



**STUDENT
HANDBOOK
2016**

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WELCOME FROM THE DIRECTOR

Welcome to the National Art School, an institution steeped in history, infused with the present and focused on the future. Generations of Australia's finest and most respected artists continue develop their practices here and we look forward to many of you joining their ranks. I am sure that your year as a student will be exciting and rewarding, whether you are joining the school for the first time or returning to continue your studies.

The National Art School is an independent institution, renowned for its distinctive teaching and learning methods grounded in the centrality of the studio, high levels of skill development, an ongoing and thorough understanding of art history and theory, and the exceptional capacities of its academic faculty. Since our inception, and the first drawing class delivered by John Skinner Prout in 1843, we have maintained a commitment to developing in each and every student the capacity for meaningful practice as an artist.

Our alumni are represented in the most prestigious collections around the world, from the Tate in the UK and the Stedelijk Museum in Amsterdam, MoMA and the Solomon R. Guggenheim in New York, to all Australian state and the national galleries.

Our lecturers are distinguished in their achievements as artists, scholars, writers and researchers and they bring this expertise to bear in teaching and mentoring every student. This focus on individual guidance is an important element of our approach and ethos. In conjunction with learning skills, developing the capacity to critique and understand your direction, appreciating the gifts of histories and ideas, we endeavour to ensure that when you graduate you will be self reliant, assured of your technical skills, confident in your artistic goals, yet imbued with a life-long inquisitiveness that will sustain and expand your artistic practice.

Embarking on this journey and arriving at your destination requires a mutual commitment from students and faculty to get the most from your study here. It really does take two to tango.

The National Art School Gallery presents an exhibition program that complements your studies. You will always find relevance in the gallery to something you are studying.

The lunchtime Forum lectures offer an eclectic antidote to the existential void that might otherwise be experienced at lunchtime.

Our Visiting Artists and Scholars enable you to see, meet and discuss the working practices of a range of Australian and international visitors.

Each of you has been selected for your individual ability to succeed within our programs. The School prides itself on the professional successes achieved by its students and staff. For many of you this period of intensive study and reflection will establish a template for your future endeavours as artists and for others this time will be a springboard for further study or related careers. Whatever your future direction, your time at the school will be a defining period in your life.

One of the great ancillary pleasures of studying at the School is the campus itself, one of the most symbolic sites of early white settlement Australia. The First Fleet arrived in Sydney in 1788 and the walls of the Darlinghurst Gaol, now the School, were built thirty-four years later. Since 1922, the National Art School has occupied the site, which was more commonly known then as East Sydney Technical College. The beautiful sandstone was quarried locally, the convicts' marks still visible on many of the stones. The city of Sydney and the suburb of Darlinghurst are vibrant and exhilarating places to live and work, rich with arts activities.

As you explore the studios, project spaces, Gallery, Library, Collections and Archives, technical workshops, lecture theatres and the famed Cell Block Theatre, I am sure the experience will be stimulating, rewarding, challenging and of enduring importance to you as an artist or in whatever pursuit you follow. I look forward to meeting you on campus and following your progress.

Welcome to the National Art School.

MICHAEL SNELLING
Director

GENERAL INFORMATION

MISSION

The principal mission of the National Art School is to be a centre of excellence for the provision of higher education and research, scholarship and professional practice in the visual arts and related fields.

The National Art School utilises its independent identity and distinctive teaching & learning methods to realise this mission through the development of creativity and visual and cultural awareness in an international context.

The aims and objectives of the National Art School are:

- To be a centre of excellence for the delivery of a high quality specialist education in studio-based visual arts and related fields.
- To be at the forefront of learning, creativity and practice in the visual arts, nationally and internationally.
- To provide high quality education that fosters the acquisition and interrelationship of technical skills with creative invention.
- To ensure that practice, research and scholarship in drawing is a core visual language and underpins creative development in all aspects of provision.
- To situate all programs of study within the art historical, theoretical, cultural and professional contexts appropriate to the development of knowledge and understanding of the studio arts.
- To promote the widest possible participation and diversity of students by recruiting locally, nationally, and internationally.
- To ensure that all academic staff are distinguished in their field as actively practicing artists, scholars and/or researchers, recognise nationally and internationally.

HISTORY OF THE NATIONAL ART SCHOOL

The National Art School has been at the centre of Sydney's art scene for almost a century, and has nurtured the talents of generations of artists, who have studied and worked in studios within the walls of the old Darlinghurst Gaol.

The development of the art school can be traced back to the Sydney Mechanics' School of Arts, where the first lecture on the principles of drawing, by John Skinner Prout, took place in 1843. In 1854, Joseph Fowles was engaged as a drawing teacher, and in 1873 the Department of Art was set up in the School of Arts building in Pitt Street, offering courses in technical and fine art drawing, as well as training in drawing for primary school teachers.

The first instructor in the art department was the Frenchman Lucien Henry, who had trained at the Ecole des Beaux-Arts in Paris, and brought many elements of the curriculum of this institution to the art school in Sydney, where he taught freehand drawing, design and modelling. In 1883, the Technical and Working Men's College was taken over by the government-appointed Board of Technical Education. It came to be known as the Sydney Technical College, and in 1892 the art department moved to the College's new premises in Ultimo.

After the First World War, Sydney Technical College expanded its courses and began to look for another site close to the city. In 1919, James Nangle, Superintendent of Technical Education, and Thomas Mutch, Minister for Public Instruction, lobbied to convert the disused Darlinghurst Gaol buildings to an annexe of Sydney Technical College, and in 1922, the Department of Art was moved from Ultimo to the Darlinghurst Gaol site (then called East Sydney Technical College), occupying five buildings alongside other departments from Sydney Technical College.

With the arrival of the flamboyant and influential English sculptor G Rayner Hoff in 1923, the art department at East Sydney gained a new impetus,

and Hoff helped to establish a five year Diploma course in 1926. It was in this year that the name 'National Art School' was first mentioned in the catalogue for an Exhibition of Art by the students of East Sydney Technical College. Hoff continued as a teacher of modelling and sculpture, and set up a large studio in one of the converted gaol buildings, until his untimely death in 1937.

The 1950s and 1960s saw a period of consolidation at the art school, with swelling numbers of Diploma students and an enormous influx of evening students. Life-long friendships were formed, and the social life of the school included student revues, group painting trips and the legendary art student balls. The opening of the Cell Block Theatre in 1958 saw students become involved in the music, dance and theatre productions which were regularly performed there.

The focus of the School on the 'atelier method' of teaching, which had evolved during Rayner Hoff's time, was reinforced during this period. Drawing formed the core of the program and small classes were taught by practising artists who were leaders in their fields.

The survival of the art school was threatened in 1974, when a proposal to move the school from the East Sydney campus was put forward by the Department of Technical and Further Education (TAFE). An intense and heart-felt fight was put up by students and staff, and marches on Parliament House were organised, but by the beginning of 1975, the School had been decimated, with the Division of Fine Art taken under the umbrella of a new College of Advanced Education called Alexander Mackie College in Paddington (later known as the City Art Institute and now the College of Fine Arts or COFA). Although it appeared that the fight to stay on the site had been lost, the art course continued to run at East Sydney as a very diminished 'School of Art and Design', which offered a two year certificate - a far cry from the heady days of the 1960s. Due to the determination of the teachers who had stayed on at East Sydney, and the forming of FONAS (Friends of the National Art School), the School was gradually rebuilt, and a three year Diploma was offered in 1988.

This was not enough for the supporters of the National Art School, who believed that independence from TAFE was essential, especially with the introduction of the inappropriate 'competency-based' training standards in the mid-1990s. Indeed

the more vocational emphasis of TAFE had been at odds with the ethos of the art school for some time.

After intense lobbying by many well-known figures from the art world, separation from TAFE was finally achieved in 1996, when Bob Carr became Labor Premier and honoured his promise of independence for the National Art School. The NAS Bachelor of Fine Art Degree was accredited in 1998, and classes for the new three year course began in 1999. The School was the only state funded institution to offer a degree in fine art. Bob Carr's promise included funds for refurbishment of the buildings, and when the other TAFE departments moved off site in 2005, the art school was finally the sole occupant. With input from the NSW Government, many of the buildings were upgraded to include a state-of-the-art gallery in a converted cell wing, a new library in the old gaol hospital, and refurbishment of many of the old studios and the Cell Block Theatre.

A form of independence had been achieved, but the art school was still funded by the NSW Department of Education and Training (DET), and as such could not claim full freedom to manage itself.

In June 2006, three weeks prior to announcing his retirement, Premier Bob Carr announced that Expressions of Interest to transfer the school to one of Sydney's existing universities would be sought. This move was vehemently opposed by supporters of the school, with a strong campaign and more marches on Parliament House, which finally resulted in a task force being set up to investigate and report on options for the school's future. This committee, chaired by Sandra Yates, met for over a year, and their findings resulted in the recommendation that NAS be made a fully independent higher education provider.

In 2009 the Hon. Verity Firth, the NSW Minister for Education, announced that the art school would be released from the management of the NSW Department of Education and Training and be registered as a public company by guarantee, with two members, the Ministers for Arts and Education, with a new Board of Directors and Director of the School. True independence was finally achieved, and the National Art School continues to offer fine art degrees with intensive studio-based teaching in small classes, producing many successful students who contribute significantly to Australia's cultural development.

ORGANISATION AND GOVERNANCE OF THE SCHOOL

GOVERNANCE

The National Art School is nationally registered and accredited as a Higher Education Provider and is recognized under the *Higher Education Support Act 2003*. The Academic Board is responsible for the maintenance of academic standards in accordance with the accreditation requirements.

The National Art School is a public company limited by guarantee, with two members, the NSW Ministers for the Arts and for Education. The members appoint a Board of Directors with responsibility for the School and oversight of the leadership of the School. The Board of Directors operates four sub-committees, the Finance and Audit Committee, the Properties and Assets Committee, the Performance and Remuneration Committee and the National Art School Foundation.

The National Art School (ABN 89 140 179 111) is recognized by the Australian Taxation Office as a Charitable Institution, and is endorsed as a Deductible Gift Recipient under Item 1 for the following funds:

- National Art School General Fund
- National Art School Gallery
- National Art School Library

The National Art School Gallery and the National Art School Library are also endorsed under Item 4, and may receive gifts of property under the Cultural Gifts Program.

PRINCIPAL COMMITTEES

The National Art School operates academically through two principal committees: the Academic Board, and The Executive. Each has its own sub-committees responsible for key operations within the School. Sub committee's of The Executive have responsibility for the oversight of WHS; Space planning and Facilities; Exhibitions, Collections & Acquisitions; and Personnel & Professional Development. Functions of the Academic Board are described in the following section.

ACADEMIC BOARD

The Academic Board is the senior academic advisory body of the School. Its responsibilities include maintaining the highest standards in teaching, scholarship and research and safeguarding the academic freedom of the School. It is also responsible for overseeing the development of all academic activities of the School, formulating and reviewing policies, guidelines and procedures in relation to academic matters.

ACADEMIC BOARD SUB-COMMITTEES

Academic Standards and Development Committee

The Academic Standards and Development Committee is the principal sub committee of the Academic Board. It is responsible for the development, delivery and monitoring of all National Art School academic programs and the maintenance of quality assurance throughout the School's programs.

Course Advisory Committee

The Course Advisory Committee provides the primary formal mechanism by which the School gains external professional advice relating to its courses. It provides representation of the broader academic, artistic and commercial communities as appropriate.

Board of Examiners

The primary mechanism for evaluation and analysis of student outcome data is the preparation of an Assessment Schedule for consideration by the Board of Examiners. The Board convenes at the conclusion of each academic year to review and evaluate all marks issued. In conjunction with the Assessment Schedule, comparative analysis across subjects in each course is provided through the presentation of grade distribution data. Student pass rates are regularly monitored by the Board of Examiners Committee. Any irregularities in pass/fail rates are noted and referred to the Academic Board for consideration.

Academic Appeals Committee

The National Art School must convene an Appeals Committee to hear and determine an appeal. A student may lodge an appeal against any of the following: a determination that the student is guilty of a breach of discipline, or a penalty imposed on the student in respect of the breach; or an amount of compensation ordered to be paid by the student.

Student Representative Council

The Student Representative Council is a student elected body providing collective representation for students with the School. The Council is active in representing students and providing students with opportunities to engage with each other socially and within the community.

