For your reference, complete details here:

Your studio  .................................................................................................

Your supervisor  .............................................................................................

Your meeting times  ..........................................................................................
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COURSE STRUCTURE AND REQUIREMENTS

The Bachelor of Visual Arts (BVA) Honours program at Sydney College of the Arts provides students with the opportunity to establish a research practice through the development of a visual art project, over two semesters’ full-time study. Students work with an allocated supervisor for the general supervision of both their studio and written work.

Students produce a body of artwork for exhibition and examination, and a research paper or dissertation based on their research proposal. There are two categories of candidature:

1. Honours by studio practice and research paper (5,000-7,000 word research paper and a substantial exhibition, performance or installation of artwork); or
2. Honours by dissertation (15,000-word dissertation that demonstrates a commitment to serious scholarship, a focused investigation, disciplined editing and rigorous analysis).

All students undertake a Semester 1 unit of study called Honours Research Seminar. Further information on this unit is available in the relevant Course Outline.

Honours by Studio Practice and Research Paper

<table>
<thead>
<tr>
<th>Unit of Study Code</th>
<th>Unit of Study Name</th>
<th>Credit Points</th>
<th>Co-Requisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAHO4001*</td>
<td>Contemporary Arts Honours A</td>
<td>18</td>
<td>CAHO4005</td>
</tr>
<tr>
<td>CAHO4005</td>
<td>Honours Research Seminar</td>
<td>6</td>
<td>CAHO4001</td>
</tr>
<tr>
<td>Semester 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAHO4002</td>
<td>Contemporary Arts Honours B</td>
<td>24</td>
<td>CAHO4001 and CAHO4005</td>
</tr>
</tbody>
</table>

* This unit of study will be assessed in Semester 2

Honours by Dissertation

<table>
<thead>
<tr>
<th>Unit of Study Code</th>
<th>Unit of Study Name</th>
<th>Credit Points</th>
<th>Co-Requisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAHO4003*</td>
<td>Contemporary Arts Honours Dissertation A</td>
<td>18</td>
<td>CAHO4005</td>
</tr>
<tr>
<td>CAHO4005</td>
<td>Honours Research Seminar</td>
<td>6</td>
<td>CAHO4003</td>
</tr>
<tr>
<td>Semester 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAHO4004</td>
<td>Contemporary Arts Honours Dissertation B</td>
<td>24</td>
<td>CAHO4003 and CAHO4005</td>
</tr>
</tbody>
</table>

* This unit of study will be assessed in Semester 2

GRADUATE ATTRIBUTES

SCA generic attributes of graduate be found at:
http://sydney.edu.au/sca/current_students/graduate_attributes.shtml
### KEY DATES IN 2017

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tue, 28 March</td>
<td>Revised proposal to be lodged with Student Administration office, email to <a href="mailto:sca.enquiries@sydney.edu.au">sca.enquiries@sydney.edu.au</a> (not required if the proposal remains unchanged)</td>
</tr>
<tr>
<td>31 July</td>
<td>First draft of Research Paper to Supervisor</td>
</tr>
<tr>
<td>End of August</td>
<td>Degree Show Information Session</td>
</tr>
<tr>
<td>28 August</td>
<td>Second draft of Research Paper to Supervisor</td>
</tr>
<tr>
<td>3 October</td>
<td>Final draft submitted to Supervisor via Turnitin for checking</td>
</tr>
<tr>
<td>17 October</td>
<td>Final volume to be submitted in Blackboard</td>
</tr>
<tr>
<td>21 November</td>
<td>Degree Show opens</td>
</tr>
<tr>
<td>23 November</td>
<td>Honours examination</td>
</tr>
<tr>
<td>12 December</td>
<td>Publication of results</td>
</tr>
</tbody>
</table>
HONOURS PROGRAM

HONOURS RESEARCH SEMINAR

This unit of study is compulsory for all Honours students.

