

ESSENTIAL INFORMATION FOR CANDIDATES
AND SUPERVISORS

BVA HONOURS COURSE GUIDE 2011

SYDNEY COLLEGE
OF THE ARTS



THE UNIVERSITY OF
SYDNEY

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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:

- Honours by Studio Project and Research Paper (5-7000 words)
- Honours by Dissertation (15,000 words) and Minor Studio project.

Students enrolled in the category Studio Project and Research Paper additionally undertake a Semester 1 unit of study called Studio Seminar/Research Paper A (see page 8). All students undertake a Semester 1 unit of study called Honours Theories of Art Practice. Further information on this unit is available in the relevant Course Outline.

Unit of Study Code	Unit of Study Name	Credit Points	Co-Requisites
Honours by Studio Project and Research Paper			
Semester 1			
MSTD4221 *	Honours Studio A (Media Arts)	16	THAP4241 & THAP4251
MSTD4231 *	Honours Studio A (Fine Arts)	16	THAP4241 & THAP4251
MSTD4241 *	Honours Studio A (Object Art)	16	THAP4241 & THAP4251
THAP4241	Studio Seminar/Research Paper A	4	MSTD4221 or MSTD4231
THAP4251	Honours Theories of Art Practice	4	THAP4241 & MSTD4221 or MSTD4231 or MSTD4241
Semester 2			
MSTD4222	Honours Studio B (Media Arts)	16	THAP4242
MSTD4232	Honours Studio B (Fine Arts)	16	THAP4242
MSTD4242	Honours Studio B (Object Art)	16	THAP4242
THAP4242	Research Paper B	8	MSTD4222 or MSTD4232 or MSTD4242
Honours by Dissertation			
Semester 1			
THAP4231	Honours Dissertation A	16	MSTD4111 & THAP4251
MSTD4111	Honours Studio Project A *	4	THAP4231 & THAP4251
THAP4251	Honours Theories of Art Practice	4	THAP4231 & MSTD4111
Semester 2			
THAP4222	Honours Dissertation B	16	MSTD4112
MSTD4112	Honours Studio Project B	8	THAP4222

* These units of study will be assessed in Semester 2

Honours Schedule

Key Dates in 2011	
28 March	Revised Study Proposals to be lodged with Student Admin (not required if the Study proposal remains unchanged)
Wks 5 -13	Studio Group Seminar Presentations
25 July	First draft of Research Paper to Supervisor
5 September	Second draft of Research Paper to Supervisor
11 October	Final draft submitted to Supervisor for checking
24 October	Final volume (2 bound copies) due at Student Admin, plus 1 soft copy to UG Manager
15 November (tbc)	Exhibition opens
17 & 18 Nov (tbc)	Honours examination

Supervision

Supervision is vital to the whole educative process of the Honours year. Students meet with their supervisor for an average of 1 hour per fortnight. The same member of staff who supervises your studio work will also advise you on the development of your Research Paper or Dissertation. Students who are involved in interdisciplinary studio projects will have one supervisor.

HONOURS BY STUDIO PROJECT AND RESEARCH PAPER

Honours Studio A and B

Honours Studio A (MSTD4221, MSTD4231, MSTD4241)

Honours Studio B (MSTD4222, MSTD4232, MSTD4242)

In the Honours by Studio course, studio practice is regarded as central to your investigations. Allocated shared studio space will be made available to you to work in. The Research Paper and the Seminar (see below) must clearly evolve out of and produce material and information, which contribute towards your studio practice. Supervisors and examiners will insist upon the relevance and linking of studio practice to your seminar and written work.

Studio Seminar/Research Paper A

Studio Seminar/Research Paper A (THAP4241)

This unit of study is compulsory for students enrolled in Honours by Studio and Research Paper. Students must satisfy requirements for attendance and participation.

The seminar program offers each student an opportunity show work in progress and to discuss their research with staff and students in their group.

Individual seminar presentations of approximately 30 minutes (including discussion) will be scheduled between Weeks 5 and 13.

Your supervisor will normally be present for your seminar presentation. You should inform them of the date and time you will be presenting.