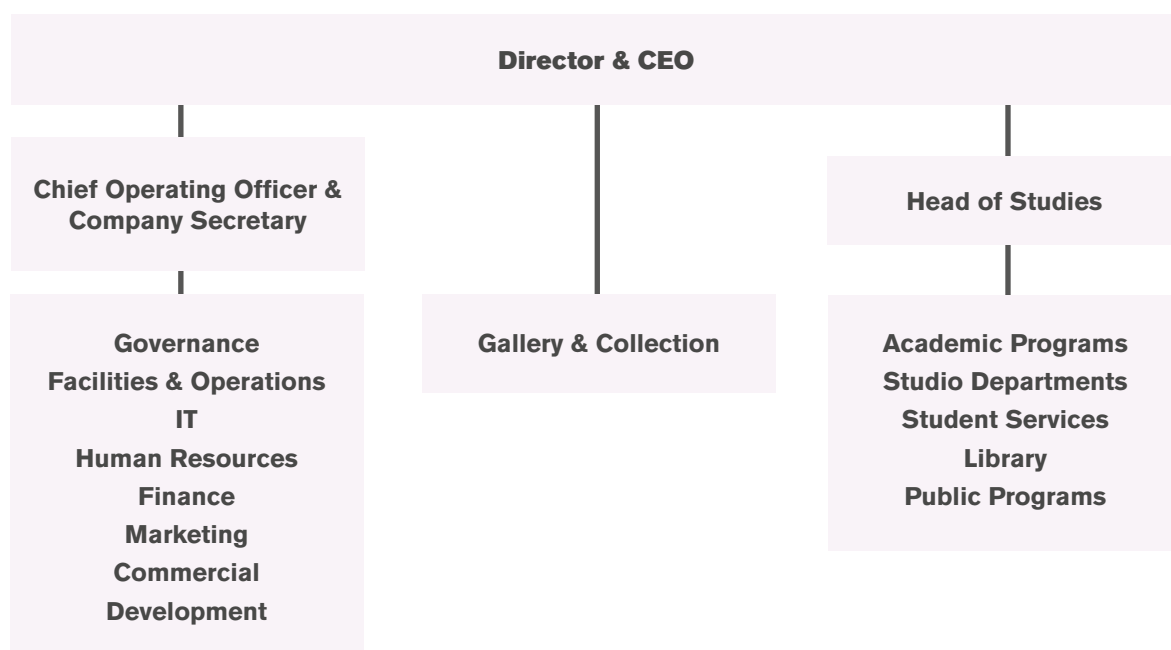
Ethics Committee

The School has a duty to protect the rights, dignity, privacy and health and safety of all students, staff and visitors. Furthermore the School respects the welfare of animals and the integrity of the environment. To further these ends the School Ethics Committee monitors and advises on the implementation of the School's ethics policy

Library and Learning Resources Services Committee (LLRC)

This committee advises the Academic Board on Library and Learning Resource policy, procedure and strategic development. The LLRC also monitors the adoption, dissemination and effectiveness of appropriate learning resources within the School and provide information to Academic Board on library and learning resource issues.

NAS LEADERSHIP RESPONSIBILITIES



IMPORTANT CONTACTS

Inquiry type	Department	Telephone
Enrolments, fees, degree course information, student records and information	Student Services	9339 8651
General information, switchboard, public program information	Reception	9339 8744
Short courses	Public Programs	9339 8633
Library – loans, returns, opening hours, fines	Library	9339 8620
Emergencies and first aid on campus	Security	9339 8726

STAFF OF THE NATIONAL ART SCHOOL

DIRECTOR & CHIEF EXECUTIVE OFFICER

Michael Snelling MVA (Griff)

HEAD OF STUDIES

Simon Cooper, BA Fine Arts (VIC College, Prahran), GradDip Fine Arts (VCA)

CHIEF OPERATING OFFICER & COMPANY SECRETARY

Sue Procter BA (USyd), MBA (UNE), CPA

ACADEMIC PROGRAM COORDINATORS

BFA, HSC and Educational Outreach Coordinator Lorraine Kypiotis, Dip Ed, MA Fine Arts, MA (USyd)

MFA Stage 1 / GDFA Coordinator John Bloomfield, Dip Paint (ASTC NAS), Grad Dip Education (Newcastle CAE)

MFA Coordinator Dr Ian Greig, BVA (Hons), PhD (SASA)

CERAMICS

Head of Ceramics Lynda Draper, B Ed (UNSW), Grad Dip Visual Arts (UNSW), MFA (UNSW)

Lecturers Stephen Bird, BA (Hons) (Duncan of Jordanstone College of Art)
Tania Rolland, BA (Design), MFA (UNSW)

Studio Technician David Stockburn, NDD (West of England College of Art)
Joseph Purtle BFA (Hons) NAS

DRAWING

Head of Drawing Dr Maryanne Coutts, BFA (VCA), Grad Dip (UNSW) PhD (Ballarat)
Lecturers Charles Cooper, GradDip Prof Art Stud (CAI), MA Visual Art (UNSW)
Lynne Eastaway, MFA (UNSW)

Joe Frost, BFA (Hons), MFA (UNSW)
Dr Margaret Roberts, PhD (USyd) BA DipEd (LaTrobe), BA (USyd),
BA (Hons)(Sydney),MFA (UNSW),
Studio Technician John Stanfield, BFA (NAS)

PAINTING

Head of Painting Dr Stephen Little, BA Visual Arts (Nepean CAE), Grad Dip Visual Arts,
MVA (USyd), PhD (Lond.)

Lecturers Susan Andrews, FA Cert (ESTC), GradDip Prof Art Stud, BA Visual Arts
(CAI), MA (UWS)

Dr Andrew Donaldson, BA Visual Arts, PostGradDip Visual Arts,
PhD (USyd)

Dr David Serisier, BA Eng & Aus.Lit (USyd), BA Visual Arts (CAI),
PhD (UNSW)

Studio Technician Paolo Iarossi, BFA (NAS)

PHOTOMEDIA

Head of Photomedia Geoff Kleem, MFA (COFA UNSW), Grad Dip Education (UTS),
Dip Art (Alexander Mackie CAE)

Studio Technician Damian Dillon, BFA (NAS), MFA (UNSW)

PRINTMAKING

Head of Printmaking Peter Burgess Dip.Art (Ed.) - (Alexander Mackie C.A.E.),
MFA (Pratt Institute, N.Y.)

Lecturers Maureen Burns, BA (Visual Arts), Grad Dip Visual Arts (SCA USyd),
MFA (COFA UNSW)

Carolyn McKenzie-Craig, B FA Griffith University B(Hons) FA
Griffith University

Studio Technician Nina Juniper BA (Fine Arts) (Curtin)

SCULPTURE

Head of Sculpture Ron Robertson-Swann OAM, Cert Sculpture (NAS), PgCert (St. Martins)

Lecturers Jim Croke, DipArt (AMCAE), DipEd (USyd), MEd Creative Arts (UNSW)
David Horton, BFA, MFA (NAS)

Studio Technician Simon Hodgson BFA (Hons) (NAS)

ART HISTORY & THEORY

Head of Art History & Theory	Dr Michael Hill, MA, PhD (USyd)
Lecturers	Dr Ian Greig, BVA (Hons), PhD (SASA)
	Lorraine Kypiotis, DipEd, MA Fine Arts, (USyd)
	Dr Georgina Cole, BA (Hons1), PhD (USyd)
	Dr Jamie Tsai, BA (Hons I), PhD (USyd)
	Dr Shane Haseman, Dip VA (Pahran), BVA (SCA), MA, PhD (USyd)

STUDENT SERVICES

Registrar	Benedict Griffin, BA(Hons) (Lond), M Ed (USyd)
Student Services Officer	Marina Veg, BEd/BA (USyd)
Student Services Administrator	Jazmin Velasco, BA (WMSU), LLB(PLS)
Student Counsellor	Michelle Glass, BA (Research), Hons Psychology (UNSW)

LIBRARY

Library Manager	Elizabeth Little JP, BAppSci(Inf)(KCAE), BArtTh(Hons), MArtAdmin(UNSW) AALIA
Librarian	Valerie Tring, BFA, Grad Dip Library Studies (Curtin)
Library Technician	Lana Ryles, Dip LIS (Sydney Institute), MFA (NAS)
	Grace Sagud, Dip LIS (Sydney Institute)

PUBLIC PROGRAMS

Head of Public Programs, Lecturer Photomedia	Dr Ella Dreyfus, BA Visual Arts (CAI, SCAE) Graduate Diploma Visual Arts (SCA, USyd), PhD UNSW
Public Programs Administrative Assistant	Jenny Rislund BA Art History and Theory (COFA) and MA Art Curatorship (USyd)

GALLERY, ARCHIVE & COLLECTION

Gallery Manager & Curator	Judith Blackall, Dip Design (Ceramics) (SASA), PG Dip (Alexander Mackie CAE)
Curatorial Assistant	Lisa Tolcher, BDes. (CIT), BFA (Hons) NAS
Archivist & Collections Manager	Deborah Beck DipArt (NAS & Alexander Mackie CAE) MA (USyd)

CORPORATE SERVICES

Governance & Business Operations Manager	Ellen O'Shaughnessy
Executive Assistant	Laura Bialecki
Reception / Admin Assistant	Shiling Wu BA(Music) (UMKC), MA (UNSW)
Facilities & Operations Manager	Christine Myerscough, MVA (USyd)
Facilities Administrator	Scott Clement BFA (NAS)
Facilities Assistant	Mark Polak
Workshop Manager	Jaroslav Prochazka BFA (NAS)
Digital Media Lab & AV Technicians	John Daly, BFA (UNSW)
Security & Services Officer	Peter Morgan, BFA (Hons) NAS
Campus Assistants	Louis Greco
	Marcel Delgado
	Mal Nabogi
Campus Grounds Assistant	Darwish Khalil
Campus Service Assistant	Jason Bennett
Finance Manager	Chloe Wong, MAcc (UWS) CPA
Finance Clerk	Suki Yuen BCom (UNSW) ASA
Human Resources Manager	Mauricio Ortiz, BA (Hons) (USyd)
IT Manager	Nhu Pham, BE Dip Eng (UTS)
IT Officer	Duncan Whichelo BComm (UOW)
Marketing & Communications Manager	Ros Brennan BA Comms (Curtin), Grad Dip Arts Mngmt (Deakin)
Marketing Coordinator	Danielle Neely, BA, MA Museum Studies (USyd)
Sponsorship Manager	Helen Maidens, Dip. Arts Mgmt
Philanthropy Manager	Steve Clarke BComms (UTS), AMusA (AMEB)
Alumni & Development Coordinator	Zoë Wilesmith BA (Hons) (USyd), MA (Admin) (UNSW)
Venue Hire & Events Manager	Julie O'Reilly, BCA (Deakin)
Venue Hire & Events Assistant	Ross Morrisson

STUDYING AT THE NATIONAL ART SCHOOL

STUDENT RESOURCES

ACCESS TO BUILDINGS AFTER-HOURS & WEEKENDS

Students requiring access to buildings and studio areas after-hours must sign the Access Book at the Security Office when entering and leaving the campus during after hours and Saturdays. Students who do not sign in on arrival and departure will be asked to leave the campus by Security. Students requesting to work in studios after hours must always work in pairs. No student is allowed solitary access to the National Art School buildings after hours. **No tools or equipment that are designated as hazardous may be used after hours.**

For building access on Saturdays students must register their names in the Access Book no later than Friday before 4.00pm to inform Security as to which buildings must be opened in the morning. Students who do not register will not be given clearance to access buildings.

All rules and procedures must be adhered to at all times whilst on Campus. All instructions and requests directed to students by security must be abided by. Student Services will deal with any breaches of discipline accordingly. An incident report will be completed by security staff and submitted to Student Services to assess the complaint.

AFTER HOURS ACCESS

Days	During Semester	During Vacation
Mon-Thu	8.30am – 9.00pm	9.00am – 4.00pm
Friday	8.30am – 5.00pm	9.00am – 4.00pm
Sat	8.30am – 2.00pm	No Saturday Access

No access is available on Sundays, Public Holidays or Saturdays after 12.00pm. Please ensure that you have confirmed campus access hours with the timetable available at the Security Office Building 2.

LIBRARY

The National Art School Library houses a specialist collection of materials relating to the theory and practice of visual arts. The Library's holdings comprise a range of materials available for loan. The

journal collection includes an extensive selection of national and international titles specialising in the fine arts and related areas.

The Library is housed in Building 14 where facilities include study carrels and tables, reading rooms, a seminar room, a computer room, and an exhibition space where student work is shown. The library is a member of Arlis/ANZ (The Arts Libraries Society of Australia and New Zealand), an organisation holding regular meetings regarding issues for arts libraries and arts library professionals.

Days	Opening Hours During Semester
Mon-Thur	9:00am-6:00pm
Fri	9:00am-3:00pm

During vacations opening hours may vary.

Art books and related materials

The art reference and lending collection of the library comprises over 28,000 items.

These items include:

- Exhibition catalogues
- DVDs
- Artist Monographs

Catalogue Access

Access to the library catalogue is linked through the NAS website.

There are two computers located at the entrance to the library dedicated to the catalogue. Library staff are also available to assist students and academic staff with locating materials.

Students are also encouraged to consult material available at non-lending libraries such as the State Library of NSW, the Shaeffer Fine Art Library of the University of Sydney, and the Art Gallery of NSW Research Library.

Computing, photocopying, and printing facilities

The library offers students access to PCs with internet access, word processing and other office applications.

Both colour and black and white photocopying is available in the library. The photocopiers and printers operate on a copy card system. Students can purchase and recharge copy cards in the library.

If intending to use this equipment, please bring coins as library staff do not issue change.

Borrowing Rights

Students are entitled to borrow up to 15 items. Most items are available for a loan period of 2 weeks. Borrowing privileges will be suspended as soon as an item is overdue and until the item is returned, paid for or replaced.

Overdue charges and penalties will be incurred for overdue and lost library items. Students with unpaid overdue/penalty charges will be classed as debtors and will not receive results or transcripts. Debtors will also not be allowed to graduate until debts are paid. Debtors may also be prevented from attending class and receiving payment for artwork sold at the Graduate Shows.

Reciprocal borrowing rights with other libraries

The library has reciprocal borrowing rights with the Unilinc library network.

Digital Laboratory

Digital Imaging is recognised as a research tool for students and staff and this is supported through the provision of equipment and software. The Digital Laboratory (Digilab) is located in Building 11 (Room 11.1.19) and provides iMacs, data projectors, scanners (both A4 and A3) and colour and b/w laser printers. Apart from standard Mac programs, software includes Adobe Photoshop, Final Cut Pro and Microsoft Office.

Enquiries regarding the Digilab should be directed to John Daly, Digital Lab Technician ☎ (02) 9339 8637.

Library Stairwell Gallery

The Library Stairwell Gallery is located within the library and is a dedicated student exhibition space. For more information please speak with Library staff.