The Honours Research Seminar serves as a point of articulation between your paper and the studio practice. In this unit, students will establish a methodology where members of the cohort will be able to identify philosophies, theories, and the dynamics that are central to their art practice. It takes your paper as a starting point, to generate critical discussion and develop ideas. Theories discussed can include, but are not limited to, materialism, relational aesthetics, and representation.

This unit of study also provides a framework within which you will develop an essential understanding of research methodologies to support your individual project. Topics covered will include approaches to researching, the author’s voice and its role in the text, and organisating and structuring documents.

You are expected to further develop your critical and analytical skills in readings, discussion, and essay writing.

In this unit of study, you will write a 2,000-word paper identifying the ideas and theories central to your project (50%) and present an individual seminar on your developing studio research (50%).

Seminar Preparation Guidelines

You should approach your seminar as a presentation of your current research to an interested audience. The aim is to help the development of your research, in preparation for the more formal structure of your research paper or dissertation. This will be achieved partly through your own efforts in preparing the seminar and partly by the discussion it generates.

You are strongly advised to rehearse the seminar before you give it, either in front of your supervisor or someone else. You must confer with the technical support staff in your area to ensure that the equipment you need for your presentation is available on the day. If you need to use a room other than the usual one, you are responsible for booking it. You must do both well in advance.

The points below are listed as a guide and do not have to be addressed in a strict linear way. The structure of the seminar is up to you.

The seminar will be assessed on the following criteria:

- it makes reference to all the points below;
- the material presented is relevant to your research;
- it is sequenced in a logical way;
- you express your ideas clearly and coherently;
- it uses good quality visual material effectively;
- it shows evidence of your capacity for critical thought and analysis.

Audience Participation

A seminar is not a lecture. Participants in this programme are expected to contribute to other students’ seminars not only by their presence, but also by an active questioning and response to the presenter. This contribution of your critical attention is a vital element in the success of the seminar program.

Studio Practice and Research Paper

The seminar must refer to both your studio practice and to your research paper. It will include images of your own work. You may choose to present actual samples of work; however, be aware that projected imagery is usually simpler and quicker to present to a group.

The seminar should address all the following:

- the conceptual framework for your current studio practice;
- the relation of the current work to earlier work – how it extends your previous work, or departs from it, what is carried over from before, what is new;
• your working process—methods, materials etc;
• what the outcome is likely to be i.e. the direction you envisage for the finished work;
• how you are approaching your research paper e.g. what you expect will go in it, which writers, artists, thinkers you will refer to, points of structure and style etc.

**Dissertation**

For students completing Honours by Dissertation, the focus in the seminar presentation is more on your theoretical investigation. You should address the key thinkers/writers/artists and their relationship to your research project. If you are adopting a particular methodology in your research this should also be identified. While any work you may produce throughout your Honours year is not formally or independently assessed, you may wish to include it in your presentation as a means of framing or illustrating your investigation.

**HONOURS BY STUDIO PRACTICE AND RESEARCH PAPER**

**Contemporary Arts Honours**

CAHO4001 Contemporary Arts Honours A
CAHO4002 Contemporary Arts Honours B

Contemporary Art Honours is a year-long program. At the end of Honours year you are required to present a 5,000-7,000 word research paper (40%) and a substantial exhibition, performance or installation of artwork (60%).

In semester 1, you will research and develop a coherent body of studio practice that is individually conceived. In addition, you will research and prepare the first draft of the research paper. Both are monitored through regular meetings (an average of an hour per fortnight) with your supervisor who provides advice and feedback. Your supervisor will maintain a record of your progress, and provide you with a summary of your progress at the end of semester. However it is important to see the supervisory relationship as a dynamic interaction that is guided by your questioning and concerns. You are expected to keep a record of your meetings.

Please note that if your studio project is of an interdisciplinary nature, you will still have one supervisor.

In semester 2, you will continue the development of your independent project. Through a continued exploration within the studio, you will work towards refining a body of work to be presented for examination. A research paper is to be presented as a supporting document to the studio project. You will continue regular meetings with your supervisor.