While it is not compulsory for candidates of Honours by Dissertation to attend the Studio Seminar it is recommended. Participation can contribute to the development of both your Dissertation and the Minor Studio Project.

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. This will be achieved partly through your own efforts in preparing the seminar and partly by the discussion it generates.

The seminar must refer to both your studio work 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 studio work;
- 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. how you envisage 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.

These aspects do not have to be addressed in a strict point-by-point way. The structure of the seminar is up to you. 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 seminar will be assessed on the following criteria:

- it makes reference to all the points above;
- 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' seminar/s 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.

HONOURS BY DISSERTATION

Honours Studio Project A and B

Honours Studio Project A (MSTD4111)

Honours Studio Project B (MSTD4112)

In Honours by Dissertation the emphasis is placed on your writing and research. Your proposition and argument are the focus of your study. The Studio Project should be informed by your investigations and play a supportive role only.

Research Paper

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 work 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 Study Proposal and approved by your Supervisor.

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. That investigation should 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;
- methodical structuring of evidence and argument;
- evidence of wide reading and critical consideration;
- conventions of scholarship observed (i.e. syntax, citation, presentation);
- appropriate illustrations;
- introduction and conclusion.

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

Candidates attempting the Research Paper in the essay mode should also consult the two books mentioned in the next section.

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

Honours Dissertation A and B

The 15,000-word 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 structure as described above.

Writing a Dissertation at this level involves a commitment to serious scholarship, focused research, disciplined editing, rigorous analysis and frequent supervision. The list of essay 'elements' on the previous page 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 may only be undertaken with prior approval of your supervisor.

All Dissertation candidates should check the conventions of academic writing described in resources such as the following:

- Chicago Manual of Style Online – Citation Quick Guide, 15th edition:
http://www.chicagomanualofstyle.org/tools_citationguide.html
- The Write Site: <http://writesite.elearn.usyd.edu.au/>. The Write Site 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.

Research Paper/Dissertation Guidelines

Introduction

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 post-graduate study in art.

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 work 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.

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/Dissertation

Steps in Production and Supervision

The work develops through the following steps:

- Research: reading, gathering of material, writing, editing
- Drafts presented periodically for supervision
- Final draft approved by Supervisor
- Final copy word processed by candidate, illustrations added
- Two photocopies made by candidate
- All volumes bound by candidate
- Copies presented by deadline
- Copies sent to assessors
- Original copy returned to candidate after assessment. Second copy retained by relevant studio.

It is each student's responsibility to present the accumulating written documentation to their Supervisor at frequent and regular intervals. Two revisions of the written work should be presented to the Supervisor before the finished version is submitted (see timetable).

The Research Paper/ Dissertation Timetable

Submission dates for first, second and final drafts are included in the Honours semester timetable published elsewhere in this volume. 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.

Students may apply for an extension of time to submit the finished paper/dissertation on the grounds of Special Consideration or Disability only. A penalty of one percent per day will apply to late submissions with no approval.

Writing Techniques

Candidates 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.

Word Count

A Research Paper of 5,000-7,000 words is the requirement for Honours by Studio and 15,000 words for Honours by Dissertation. Please count yours. One page of typed material is usually around 250-300 words. Students who elect to document their studio work in their Research Paper need to be aware that final deadline for the Research Paper is well before the end-of-year exhibition, and that their 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 the work.

Checklist

Use the following checklist for presentation requirements. Does your paper include the following?

Title Page	A sample title page is included at the end of this document. Please observe its inclusions and format.	√
Foreword/Author's Statement*	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.	
Table Of Contents with Page Numbers	A list of Chapters or Sections, also major sub-headings. Give page numbers to all entries.	
List Of Illustrations with Page Numbers	Self-explanatory. Again, give page numbers. Include titles of all images.	
Introduction	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.	
Chapter Headings (and Sub-Headings*)	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.	
Illustrations with Titles	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)."	
Conclusion	The conclusion should provide a sense of summation, of rounding-off or evaluation.	

