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

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

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

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

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

6. Award with Merit

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

7. Review of Assessment / Appeal

Students may request that an assessment in a course be reviewed. Forms are available from Student Administration office.

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

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

8. Leave of Absence

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

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

9. Withdrawal and discontinuation

Withdrawal

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

Discontinuation

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

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

For *College Assessment Criteria* see page 61.

master of visual arts

see also Senate Resolutions

1. Admission Requirements

Applicants are expected to hold one of the following qualifications

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

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

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

Preliminary Admission

The College may admit an applicant to a period of preliminary study where the normal entry requirements for a particular degree have not been met. This may involve completing specified courses at either an undergraduate and/or postgraduate level or carrying out a particular piece of research. Where that preliminary work is effectively the same as the course requirements for the Graduate Diploma a candidate may enrol in the Graduate Diploma in Visual Arts and so achieve a qualification in respect of this preliminary work.

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

Probationary Acceptance

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

2. Mode of Study & Maximum Time for Completion

The Master of Visual Arts is normally undertaken

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

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

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

3. Course Requirements

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

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

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

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

By Studio Practice and Research:

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

- the Research Paper will be presented, in English, on the candidate's work and its development, its cultural, historical and theoretical references. The candidate must identify those components of assessable work which are respectively the candidate's own, and that of others.

By Thesis:

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

4. Supervision of Study

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

5. Annual Review

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

- the Director
- the relevant Studio Coordinator
- the candidate's supervisor*
- the Postgraduate Convenor

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

Where 2 or more of the categories are filled by one person the College Board may approve the substitution of nominees proposed by the Director.

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

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

6. Examination for the Master's Degree

Each candidate is required to submit a form indicating proposed date of completion of requirements. The notification should be made no later than 14 weeks prior to completion. (The form will be forwarded to the candidate by Student Administration at the commencement of the candidate's final semester.)

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

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

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

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

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

7. Re-submission of Work

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

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

8. Withdrawal and discontinuation

Withdrawal

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

Discontinuation

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

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

For *College Assessment Criteria* see page no 61.

COLLEGE ASSESSMENT CRITERIA

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

1. **REQUIREMENTS:** Satisfaction of requirements as determined by academic staff, including attendance, communicated to students through the College Handbook, course outlines, other written notifications and/or verbally through tutorials or seminars.
2. **COMPETENCE:** The development and application of practical and intellectual competency and skills appropriate to the course.
3. **DEVELOPMENT:** Students are expected to develop the ability to initiate and realise their own objectives for studio and theory work within the requirements of the course and their developing knowledge of its historical and theoretical context. Students are expected to improve their abilities, competency and understanding through a semester, and in successive semesters.
4. **CRITICAL AWARENESS:** Students are expected to develop a critical awareness and knowledge of the subject; the ability to objectively evaluate their own work, select appropriate methods and materials and to formulate and evaluate ideas/methods.
5. **COMMITMENT:** Commitment and self-motivation are important to a student's successful study in the course. The level of commitment to study in the academic program is reflected in: the development of self-motivation applied to individual, group or assignment based work; the degree of participation in the studio work, project submission, essays, discussion or attendance; the development of a consistent work pattern, and the regularity and punctuality of attendance and submissions.
6. **INNOVATION:** Innovative and imaginative thinking, appropriate to the subject, is a measure of the quality of ideas underlying a student's work and of development in their studies.

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

PROGRESSIVE ASSESSMENT RECORD

Studio

Student:.....

Semester 1 / 2 199... **Unit**..... **Course**
code.....**Course**

Academic Advisor..... **Studio**

Coordinator.....

Academic staff who are nominated as academic advisors, responsible for monitoring students' progress, are required to assess the student's progress after consultations with the student at

4 - 5 week intervals. The date of review, staff involved, if other than academic advisor and interim assessment should be noted as should advice given to students to remedy deficiencies. This information must be made available to students through their academic advisor.

REVIEW OF ATTENDANCE:

The attendance requirement in the University is 90% of programmed sessions unless notified absent with reasonable cause. Summarise attendance at time of interim assessment of student's progress.

First Review

2nd Review

Final Review

ASSESSMENT SUMMARY:

Interim assessment of a student's progress at the time of a review should be recorded as 'Excellent' (at the level of Distinction and above), 'Good' (clear Pass to Credit), Satisfactory (Pass standard), 'Borderline' or 'Unsatisfactory' (heading towards Fail result for semester).