**Approaches to the Research Paper**

There are many possible approaches to the written component of your Honours project, but all should address what you see as the key range of ideas and practices, which are relevant to your studio practice and which place that work in a contemporary context. The writing should show evidence of your awareness of the shaping forces (technologies, history, theories, practices, politics etc.) applicable to your work, as well as displaying clarity, structure and a cohesive approach in presenting your ideas.

The 5,000 to 7,000-word research paper may be undertaken as studio documentation, a formal research essay or in another form, which is described in your Honours proposal and approved by your supervisor.

Whatever approach is adopted the paper encompass the following elements:

• an inquiry with clear and direct relevance to your studio practice;
• a clearly stated and achievable aim, with proper definition of terms;
• identification of component elements;
• systematic investigation of elements and their inter-relationships;
• sequential presentation of information;
• conventions of scholarship observed (i.e. syntax, citation, presentation);
• appropriate illustrations; and
• introduction and conclusion.
The formal essay proposes a specific topic of investigation with a breadth and depth appropriate to the time and word length available. It entails a more linear and ‘academic’ investigation than studio documentation. In addition to the above it should also show evidence of:

- methodical structuring of evidence and argument;
- evidence of wide reading and critical consideration;

Essay-style papers may also include, where appropriate, documentation of your studio practice, either as a separate chapter or an appendix.

Irrespective of the format chosen, a research paper should not be described as a thesis or dissertation. In length, content, style and intention it is quite different from the formal, proposition-testing investigation known as a dissertation or thesis. Only candidates writing a 15,000-word paper can accurately describe their written work as a dissertation.

HONOURS BY DISSERTATION

Contemporary Arts Honours Dissertation

CAHO4003 Contemporary Arts Honours Dissertation A
CAHO4004 Contemporary Arts Honours Dissertation B

Contemporary Art Honours Dissertation is a year-long program. At the end of Honours year you are required to present a 15,000-word dissertation that should demonstrate a commitment to serious scholarship, a focussed investigation, disciplined editing and rigorous analysis.

Throughout the year, you will work towards refining your research interests, conducting research and developing an argument. Regular meetings with your supervisor (an average of an hour per fortnight) provide advice and feedback. Your supervisor will maintain a record of your progress, and provide you with a summary of your progress at the end of semester 1. However it is important to see the supervisory relationship as a dynamic interaction that is guided by your questioning and concerns. You are expected to keep a record of your meetings. Your dissertation will be assessed at the end of semester 2.

Approaches to the Dissertation

The dissertation provides the opportunity to develop a deeper understanding of theoretical and critical issues that affect art making. The document produced should take a formal essay structure as described in the Approaches to the Research Paper section.

Writing a dissertation involves a commitment to serious scholarship, focused research, disciplined editing, rigorous analysis and frequent supervision. The list of essay elements described in the Approaches to the Research Paper section should all be present, with a commensurate escalation in both quality and quantity of work presented. Formal qualities present should include a clear proposition supported by argument and evidence showing an understanding of your chosen topic. The inclusion of such elements as studio documentation or narrative should be done in consultation with your supervisor.

RESEARCH PAPER AND DISSERTATION GUIDELINES

Research Paper

Within the Honours program written investigation, as a complement to studio research, is regarded as an important area of study.

The discipline of analysing and synthesizing information and concepts, then expressing those in a non-visual
language, is one which parallels and complements studio activities. The critical distancing inherent in such activity, as well as, the creative possibilities of the written text in its own right, are seen as positive features. Professional artists are frequently called upon to write and speak about their work and that of other artists. The ability to speak and write clearly about your work complements your fluency in visual language. The further development of written analysis and expression is also important for students preparing for postgraduate study in art.

**Dissertation**

While the research of a dissertation student may include their own studio practice, it will most often be addressing the work of others, alongside broader theoretical ideas and frameworks. In either case, the engagement with artworks and the approach to critical analysis should be relevant and contextualised.