Checklist continues



Footnotes and Bibliography	All your sources need to be referenced by citing author, title of book or article and page. This information is best given in a numbered reference, placed either at the bottom of the page (footnote) or at the end of the paper (endnote). If you are preparing your paper with word processing software, use the convenient footnoting tool. Also provide a separate bibliography at the end of the paper, citing full bibliographical details of all your sources. In Australia there are several different conventions of bibliographic documentation currently in use. Whichever convention you decide is most suitable for your writing employ it consistently. The use of accepted conventions allows your reader to concentrate on the important issue — the content of your writing.	
Appendix*	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.	
Numbered Pages		

**Optional*

Presentation of the Research Paper/Dissertation

Typing/Word Processing

The Research Paper/Dissertation must be typed or word-processed on A4 paper using one and a half or double spacing between lines.

There are Macintosh computers available for word-processing in the SCA computer lab and in some Studios. If you are passing on your work to someone else for typing, don't assume he/she will also be a proof-reader, mind reader and editor: your manuscript should be word-perfect when given to the typist. Headings, punctuation, spelling, sequence, layout etc. should all be thoroughly proofread beforehand. If you want space left for illustrations or if you have other specific instructions, state them precisely.

Prepare the final presentation well in advance of the deadline. Delays caused by typing or computer problems will not be accepted as grounds for late submission.

Page Format

Provide a margin of at least 25mm on the left so that text is not obscured in the binding process. Use good quality A4 paper for your original manuscript. All pages are to be one-sided and numbered.

Illustrations

Slides will not be accepted as illustrations in Honours documents.

Syntax

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.

Copying and Binding the Finished Document

Two hard copies and one soft copy (PDF) must be submitted. Each of the two volumes you submit must be bound with standard covers provided by SCA and bound with spiral binding on the left margin.

Further Information

Who Reads Your Paper?

The known readers include your Supervisor and Assessors. The unknown readers: anyone who discovers your work in the Studio's library including undergraduates, postgraduates and staff.

Assume an interested readership to whom 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.

Publishing

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

Copying Release

Together with the front and back covers for your Research Paper/Dissertation, the Student Administration office will distribute a copying release form that should be signed by you and presented with your final copies. The form, which must be bound as the first page, specifies the conditions governing the copying and use of your Research Paper/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.

Binding Services

The standard of binding format for your Research Paper or Dissertation is black plastic comb binding. This comes in a variety of sizes. Sydney College of the Arts will provide the standard front and back covers for you to bind onto your paper. Following are details for some conveniently located binding services.

The University Copy Centre

Shop 2, Ground Floor
Sports and Aquatic Centre
Maze Crescent
Darlington
Phone: (02) 9351 4582

Officeworks Copy Centres

151 Clarence Street (Sydney CBD)
Phone: (02) 9279 4477
1 Ross Street, Glebe
Phone: (02) 9552 6899

Special Consideration

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

Applying for Special Consideration

Students requesting Special Consideration should be given the Application for Special Consideration Due to Serious Illness or Misadventure form to complete. Students can collect the form from the Student Administration Office or download from http://www.usyd.edu.au/studentcentre/exams/spec_con.shtml. This form should be submitted to the student administration as soon as practicable and certainly within one week from the end of the period for which consideration is sought.

When the form is complete students should present the original application with a completed Professional Practitioners Certificate, or in the case of misadventure, with other appropriate documentation to Student Administration.

The Professional Practitioner Certificate is supplied with the special consideration form and should be completed by a registered medical practitioner, or counsellor for a student whose work during a teaching period or whose performance in an assessment task, including examinations, has been affected by illness or misadventure. Certificates signed by family members are not acceptable.

Students will be notified via their University emails of the decision on the application within ten working days after lodgement of the application.

What are the possible outcomes from a request for special consideration?

Special consideration may take various forms including but not restricted to:

- offering further assessment
- extending deadlines for assignments
- aggregating or averaging marks already obtained when assignments have not been completed.
- granting a higher grade when the student has achieved a border line mark
- no change to mark or grade

Academic Honesty

Acknowledgement Of Sources

Essays should be accompanied by appropriate documentation in the form of footnotes and a bibliography, which acknowledge all sources and references used in the development of your argument. This includes:

- The use of quotation marks and specific referencing for all quotes
- Citation of the source of all arguments
- Acknowledgement of your reference when closely paraphrasing another person's work

Plagiarism

The University takes plagiarism very seriously. It is your responsibility to avoid any suggestion that plagiarism may have taken place. Please refer to the important guidelines for acknowledgement of sources outlined in Sydney College of the Arts: Guidelines For the Preparation and Presentation of Academic Writing (available for purchase in Student Administration and on the University Website) and to the SCA handbook. The University of Sydney Academic Board resolution: Academic Honesty in Coursework can also be viewed on the university's intranet at http://db.usyd.edu.au/policy/policy_index.stm.