First Review Staff present

IS A 'LETTER' OF CONCERN REQUIRED? YES / NO

Student sign..... Interim Assessment

Date

Second Review Staff present

IS A 'LETTER' OF CONCERN REQUIRED? YES / NO

Student sign..... Interim ASSESSMENT

Date

Similar assessment card used in Theory courses

bachelor of visual arts

1. (1) The degree of Bachelor of Visual Arts may be awarded in two grades, namely the Pass degree and the degree with Honours.
(2) There shall be three classes of Honours, namely, Class 1, Class 11 and Class 111. Within Class 11 there shall be two divisions, namely, Division 1 and Division 11.
2. (1) A course shall consist of lectures together with such studio and tutorial instruction, practical work, exercises and essays as may be prescribed by the College Board.
(2) The words 'to complete a course' and derivative expressions mean:
 - (a) to attend the lectures and the meetings, if any, for studio or tutorial instruction; and
 - (b) to obtain a passing grade for that course in accordance with the assessment criteria prescribed by the College Board.
(3) A candidate permitted to re-enrol in a course which has previously not been satisfactorily completed shall, unless exempted by the College Board, again complete all the work of the course.
3. Where in these resolutions a power is given to the College Board or the Director, subject to any express indication to the contrary or resolution passed by the College Board, the College Board or the Director may, in their discretion, in any particular case
 - (a) exercise the power,
 - (b) exercise the power conditionally, or
 - (c) decline to exercise the power
4. (1) A candidate for the degree shall complete 144 units from the courses as set out in the associated Tables of Course.
(2) A candidate shall be admitted to one of the Studios listed in the Table of Studios and except where the College Board has approved a variation on the recommendation of the Director, shall complete the Studio major and Studio Theory in that Studio.
5. (1) A candidate readmitted to candidature for the degree after an absence of more than one year shall complete the degree under such conditions as the College Board shall determine.
(2) Except with the permission of the College Board, on the recommendation of the Director, a candidate shall not enrol in a course unless entry requirements prescribed for that course have been satisfied and any required concurrent enrolments are met.
(3) Except with the permission of the College Board, on the recommendation of the Director, a candidate shall normally enrol in 24 units offered by the College and may not enrol in more than 28 units offered by the College in any one semester.
(4) Except with the permission of the College Board, on the recommendation of the Director, a candidate may not enrol in any courses from a particular semester unless at least 18 units of courses from the immediately preceding semester have been satisfactorily completed.
6. (1) A candidate may be granted credit towards the degree on the basis of a course or courses regarded by the College Board, on the recommendation of the Director, as equivalent in workload and academic standard, completed at another university or other tertiary institution, provided that the maximum credit granted shall not exceed 72 units.
(2) A candidate may be permitted by the College Board to enrol in place of a course specified in the Table Associated with section 4 in another course in another faculty of the University or in another institution and the College Board shall specify the course equivalent and unit value.
7. Except with the permission of the College Board, on the recommendation of the Director, a candidate must complete all the requirements for the degree within 8 semesters of enrolment and within 6 calendar years of admission to candidature.
8. Qualifications for Honours
(1) A candidate who has qualified for the Pass degree at an appropriate standard, and satisfies studio discipline entry requirements, shall qualify for the award of the degree with Honours by completing a Final Years Honours course at an appropriate standard.
(2) Except with the permission of the College Board, a candidate who is otherwise eligible to enter a Final Year Honours course shall not do so -
 - (a) more than two years after having satisfied the entry requirement for that course;
 - (b) if the candidate is in breach of any time limit imposed under section 7.
9. Honours conversion
A candidate who is otherwise eligible to enter a Final Year Honours course shall not be precluded from doing so on the ground that the degree has been awarded. The Pass degree shall not be awarded whilst a candidate is enrolled in a Final Year Honours course.

TABLE OF COURSES

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

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

TABLE OF STUDIOS

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

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

graduate diploma in visual arts

Award of the graduate diploma

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

Eligibility for admission

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

Availability

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

Probationary admission

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

Studio Areas

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

Time limits

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

Credit

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

Supervision

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

Requirements for the graduate diploma

- 12. A candidate proceeding primarily by studio practice and research
(1) shall:
 - (a) complete such courses;
 - (b) attend such seminars; and
 - (c) complete such essay or other written work including a Research Paper; and
 - (d) carry out such supervised research in a studio or inter studio area as may be prescribed by the College on the recommendation of the Director.; and
- (2) present for examination and exhibition at the end of the final semester of candidature a work or series of works of art.

Examination: Studio Practice and Research

- 13. (1) The College shall appoint an Examination Panel consisting of two persons
(2) The Examination Panel shall examine the exhibition, performance or installation

and shall assess the written work of the candidate;

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

Progress

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

Master of Visual Arts

Award of the degree

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

Eligibility for admission

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

Availability

- 5. Admission to candidature for the degree may be limited by quota.
- 6. In determining the quota the University will take into account—

- (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 the College may take account of the quota and will select in preference applicants who are most meritorious in terms of the eligibility for admission criteria.

Probationary admission

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

Method of progression

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

Studio Areas

10. The degree may be taken in the following studio areas:
- Art Theory
 - Ceramics
 - Glass
 - Electronic & Temporal Arts
 - Jewellery & Object Design
 - Painting
 - Photography
 - Printmaking
 - Sculpture, Performance & Installation

Time limits

11. A candidate may proceed on either a full-time basis or, with the permission of the College, a part-time basis.
12. (1) A full-time candidate shall complete the requirements for the degree not earlier than the end of the second year of candidature and unless otherwise determined by the College, not later than the end of the third year of candidature.
- (2) A part-time candidate shall complete the requirements for the degree not earlier than the end of the third year of candidature and unless otherwise determined by the College, not later than the end of the fifth year of candidature.
- (3) The earliest and latest dates for completion of requirements for the degree shall be adjusted for those candidates permitted to proceed on a part-time basis

following their admission to candidature on a full-time basis, and vice versa.