**PAST PAPERS**

You are encouraged to consult your studio and the SCA Library for copies of past Honours papers. Evident among these is a wide range of styles and intentions. The papers can be consulted but not borrowed.

**PRODUCTION OF THE RESEARCH PAPER AND DISSERTATION**

Steps in production and supervision:

- Do your research: reading, gathering of material, writing, editing
- Present drafts periodically to your supervisor
- Submit final draft to your supervisor via Turnitin for approval
- Print and bind two (2) copies of your final paper and submit to Student Administration along with a soft copy by deadline, Student Administration will send your written work to examiners
- Present your final work at an oral examination (Honours by studio practice and research paper)
- Participate in an oral examination (Honours by dissertation)
- Original copy of your written work is returned you after assessment. Second copy is retained by relevant studio.

It is your responsibility to present the accumulating written documentation to your supervisor at frequent and regular intervals. Two revisions of the written work should be presented to the supervisor before the finished version is submitted for examination. Final drafts must be submitted via Turnitin. If the file size is greater than 20mb images should not be included. Image placeholders can be used as markers.

Submission dates for first, second and final drafts are published in the Key Dates section of this guide. Make a careful note of those dates. Papers, which have not passed through each of these preliminary stages, may not be accepted at subsequent stages.

You may request an extension of time to submit the final work by applying for special consideration (short-term illness, injury or misadventure), or an adjustment, if registered with the University’s Disability Services. If an extension is either not sought, not granted or is granted but work is submitted after the extended due date, the late submission of the work will result in an academic penalty of one (1) per cent of the maximum mark awardable for the work if it is submitted up to 15 working days late.

Work submitted more than 15 working days after the deadline will not be assessed (Absent Fail). Delays caused by typing or computer problems will not be accepted as grounds for late submission.

**WRITING TECHNIQUES**

Students are advised to keep a journal of notes on their aims, intentions, working processes, development of images, critiques, etc. The processes of researching, documenting and reflecting will assist you to develop a better understanding of your topic. In addition, a file of visual material and the like should be maintained (all with the proper source referencing). This source material can be readily integrated into the notes you compile for the seminar and research paper/dissertation. The accumulating material should be regularly re-read, edited and ordered, keeping in mind its final destination as a readable, sequenced flow of meaningful
information.

How you interpret your research will be the key to demonstrating the development of your ideas throughout the year. You will need to show that you have read broadly and chosen the most relevant sources for your topic. These need not be limited to formal literature but may draw on other pertinent sources.

Though the written material generated during the studio documentation process can come from disparate sources and be varied in nature, it needs to be presented in a sequenced and organized way. Haphazard or random ordering is insufficient. To this end writing techniques such as mind maps or flow charts can assist in ordering your ideas and making sense of topics and sub-topics and the connections that form during your research.

How does it look? Is it legible? Is there a logical sequence to it? Would headings and sub-headings help to strengthen the structure? The paper should be serious, but you want it to be interesting as well. Casual reflection, comment on working process, reference to influences and other sources of images and ideas - all these, and more, are appropriate.

Always write with a reader in mind. Remember that your work will be accessible to many future readers. Write with your examiners in mind, too.

The Write Site, http://writesite.elearn.usyd.edu.au, provides online support to help you develop your academic and professional writing skills. Each module provides descriptions of common problems in academic and professional writing and strategies for addressing them. You will see samples of good writing and also do some practice activities in error correction.

Who Reads Your Paper?

The known readers include your Supervisor and Assessors. The unknown readers will be anyone who discovers your work in the Studio's library including undergraduates, postgraduates and staff. Assume an interested readership to which you must make accessible your concerns as an artist. The reader will approach the text seeking information, explanation and insight into your art-thinking and art-making, independently of any first-hand acquaintance with you or your work.

WORD COUNT

The Honours year requirements call for a research paper of 5,000 – 7,000 words or a dissertation of 15,000 words.

The required word count includes the introduction, main text and conclusion. It does not include the summary (abstract), foreword, captions, footnotes, bibliography and in most cases appendices. One page of typed material is usually around 250-300 words.