Student Use of National Art School Network, Internet & Email, Communication and Wireless Services.

Use of the School's network, internet and email, communications and wireless services must be consistent with the *National Art School Information Technology and Communications Devices Policy*.

NAS Communications systems are provided for educational purposes only. It is the responsibility of the student and/or any other authorised users, to be lawful, ethical and efficient in the use of NAS devices and/or networks and communications services. To access or send any material of an offensive, obscene, pornographic, threatening, abusive or defamatory nature may result in disciplinary or legal action.

Personal information must only be accessed,

collected and used in accordance with the *Privacy Amendment (Enhancing Privacy Protection) Act 2012* and related National Art School policies. Copies of the School's Policies and Procedures Manual can be obtained from Student Services. Failure to comply with these requirements may result in disciplinary or legal action.

Students and/or any other authorised users, are reminded of their obligations under the provision of the *Copyright Act 1968*. Unauthorised sharing and/or downloading of copyrighted material may result in disciplinary or legal action.

In order to ensure confidentiality, integrity and availability of education services. The School conducts surveillance and monitoring of its computer systems in accordance with the *Workplace Surveillance Act 2005*.

WORKSHOP

The Workshop is located in newly renovated Building 11. Facilities include a full suite of timber and steel manufacturing equipment. There is also a range of electric and pneumatic hand tools for students to use to work on the projects in the closely attached project space. There is also an outdoor undercover work area. Both areas are designed to flow in and out of the main workshop to maximise student accessibility and flexibility with their projects.

All enrolled students have access to these facilities through their designated discipline after an induction. Students are encouraged to broaden their knowledge of tools and the different processes through the induction process that each student must undertake prior to using any workshop equipment.

Inductions are organised by individual departments to tailor/maximise the best use of the existing equipment relevant to the discipline. Inductions are carried out by the teaching or technical support staff from each department.

Days	Opening Hours During Semester
Mon-Thur	9:30am-4:30pm
Fri	9:30am-4:00pm
Wed-Thur	4:30-6pm evening access

(Vacation opening hours may vary so please check before the end of each semester)

STUDENT SERVICES

The Student Services office is currently located on the ground floor of Building 3 (entrance adjacent to the Cafeteria). The office assists students with enquiries regarding admission, progression, course withdrawals, fees, student cards, scholarships, prizes, exchange programs, exhibitions, assessment, results and graduation.

All enquiries ☎ 9339 8651

COUNSELLING SERVICES

The role of the Counsellor is to contribute to the development of the School's students and their successful study.

The counsellor can provide support and direction in the following areas:

- study skills including exam anxiety and time management
- stress management – balancing study, work and other commitments
- family and relationship concerns
- health matters – lifestyle
- vocational goals

If a referral is necessary the Counsellor has information about relevant community resources and government agencies.

The service is free and confidential.

Counsellor: Michelle Glass

Location: Library Ground Floor

Hours: Tuesday and Thursday 10.00am-4.00pm

☎ 9339 8722

STUDENT AMENITIES

Amenities for students are provided in the Student Common rooms. Food preparation outside of these areas is not permitted.

DISABILITIES

The National Art School has a policy of equity in education and seeks wherever possible to ensure maximum participation of students with disabilities.

The School offers a range of assistance including educational support, parking provisions and library assistance.

It is advisable to make contact with the relevant Head of Department or Program Coordinator or the Counsellor prior to, or immediately following enrolment, to discuss your support needs.

In accordance with the Disability Standards for Education (2005), the School will accommodate 'reasonable adjustment' to a mode of enrolment and associated fees for any student with a disability to ensure that the student is able to participate in educational courses and programs of the School on the same basis as a student without a disability who is enrolled in the same course or program, without experiencing discrimination.

Consideration of requests for such adjustment will take into account:

- (a) the student's disability
- (b) the views of the student or the student's associate, given under section 3.5 of the standards
- (c) the effect of the adjustment on the student, including the effect on the student's:

- (i) ability to achieve learning outcomes and
 - (ii) ability to participate in courses or programs and
 - (iii) independence
- (d) the effect of the proposed adjustment on anyone else affected, including, staff and other students
 - (e) the costs and benefits of making the adjustment

PARKING

Parking is not available for students on campus.

SECURITY, EMERGENCIES AND FIRST AID

Campus Security is located in Building 2 ground floor and the gatehouse at the entrance of Burton St. Security staff are available for emergencies on ☎ 9339 8726.

Students requiring first aid must contact either a studio technician, security or facilities staff or report to the security office in Building 1. Or ☎ 9339 8726.

FINANCIAL SUPPORT

Centrelink

Centrelink is an Australian Government Statutory Agency delivering a range of Commonwealth services to the Australian community. Centrelink offers financial assistance to students for the duration of their study.

The Pensioner Education Supplement (PES) helps individuals undertake full-time or part-time study.

Centrelink Contact Numbers:

Customer Relations 1800 050 004

Youth and Student Services 132490

Youth Allowance (for under 25s)

Income support on a means-tested basis is available under the Commonwealth Government scheme to Australian residents for full-time study in approved courses.

Enquiries can be directed to any Centrelink office ☎ 13 24 90 (Nearest Centrelink 137 Crown St, near William St Darlinghurst)

Austudy (over 25s)

Income support on a means-tested basis is available under the Commonwealth Government scheme to Australian residents (age 25+) for full-time study in approved programs. Austudy information and application forms are available from any Centrelink Office ☎ 132490.

Abstudy

Abstudy offers financial support to Aboriginal and Torres Strait Islander people undertaking full-time tertiary study in an approved degree. To apply for Abstudy fill in the application forms available from the Centrelink office closest to where you live or the Counsellor on campus. For further information ☎ 132317

ATTENDANCE

Undergraduate courses at the National Art School are coursework programs where attendance is an essential component in the progression of the course. Absences may result in failure of the subject.

Students are expected to attend all classes in the course in which they are enrolled. In the case of illness, or of absence for some other unavoidable cause, students must submit doctor's certificates or other certified documentation to their lecturer to amend the class roll for each relevant subject.

It is the responsibility of the student to contact lecturers in regard to their absences and to submit work they may have missed as a result of these absences.

Students must attend a minimum 80% of classes. Absences exceeding this time without supporting documentation will result in the student failing the subject. In subjects that include strands for example, DRA100 Drawing I three strands of Life, General and Objective the 80% rule applies to each strand.

Students are notified of their number of absences at midyear review.

In circumstances where a student is absent for more than four weeks, course leave will be recommended. Students granted course leave should follow the instructions about re-enrolment given in the letter granting the leave and adhere to the rules of progression.

Any concerns regarding attendance should be discussed with the relevant lecturer or Head of Department.

Illness

Sickness and other circumstances beyond a student's control may prevent them from completing a subject or course requirement or attending and submitting assessable work for the course. Such assessable requirements may include mid-year reviews, end of semester examination, class test, seminar presentation and final assessment, etc.

Medical certificates and other formal documentation must be submitted to the Head of Department or relevant lecturer to amend class roll books for absences and to discuss the options for completing subject requirements.

STUDENT ID CARD

All students enrolling at NAS are issued with a student identification card. The number appearing on the card is the student identifier used in National Art School records. This number should be quoted in all correspondence.

The card must be carried on campus and shown on request. It must be presented when borrowing from the library, when using library facilities and

equipment and tools for studio practice and when applying for concessions.

The student to whom the card has been issued must notify Student Services and the library of its loss or theft. Failure to do so may result in the cardholder being held responsible for items issued on the card after its loss or theft. In the case of a lost or stolen cards a payment of \$30.00 is required for replacement.

Student cards will be available after orientation.

Travel Concessions

Transport travel concessions are issued to all local full-time students soon after enrolment.

PERSONAL ELECTRICAL EQUIPMENT

Safety of Students, Staff and Visitors

For the safety of students, staff and visitors, the following guidelines apply to the use of personal appliances and School provided equipment, as well as notifications required of medical and other conditions.

Equipment

All electrical tools have to be tested for any electrical faults before use on campus. Any electrical items that do not have a valid test tag will be disabled and the National Art School accepts no liability for any damage caused by the disabling of the device.

Students are responsible for having their electrical equipment tested and tagged by an electrician prior to use on campus.

Please note that electric bar heaters are not permitted on campus.

Permitted equipment and safe usage

Refer to detail notes providing health and safety advice on the correct use of National Art School provided equipment and safe usage procedures for each department. It is a student responsibility to seek instruction and to follow procedures when using such equipment. If unsure on the safe and correct use of equipment, seek advice from your lecturer before attempting to use it.

Medical Conditions

Notification of a medical condition: If you have, or subsequently develop a medical condition that may adversely affect your safe use of equipment, you must seek advice from your medical practitioner and also advise your lecturer before attending class. Such conditions may include but are not limited to:

- sensitivity to chemicals, glues, essential oils and allergies and reactions to dust and paint materials
- pregnancy

- temporary or permanent disabilities or limited visual and physical movement.

Mobile Phones

Mobile Phones must be switched off during any period of instruction. Whilst working independently consideration should be shown to other students and staff by ensuring that your mobile phone is on silent and should be taken outside for use.

Studios and Collection of Work

All artwork produced by students and candidates during the BFA or MFA program is the sole responsibility of the candidate. All students and candidates must remove artwork completed during their candidature from studios and other designated areas at the conclusion of their program. For MFA candidates this is one week after they have been assessed and have no further work to be submitted for examination, unless prior approval has been granted by the relevant Head of Department or Postgraduate Coordinator.

No responsibility will be accepted for the safekeeping of work or for the loss or damage to the work when procedures for its removal were not adhered to by the student or candidate. Departments will dispose of artwork not removed by the required dates to allow for new students and candidates to occupy the space.

Security staff will not open studio areas for students to collect work after or during assessment without the prior written permission of the relevant Head of Department.

Loss of Equipment

Students who misplace or lose borrowed National Art School equipment must pay for the replacement of the equipment. The cost of the item will be added to the student's fee. Academic records and borrowing privileges will be withheld until the debt is paid. The Head of Department must be consulted and informed when equipment has been lost.

MANAGEMENT OF RISK OF HARM TO STUDENTS AND STAFF

The School is required by law to ensure the health and safety of students, staff and visitors on its premises. In order to meet these legal obligations it is necessary to assess and manage any known risk of violent behaviour. If a student has a history of violence that may pose a potential risk of any type to students, staff or visitors it is a condition of enrolment to advise the School prior to attending the first class.

For these purposes 'violence' is not restricted to physical acts. It includes any behaviour in the last

ten years that seriously interferes with the physical or psychological safety and well being of others such as:

- actual violence to any person
- possession of or use of a weapon or any item with the intention to cause harm or injury to others
- threats of violence or intimidation of others
- suspension or expulsion from any school or educational institution for violent or aggressive behaviour.

NAS is committed to offering education free of risk or harm to all members of the School. Following a student's advice of a potential risk, NAS will carry out an assessment of the risk and, if necessary, provide support and a management plan. Only in exceptional circumstances will a risk assessment lead to exclusion from enrolment. It is the School's aim to provide an appropriate, safe environment to suit every student's needs.

Sexual Harassment

Sexual harassment by students or staff is totally unacceptable and an unlawful activity. Should you feel you are being sexually harassed contact the Grievance Officer Lorraine Kypiotis ☎ 9339 8738.

COPYRIGHT

Copyright is the intellectual property of authors, composers or artists which gives them the exclusive right to copy, publish, perform, broadcast or to make an adaptation of their work. Copyright in an original work is automatic and subsists as soon as the work is created.

The law on Copyright law is quite specific and needs to be understood by all students with regard to intellectual property and the rights and responsibilities as outlined by the Copyright and Protection of Certain Performances Act 1989.

Under the provisions of the Act, students are permitted to make single copies of literary, dramatic, musical or artistic works provided they are required for research or study purposes and provided they do not comprise more than a reasonable portion of the work. A reasonable portion is regarded as not more than 10% of a work of not less than 10 pages, or one article from a periodical or two or more articles if they relate to the same subject matter.

It should be noted that institutions or individuals are still liable for prosecution under the Copyright Act for an infringement of the above copying rights.

STUDENT POLICIES AND PROCEDURES

ETHICS POLICY

The National Art School has a duty to protect the rights, dignity, privacy and health and safety of all those involved with the School. Furthermore the School respects the welfare of animals and the integrity of the environment. To further these ends the School has developed this Ethics Policy which will guide staff and students in the planning of research and conduct which involves people, animals and sensitive issues.

The School firmly believes in the freedoms of academic inquiry and artistic expression. This policy is strictly presented to allow these freedoms to be expressed in a manner which does not endanger the rights, safety and privacy of others and protects the reputation of the individual and the School. The role of the Ethics Committee is to provide staff and students with guidance on the best method to achieve their academic or artistic aim in a way which adheres to the Schools principles and public duties.

The School expects all students and staff to comply with relevant legislation and guidelines for ethical research and conduct issued by regulatory authorities in accordance with the *Australian Code for the Responsible Conduct of Research*.

It is expected that during the normal course of Bachelor of Arts programmes these ethical issues will be considered in the normal design and review processes for each course. However for the more specialised and research focused programs (MFA), research proposals will need to be assessed and given approval by the Ethics Committee of the Academic Board.

The School does not wish to create a lengthy and overly bureaucratic system for ethics approval and so in the first instance the student or staff member will first complete a self assessment checklist to

establish the need for a full submission to the Ethics Committee. If the checklist reveals that there are no ethical considerations that need to be discussed, then by simply logging the signed checklist with their coordinator, ethics approval will be granted.