Credit

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

Supervision

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

Requirements for the degree

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

- (1) practice and research shall:
 - (a) complete such courses;
 - (b) attend such seminars; and
 - (c) complete such essay or other written work including a Research Paper; and
 - (d) carry out such supervised research in a studio or inter studio area as may be prescribed by the College on the recommendation of the Director.; and
- (2) mount for examination a substantial exhibition, performance or installation of a work or series of works of art.

Examination: Research and Thesis

17. On completion of requirements for the degree by a candidate proceeding primarily by research and thesis, the College, on the recommendation of the Director, shall appoint an Examination Panel consisting of at least two persons, who have not been supervisors of the candidate;
18. The reports of the examiners shall be made available to the head of the College who shall consult with the head of studio most concerned, and the supervisor.
19. The head of the College shall report the result of the examination of the candidature, together with a recommendation concerning the award of the degree, to the College which shall determine the result.
20. In special cases the College, on the recommendation of the Director, may require the candidate to take a further examination in the area of the thesis .
21. The College may permit an unsuccessful candidate to revise and resubmit the thesis if, in the opinion of the Director, the candidate's work is of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

Examination: Studio Practice and Research

22. (1) On completion of the requirements for the degree by a candidate proceeding primarily by studio practice and research, the College, on the recommendation of the Director, shall appoint an Examination Panel consisting of at least two persons, who have not been supervisors of the candidate;
- (2) The Examination Panel shall examine the exhibition, performance or installation and the associated written work at a meeting Chaired in a non voting capacity by the Coordinator of Postgraduate Studies; (3) Having received reports from the Examination Panel and having received reports on the examination of the coursework the head of the College shall report the result of the examination to the College, which shall determine the result of

the candidature.

23. In special cases the College, on the recommendation of the Director, may require the candidate to take a further examination.
24. The College may permit an unsuccessful candidate to revise and resubmit the work if, on the recommendation of the Director, the candidate's work is of sufficient merit to warrant this concession, and may prescribe special conditions to be fulfilled by the candidate.

Progress

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

other college information

SCHOLARSHIPS AND GRANTS.

Jerome De Costa Memorial Awards

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

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

1994 winners:

Greg Shapley - Photography 1st year

Gabrielle Bates - Painting 2nd year

The Dobell Foundation Scholarship

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

1994 winners:

Oliver Smith - Jewellery & Object Design 2nd year

Garry Kent - Sculpture, Performance & Installation
2nd year

Shaelene Murray - Glass 3rd year

Lisa Kelly - Sculpture, Performance & Installation
3rd year

Sydney College of the Arts Scholarship

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

1994 winner:

Robyn Waghorn - Printmaking 3rd year

Readers Digest Award

The Readers Digest Prize is made available by a

generous donation from Readers Digest Australia Pty Limited. Two prizes are offered, one to a 2nd year student and one to a 3rd year student. The award is made on the recommendation of the Scholarships and Prizes Committee on the basis of the results of first semester assessment.

1994 winners:

Emil Goh - Photography 2nd year

Mardiros Kupelian - Sculpture, Performance &
Installation 3rd year

The William Fletcher Trust Grant

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

1994 winners:

Gabrielle Bates - Painting 2nd year

Emil Goh - Photography 2nd year

Geanalyne Gonzales - Painting 3rd year

Nell Hopkins - Painting 2nd year

Anna Hughes - Sculpture, Performance &
Installation 3rd year

INTERNATIONAL STUDENTS

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

NON AWARD STUDY

The College makes available non-award study for persons who wish to prepare for tertiary study, for those who wish to pursue a special interest in the visual arts or those who wish to further their professional knowledge. No formal credit is given for non-award study which is limited to 4 hours a week. Fees apply.

Further information is available from Student Administration.

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

FACILITIES

Information Resources Centre

The Information Resources Centre is located adjacent to the canteen on the corner of Mansfield and Batty Streets, White Bay. A reference collection is available as well as materials for loan, including books, slides, videos and audio-visual equipment such as cameras, lights and projectors. Facilities for students include personal computers, typewriters, binder and photocopiers, including

a coin-operated colour copier. All students and staff members are eligible to register as borrowers and may also borrow at University of Sydney libraries and libraries of the Unilinc network. During semester the IRC opens at 9.00 am and closes at 5.00 pm Monday to Friday. During vacations opening hours are 10 am to 4.30 pm Monday to Friday. Enquire at the IRC for details of loans and services, as well as information on other University of Sydney libraries.

College Workshop

The College has a well-equipped workshop which offers a full range of facilities including woodwork, metalwork and metal bending, welding, and vacuum forming.

The workshop facilities are available to students from all studios after successful completion of Occupational Health & Safety training course. The workshop is located on the Mansfield Street Campus.

Counselling & Advisory Unit

Sydney College of the Arts Counselling Unit provides a range of services for students. Students also have access to student services on the main campus. The Counselling service is confidential and free. The College unit is open on a part-time basis and you can make an appointment by ringing 692 0266 Ext. 289 or 290 or calling in to the Unit (Upstairs at Smith Street next to the Printmaking Studio).