A university workshop – Quoting, Summarising and Paraphrasing Evidence (3hrs) is offered regularly **free of charge** by the Learning Centre on main campus (ring to book in). You are encouraged to attend if you would like

help with appropriate referencing. The unit helps students to understand and use evidence for their own specific writing purposes, to identify differences between quoting and reporting and to practice language strategies to help avoid plagiarism.

You may also consult the relevant section on Sydney University's WriteSite at <http://www.writesite.elearn.usyd.edu.au>

How Do You Cite URLs In A Bibliography?

You need to acknowledge the source of all material, which you access from the Web while researching and writing your essay. This material should be acknowledged with the same respect and detail that you use when recording information about journal articles and books in your bibliography and footnotes.

SCA is currently evolving its standards for citing Internet electronic resources. When citing material from the Internet, please keep the following basic guidelines in mind. The underlying principles for referencing material available through the World Wide Web (Internet) are largely the same as for other formats. The additions for items read or acquired over the Internet are the format, version, file address, and the date retrieved or accessed.

The elements of online reference citations are:

- Author's Surname And Initial(s)
- Title Of The Article Or Document
- Title Of The Book Or Publication
- Format
- Name Of The Publisher
- Place Of Publication
- Version
- Year Of Publication
- Address Or Location
- Date Retrieved Or Accessed [In Square Brackets]

Not all elements will be present in each reference. For many Internet resources the address will be the Uniform Resource Locator (URL). This often takes a form similar to the following: <http://www.biennaleofsydney.com.au/>

The address, format and content of many electronic sources are inherently unstable, so it is recommended that the date of your visit to the host site be included along with the publication date of the material viewed where this is given. For example:

Bird, N. 2000, Biennale of Sydney Media Release: Art in the Headlines (online), 20th May 1999

<http://www.biennaleofsydney.com.au/news/mediarel/mr1999/mr99107.html> [Accessed 30 November 2000]

Assessment

Requirements

Candidates must satisfy the requirements as determined by academic staff, including attendance, communicated to students through the SCA Handbook, unit of study outlines, other written notifications and/or verbally through tutorials and seminars. All requirements must be met in order to be eligible for an assessment.

General Assessment Criteria

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

1. Competence

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

2. Development

Students are expected to develop the ability to initiate and realise their own objectives for studio practice and theory work within the requirements of the unit of study and their developing knowledge of its historical and theoretical context. Students are expected to improve their abilities, competency and understanding through a semester, and in successive semesters.

3. Critical Awareness

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

4. Commitment

Commitment and motivation are important to a student's success in the unit of study. The level of commitment to study in the academic program is reflected in:

- the development of self-motivation applied to individual, group or assignment-based work;
- the degree of participation in all units of study including group work, project submission, essays and discussions;
- the development of a consistent work pattern; and
- the regularity and punctuality of attendance and submissions.

5. Innovation

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

Honours Studio A and B / Honours Studio Project

Examiners will be looking for work that:

- represents a significant advance upon the level of work which the candidate was 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 / Dissertation

Examiners will be expecting to read a Research Paper that:

- is a coherent document which illuminates through words and images the candidate's 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 the candidate's studio works;
- states the candidate's 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 the candidate's 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 the candidate's studio work;
- 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

Examinations are held over two days, during the period of the Undergraduate Exhibition. Your examination will usually take place in front of your studio work and will take up to 25 minutes. If you are an Honours by Dissertation student the examination may be in a seminar room.

There will be two examiners, one internal (an SCA academic, not your supervisor) and one external to SCA. 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.

At your examination the examiners will engage in discussion of your Studio Work and your Research Paper/Dissertation, which they will have received and read in advance; they may ask you questions and offer comments.