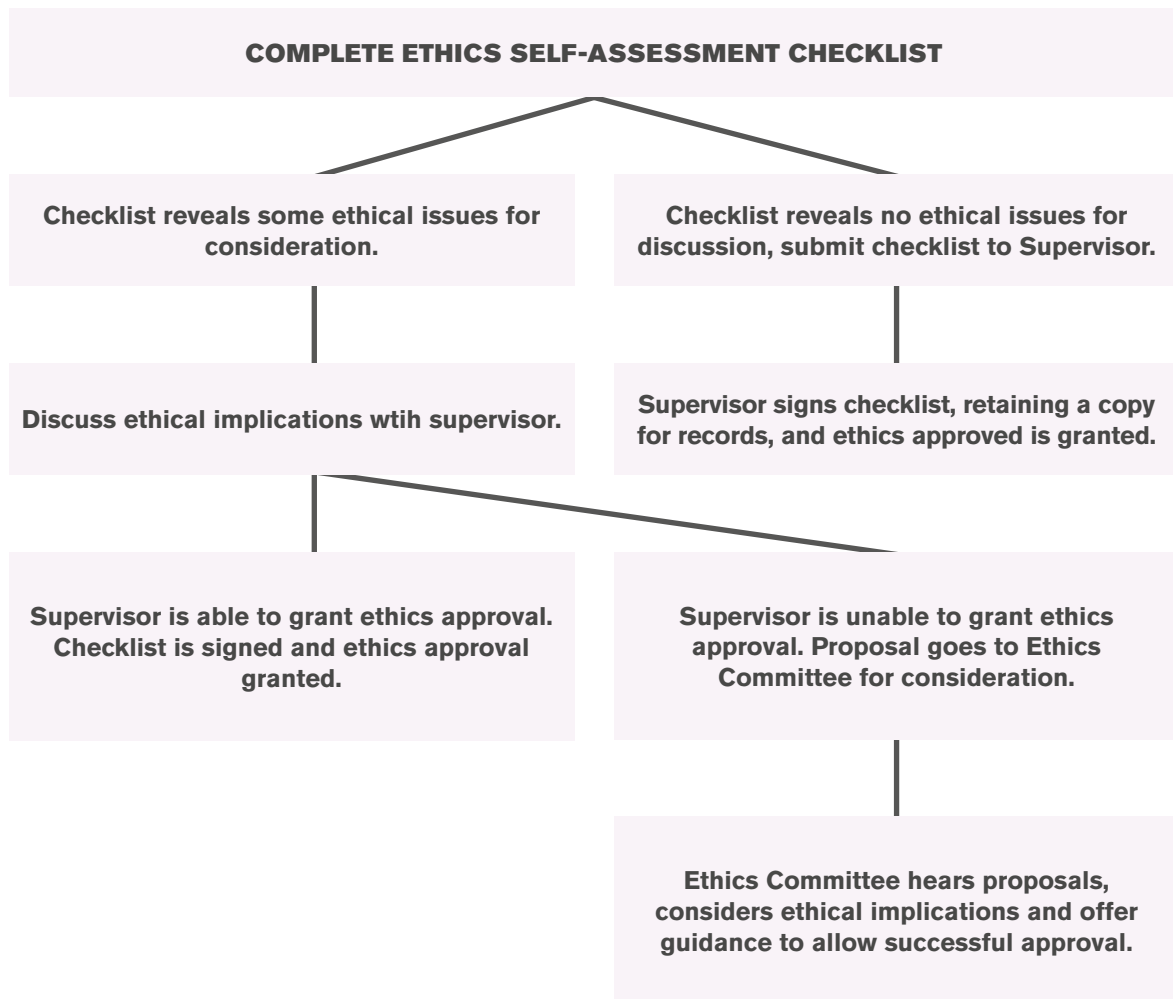
Those writing proposals should consider the following:

- whether the activity involves human subjects (particularly children and vulnerable adults)
- whether the activity uses human data or human material
- whether there are serious health and safety implications
- whether there is interaction with animals or their habitats
- whether there is a risk of damage to the environment
- whether the impact of the research may be emotionally damaging
- whether the research is politically or socially sensitive

ETHICS APPROVAL

Ethics approval should normally be considered by any individual whether studying at or employed by the School before engaging in any significant piece of research, normally those studying MFA Programs. Ethics approval should also be considered by students and staff in any significant piece of work or public display. In either case completion of the self-assessment checklist will indicate whether submission to the Ethics Committee is necessary. If you are unclear, please discuss the ethical implications of your work with either your supervisor or line manager

THE PROCESS



GUIDELINES FOR STUDENTS AND STAFF FOR THE APPLICATION OF THE ETHICS POLICY

Life Models

The use of Life Models is subject to the Life Model Charter and would not normally need the approval of the Ethics Committee, unless children are involved, or the context is of a particularly sensitive nature.

Human Material

The use of human material can in some circumstances be subject to approval of the Ethics Committee. A common sense approach is suggested in assessment of the ethical implications of the use of human material and ethical sourcing of all material is mandatory.

Personal information and Data

Where research involves collection of personal information, approval will need to be sought. This is to ensure that confidentiality of personal information is maintained at all times, and data is stored properly. Personal information can be subject to the following pieces of legislation

Privacy Act 1988

Health Records and Information Privacy Act 2002

Privacy and Personal Information Protection Act 1998

Workplace Surveillance Act 2005

When conducting research the *Australian Code for the Responsible Conduct of Research* should be consulted regarding the management of data.

If you plan on recording telephone interviews, you should refer to the State and Federal Laws concerning the taping of telephone conversations. *Telecommunications Act 1997 (CTH)* *Listening Devices Act 1984 (NSW)*.

Animals and their habitats

In cases where animals or their habitats will be directly affected by the proposed work then ethics approval will need to be sought. Again a common sense approach is suggested in the assessment of the ethical implications of work with animals and their habitats.

Environment and Sustainability

In cases where there will be a significant impact on the environment then ethics approval will be needed. Again a common sense approach is suggested in the assessment of the ethical implications of work upon the environment.

Children

In ALL cases work or research that involves children (anyone under 18) must be approved by the Ethics Committee and is governed by the: *Child Protection (Working With Children) Act 2012*. All work should conform to the protocols set out in the Australian

Council for the Arts *Protocols for working with Children*.

In cases where your research/work involves children, it will be necessary to provide information for parents and children involved regarding the nature of their involvement. This will include a full declaration of how information about, or images of, the subject will be used. Parental and, depending on the age of the child, the child's consent will be necessary before work can commence.

The School also brings to students attention the relevant legislation on the mandatory reporting of child abuse.

Grievances and Misconduct

It is the responsibility of all staff and students to report suspected ethical misconduct. This can either be done either the Head of Studies, or the Registrar to your supervisor/ line manager.

Grievances will be dealt with in the normal manner, consistent with the school's grievance policy. All grievances and complaints will be dealt with confidentially.

STUDENT CODE OF CONDUCT

The Student Code of Conduct defines behaviour expected of all National Art School students. It is each student's responsibility to know and comply with the this Student Code of Conduct.

The aim of The School aims to facilitate the intellectual personal, social, and ethical development of the student. Self discipline and a respect for the rights of others in the School are necessary for the fulfilment of such goals. The Student Code of Conduct sets forth the standards of conduct expected of students who choose to study at the School.

The Code applies to individual students and is used to enforce National Art School policies and regulations. The adoption of the Student Code of Conduct does not prohibit the School from implementing or maintaining additional rules to govern the conduct of students.

Students are responsible for making themselves aware of all aware of all the School's rules rules and regulations pertaining to their rights and responsibilities as students.

The Code identifies those behaviours considered unacceptable and not permitted for all students of the National Art School while on campus owned or controlled property, while on off campus field trips, or while representing the School in the community.

Students who violate these standards will be subject to disciplinary action.

STUDENT RESPONSIBILITIES

Students are expected to accept the following responsibilities and to participate appropriately in the range of experiences which shape their courses of study:

- to be self-motivated and self-directed learners
 - to be responsive and courteous when communicating and dealing with students, staff and visitors to the School
 - to participate actively and positively in the teaching-learning environment, and maintain steady progress in their academic studies
 - to comply with workload expectations, and notify appropriate staff if difficulties are experienced
 - to submit work which is their own
 - to provide feedback to staff which is honest and fair
 - to accept constructive criticism
 - to deal with differing opinion by rational debate rather than by vilification, coercion, bullying or any form of intimidatory behaviour
 - to treat staff and students of National Art School with openness, honesty and courtesy and take an active role in the promotion of an environment free from harassment and discrimination according to state and federal legislation and National Art School policy
 - to respect both National Art School and private property
 - to actively consider personal health and safety, and the health and safety of others, when carrying out duties
 - to be aware of opportunities to participate in institutional decision making
 - to be aware of, and comply with, National Art School policies and rules, including information contained in this handbook
 - to protect the privacy of others and maintain appropriate confidentiality regarding personal matters
 - to use appropriately the relevant services and resources that the School provides
 - to ensure that information provided at enrolment is kept up to date
- always comply with health and safety instructions from technical assistants and academic staff
 - notify appropriate academic staff of any medical condition you have, or medication you take, the medical procedure staff should follow to assist you in an emergency, and inform them of how it may impair your safety or performance (all information provided will be treated as confidential)
 - do not use machinery or equipment if alone in the building, and work always in pairs
 - footwear that completely encloses the feet must be worn at all times in workshops and studios
 - hair must be worn up at all times when using machinery
 - no unaccompanied children are permitted in National Art School buildings
 - students under the influence of non-prescribed drugs or alcohol are not permitted to use tools, equipment or machinery
 - protective clothing and appropriate masks in workshops must be worn
 - students may not operate machinery or use tools when wearing loose clothing, unrestrained hair or jewellery
 - Ventilation requirements, use of odourless solvents, and disposal methods of paint and solvents must be observed in painting and drawing studios
 - animals are not permitted in National Art School buildings
 - smoking is not permitted in National Art School buildings
 - should an accident or injury be sustained or encountered you must fill in an *Accident Injury Report Form* available from Student Services

Please contact the Head of Department for a more detailed description of WHS regulations and practices relevant to each department and the School.

MULTIPLE ENROLMENT

No student or candidate is permitted to enrol in a degree course at the National Art School at the same time as he/she is enrolled for any other degree at the School or in a degree, diploma or certificate at any other tertiary institution, except with the approval of the School. Student Services may withdraw from enrolment any student/candidate who is found to be enrolled, without approval, in more than one degree, diploma or certificate course.

WORKPLACE HEALTH AND SAFETY

Students must adhere to health and safety regulations provided by each department. Failure to comply with the following regulations and procedures may result in misconduct penalties:

ACADEMIC HONESTY

Academic Honesty is a core value of the National Art School. Academic dishonesty or an offence against academic honesty includes acts which may subvert or compromise the integrity of the educational process at the School. Offences against academic honesty are any acts which would unfairly promote or enhance one's academic standing.

The following are forms of academic dishonesty:

Plagiarism

Plagiarism is broadly defined as knowingly presenting another person's ideas, findings or work as one's own by copying or reproducing the work without due acknowledgement of the source. Plagiarism may take several forms:

- paraphrasing of another's work, with minor changes but with the essential form, meaning and progression of ideas maintained
- direct duplication, copying another's work
- piecing together sections of the work of others into a new whole
- producing assignments in conjunction with other people which should be the student's own independent work

Multiple Submission or Recycling

The submission for assessment of work which has previously been included towards the satisfactory completion of another subject or course and credited towards a higher education degree, diploma or certificate, is not permitted.

The procedures for dealing with academic dishonesty are set out in the National Art School Discipline Policy. In brief, when a lecturer becomes aware of a case of academic dishonesty, he or she will refer the matter to the Head of Department who will determine whether to proceed with the matter. If the Head of Department determines to proceed, the matter will be referred to the Head of Academic Studies and Registrar. Should they be of the opinion that the student has been guilty of academic dishonesty they may recommend:

- the student to undertake additional assessment in that subject
- a fail mark for the assessment
- a fail mark for the subject
- the matter to the Academic Board regarding the possible presentation of a case of academic misconduct to the Discipline Committee.

The following section defines behaviours that are considered misconduct.

ACADEMIC MISCONDUCT

Academic Misconduct includes but is not limited to the following:

Aiding Or Abetting Academic Misconduct

Knowingly helping, procuring, or encouraging another person to engage in academic misconduct.

Cheating

Any dishonesty or deception in fulfilling an academic requirement such as:

- use and/or possession of unauthorised material or technology during an examination (any written or oral work submitted for evaluation and/or grade), such as, notes, tests, calculators, or computer programs
- obtaining assistance with, or answers from, another person with or without that person's knowledge for the purposes of completing an assessment
- providing assistance with, or answers to, another person during assessment
- possessing, using, distributing, or selling unauthorised copies of an examination, or computer program
- representing as one's own, an assessment taken by another person
- taking an assessment in place of another person
- obtaining unauthorised access to the computer files of another person or agency, and/or altering or destroying those files

Fabrication

The falsification of any information or citation in an academic exercise.

Plagiarism

Includes:

- submitting another's published or unpublished work, in whole, in part, or in paraphrase, as one's own without fully and properly crediting the author with footnotes, citations or bibliographical reference
- submitting as one's own, original work, material obtained from an individual or agency without reference to the person or agency as the source of the material
- submitting as one's own, original work, material that has been produced through unacknowledged collaboration with others without release in writing from collaborators

NON-ACADEMIC MISCONDUCT

Student Misconduct is conduct which impairs the reasonable freedom of other persons to pursue their studies or research, or to participate in the life of the School, including, but not limited to, the following:

- Aiding and abetting misconduct, knowingly helping, procuring, or encouraging another person to engage in non academic misconduct.
- possessing or consuming alcoholic beverages except during events or in circumstances authorised by School officials; failing to comply with state or the National Art School regulations regarding use, transporting, or sale of alcoholic beverages.
- engaging in any act knowingly or recklessly causing serious physical harm to another; or any act which endangers the mental or physical health or safety of a staff member or student
- breach of any rule relating to student conduct in the National Art School.
- failure to give full and accurate particulars of citizenship or residency status at the time of the initial enrolment, failure to produce evidence of residency status if required to do so by staff, and to give full accurate particulars of any change in residency status within 14 days of any such change
- intentionally or recklessly damaging, destroying, defacing, or tampering with the property of of the School or the property of another person or entity.