The following are a selection of the services at Sydney University which are available to students:

1. *University Counselling Service*, Level 7, Education Building, Manning Road, main campus, Tel. 351 2228. Appointments, walk-ins and telephone counselling available.
2. *Accommodation/Housing Office*, Education Building, Tel. 351 3312. (S.C.A. Counselling Unit advertises details of accommodation required and available on its noticeboard at Smith Street.)
3. *Careers & Appointments Service*, Mackie Building, Tel. 351 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. 351 3853. Offers help with study skills, essay writing, seminar presentation, etc.
5. *International Student Services Unit*, Tel. 351 4749. Offers a wide range of support for international students and their families, including language skills.
6. *Student Loan Scheme*, Tel. 351 2416. Students requiring financial assistance may contact the Financial Assistance Officer, Education Building.
7. *Special Services*, Tel. 351 4554. For assistance for students with disabilities, Education Building.

8. *Health Service*, Tel. 351 3484. Students can use the service on main campus, which is Medicare based.

9. *Austudy enquiries*. Telephone Donna Baines, SRC Welfare Officer 660 5222

Child Care Centre

There is a licenced child care facility housed in a cottage at 1 Victoria Street, Glebe, at the rear of Glebe campus.

Types of care available in 1994

- Long day care, full-time or part-time or days as required, for children aged 6 months to 4 years.

The Centre is licensed for 12 children per day.

Aims of the Child Care Centre

The staff aim to provide a stimulating and developmentally appropriate program to all children in a mixed family grouping.

The Centre is open from 8.30 am - 5.30 pm for 48 weeks of the year. It will be closed for four weeks from Christmas Eve.

Indication of Interest

Application forms will be available from the Child Care Centre during the College enrolment period or phone 660 4427 during hours of opening.

Graphic Communications Centre

The Graphic Communications centre supports the academic program by providing graphic design and art, camera ready art, desktop publishing, colour and black and white printing, scanning and photo manipulation of images for visual arts research and thesis, full colour, spot colour and black and white photocopying and word processed document conversion to high quality hard-copy and printing. The centre creates advertising and promotional materials, handbooks and catalogues, stationery, posters, labels, brochures, letterhead and business cards, invitations, catalogues and booklets. Training in computer operation and word processing is also provided to the College community.

The College has published a number of books on art and photography. Priority is given to works whose subject matter relates directly to the teaching, research and development of the College.

Campus Hours

All campuses will open Monday to Friday during semesters as follows:

Glebe	- 9.00am - 5.00pm Mon - Fri.
Mansfield Street	- 9.00am - 7.30pm Mon - Thurs, 6.00pm Fri.
- Smith Street	- 9.00am - 7.30pm Mon - Thurs, 6.00pm Fri.
Information Resources Centre	- 9.00am - 5.00 pm Mon - Fri.

Undergraduate students will not be allowed access to facilities outside these hours and are asked to cooperate with security staff at closing time.

Noticeboards

Noticeboards are in place around the College to communicate important official information to students regarding elections and other College/ University matters. Please take notice on a regular basis.

Car Parking

Student car parking facilities are very limited at all campuses, and **definitely restricted by the local Council at Mansfield and Smith Streets. The only off-street parking available for students is at White Bay.** This is on the upper level (corner of Batty and Mansfield) adjacent to Workshop and Canteen).

Leichhardt Council has attached conditions to zoning approvals for all campus facilities. Every effort must be made to eliminate the inconvenience caused to local residents by illegal and thoughtless parking close to Campus sites. Students therefore are strongly urged to use public transport or form car pools.

For students attending the Mansfield Street campus, adequate parking is available **in Robert Street, lower level frontages of both campuses.**

Public Transport

Students travelling to Mansfield Street, Smith Street or the Information Resources Centre by public transport can take -

- A train to Town Hall and then either a 442 or 441 bus, from York St, behind Queen Victoria Building, or
- From Top Ryde, a 500 or 501 bus.
- To Glebe Campus, a train can be taken to the City and then a 431 from George St.
- A 433 or a 432 bus can be taken between the Balmain-Rozelle Campuses and Glebe Campus.

Lost Property

Lost property can be claimed from the Student Administration office at Mansfield Street Campus.

Internal Mail

Internal mail drops are conveniently located on all campuses for intra-College communications. Monday through Friday the courier makes pick-ups and deliveries at all campuses and the University campus. Please make a habit of regularly checking the mail boxes and notice boards.

Student Lockers

Lockers are available on all campuses. Students must provide their own locks and to prevent losses

lockers should be kept secured at all times. At the end of the academic year it is the students' responsibility to remove locks and all personal effects from the lockers.

STUDENT ASSISTANCE

Travel Concessions

Travel concession forms for public transport and private omnibus are available from Student Administration at Mansfield Street Campus.

Austudy

The undergraduate course offered by Sydney College of the Arts is approved by the Department of Employment, Education and Training for AUSTUDY allowance purposes. Eligibility is subject to a means test and other constraints, so it is advisable to contact the Department directly for detailed information. Please phone: 218 8800 - 59 Goulburn Street, Sydney. Student Administration at Mansfield Street Campus may also be able to assist with general advice, and the Counselling and Advisory Unit can assist with problems relating to AUSTUDY.

HEALTH & SAFETY

SMOKING IS PROHIBITED IN ALL COLLEGE AND UNIVERSITY BUILDINGS.