In relation to your studio documentation in the paper, you need to be aware that deadline for submission of the final research paper is well before the end-of-year exhibition, and that your studio work may still be incomplete when the paper is submitted. Allowance must be made for this earlier deadline when deciding the most appropriate way to document your work.

INCLUSIONS IN THE RESEARCH PAPER AND DISSERTATION

Does your paper include the following?

| Title Page | A sample title page is included at the end of this guide. Please observe its inclusions and format. |
| Declaration | A sample Declaration Relating to the Lodgement of the Bachelor of Visual Arts (Honours) Research Paper or Dissertation is included at the end of this guide. Please observe its inclusions and format. The form, which must be bound as the first page, specifies the conditions governing the copying and use of your research paper or dissertation when it is held in the studios of SCA. The form grants general rights |
of readership and use by staff and students of SCA subject to general copyright regulations. You may add special conditions if you wish.

<table>
<thead>
<tr>
<th>Foreword/Author’s Statement*</th>
<th>This is optional. Seek your supervisor’s advice. If included, it is a short statement, which puts the following material into a context, perhaps personal or social. It may acknowledge the assistance of others, if appropriate. The Foreword is not the Introduction to the main body of the text.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table Of Contents with Page Numbers</td>
<td>A list of chapters or sections, also major sub-headings. Give page numbers to all entries.</td>
</tr>
<tr>
<td>List Of Illustrations with Page Numbers</td>
<td>Self-explanatory. Again, give page numbers. Include titles of all images.</td>
</tr>
<tr>
<td>Introduction</td>
<td>The introduction should provide an overview of the written material and give any explanation necessary of the structure, technique and approach, which you have used in compiling it. It also defines terms where necessary. The introduction, along with the conclusion, frames your investigation.</td>
</tr>
<tr>
<td>Chapter Headings (and Sub-Headings*)</td>
<td>These can make the difference between 5,000 or 7,000 words of seemingly featureless text, or an intelligently organized sequence of unified, meaningful segments.</td>
</tr>
<tr>
<td>Illustrations with Titles</td>
<td>These may include photographs, drawings, photocopies, charts, graphs, etc. Each must have a title, a number (e.g. Figure 4), artist’s name (yours, or someone else’s) and date where appropriate. It is good practice to reference illustrations in your written text, e.g. “(see Figure 4).”</td>
</tr>
<tr>
<td>Conclusion</td>
<td>The conclusion should provide a sense of summation, of rounding-off or evaluation.</td>
</tr>
<tr>
<td>Footnotes and Bibliography</td>
<td>All your sources need to be referenced by citing author, title of book or article and page. You are expected to follow an appropriate and consistent convention of source citation and referencing. The Chicago Manual of Style 16th A is the preferred style at Sydney College of the Arts. For full details and citation examples, use the print copy of The Chicago Manual of Style in the SCA Library. Reserve collection or the online guide at <a href="http://www.chicagomanualofstyle.org/home">http://www.chicagomanualofstyle.org/home</a> The Chicago 16th A style is also available in EndNote bibliographic software. You may consult other recent style manuals. Whichever convention you adopt, you must employ it consistently.</td>
</tr>
<tr>
<td>Appendix*</td>
<td>If there is written material, which does not fit appropriately into the main body of the text, you may include it as an appendix. If the material is your own, this will be counted towards the required word length. Material by other authors is considered additional to the prescribed word length.</td>
</tr>
</tbody>
</table>

*Optional

PRESENTATION OF THE RESEARCH PAPER AND DISSERTATION

You must submit one soft copy (PDF) of your written work on Blackboard by the specified deadline. Your research paper or dissertation must be accompanied by the statement from your supervisor stating that it is suitable for examination. See the Statement by Supervisor on Submission of BVA (Honours) Research Paper/Dissertation form at the end of this guide. The statement must formatted within paper.

Your research paper or dissertation must have a signed copy of the Declaration Relating to the Lodgement of the Bachelor of Visual Arts (Honours) Research Paper or Dissertation formatted within paper.