Direction

Disobeying or disregarding an order or direction of a member of staff, including a direction regarding safety.

Discrimination

Discriminating or inciting hatred towards, serious contempt for, or severe ridicule of, a person or group of people on the grounds of the person's age, race sex, gender, sexuality, marital status, physical or intellectual disability, or religion.

- dishonesty and misrepresentation, knowingly and/or recklessly providing false written or oral information including false identification to staff, Department, and/or staff; forgery, alteration, or misuse of School documents
- Disruption/obstruction knowingly and/or recklessly disrupting,

obstructing, or interfering with staff or students, classes and functions or activities or the pursuit of the School's mission, including but not limited to teaching, research, administration, disciplinary proceedings, or other School activities.

Disturbing The Peace

Knowingly and/or recklessly disturbing the peace of the School, including, but not limited to, disorderly conduct, failure to comply with an order to disperse, fighting, quarrelling, and/or being intoxicated.

Drugs Or Narcotics

Manufacturing, distributing, selling, offering for sale, or possessing any illegal drug or narcotic (except in the use of substances prescribed by a licensed physician).

Failure To Comply Or Identify

- failing to comply with the directions of an NAS official or any law enforcement officer acting in the performance of their duties and/or posted or written rules including failure to evacuate during an emergency and/or failing to identify oneself to any of these persons when requested to do so.
- failing to comply with posted penalties imposed in accordance with the procedures described herein may be basis for additional penalties.

False Charges/Statements

Knowingly making false charges or allegations including testimony at National Art School discipline/ misconduct hearings.

False Report Of Emergency

Knowingly causing, making, or circulating a false report or warning of a fire, explosion, crime or other emergency, e.g. activating a fire alarm.

Harassment

Conduct that has the purpose or foreseeable effect of unreasonably interfering with an identifiable individual's work or academic performance or of creating an intimidating, hostile or offensive work or learning environment for that individual.

Identification, Misuse Of

Unauthorised transferring, lending, presenting someone else's, borrowing or altering National Art School identification or any other record or instrument of identification.

Information Technology, Misuse Of

Theft or abuse of information technology, e.g. computer, electronic mail, voice mail, telephone, fax, including but not limited to:

- unauthorised entry into a file to use, read or change the contents, or for any other purpose
- unauthorised transfer or distribution of a file
- unauthorised use of another individual's identification and password
- use of information technology to interfere with the work of another student, department member of School official
- use of information technology to send obscene or threatening messages
- use of information technology to interfere with normal operations of School systems

Law, Violation Of

Violating any criminal law on campus and off-campus activities where the foreseeable effect is to interfere with National Art School organisational objectives, mission or responsibilities. At all times, any directions or actions determined by NAS are superseded by those of any applicable State and Federal Laws.

Menacing

Knowingly causing another person to believe that the offender will cause serious physical harm to another person or their property.

Probation, Violation Of

Violating the Student Code of Conduct while on National Art School disciplinary probation or violating the specific terms of that probation will be cause for additional penalties.

Property Or Services

- unauthorised use or possession of property or resources of National Art School or of a staff member or other person
- removal of or damage to property without authorisation from a member of staff.

Safety Equipment, Misuse Of

Unauthorised use or alteration of safety devices, fire alarms, fire extinguishers or other emergency equipment is prohibited.

Smoking Policy, Violation Of

No smoking on National Art School premises

Stalking

Engaging in a course of conduct that is directed towards another person if that conduct would cause a reasonable person to fear for their safety.

Stolen Property

Unauthorised possession of property known to be stolen and/or that may be identified as property of the School or any person or entity.

THEFT

Theft of the property or services of the School or any person or entity.

Trespass Or Forcible Entry

Unauthorised trespass, or forcible entry into any National Art School building, structure or facility, or onto School property.

NAS Keys, Misuse Of

Unauthorised use, distribution, duplication or possession of any key(s) issued for any School building, studio, facility, or room.

NAS Policies Or Rules, Violation Of

Any violation of published National Art School policies or rules is a violation of the Student Code of Conduct and failure to comply with a provision of this Policy or with an order or direction given under such a provision.

PENALTIES FOR MISCONDUCT

Students found to be in violation of the Student Code of Conduct will be subject to misconduct penalties. Penalties shall be imposed according to the severity of the misconduct. In all cases, the School shall reserve the right to require counselling of students as deemed appropriate.

The following are definitions of disciplinary penalties that may be imposed as a consequence of misconduct. Each penalty may be separately or cumulatively applied should the behaviour call for the imposition of a more severe penalty.

Withdrawal from Class

When a member of staff believes a student's behaviour is inappropriate and is repeatedly disrupting the class, or is causing or encouraging others to do so, a staff member may withdraw the student from class after negotiation is unsuccessful. Should the behaviour persist, a complaint will be lodged with the Discipline Committee for investigation.

Disciplinary Reprimand (Warning)

A warning is an official (written notification) reprimand to the student, that his/her behaviour is unacceptable, effective for a specified period of time. The warning period provides a time for the student to reflect upon the offence and to consider the responsibilities that go with being a student of the National Art School. A warning gives notice that any subsequent offence under this policy may result in more serious consequences.

Disciplinary Probation

Disciplinary probation permits the continuation of enrolment at the School but imposes specific restrictions and/or extra requirements or guidelines to be placed on the student for a specified period of time. Restrictions may vary with each case and may include restriction from participating in some class activities, restrictions in campus areas, or may involve other requirements not academically restrictive in nature which are consistent with the philosophy of providing constructive learning experiences as a part of the probation. A student may be required to meet periodically with designated staff. Any further misconduct on the student's part during the period of probation may result in disciplinary suspension or disciplinary expulsion from NAS.

Disciplinary Suspension

Disciplinary suspension prohibits the student from attending the School and from being present without permission of the Head of Academic Studies or Registrar on campus or property for a specified period of time. The Discipline Committee shall determine the effective beginning and ending dates of the suspension. Students placed on disciplinary suspension shall be required to show cause for re-admission to the academic program.

The suspension restricts a student's physical access to campus if deemed necessary, in order to:

- maintain order on School property and campuses
- preserve the orderly functioning of the School and the pursuit of its mission
- stop interference in any manner with the rights of students, staff and the public while on School owned or controlled property, while on field trips and/or while representing the National Art School
- stop actions that threaten the health, safety or integrity of any person within the School or the proper functioning of any School activity
- stop actions that destroy or damage property of the School or of any member of its community.

This shall be a temporary suspension which may be imposed pending the application of the disciplinary process. A hearing shall be scheduled by the Discipline Committee to determine if the interim suspension shall remain in effect, be modified, or be revoked pending a disciplinary hearing.

Disciplinary Exclusion

Disciplinary expulsion permanently prohibits the student from attending the School and campus or property for a specified period of time. The Discipline Committee shall determine the effective beginning and ending dates of the exclusion. Students placed on disciplinary exclusion shall be required to apply for readmission after the period of exclusion has elapsed.

Exclusion is imposed when other penalties are deemed ineffective to deal with the severity of the conduct committed and/or in cases of aggravated or repeated violations. Exclusion may also carry conditions that must be satisfied prior to future re-admission to the School.

Disciplinary Expulsion

Disciplinary expulsion permanently prohibits the student from attending the School and from being present on any School campus or property. It permanently cancels the enrolment of a student at the National Art School and the withdrawal of all rights and privileges as a student of the School, including the right to re-enrol as a student and the right to enter or be on School grounds.

Expulsion therefore is reserved for the most serious offences. Expulsion is required in certain violations of drug policies, harassment and in cases of falsified admission applications and information to the School and repeated violations of NAS discipline policies.

Psychological Evaluation and Counselling

Requests for psychological evaluation may be made by the Discipline Committee if, in their judgement, a student's behaviour as shown by evidence, is unexplained or appears beyond the actions of a reasonable person informed of National Art School policies, or if the student's behaviour suggests a threat of personal safety either to self or to the larger School community. Such evaluation is undertaken with the following conditions:

Following the penalties imposed the student may be required to submit evidence of psychological evaluation and recommendation as to their readiness to re-enrol under existing academic conditions. Such evaluation will be at the expense of the student and through external agencies to the School.

A student involved in misconduct procedures, who believes his/her behaviour was attributable to a disability, may request a deferral of penalties, pending presentation of medical documentation of the disability and an explanation of its claimed relevance to the behaviour at issue. This request for deferral must be made prior to final action being taken in the disciplinary process.

Other Disciplinary Penalties

Other penalties may be imposed by the Discipline Committee with or without disciplinary probation, including, but not limited to:

- a fail grade for the relevant subject for charges pertaining to academic misconduct in assessment or examinations
- withdrawal or restrictions of borrowing privileges for the following:
 - misuse of Library facilities
 - computer access, equipment and tools
- fine not exceeding \$1000 for the following:
 - damage to School property
 - misuse of Library facilities
 - misuse of computing, communications facilities and studio equipment

All students who enrol and sign an enrolment form agree to abide by all rules and regulations of the School and are aware of the penalties imposed on students who violate the Student Code of Conduct and other rules.

DISCIPLINE POLICY

DEFINITIONS

Appeal

Means an application for corroboration, vindication or review of a decision.

Breach of Discipline

Means conduct that impairs the reasonable freedom of any person (staff or student) to pursue his or her studies, research or work at the School or to participate in the activities of, or with the School, or conduct that is prejudicial to the management of the School or any part of it.

Exclusion

Means the cancellation of enrolment of a student and the withdrawal for a specified time of all rights and privileges as a student, including the right to re-enrol as a student and the right to enter or be on National Art School grounds.

Expulsion

Means the cancellation of enrolment of a student and the withdrawal of all rights and privileges as a student, including the right to re-enrol as a student and the right to enter or be on National Art School grounds.

Grievance Officer

Is a staff member who provides friendly, confidential support and non legal advice for staff and students for problems or potential grievances. A Grievance Officer does not provide representation.

Investigation

Is the collection of evidence, conduction of interviews and the presentation of evidence in a reasonable, fair and balanced manner. The investigator/s must draw a conclusion and if appropriate, make recommendations for resolution.

Member of staff

Means a person employed (whether full-time, part-time or casual) by the School and includes academic and general staff.

National Art School Grounds

Includes all land, buildings, premises and other property owned, leased or otherwise used by the School, or any department of the School, and including all buildings located on School grounds.

Negotiation

Is the process of developing a solution or agreement through discussion and/or correspondence with another person or persons.

Offensive conduct

Includes but is not limited to the following:

- inappropriate behaviour
- destruction of property
- using offensive language
- being under the influence of alcohol
- being under the influence of a drug (other than medication that has been prescribed by, and taken in accordance with the instructions of, a registered medical practitioner)
- harassment.

Probation

Permits the continuation of enrolment or work subject to a period of good behaviour under supervision. The probation period may vary from student to student.

Property

Includes real, personal, intellectual and shared property in any (including electronic) form.

Student Academic Misconduct

Includes but is not limited to:

- breach of such rules or guidelines relating to student academic conduct as may be prescribed by departments, Boards or the Director

- misconduct relating to assessment, review or examinations; and any other conduct (the general nature of which has been made known to students) regarded as student academic misconduct according to current academic usage
- falsifying, or attempting to falsify, a testamur, result notice, employer report or any record relating to the results of an examination or other form of academic assessment
- Submitting one's own, original work/ material for assessment that has been submitted for another subject, course or program at the same institution or another educational institution
- failing to pay any fee or charge owing to the School

Student/Staff Misconduct

Includes academic misconduct and also encompasses conduct which impairs the reasonable freedom of other persons to pursue their studies or research or to participate in the life of the School, as defined in the code of conduct.

Suspension

Means a prohibition from attending the School and from being present without permission of the School Discipline Committee, Head of Academic Studies, Registrar, security or other designated authority on School campus or property for a specific period of time.

Unlawful Activity

Includes any of the following:

- using, possessing or supplying any prohibited drug, substance or weapon,
- stealing the property of another person.

Warning

An official reprimand effective for a specified period of time. The warning period provides a time for the student to reflect upon the offence and consider his/her responsibilities as a student or staff member of the School. A warning gives notice that any subsequent offence may result in more serious consequences.

POWERS OF AUTHORITY

To prevent or terminate a clear and present threat, a breach of discipline, or the proper functioning of a class, the Discipline Committee, Director, Head of Studies, Library Manager, Chief Operating Officer, Quality Manager, security may suspend or remove a student or staff member from the School's grounds, a class, workshop or library and/or in front of Security.

A staff member may impose removal or suspension of a student from one or more classrooms

or workshops if the breach of discipline has occurred in the presence of, or relates to, the classes, work or duties of the person exercising the power.

The Discipline Committee is an appointed committee for the School which may impose any penalties for breaches of discipline and misconduct by students and staff at the School.