The Occupational Health and Safety Committee is formed according with the Act. The Committee currently consists of 8 members, comprising 4 employee representatives, 3 employer representatives and 1 student observer. The Committee aims to promote safe working practices and to increase awareness of health and safety hazards throughout the College.

It is the role of the Committee to act in an

SASCA

Student Association Sydney College of the Arts Inc:

The Association provides an avenue of communication between the student body, the College administration, the University administration and its various student organisations.

The Student Association is the officially recognised organisation representing students who are enrolled at Sydney College of the Arts within the College. They also represent their members on the behalf of the various student organisations that operate on the University of Sydney Campus. The membership fee is a portion subtracted from the overall student fee that students pay when enrolling at the University. An amount that stands between \$60.00 to \$122.00.

The Association is governed by a committee elected by and from the students. Elections are held at the start of May. The Association employs 2 people, a part-time co-ordinator and a book-keeper, who operate from the Association's office 4 days a week. The employees provide a level of continuity of information and assist the governing committee and student representatives on the various College and University boards and committees and other student representatives throughout the institutions. The Association is a member of Artslaw, Art Workers Union, NAVA (National Association for the Visual Arts), Pegasus (Earthnet) computer network and Performance space.

Services provided by the Association include -

- Emergency loans for a period of 2 weeks amounting to \$20.00
- Austudy assistance
- Political representation and lobbying
- Academic representation and advocacy within the College
- Exhibition funding
- Internal social function funding and organising
- Magazine publication and funding
- Concession card laminating
- Student employment service (per Sydney University)
- Film Concession cards
- Laser printing and Macintosh access

The Association owns and operates a Macintosh SE with II NTX laser printer and modem, photocopier and a fax service. It publishes several magazines under various titles the most prevalent being !ZAXP!. They have sponsored the Graduating 3rd Year Exhibition, matching the amount tendered by the College.

The Association also operates a canteen facility located at the end of Mansfield St. (corner of Batty Street and Mansfield Street) which also houses the Associations office.

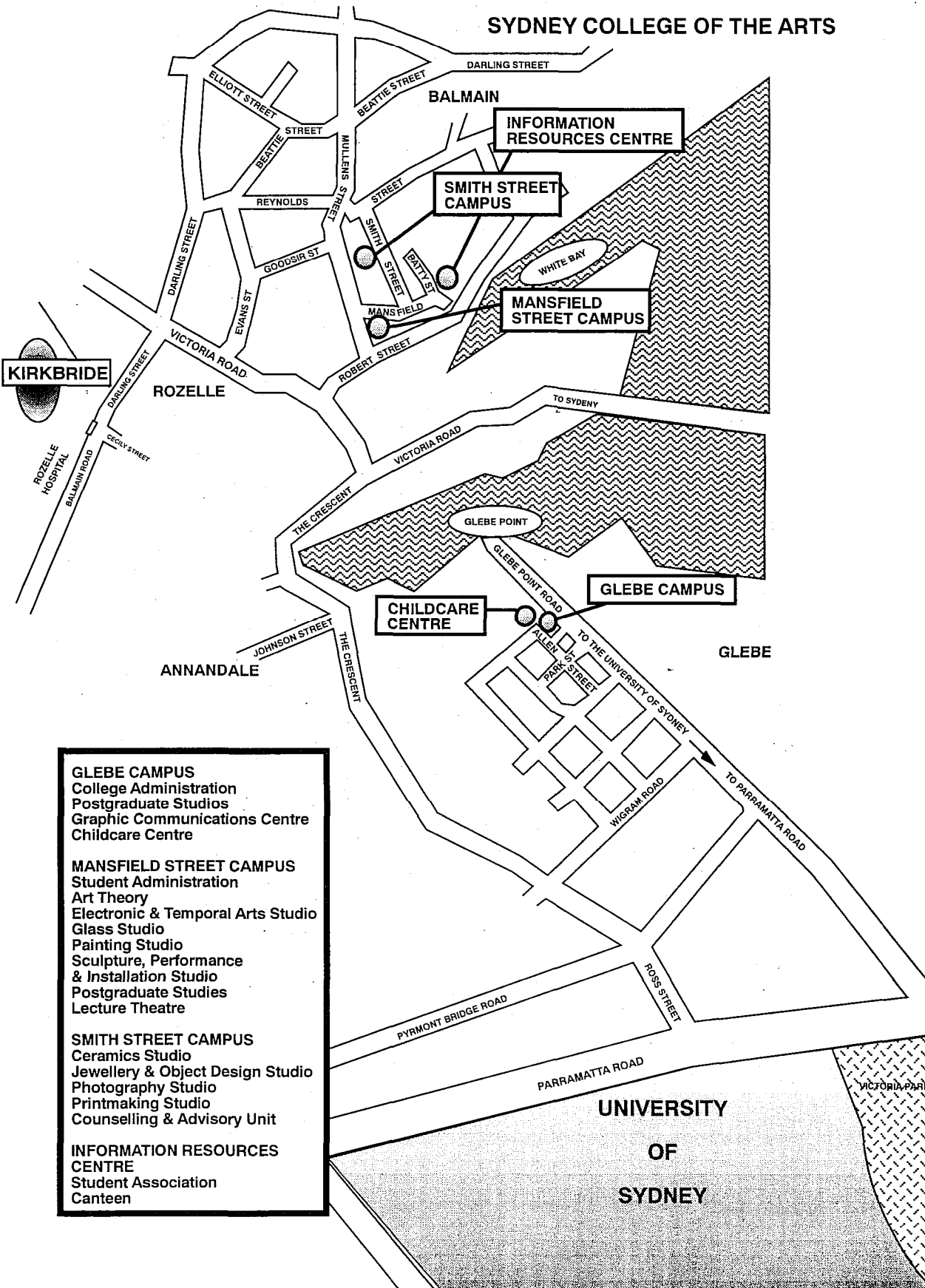
For more information contact-
SASCA, 1 Batty St, Rozelle 2039
Tel: 818-1591 Fax: 555-1953