Your supervisor can answer any further questions you may have regarding the examination process and help you prepare for it.

Grade Definitions

The following grade definitions apply to the assessment of the Studio Project and the Research Paper/Dissertation.

Grade	Description	Mark range	Comments
Permanent results			
HD	High Distinction	85-100	An outstanding level of achievement. Displays innovative and imaginative thinking. Artwork demonstrates initiative and ingenuity in research and production, confident and proficient application of materials and critical skills throughout, makes an insightful contribution to contemporary art. High level of ability to set demanding and achievable objectives, meets those objectives in challenging and exciting ways with a high degree of success. Demonstrates a broad and in-depth knowledge of current issues and practices as well as the ability to apply theoretical understandings and relate ideas and artwork to a broader context. Exhibits independence in thinking and motivation as well as a high degree of sophistication in critical analysis and self-evaluation.
D	Distinction	75-84	An excellent level of achievement. Artwork demonstrates initiative and resourcefulness in research and production, competent application of materials and critical skills throughout, receptive to critical feedback and a willingness to explore new ideas. Displays a high level of commitment to work, ability to set demanding and achievable objectives and meet those objectives with a high degree of success and originality. Demonstrates a broad awareness of current issues and practices and the ability to adapt and apply ideas to new situations. Independently motivated, resolves problems with informed critical judgment.
CR	Credit	65-74	70-74 (High Credit). Highly competent work, demonstrates clear capacity to complete honours work. Artwork displays evidence of initiative in research and production, competent application of materials and critical skills in most areas, receptive to critical feedback and a willingness to explore new ideas. Exhibits a commitment to work, the ability to set clear and achievable objectives, and meets those objectives with some degree of success and originality. Demonstrates awareness and understanding of key concepts and practices and the ability to relate and contextualise ideas. Approaches problems with innovation and insight.
			65-69 (Low Credit). Competent work, demonstrating potential to complete honours work, though further development needed to do so successfully. Artwork displays some evidence of initiative in research and production, a general competency in the fundamental application of materials and skills in most areas, receptive to critical feedback and a willingness to go beyond mere replication of content knowledge to show extended understanding of key ideas. Exhibits a commitment to work, the ability to set reasonably clear and achievable objectives with a moderate degree of success and originality. Demonstrates an awareness and understanding of certain key concepts and practices and a genuine attempt to engage critically and creatively with the project. Some evidence of independent self-assessment.
P	Pass	50-64	60-64 (High Pass). Work has considerable merit. Artwork contains evidence of a broad and reasonably accurate command of material and technical proficiency, responds to critical feedback in fairly direct translation. Exhibits a satisfactory level of commitment, the ability to set reasonable objectives and meet more than basic course requirements with acceptable achievement. Demonstrates an understanding of relevant concepts and practices within a fairly defined context and displays a genuine effort to engage critically and creatively with the project. Some evidence of independent self-assessment.
			55-59 (Medium Pass). A satisfactory level of achievement. Artwork contains evidence of a reasonably accurate command of material and technical proficiency in some areas, responds to critical feedback inconsistently and in fairly direct translation. Exhibits an adequate level of commitment, the ability to set reasonable objectives and meet more than basic course requirements with limited achievement. Demonstrates an understanding of relevant concepts and practices within a defined context, attempts to present some conceptual relevance to the project brief. Some evidence of independent self-assessment. (PTO)