NEGOTIATION – ATTEMPTING RESOLUTION

Negotiation is the process of developing a solution or agreement through discussion and/or correspondence with another person or persons. When a problem with or between a staff member/s and student/s arises and the matter is not deemed serious and/or warrants investigation, attempts should be made to resolve the problem before lodging a complaint. The staff member or student may wish to discuss their concerns with the Grievance Officer (See Grievance Officer Role). Prior to making a complaint the complainant should raise their concern with the student/s or staff at an appropriate time and place, and seek resolution.

Exceptions to this might be for one of the following reasons:

- matter is serious and should be referred to the Head of Department
- one party is fearful or intimidated by the other party.

In these two cases removal from class or suspension may be given by the lecturer or Head of Department.

Both parties need to recognise that there is a problem, and be conciliatory. Resolution may require compromise on both sides.

It is suggested that the parties:

- state the cause of their concern
- exchange facts and beliefs
- clarify events
- listen
- apologise for any behaviour that may have distressed the other person
- explain their point of view
- consider the other person's point of view
- recognise that this is an opportunity to change behaviour that is perceived as unsuitable, or is hurtful to another.

If negotiation does not succeed or is not appropriate, then a complaint may be lodged.

DEPARTMENTAL RESOLUTION

If an attempt to resolve the grievance by negotiation with the student or staff member is unsuccessful, the staff member must report the complaint to the relevant Head of Department for investigation.

An allegation or complaint must be made in writing (wherever possible) on a *Staff or Student Allegation or Complaint* form. It is preferred that the complaint includes the complainant's name and signature as the procedure will be difficult if the complaint is anonymous, or if the complainant requests that their identity be withheld. The form must be completed and returned to the Head of Department.

The form will be kept confidential at all times, only members directly involved will have access to information submitted on the form.

The National Art School follows the standards as set out in the Privacy and Personal Information Protection Act 1998 and the NSW Department of Education and Training Privacy Code of Practice. These guidelines set out the standards to follow when collecting, storing and disseminating personal information.

The Head of Department must:

- identify the issues raised in the allegation or complaint
- interview the complainant
- obtain witness statements if appropriate
- interview the student or staff concerned and document their responses
- prepare a report containing findings and a conclusion on each issue and recommendations, if appropriate
- arrange a negotiation meeting with the parties separately or jointly to achieve resolution
- document the outcome on a *Staff or Student Allegation or Complaint Action* form and notify all parties in writing.

The negotiation process should be completed within 10 working days.

The negotiation is complete when the parties resolve their differences or agree on a future course of action, or the complaint is withdrawn, or a compromise is agreed upon.

The student may be given a warning in the form of a written statement advising the student that student misconduct has been committed and that further misconduct may result in more severe disciplinary action.

If resolution cannot be achieved in a student matter and further misconduct has occurred, the Head of Department will refer the matter to the Discipline Committee. In a staff matter the Head of Department will refer the matter to the Human Resources Manager (HRM).

INVESTIGATION

The Discipline Committee/ Human Resources Manager assesses the allegation or complaint to determine one of the following appropriate procedures referred to by the Head of Department:

- NEGOTIATION procedure is used for a complaint about a person that is not about an alleged serious breach of discipline, policy or procedure.
- INVESTIGATION procedure is used for a complaint or allegation about a person that is about an alleged serious breach of discipline, policy or procedure
- SUSPENSION is used to prevent or terminate a clear and present threat by a student
- REMEDY & SYSTEMS improvement procedure if appropriate

The procedures for investigation ensure a competent and fair outcome. The Discipline Committee comprising of the Head of Academic Studies, Registrar and one other staff member, (one male and female is represented at all committee hearings) collects evidence, conducts interviews as necessary and presents the evidence for and against a particular conclusion. The Discipline Committee must draw a conclusion and if appropriate, make recommendations for further action.

This procedure may result in a recommendation that disciplinary action be considered. In straightforward matters where investigation is not needed, the Discipline Committee may initiate disciplinary action without the INVESTIGATION procedure.

Any student, employee or volunteer may make a written complaint or allegation of student misconduct to Student Services. A complaint against a staff member must be submitted to the Human Resources Manager.

Where a complaint is so made and negotiations have not been successful, or where extension is sought of a suspension already imposed, the Discipline Committee may suspend a student for such a period, not exceeding 14 days, pending investigation and determination of the relevant allegation. The suspension may be renewed by the Committee for a further period, not exceeding 14 days, if continuing grounds are shown.

If the student has not had an opportunity in advance to show cause to the Committee why such a suspension or further suspension should not be made, he or she may apply to the Committee to quash the suspension.

Upon receiving a complaint (*Staff or Student Allegation or Complaint Form*) Student Services/ Human Resources Manager (HRM) shall acknowledge the complaint or allegation (within 5 working days) in writing to the complainant and the student/staff concerned outlining the complaints made against the student or staff member. The student or staff member is given 14 days to respond to the complaint.

Following this response, a full investigation into the matter is conducted. The Discipline Committee/ Human Resources Manager will identify the issues to be investigated. These may be contained in the original complaint or allegation or they may come to their attention during the course of the investigation. The Committee/HRM will collect documentary evidence such as letters, memos, hard copy of emails and computer files, etc and obtain witness statements by seeking written signed statements from witnesses or by interviewing them and preparing a statement for them to sign. The complainant will be interviewed at this stage to discuss the information before them.

Following this interview the Discipline Committee/HRM may interview the student/staff member and document their responses or obtain a statement from them.

The Committee/HRM will prepare a report containing findings and a conclusion on each issue and recommendations and complete the *Staff and Student Allegation or Complaint Action* form. The report must include all relevant findings, including the evidence both for and against a particular conclusion and determine (if appropriate) a penalty for the breach of discipline.

The Discipline Committee/HRM:

- may appoint one or more appropriately qualified persons to assist on any maker or makers of law, procedure or technical expertise
- shall record the evidence given before it
- shall record the reasons for its determination and for any penalty that it imposes, including its findings upon any material issue of fact
- where there is an opinion that one or more complaints have been substantiated a decision may include any one of the following penalties by the Discipline Committee:
 - a fine, not exceeding \$1000
 - suspension, exclusion or expulsion
 - any other lesser penalty which may be appropriate
 - recommendation for psychological/ psychiatric evaluation.

Note: The timeframe is not specified in the Investigation Procedure as it may vary due to a range of factors including:

- the number and complexity of the issues
- the emergence of additional issues as the investigation proceeds
- the number of witnesses to be interviewed.

The complainant is notified of the outcome, and provided with written reasons for the decision reached.

A penalty imposed has no effect unless the designated officer, Head of Academic Studies or Registrar causes a written notice to be served on the student/staff member concerned within 21 days after the date of the Discipline Committee convening.

A notice must include the designated officer's finding in relation to the breach of discipline, and all of the following:

- details of any decision, and the reasons for that decision, and
- details of any penalty imposed on the staff/student, and
- a brief summary of the reasons for the finding and for the imposition of the penalty concerned, and
- a statement to the effect that the staff/ student has a right of appeal against the finding and penalty, and
- a brief summary of the appeal procedure.

A penalty imposed takes effect on the day following the day on which the notice is served on the staff/ student, except as provided by *Suspension in Urgent Circumstances*.

BREACH OF DISCIPLINE PENALTIES

Student Services may issue guidelines for the establishment of:

- the manner in which allegations or complaints of student misconduct are to be made and
- the manner in which inquiries into alleged breaches of discipline are to be conducted.

Mitigating and aggravating factors may be considered when determining what penalties to impose upon a student. Factors to be considered may include the individual's prior disciplinary record, the nature of the offence, the severity of any damage, injury or harm resulting from the violation, the payment of restitution to the School or to any victims, or any other factors deemed appropriate under the circumstances.

Suspension in Urgent Circumstances

The powers conferred by this Rule are to be used only to prevent or terminate a clear and present threat by a student concerning National Art School property, academic instruction, assessment, an examination, the physical safety or integrity of any person within the School or the proper functioning of any School activity or a member of staff believes that a student has committed a serious student misconduct.

Under this Rule, a student may be:

- suspended from part or all of School grounds by the Director, Head of Studies or Student Services for such a period not exceeding 14 days pending investigation and determination of the relevant allegation or allegations
- suspended from the National Art School Library by the Director, Head of Studies, Registrar or Library Manager
- temporarily suspended from one or more classrooms, laboratories, studios or darkrooms by a member of the academic staff or any member of staff in charge of a class
- suspended from the use of tools and equipment, one or more computing or communications facilities by a member of the academic staff
- suspended from an examination or assessment by the Head of Studies and Registrar, by a member of the academic staff or by any person for the time being in charge of the examination or assessment.

A suspension imposed on a student under this Rule does not preclude the imposing of a penalty of misconduct. Any exercise of power conferred by this Rule shall be reported in writing immediately to the Director, Head of Academic Studies or Registrar.

- does not preclude the laying of a penalty of misconduct
- any exercise of power conferred by this paragraph shall be reported in writing immediately to the Director, Head of Academic Studies or Registrar.

Exclusion

Disciplinary Exclusion shall prohibit the student from attending the School and from being present on any campus or property for a specified period of time. The Discipline Committee shall determine the effective beginning and ending dates of the exclusion. Students placed on disciplinary exclusion shall be required to apply for readmission after the period of exclusion has elapsed.

Exclusion is imposed when other penalties are deemed ineffective to deal with the severity of the conduct committed and/or in cases of aggravated or repeated violations. Exclusion may also carry conditions that must be satisfied prior to future re-admission.

Expulsion

Expulsion permanently cancels the enrolment of a student at the School and the withdrawal of all rights and privileges as a student of the School, including the right to re-enrol as a student and the right to enter or be on School grounds.

Expulsion therefore is reserved for the most serious offences. Expulsion is required in certain violations of drug policies, harassment and in cases of falsified admission applications and information to the School.

Withdrawal from Class

When a member of staff believes a student's behaviour is inappropriate and is repeatedly disrupting the class, or is causing or encouraging others to do so, a staff member may withdraw the student from class should negotiation be unsuccessful. The staff member must complete a *Staff or Student Allegation or Complaint* form and submit the form to the relevant Head of Department for Department records. Should the behaviour persist in following classes the complaint should be lodged with the Discipline Committee for investigation.

Probation

Probation permits the continuation of enrolment at the School but imposes certain restrictions, requirements and guidelines on the student for a specified period of time with a continuing review of the student's behaviour with the terminal date of which coincides with the official ending of an academic semester. Any further proven violations of National Art School rule, while under probation may result in the student's suspension or expulsion.

Warning

A warning is an official reprimand effective for a specified period of time. The warning period provides a time for the student or staff member to reflect upon the offence and to consider the responsibilities that go with being a student of the National Art School or staff member. A warning gives notice that any subsequent offence under this policy may result in a more serious consequences because of the warning.

Psychological Evaluation and Counselling

Requests for psychological evaluation may be made by the Discipline Committee if, in their judgement, the student's behaviour as shown by evidence, is unexplained or appears beyond the actions of a reasonable person informed of the School's policies, or if the student's behaviour suggests a threat of personal safety either to self or to the larger NAS community. Such evaluation is undertaken with the following conditions:

- Following the penalties imposed the student may be required to submit evidence of psychological evaluation and recommendation as to their readiness to re-enrol at the School under existing academic conditions. Such evaluation will be at the expense of the student and through external agencies to the School
- A student involved in misconduct procedures, who believes his/her behaviour was attributable to a disability, may request a deferral of penalties, pending presentation of medical documentation of the disability and an explanation of its claimed relevance to the behaviour at issue. This request for deferral must be made prior to final action being taken in the disciplinary process.
- an amount of compensation (not exceeding \$1000) ordered to be paid by the student.

The appeal must be lodged within twenty-one days after the date on which the Breach of Discipline Notice is served on the student.

A student lodges an appeal by giving written notice to Student Services.

The notice must be signed by the student/staff member and must specify all of the following:

- the determination, penalty or compensation amount against which the appeal is lodged
- the grounds of the appeal
- the student's residential address.

The notice may, if the student wishes, include a nomination for a member of staff of the student's choice to sit on the Appeals Committee.

Within twenty-one days after a student/staff member has lodged a notice of appeal, Student Services must cause the student/staff member to be notified in writing of the place, date and time for the hearing of the appeal.

Other Penalties

Other penalties include receiving a fail grade for the relevant subject for allegations pertaining to academic misconduct in assessment or examinations.

Withdrawal or restrictions of borrowing privileges for the following:

- misuse of Library facilities
- computer access, equipment and tools.

Fine not exceeding \$1000 for replacement of the following:

- damage to property
- misuse of Library facilities
- misuse of computing, communications facilities and studio equipment.

A staff member acting under this Rule must complete a *Staff or Student Allegation or Complaint form* and *Staff or Student Allegation or Complaint Action form* and submit to the Discipline Committee of any action taken.

NOTIFICATION OF PENALTY

A penalty imposed has no effect unless the designated staff member, Head of Academic Studies or Registrar causes a written notice to be served on the student concerned within 21 days after the date

The notification of an adverse determination to a student shall include notice of the student's right of appeal under the next paragraph.

APPEALS

A student may lodge an appeal against any of the following:

- a determination that the student is guilty of a breach of discipline
- a penalty imposed on the student in respect of the breach
- a member of staff nominated by the student in the notice of appeal or if no such nomination is made or if the nominated person refuses to sit on the Appeals Committee, a member of staff nominated by Head of Academic Studies or Registrar of NAS
- a person nominated by the complainant.
- The Committee must include a gender balance.

Effect of an Appeal

The lodging of an appeal suspends any penalty: against which the appeal is made or arising from the determination against which the appeal is made.

The suspension takes effect: except as provided by above when the appeal is lodged or in the case of the exclusion of a student from class or campus, at the end of 28 days after the date on which the appeal is lodged.

The suspension ceases to have effect if the appeal is withdrawn or determined.