Your research paper/dissertation shall be in good quality typescript. In the main body of the research paper/dissertation one and a half spacing is preferred, but double spacing is acceptable. Single spacing may be used only for appendices and footnotes.

The size of the document shall be A4 (297 mm x 210 mm).
The margin on each sheet shall be not less than 25mm on the left hand side, 20 mm on the right hand side, 20 mm at the top and 20 mm on the bottom.

Beginning with the first page of the Introduction pages shall be numbered consecutively, using Arabic numerals.

The title page shall contain the research paper/dissertation title, the candidate’s name, the title of the degree, the year of submission and the name of University of Sydney (see template at the end of this guide).

Your work must exhibit correct spelling, grammar and punctuation. Incorrect syntax and spelling are as unacceptable as historical inaccuracies or factual errors. Check words with the dictionary and double-check proper nouns. Have your final text carefully proofread, preferably by other readers with a fresh and critical eye.

EDITORIAL ASSISTANCE

Coursework students at SCA may use editorial assistance but you should discuss this with your supervisor and provide the editor with a copy of the following guidelines before you commence work:

Editorial intervention should be restricted to:

- Proofreading: that is, detecting and correcting the presentation of the text to conform with standard usage and conventions (e.g. spelling, quotations, italics, lists, word usage, punctuation, graphs, charts, citations, references, heading hierarchies, symbols and equations, headers and footers, style of numbers etc).

- The identification and provision of advice in matters of structure (the need to restructure and reword, deletions, additions); the conventions of grammar and syntax; use of clear language; logical connections between phrases, clauses, sentences, paragraphs, and sections; voice and tone; and how to avoid ambiguity, repetition and verbosity. Material for proofing should be submitted to an external editor in hard copy not electronic. The name of the editor and a brief description of the service provided must be printed on the front page of the work when it is presented for assessment.

PUBLISHING

You may wish to consider publishing extracts or reworked forms of your research paper or dissertation. For some students the material developed for the research paper or dissertation may adapt well to an article in a magazine or journal.

EXAMINATION AND ASSESSMENT

You can find information about:

- SCA requirements and assessment criteria;
- grade descriptors;
- special consideration and extensions
- academic honesty
- academic appeals

HONOURS STUDIO PROJECT

Examiners will be looking for work that:

- represents a significant advance upon the level of work which you were doing at the point of entry to the course;
- is significantly advanced beyond that normally executed at third year undergraduate level so as to be clearly of an Honours standard.

RESEARCH PAPER AND DISSERTATION

Examiners will be expecting to read a research paper that:

- is a coherent document, which illuminates through words and images your concerns as a studio practitioner;
- presents a clearly sequenced and coherently expressed discussion, including an adequate introduction and conclusion, at a level clearly above that of good, final undergraduate papers;
- includes appropriately presented and labelled illustrations which relate meaningfully to the text and illustrate your studio practice;
- states your intentions in the development of the exhibited works and the directions in work developed over the course of study;
- shows familiarity with current practical and theoretical issues relevant to your own studio concerns by placing the work in a broader context of the history of ideas, or by elucidating the framework of knowledge which has direct application to it;
- clearly and sufficiently links the discussion to your studio practice;
- observes the required word length; and
- observes all formal presentation requirements.

and a dissertation that:

- conforms to formal academic structure, content and style, with evidence of both quality and quantity in the work presented;
- shows evidence of an appropriate literature search and a clear definition of terminology and methodology;
- presents a clearly sequenced and coherently expressed discussion;
- demonstrates comprehension of relevant current theoretical issues;
- observes the required word length; and
- observes all formal presentation requirements.

EXAMINATION PROCESS

Honours examinations are held during the period of the undergraduate Degree Show exhibition. Your examination will usually take place in front of your exhibited work and will take up to 25 minutes. If you are a student completing Honours by dissertation, the examination might take place in a seminar room.