Table of Grade Definitions continues			
Grade	Description	Mark range	Comments
P	Pass		50-54 (Low Pass). An acceptable standard. Artwork contains evidence of adequate but inconsistent command of material and technical skills, occasionally responds to critical feedback and in fairly direct translation. Exhibits a passable level of commitment, the ability to work out objectives and meet the basic requirements of the course. Demonstrates some understanding of relevant concepts with little ability to contextualise and form relevant arguments. Little evidence of independent self-assessment.
R	Satisfied Requirements		This is used in Pass/Fail only outcomes.
UCN	Unit of Study Continuing		Used at the end of a semester for units of study that has been approved to extend into a following semester. This continuing will automatically flag that no final result is required until the end of the last semester of the unit of study.
PCON	Pass (Concessional)	46-49	Use of this grade is restricted to those courses that allow for a Concessional Pass of some kind to be awarded. A student may re-enrol in a unit of study for which the result was PCON. At SCA a PCON result cannot be recorded in more than one unit of study per semester or where other units of study are failed. A PCON result cannot be recorded in a unit of study if a PCON or lower was awarded in that unit of study at the previous level.
F	Fail	0-49	Work not of an acceptable standard. Artwork displays clear deficiencies in technical skills, little or no response to critical feedback, a lack of engagement with the course, fails to demonstrate any understanding of conceptual ideas and practices, does not satisfy most or all of the basic course requirements. Deficiencies clearly outweigh accomplishments.
AF	Absent Fail		Includes non-submission of compulsory work (or non-attendance at compulsory labs, etc) as well as failure to attend an examination.
W	Withdraw		Not recorded on external transcript. This is the result that obtains where a student applies to discontinue a Unit of Study by the HECS Census Date (i.e. within the first four weeks of enrolment).
DNF	Discontinued -Not to count as failure		Recorded on external transcript. This result applies automatically where a student discontinues after the HECS Census Date but before the end of the seventh week of the Semester (or before half of the unit of study has run in the case of units of study which are not semester-length). A faculty may determine that the result of DNF is warranted after this date if the student has made out a special case based on illness or misadventure.
DF	Discontinued - Fail		Recorded on transcript. This applies from the time DNF ceases to be automatically available up to the cessation of classes for the unit of study.
Temporary results			
MINC	Incomplete with a mark of at least 50	50-100	This result may be used when examiners have grounds (such as illness or misadventure) for seeking further information or for considering additional work from the student before confirming the final mark and passing grade. Except in special cases approved by the Academic Board [1], this result will be converted to a normal passing mark and grade, either: (a) by the dean following a review of examination results pursuant to Part 4(3)(5) of these Resolutions; or (b) automatically to the indicated mark and grade by the third week of the immediately subsequent academic session.
INC	Incomplete		This result is used when examiners have grounds (such as illness or misadventure) for seeking further information or for considering additional work from the students before confirming the final result. Except in special cases approved by the Academic Board [1], this result will be converted to a normal permanent passing or failing grade, either: (a) by the dean at the review of examination results pursuant to Part 4(3)(5) of these Resolutions; or (b) automatically to an AF grade by the third week of the immediately subsequently academic session.

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 (percentages are calculated as a weighted average mark (WAM). See SCA Handbook for calculation formula):

Description	Mark Range	Comments
Honours Class I and possible University Medal*	90 to 100	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.
Honours Class I	80 to 89	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.
Honours Class II, Division I	75 to 79	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.
Honours Class II, Division II	70 to 74	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.
Honours Class III	65 to 69	The student's performance is of third class Honours standard. The student's performance meets the assessment criteria to a satisfactory level.
Pass	less than 65	The student's performance is not such as to justify the award of Honours.

** A student who achieves a WAM 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 (particularly in their major subjects), especially after first year. The final decision regarding award of the Medal will be made by the Honours board of Examiners.*

Campus Information

Access Cards and Studio Keys

Studio Access is available to Honours Students from 8am to Midnight, Monday to Friday, after the successful completion of their Studio OH&S inductions. Note: Access is for enrolled students only.

Keys and Swipecards will be issued to each student requiring after hours studio access. Deposit for each key or card is \$25 each. There is a non-refundable one-off admin fee of \$10 for processing the requests.

Keys/Cards will be available at the Cashier's Office, 5 working days from the receipt of the request form. Request forms are filled in by the Studio Technicians and then passed on for processing.

All Keys/Cards are to be returned to the Cashier's Office when the Students vacate their studio, at which time their deposit is refunded.

Replacement of lost keys/cards will require a further deposit of \$25 per item.

Workshop Orientation

No student may use the Workshop unless he or she has satisfactorily completed an introductory program on workshop practice and safety. Introductory sessions will be arranged early in Semester One.

Library

Special sessions to introduce all Honours candidates to the library and research facilities of the SCA Library are organised by SCA Library staff. For session times enquire at the Library.

The Learning Centre

The University of Sydney's Learning Assistance Centre provides special workshops to assist students in research and writing skills.