University of Sydney Union

The University of Sydney Union has a representative present at the White Bay canteen on Wednesdays, 1-2 pm, to answer queries and offer advice on Union facilities and activities. The Union also funds regular barbecues and other social activities for Sydney College of the Arts students as well as a number of publications and catering for exhibitions. The Union has also provided for Sydney College of the Arts students two barbecues, 60 exhibition lights and extension cords, a laser printer and fax machine. Union publications are available from the magazine rack outside SASCA office - the Union *Daily Bull* is faxed daily to the SASCA office. The Union also provides free tampons, condoms and dental dams, available from the SASCA office.

Funding for Cultural Grants for non-academic projects is also available - enquiries to Liz Dole, 552 8456. The Union, in conjunction with Sydney College of the Arts is holding an annual series of exhibitions of student art works, separate to the annual Art, Photo and Video competitions.

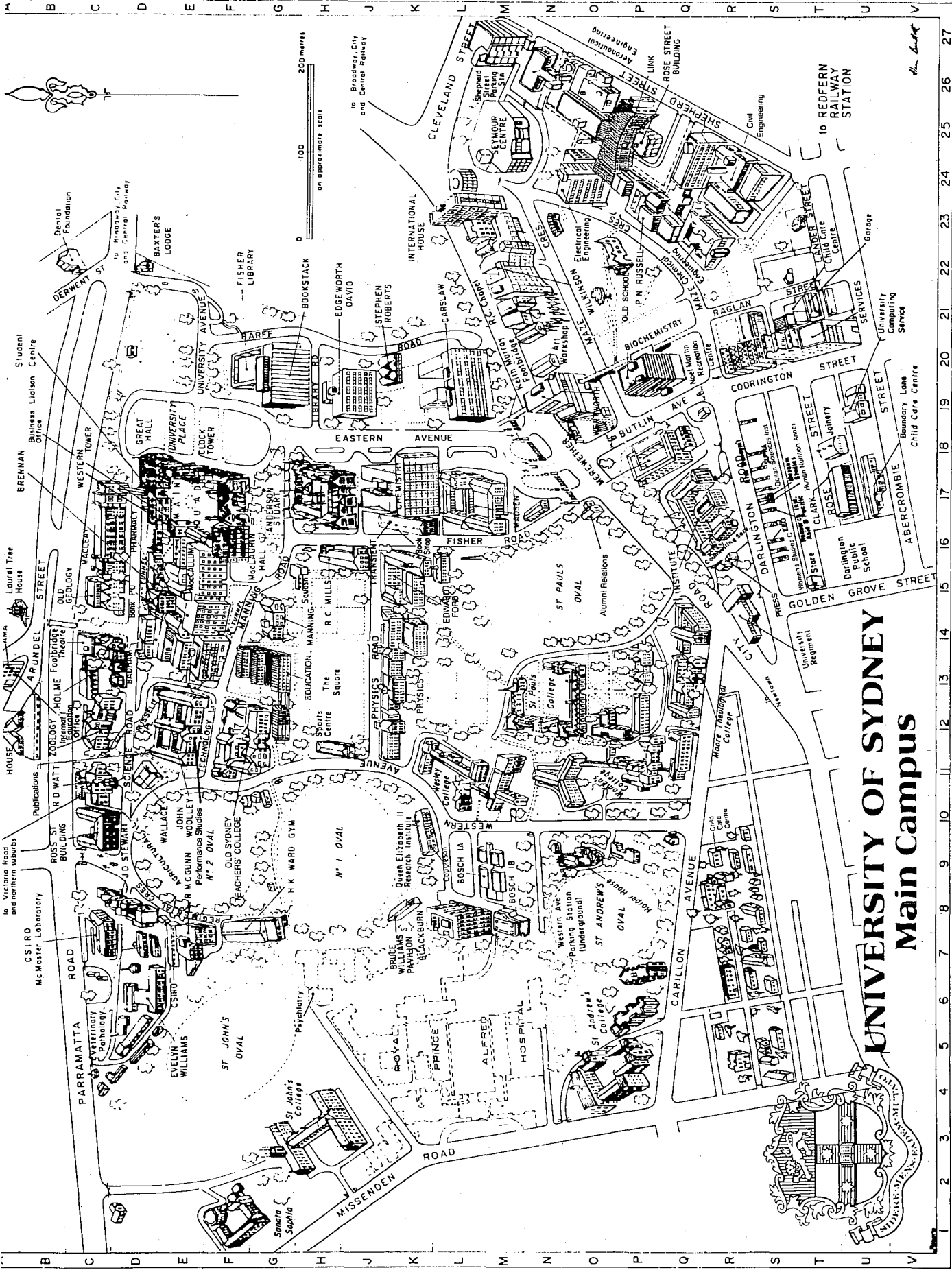
SYDNEY COLLEGE OF THE ARTS



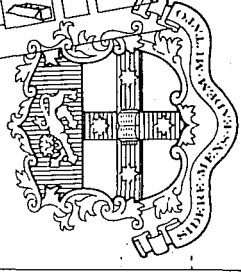
- GLEBE CAMPUS**
College Administration
Postgraduate Studios
Graphic Communications Centre
Childcare Centre
- MANSFIELD STREET CAMPUS**
Student Administration
Art Theory
Electronic & Temporal Arts Studio
Glass Studio
Painting Studio
Sculpture, Performance
& Installation Studio
Postgraduate Studies
Lecture Theatre
- SMITH STREET CAMPUS**
Ceramics Studio
Jewellery & Object Design Studio
Photography Studio
Printmaking Studio
Counselling & Advisory Unit
- INFORMATION RESOURCES CENTRE**
Student Association
Canteen

Buildings, departments and operations (main campus)