There will be two examiners, neither of who will be your supervisor. Each examiner will meet once with you in the studio in the weeks prior to the examination. The purpose of these meetings is to familiarise the examiner with your studio project and how it has developed throughout the year. It may include work that will not appear in the examination exhibition.

At your examination, the examiners will engage in discussion of your studio work and research paper or your dissertation, which they will have received and read in advance. They may ask you questions and offer comments. The examination will take no less than 20 minutes and no longer than 30 minutes.
In the weeks after the examination you will receive written feedback from each examiner. Your supervisor can answer any further questions you may have regarding the examination process and help you prepare for it.

**LEVELS OF HONOURS**

The final award of the Honours Degree takes into account assessments in all the units of study for the year. The level of Honours awarded corresponds to the following grade definitions. The honours mark is determined by calculating an honours WAM from the 48 credit points of honours units of study, using the formula:

\[
WAM = \frac{\text{sum(marks x credit point value)}}{\text{sum(credit point value)}}
\]

The mark is the actual mark obtained by the student for the unit of study, or in the case of a failing grade with no mark - 0. Pass/fail assessed subjects and credit transfer subjects (from another institution) are excluded from these calculations. However, the marks from all attempts at a unit of study are included.

<table>
<thead>
<tr>
<th>Award</th>
<th>Honours Mark Range</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honours Class I and possible University Medal*</td>
<td>90 to 100</td>
<td>The student's performance is of first class Honours standard and justifies consideration of the award of the University Medal. The student's performance meets the assessment criteria to an exceptionally high degree.</td>
</tr>
<tr>
<td>Honours Class I</td>
<td>80 to 89</td>
<td>The student's performance is of first class Honours standard but not of a standard that justifies consideration of the award of the University Medal. The student's performance meets the assessment criteria to a very high level.</td>
</tr>
<tr>
<td>Honours Class II, Division I</td>
<td>75 to 79</td>
<td>The student's performance is of second class Honours (Division I) standard. The student's performance meets the assessment criteria to a satisfactory level, some to an exceptional or most to a high level.</td>
</tr>
<tr>
<td>Honours Class II, Division II</td>
<td>70 to 74</td>
<td>The student's performance is of second class Honours (Division II) standard. The student's performance meets the assessment criteria to a satisfactory level, some to a high level.</td>
</tr>
<tr>
<td>Honours Class III</td>
<td>65 to 69</td>
<td>The student's performance is of third class Honours standard. The student's performance meets the assessment criteria to a satisfactory level.</td>
</tr>
<tr>
<td>Not Awarded</td>
<td>less than 65</td>
<td>The student's performance is not such as to justify the award of Honours.</td>
</tr>
</tbody>
</table>

* A student, who achieves an honours mark of 90 or more, may qualify for the award of First Class Honours with University Medal. Recipients of Medals will have not only outstanding performances in the Honours year, but also meritorious undergraduate performances especially after first year. The final decision regarding award of the Medal will be made by the Honours Board of Examiners in accordance with the University Coursework Rule.

**YOUR FINAL GRADE AND SCALING PROCEDURES**

The final grade a student receives is based on the standard of his or her own performance across all the tasks set for a unit. Assessment tasks are designed so students can demonstrate how well they have achieved a unit's outcomes.

Please note that while marks for individual assessment tasks may give a good indication of the likely final mark or grade for the unit, they do not guarantee a specific grade or final mark. From time to time, final results for a unit may need to be adjusted. This can happen, for example, if it is found that the marking process has not accurately represented the actual standards achieved by students. If adjustment to raw scores is needed, this is always done with care and attention to individual students' work. The marking process involves consultation and cross-checking to ensure that results faithfully reflect standards.
SYDNEY ESCHOLARSHIP

High scoring honours papers, with a mark of 80 or higher, can be lodged with the Sydney eScholarship Repository in the library for future access.

Papers eligible for lodgement must be free of typographical and formatting errors. Authors must give written permission for the paper to be included and may remove their paper from the Repository at any time. In this circumstance the paper will not be re-lodged if you change your mind, nor will a copy be kept.