Phone: (02) 9351 3853

Website: http://sydney.edu.au/stuserv/learning_centre/

Counselling and Advisory Unit

Student counselor Dr Andre Morris is available fortnightly on Wednesdays at SCA campus between 9am and 5pm. Appointments may also be made at main campus for any day Monday to Friday. Phone (02) 9351 2228 to make an appointment.

IT Assist

Macintosh computers for Honours student use are located in the SCA Student Administration Building. Arrangements for training on the SCA campus can be made by contacting the Computer Systems Officer on 9351 1018.

If a student encounters any problem with his/her personal UniKey account (MyUni), the student should report to the University's IT Assist department. SCA staff will not be able to assist with these types of matters. The Helpdesk number is 9351 6000

University Disability Service

Level 7 Education Building, A35 Manning Rd Camperdown Campus

Phone: 9351 4554 TTY: 9351 3412 (For The Deaf)

Fax: 9351 3320

Email: disability.services@sydney.edu.au

Website: <http://sydney.edu.au/stuserv/disability/>

SCA Disabilities Officer: Ms Isobel Horton, phone: 9351 1013, e-mail: isobel.horton@sydney.edu.au

University Financial Assistance

Level 7 of the Education Building A35 Camperdown Campus

Phone: 9351 2416

Email: financial.assistance@sydney.edu.au

Website: <http://sydney.edu.au/stuserv/finances/index.shtml>

A Welfare Liaison Officer is available on campus at SCA two days each week during semester for enquiries regarding Austudy/Youth Allowance, HECS and Emergency Loans. Please phone 9351 1020 for an appointment.

University Health Service

Wentworth Building Camperdown Campus

Phone: 9351 3484

E-mail: Director@unihealth.usyd.edu.au

Website: <http://sydney.edu.au/stuserv/welfare/uhs.shtml>

University Indigenous Support

The Koori Centre runs the AEA training program, supports Aboriginal and Torres Strait Islander students on campus and during enrolment. There is also an educational unit, which supports Aboriginal studies in the University.

Yooroang Garang

4th Floor T Block Faculty of Health Sciences

Phone: 9351 9393

Free call: 1800 000 418

Email: yginfo@yg.usyd.edu.au

Website: <http://sydney.edu.au/stuserv/welfare/yooroang.shtml>

Koori Centre

Ground floor, Old Teachers College Building

Phone: 9351 2046

Toll free: 1800 622 742

E-mail: koori.centre@sydney.edu.au

Website: <http://sydney.edu.au/stuserv/welfare/koori.shtml>

University International Student Services

The University offers a wide range of support for international students and their families, including language skills.

International Student Centre (open Monday to Friday 9am - 5pm)

Level 5 of the Jane Foss Russell Building G02, City Road (beside the Wentworth Building), Camperdown Campus

Phone: 8627 8437

Fax: 8627 8482

E-mail: io.info@sydney.edu.au

International Student Services website: <http://sydney.edu.au/internationaloffice>

Centre for English Teaching (CET) website: <http://sydney.edu.au/cet/>

General Enquiries

For administrative matters please contact:

Kerry Stern, Undergraduate Manager

Ground Floor, SCA Administration Building

Phone: 9351 1103

Email: kerry.stern@sydney.edu.au

For academic matters please contact:

a) Your supervisor

b) Honours Coordinator

Anne Ferran

Room F32. Building 05

Phone: 9351 1053 (Wed, Thurs, Fri only)

Email: anne.ferran@sydney.edu.au

c) Associate Dean (Learning and Teaching)

Jane Gavan

Phone: 9351 1076

Email: jane.gavan@sydney.edu.au

Appendix A. Sample Title Page

Sydney College of the Arts
The University of Sydney

Bachelor of Visual Arts (Honours)

2011

BACHELOR OF VISUAL ARTS
RESEARCH PAPER

THE VALUE OF TIME

by

Ben Lee
Photomedia

October 2011

BVA HONOURS COURSE GUIDE 2011

Sydney College of the Arts

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**SYDNEY COLLEGE
OF THE ARTS**



THE UNIVERSITY OF
SYDNEY

Produced by Sydney College of the Arts, the University of Sydney, February 2011.
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