13G	Accommodation Service A35	17E	Clock Tower A14	18T	Joinery G12	IOC	Ross Street Building A03
16S	Accounting H51	17L	Computer Science, Basser Dept F09	12F	Koori Centre A22	7D	Round House B11
16E	Admin. Policy & Strategic Planning Division A14	12A	Continuing Education KOI	13F	Language Centre A19	23P	Russell, Peter Nicol, Building J02
17D	Admin. Support Services Division A14	9K	Coppleston Postgrad. Med. Inst. D02	17E	Latin A14	16K	SAUT F12
17D	Admissions A14	13G	Counselling Service, University A35	13G	Learning Assistance Centre A35	5P	St Andrew's College 2
26N	Aeronautical Engineering J07	14C	Credit Union A09	16K	Linguistics F12	3H	St John's College 3
11C	Agricultural Annexe A07	12E	Crop Sciences A20	25O	Link Building J13	21M	St Michael's College
IOC	Agricultural Chemistry & Soil Science A03	UC	Agricultural Entomology A04	12A	Mackie Building KOI	12N	St Paul's College 4
UC	Agricultural Economics A04	UC	Agricultural Genetics & Plant Breeding A04	16F	MacLaurin Half A14	IF	Sancta Sophia College 5
11C	Agricultural Glasshouses A06	12E	Agronomy A20	16C	Madeay Building A12	4C	Sand roll shed B04
11C	Agriculture Faculty Office A05	IOC	Biometry A03	15C	Macleay Museum A12	19L	Science Faculty Office F07
23N	Alma Street Glasshouse G07	12E	Horticulture A20	7C	McMaster Laboratory CSIRO B02	14E	Security A19
170	Alumni Relations F18	11C	Plant Pathology A04	UC	McMillan, J.R.A., Building A05	12A	Selle House K02
17H	Anderson Stuart Building F13	7C	CSIRO McMaster Laboratory B02	17L	Madsen Building F09	18E	Semitic Studies A14
17H	Anatomy & Histology F13	7E	—, Annexe B14	15C	Mail Room (Internal) A11	18E	Senate Room A14
7E	Animal Science B19	22B	Dental H. Educ. & Res. Fndn K03	17E	Main Building A14	21T	Services Building G12
16F	Anthropology A14	16K	Dentistry Faculty Office A27	14G	Manning House A23	25M	Seymour Theatre Centre J09
16S	ANZAASH44	18Q	Econometrics H04	13A	Margaret Telfer Building K07	5D	Sheep Building & Pens B07
16F	Archaeology, Classics & Ancient History A14	1BQ	Economic History H04	16K	Mathematics Learning Centre F12	17H	Shellshear Museum F13
22M	Architectural & Design Science G04	18P	Economics H04	19L	Mathematics & Statistics F07	21S	Shepherd Centre G10
22M	Architecture, Dept & Faculty Office G04	18P	Economics Faculty Office H04	26N	Median. & Aero. Eng Bdg J07	27M	Shepherd St Parking Station J10
20G	Archives F04	19J	Edgeworth David Building F05	25O	Mechanical Engineering J07	16H	Social Work A26
20N	Art Workshop G03	13G	Education A35	15K	Medidne Faculty Office A27		Sports
16E	Arts Faculty Office A14	15K	Edward Ford Building A27	8L	Med. Paradinical & Clinical D06	20R	Noel Martin Recreation Centre, Darlington G09
14F	Asian Studies A18	24P	Electrical Engineering J03	17H	Medidne, Predinical F13	12H	Sports Centre Western Ave A30
170	Attendant's Lodge F18	17L	Electron Microscope Unit F09	18P	Merewether Building H04	7F	Sports Union D08
14D	Badham Building & Library A16	23Q	Engineering Faculty Office J02	20P	Microbiology G08	7F	Ward, H.K., Gymnasium D08
	Banks	24S	Engineering Workshop J06	16H	MUIs, R.C., Building A26	20J	Stephen Roberts Theatre F06
19N	Advance G01	12E	English A20	14Q	Moore Theological College 1	8D	Stewart, J.D., Building B01
13C	Commonwealth A09	16S	Equal Employment Opportunity H47	15F	Mungo MacCallum Building A17	17L	Student Centre F09
19N	Commonwealth G01	6D	Evelyn Williams Building B10	17S	Museum Studies H36	19N	SRC G01
15D	National Australia A15	8L	Experimental Medicine D06	24M	Music J09	18S	SUPRA H28
19N	National Australia G01	17D	External Relations Division A14	16F	Nicholson Museum A14	8L	Surgery D06
22D	Baxter's Lodge F02	17D	Financial Services Division A14	10K	Obstetrics & Gynaecology D02	20R	Swimming Pool G09