You can find more information about the Repository here: https://ses.library.usyd.edu.au/.
DECLARATION RELATING TO THE LODGEMENT OF THE BACHELOR OF VISUAL ARTS (HONOURS) RESEARCH PAPER

This is to certify that I, (Full name)

Student ID No: [Student ID No]

being a candidate for the Bachelor of Visual Arts (Honours), am fully aware of the policy of the University relating to the retention and use of Honours degree project reports and theses, namely that if I am awarded the Bachelor of Visual Arts (Honours), the research paper lodged with Sydney College of the Arts shall be available immediately for use. I agree that, subject to the provisions of the Copyright Act, the Dean may supply a photocopy or microform of the research paper to an individual for research or study or to a library.

Signature

______________________________________________

Witness

______________________________________________

Date

______________________________________________
DECLARATION RELATING TO THE LODGEMENT OF THE BACHELOR OF VISUAL ARTS (HONOURS) DISSERTATION

This is to certify that I, (Full name)

Student ID No:

being a candidate for the Bachelor of Visual Arts (Honours), am fully aware of the policy of the University relating to the retention and use of Honours degree project reports and theses, namely that if I am awarded the Bachelor of Visual Arts (Honours), the dissertation lodged with Sydney College of the Arts shall be available immediately for use. I agree that, subject to the provisions of the Copyright Act, the Dean may supply a photocopy or microform of the research paper to an individual for research or study or to a library.

Signature

Witness

Date
STATEMENT BY SUPERVISOR ON SUBMISSION OF BVA (HONOURS) RESEARCH PAPER/DISSERTATION

This form MUST accompany the research paper/dissertation on submission*.

Candidate’s details:

<table>
<thead>
<tr>
<th>Student ID:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Family Name:</td>
<td></td>
</tr>
<tr>
<td>Given Names:</td>
<td></td>
</tr>
<tr>
<td>Research Paper/Dissertation title</td>
<td></td>
</tr>
</tbody>
</table>

Supervisor’s details:

<table>
<thead>
<tr>
<th>Title:</th>
<th>Prof ☐ A/Prof ☐ Dr ☐ Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family Name:</td>
<td></td>
</tr>
<tr>
<td>Given Names:</td>
<td></td>
</tr>
</tbody>
</table>

Certification*:
To be completed by supervisor

1. Presentation of research paper:
   - In my opinion the research paper/dissertation is sufficiently well prepared to be examined. Yes ☐ No ☐
   - I certify that in accordance with BVA (Honours) guidelines, the research paper/dissertation does not exceed the prescribed maximum word limit; or Yes ☐ No ☐
   - Prior approval has been sought to go beyond the word limit. Yes ☐ No ☐

2. Responsibility for research:
   I hereby certify to the best of my knowledge that:
   - the research and writing embodied in the research paper/dissertation are those of the candidate except where due reference is made in the text; Yes ☐ No ☐
   - any assistance provided during the research phase has been appropriately described and acknowledged; Yes ☐ No ☐
   - any editorial assistance in the writing of the thesis has been appropriately described and acknowledged. Yes ☐ No ☐

3. Ethics clearance:
   - I confirm that all ethics clearances have been obtained for this project. N/A ☐ Yes ☐ No ☐

Supervisor’s Signature: ______________________ Date: __________

Supervisor’s comments noted by:

Candidate Signature: ___________________________ Date: __________

* NOTES:
1. The purpose of this form is to ensure that submitted research paper or dissertation is sufficiently well presented to undergo timely examination.
2. In the event that a supervisor is unwilling to certify that a research paper/dissertation satisfies note 1, written comments detailing the supervisor’s concern should be attached to the form.
3. In situations where the supervisor declines to complete this form, a candidate may approach the Dean, or nominee, to consider the thesis in view of notes 1 & 2.
4. Candidates are required to countersign the form to indicate awareness of the supervisor’s comments.
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  Please note, Dr Findeis is not on campus on Fridays

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