The lodging of the appeal does not affect the withdrawal of privileges nor the withholding of any testamur, academic transcript in respect of the student.

Appeals Committee

The School must convene an Appeals Committee to hear and determine an appeal.

An Appeals Committee is to be constituted by 3 members.

The members of the Appeals Committee must include:

- a member of staff nominated by the student in the notice of appeal or if no such nomination is made or if the nominated person refuses to sit on the Appeals Committee, a member of staff nominated by Head of Academic Studies or Registrar of NAS
- a person nominated by the complainant.
- The Committee must include a gender balance.

A staff member who issued any notice in respect of the matter and the subject of the appeal, is ineligible to be a member of the Appeals Committee.

Procedure at Appeal

An Appeals Committee may determine: the procedure to be followed by the Committee and the persons who may be present during proceedings before the Committee, and the witnesses (if any) who may be called before the Committee.

Neither of the following persons is entitled to call witnesses to appear at a determination of an appeal:

- the student or staff member who is the appellant
- the staff member who made the determination in respect of which the appeal was lodged.

However, the student concerned and the staff member may each nominate a staff member to represent him/her before the Appeals Committee making the determination.

An Appeals Committee must give the student or staff member concerned or the student's nominee (if any) and the staff member or the staff member's nominee (if any) an opportunity to be heard.

The student or staff member concerned or the student's nominee (if any) and the staff member or the staff member's nominee (if any) have the right to be present before the Appeals Committee at any time when a witness is present before it.

An Appeals Committee is not bound by the rules or practice as to evidence and may inform itself in such a manner it considers appropriate.

Minutes must be kept of the Appeal Committee's proceedings in such form as the Committee determines and a copy of the record must be provided by the Appeals Committee to the student/staff member concerned at his or her request without charge.

The Appeals Committee may determine an appeal even if there is no appearance before the Committee by or on behalf of a party to the appeal.

Determination by Appeals Committee

An Appeals Committee may, in relation to an appeal:

- uphold the appeal or
- dismiss the appeal or
- alter a penalty, compensation amount or condition imposed.

The decision of an Appeals Committee is final.

Written notice of the Appeal Committee's decision must be served on the staff/student concerned as soon as is reasonably practicable.

Once a year, a written report on the matters brought to a conclusion or heard by the Discipline Committee shall be submitted to the Academic

Board. The report shall outline the nature of the allegations brought and the determinations reached, but shall not identify any student/staff penalties or any student/staff who was involved as a witness.

GENERAL

No person with a direct personal interest or involvement in an allegation shall exercise any of the powers conferred by this Policy to determine an allegation of student or staff misconduct or to impose a penalty or a period of suspension.

All proceedings shall be conducted fairly and in accordance with natural justice, but shall not be subject to the rules of evidence. A student and staff member shall be presumed innocent unless and until guilt is freely admitted or is proved by clear and convincing evidence or to the Committee's satisfaction.

Students and staff must appear personally at the hearings of an investigation. They may, if they so wish, be accompanied by an advocate who the student or staff member may consult but at no stage may the advocate address the committee directly.

Students lodge appeals to Student Services in writing, and staff with the Head of Academic Studies.

Students and staff are entitled to due notice of any allegations of misconduct made against them. Complaints and allegations may be amended at any time before their determination, provided the student and staff member are given adequate notice in writing within 14 days.

A record or report of proceedings under this Resolution shall form no part of the student's official academic transcript.

No information relating to such proceedings or to the circumstances giving rise to them shall be divulged by the School to persons (other than the officers involved) not immediately involved in the proceedings.

GRIEVANCE OFFICER ROLE

The Grievance Officer is an ordinary staff member of the School. They are available to help anyone who has, or thinks they may have, a grievance. The Grievance Officer can provide confidential advice about the best way to tackle a problem and to recommend where more help can be given. The Grievance Officer is not allowed to investigate or otherwise attempt to resolve the grievance.

The Grievance Officer will obtain full information from the complainant about the grievance, explain how the grievance procedure works (including what can be done to protect the complainant from victimisation), and refer them to people who can provide support or representation.

When the grievance involves an allegation of a more serious nature the Grievance Officer recommends the matter to senior management in writing.

STUDENT MISCONDUCT PROCEDURES FOR STAFF

Step 1

- The staff member should attempt to resolve the grievance with the student(s) concerned within a reasonable time frame.*
- The staff member should:
 - state the cause of their concern
 - exchange facts and beliefs
 - clarify events
 - listen
 - provide the student or staff member with an opportunity to change behaviour that is perceived as unsuitable.
- Should this not succeed or if not appropriate, then a formal complaint must be lodged to the Head of Department for investigation.

*In urgent circumstances a student may be suspended to prevent or terminate a clear and present threat to a staff member or student. In this circumstance security and the Director, Head of Academic Studies or Registrar must be contacted immediately.

Step 2

- When an attempt to resolve the grievance with the student or staff member is unsuccessful, the staff member must report the breach of discipline to the relevant Head of Department for investigation.
- The Subject Leader must supply a *Staff or Student Allegation or Complaint* form for the staff member to complete and return to the Head of Department with a copy to the Discipline Committee.
- The form must include:
 - details of the student/staff concerned
 - nature of the complaint
 - date, time and place of the incident
 - detailed description of the breach of discipline
 - a witness report if appropriate
 - signature from the staff member.
- The Head of Department must:
 - identify the issues raised in the allegation or complaint
 - interview the complainant
 - obtain witness statements
 - interview the student concerned and document their responses;
 - prepare a report containing findings and a conclusion on each issue and recommendations, if appropriate
 - arrange a negotiation meeting with the parties separately or jointly to achieve resolution
 - document the outcome on a *Staff or*

Student Allegation or Complaint Action form and notify all parties in writing.

- The negotiation process should be completed within 10 working days.
- The negotiation is complete when the parties resolve their differences or agree on a future course of action, or the complaint is withdrawn, or a compromise is agreed upon.
- If resolution cannot be achieved, the Head of Department will refer the matter to the Discipline Committee for investigation and resolution.

Step 3

- **Serious Misconduct**
Suspension in urgent circumstances for serious misconduct may be used to prevent or terminate a clear and present threat by a student/staff member concerning School property, academic instruction, assessment, the physical safety or integrity of any person within the School or the proper functioning of any School activity. In this circumstance security and the Director, Head of Academic Studies or Registrar must be contacted immediately.
- **Other Misconduct**
For other misconduct, the Discipline Committee, in receiving a report(s) concerning an alleged breach of discipline by a student or staff member from a Head of Department, will initiate preliminary enquiries from all parties concerned, collecting evidence, conducting interviews as necessary and present the evidence for and against a particular conclusion.
- The Committee, must draw a conclusion and if appropriate, make recommendations for further action.
- Where the Committee is of the opinion that one or more allegations have been proved and that one or more of the penalties set out below are appropriate to the occasion, the report of the Committee may contain a recommendation as to the appropriate finding(s) and accompanying penalty(ies).

The Committee on the advice of relevant staff members and witness reports, shall summarily dismiss any one or more of the allegations.

In respect of any allegation or allegations not so dismissed, determine that the finding(s) and accompanying penalty or penalties recommended by the Discipline Committee should apply.

- A penalty which the Discipline

- Committee may impose shall take one of the following forms:
 - expulsion
 - exclusion from NAS for up to 2 years without automatic re-admission
 - suspension
 - caution or warning
 - probation
 - reprimand
 - severe reprimand
 - reduction in marks
 - failure in one or more subjects
 - compulsory psychological evaluation or counselling for a specified time
 - withheld results and testamur
 - fines.

Step 4

- The determination by the Discipline Committee will not take effect unless and until the report, together with notification of any allegations has been given to the student/staff member and the student/staff member has within 21 days accepted the determination by notice in writing to Student Services.
- The notification must include:
 - the Discipline Committee's finding in relation to the breach of discipline
 - details of the decision and the penalty imposed on the student/staff member
 - a brief summary of the reasons of the finding and for the imposition of the penalty concerned
 - a statement of the student's right to appeal against the finding and penalty
 - abrief summary of the appeal procedure.

Step 5

- The Appeals Committee shall convene to hear and determine an appeal. The Committee will consist of:
 - a staff member nominated by the student or staff member
 - a staff member nominated by the Head of Academic Studies, Registrar and complainant
 - a staff member not involved in any of the proceedings.

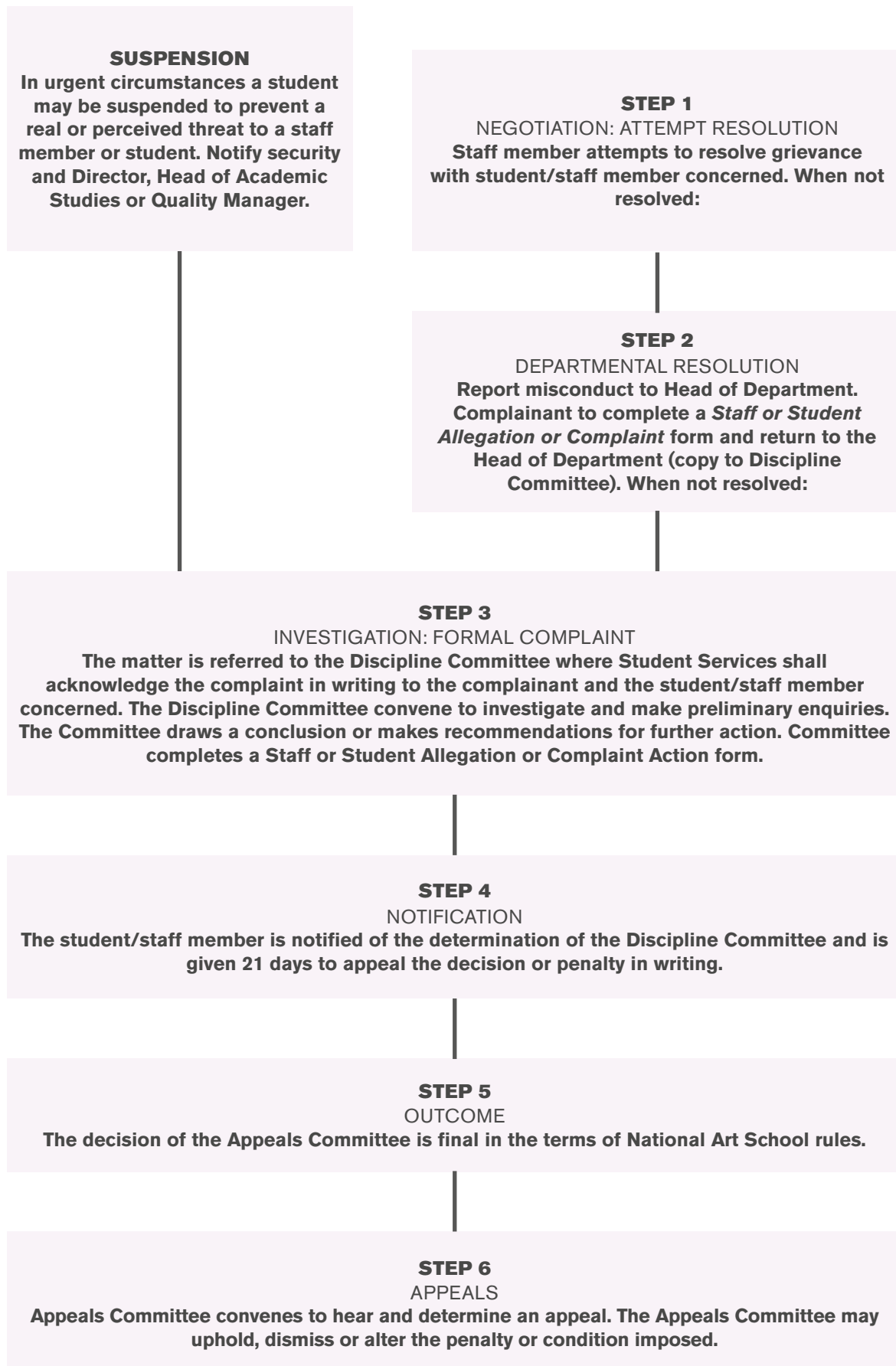
The Appeals Committee shall record the evidence given before it, and record the reasons for its determination and for any penalty that it imposes, including its findings upon any material issue of fact.

- Where the Committee finds that the allegation is substantiated, it may decide to impose no penalty or it may impose any one or more of the following penalties:
 - a fine, not exceeding \$1000
 - suspension, exclusion or expulsion
 - any other lesser penalty which may be appropriate.
- The Committee may, in relation to an appeal:
 - uphold the appeal
 - dismiss the appeal
 - alter the penalty or condition imposed.

Step 6

- The decision of the Appeals Committee is final.
- Notice of the Appeals Committee's decision is served on the student/ staff member concerned as soon as is reasonably practicable.

OVERVIEW OF NAS STUDENT MISCONDUCT PROCEDURES



STUDENT GRIEVANCE POLICY AND PROCEDURES FOR STUDENTS AND THOSE SEEKING TO ENROL

POLICY STATEMENT

The National Art School (NAS) is committed to creating and maintaining a culture where all Students, Staff, and external stakeholders feel safe, and are encouraged, to raise concerns about unacceptable practice or conduct.

- a. All Students and Staff have the right to a safe study and work environment and be treated with dignity and respect
- b. The National Art School will provide procedures through which Students and Staff can have their complaints and grievances addressed.
- c. All Students and Staff have the right the right to use the following procedures if they believe they have a legitimate complaint/ grievance that can be dealt with under these procedures.

NAS will seek to ensure that all grievances are dealt with fairly, seriously, constructively, promptly and with due regard for confidentiality.