8L	Behav. Sciences in Medicine D06	16H	Fine Arts A26	17S	Ocean Sciences Institute H34	20D	Tennis pav. & women's courts FOI
20P	Biochemistry G08	20F	Fisher Library F03	15C	Old Geology Building A11	14E	Traffic Office A19
12C	Biological Sciences, Zoology A08	14C	Footbridge Theatre A09	22O	Old School Building G15	16K	Transient Building F12
16C	Biological Science, Botany A12	14E	Found Property A19	12F	Old Teachers' College Building A22	19N	Union, University of Sydney G01
8L	Blackburn Building D06	14F	French Studies A18	8L	Pathology & Path Museum D06	15F	University of Sydney Club A17
16K	Bookshop F12	21T	Garage, University G13	12E	Performance Studies A20	22M	Urban & Regional Planning G04
8L	Bookshop, Medical D06	17Q	Geography H03	13A	Personnel Services K07	8D	Vet. Anatomy B01
19N	Bookshop SRC Secondhand G01	19J	Geology & Geophysics F05	8L	Pharmacology D06	6D	Vet. Clinic, hospital, surgery B10
8M	Bosch Building D05	14F	Germanic Studies A18	15D	Pharmacy A15	6D	Vet. Clinical Sciences B10
9M	Bosch Lecture Theatres D04	18Q	Govt & Public Admin H04	17F	Philosophy A14	7D	Vet. Operating theatre & animal house B13
16C	Botany A12	8K	Grandstand No. 1 Oval D01	16K	Phonetics Laboratory F12	7D	Vet. Pathology B12
14F	Brennan, C. Building A18	18D	Great Hall A14	21T	Photography G12	7E	Vet. Physiology B19
17H	Burkitt Library F13	17E	Greek—Ancient A14	13K	Physics A28	8D	Vet. Science, Faculty Office B01
17E	Business Liaison Office A14	13F	Greek—Modern A19	17H	Physiology F13	16E	Vice-Chancellor A14
12A	Careers & Appts Service KOI	13F	Griffith Taylor Building A19	10K	Postgraduate C'ttee in Medicine D02	11D	Wallace Theatre A21
6C	Caretaker's Cottage (Vet. area) B03	7E	Gunn, R.M.C., Building B19	15D	Post Office A15	17D	War Memorial Gallery A14
19L	Carslaw Building F07		Health Service, University	16R	Press Building H02	2SO	Warren Centre for Adv. Engin. J07
16D	Cashier A14	13C	Holme Building A09	21T	Printing Service G12	11C	Watt, R.D., Building A04
15E	Celtic Studies A17	19N	Wentworth Building G01	16E	Professorial Board Room A14	17L	Welfare Association F09
21S	Central Stores G12	15F	History A17	13A	Properties Office K07	19N	Wentworth Building G01
19L	Centre for Teach & Learning F07	17K	History & Philosophy of Science F11	6H	Psychiatry D06	11L	Wesley College 6
17D	Chancellor's Committee Shop A14	13C	Holme Building A09	15F	Psychology A17	8N	Western Avenue Underground Parking Station D07
10G	Chaplains, University D11	5D	Horse Stables B09	11D	Publications A20	16E	Western Tower A14
23Q	Chemical Engineering J01	20P	Human Nutrition Unit G08	15K	Public Health A27	22M	Wilkinson Building G04
21S	Chemical Store G11	17Q	Industrial Relations H03	21T	Purchasing G12	17H	Wilson (Anatomy) Museum F13
17K	Chemistry F11	8L	Infectious Diseases D06	17E	Quadrangle A14	110	Women's College 7
	Child Care	19U	Information Services H08	10K	Queen Elizabeth II Res. Inst. D02	12H	Women's Sports Association
17U	Boundary Lane	17Q	Institute Building H03	16D	Records A14	16S	Women's Studies Centre H53
9R	Carillon Avenue	17Q	Internal Auditor H03	15R	Regiment, University HO1	12E	Woolley Building A20
14A	Laurel Tree House (Glebe) K05	13D	International Education Office K07	13F	Religion, School of Studies in A19	17D	Yeoman Bedell A14
21S	Union (Darlington) G10	23L	International House G06	17S	Research Institute for Asia & the Pacific H40	12C	Zoology A08
24R	Civil Engineering J05	4D	Isolation Block—large animal bull pen B05	18S	Risk Management H31		
17T	Clark Building H12	16H	Italian Studies A26	25P	Rose Street Building J04		



UNIVERSITY OF SYDNEY Main Campus



0 100 200 METERS
an approximate scale

A B C D E F G H J K L M N O P Q R S T U V

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