Responsibilities

The Director of the School/CEO has overall responsibility for the implementation and review of this Policy and Procedure.

Student Services is responsible for the provision of advice, promulgation, and the administration of this policy to Students.

Human Resources is responsible for the provision of advice, promulgation, and the operational case management of this policy for Staff.

Definitions

Academic Grievances relate to student progress, assessment, curriculum and awards in a course of study.

Bullying is unreasonable and inappropriate behaviour that intimidates, offends, degrades, insults or humiliates anyone. This behaviour can be physical or psychological.

Complainant is the person(s) with the complaint or grievance.

Confidentiality is limiting disclosure of information relating to a grievance only to those who are legitimately involved in the grievance and any appropriate staff in the process of resolving the grievance.

Discrimination is being treated less favourably than another person or group because of a specified

attribute such as race, colour, national or ethnic origin, gender, pregnancy, relationship status, carer status, age, disability; sexuality, union affiliation, religious or political conviction, or any other characteristic specified per current Australian laws.

Formal Complaint is when an informal approach to resolve the grievance has been unsuccessful and the complainant initiates a formal complaint in writing to Student Services, their Manager, Head, School Executive, or Board member.

Grievance is any type of problem, concern or complaint about the National Art School, its environment, or its operations. This includes, but is not limited to, bullying, discrimination, harassment, sexual harassment, victimisation, vilification, breaches in the use of personal information, and academic concerns or complaints.

Grievance Officer is a staff member of NAS who provides confidential advice when a person has a grievance and recommends the appropriate staff member who can assist in addressing the grievance. In a formal or serious grievance situation, the Grievance Officer is not permitted to investigate or otherwise attempt to resolve the grievance.

Harassment is when someone feels intimidated, insulted or humiliated because of their race, colour, gender, national or ethnic origin, disability, sexuality or any characteristic specified under human rights legislation. It may also refer to working in a hostile or intimidating environment. The behaviours can be overt or subtle, verbal, non-verbal or physical.

Informal Complaint is when the complainant attempts to resolve a grievance directly with the party involved (resulting in an informal resolution).

Lodgement in a grievance process is the point at which the complainant notifies an appropriate member of staff of a grievance. Note that the CEO and Head of Studies have the discretion to waive any lodgement periods detailed in this document.

Procedural Fairness is the right to a fair hearing, including the opportunity to present one's case, the right to have any material considered by an unbiased, impartial decision maker and the right to have any final decision based in logically probative evidence.

Respondent is the individual(s) against whom the complaint/grievance is made.

Serious Complaints are deemed as such when:

- A criminal offence may have been committed; and/or
- The nature of the complaint poses a risk to the student/s or staff; and/or
- A number of complaints of a similar nature have been received against a respondent.

Sexual Harassment is any unwanted, unwelcome or uninvited behaviour of a sexual nature that

results in a person feeling humiliated, intimidated or offended. It can involve physical or other contact or verbal remarks of a sexual nature.

Staff or **Staff Member** is any employee of NAS and includes any visiting staff, contractor, or consultant to NAS.

Student means any person enrolled in, or in the process of enrolling in, a course of study at NAS whether part time or full time, on exchange, in studies abroad, or cross institutional study.

Victimisation includes threats or intimidation, as a result of the complainant taking action under NAS policies or because they have supported someone else who has taken action under NAS policies. Unfair treatment may include adverse changes to a work or study environment, denial of access to resources such as work opportunities or training, or ostracism.

PROCEDURE: STUDENT COMPLAINANT

This procedure applies to all enrolled students, and those seeking to enrol; covering academic and non-academic grievances regardless of the location of where the grievance has arisen, or the level/mode in which study is undertaken. Grievances should be made in a timely manner, as delayed notification of a grievance may affect the quality of investigations. A breach of any Code of Conduct may result in disciplinary action.

Assessment

Where the complainant seeks the advice of a staff member (hereby a Grievance Officer), an initial assessment will be made regarding the validity and severity of the complaint.

This initial assessment is used to advise whether a grievance conforms to the requirements regarding timeliness, eligibility and scope. The assessment also advises at what stage the complaint should be addressed and whether the grievance can be resolved informally or if a formal complaint should be submitted.

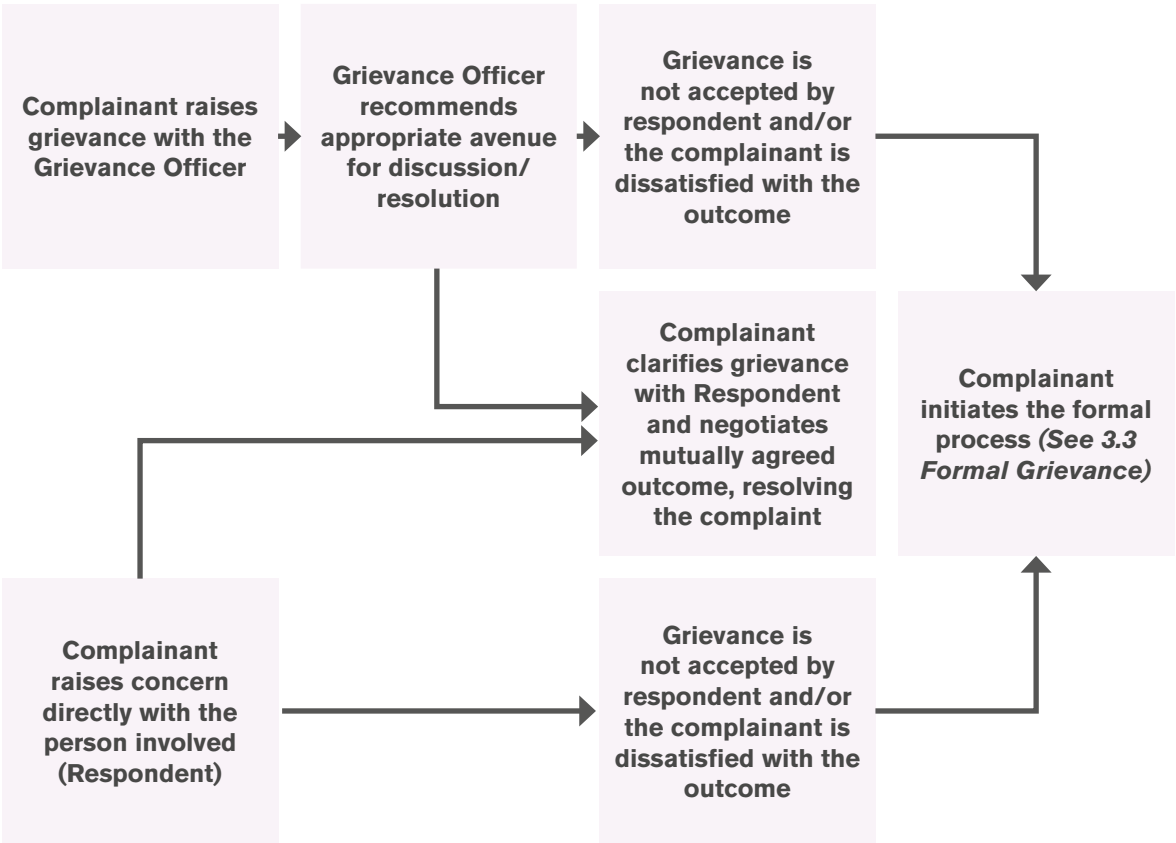
Informal Grievance

The process of addressing student/academic grievances offers informal resolution as an option at any point, with the agreement of all parties.

The complainant should raise their concerns with the person or persons involved normally within ten (10) working days of the incident. This can be done verbally (phone or face to face), in writing (letter or email), or via an appropriate member of staff such as a Lecturer or Student Services (hereby the Grievance Officer). The parties involved will then attempt to reach a satisfactory resolution of the matter.

Resolution should be undertaken expeditiously and within ten (10) working days of the complaint being raised. Should the respondent not accept the complaint or the complainant is dissatisfied with the outcome of the informal process, the complainant may consider the formal complaint process.

INFORMAL GRIEVANCE



Formal Grievance

After discussion with a Lecturer or Student Services (hereby the Grievance Officer), a formal grievance can be initiated where:

- A resolution through the informal process has not been achieved; or
- The complaint is deemed to be of a serious nature; or
- The complainant initiates the formal process.

A formal complaint must be made in writing and submitted to Student Services. The grievance must be lodged no later than twenty (20) working days after the incident has occurred.

The grievance needs to contain sufficient information to substantiate the grievance and allow for the grievance to be investigated. Vexatious or trivial complaints may be subject to disciplinary action under the NAS Student Discipline Policy and

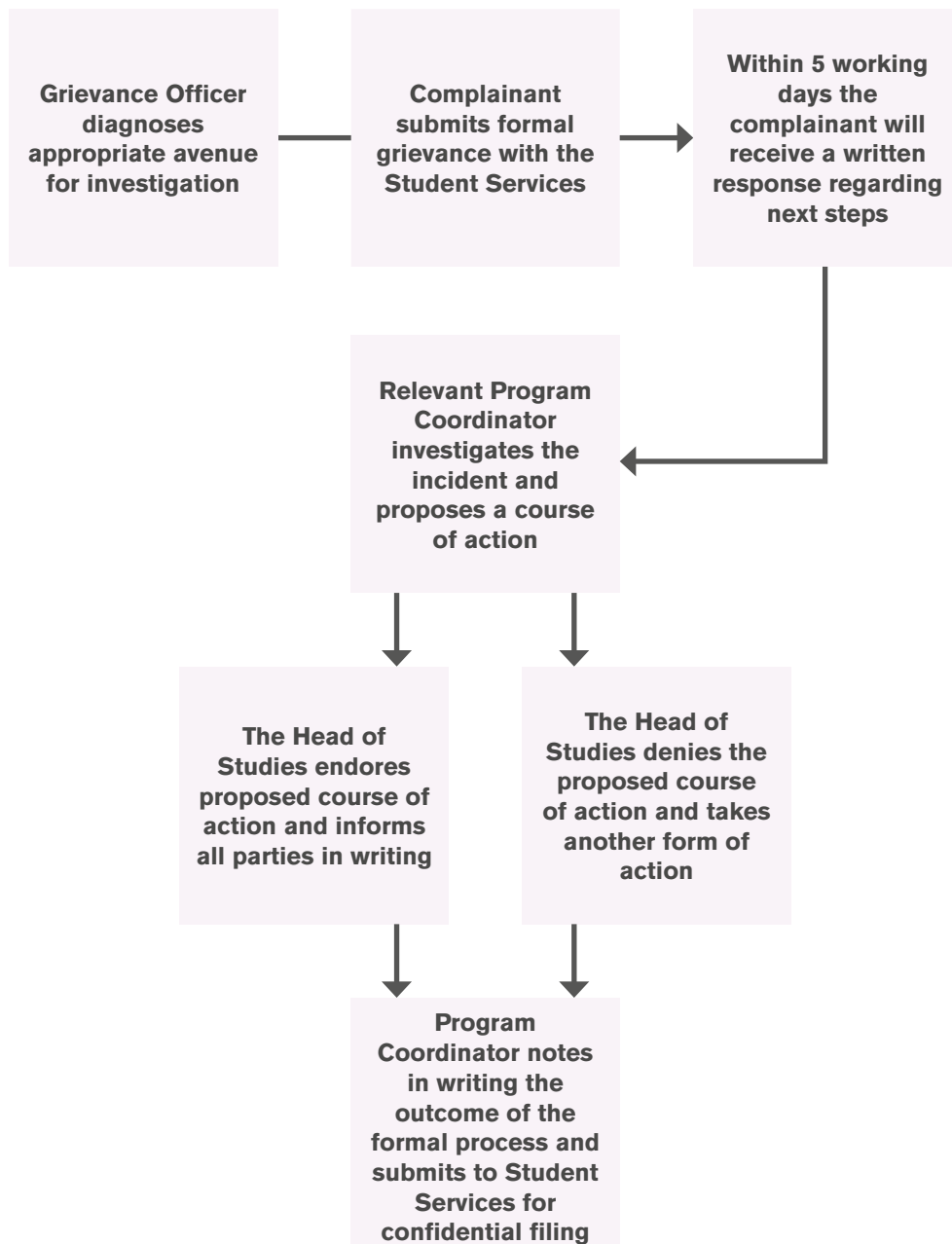
the decision to investigate will be at the discretion of the Head of Studies, or if the Head of Studies is the subject of the grievance, the Director of the School.

At all stages, reasons and full explanations must be provided in writing of decisions and actions taken as part of the procedures to both complainant/s and respondent/s.

The complainant and/or respondent have the right to be accompanied and assisted by a third person (such as NAS staff member, family member, friend or counsellor etc) if they so desire.

Where a member of staff is unable to complete their role within the scope of this Policy due to involvement in the complaint or other conflicts of interest occur another member of staff will be selected to fulfil this role.

FORMAL GRIEVANCE



Serious Grievances

All complaints of a serious nature MUST be investigated through the formal process at 3.3. A complaint is deemed serious when:

- A criminal offence may have been committed; and/or
- The nature of the complaint poses a risk to students, staff, members of the public; and/or
- Three (3) or more complaints of a similar nature have been received against this respondent.

Where a criminal offence may have been committed, the Head of Studies and Security must be notified immediately with the knowledge of the complainant, who must then notify the appropriate authorities.

Appeals

A complainant may lodge an appeal on the grounds of lack of procedural fairness in the investigation process.

An appeal is lodged by giving written notice to the Registrar or the Head of Studies. The appeal must be lodged within fifteen (15) working days after the grievance outcome has been received, be signed by the party undertaking the appeal, and clearly specify the grounds of the appeal. The notice may also nominate a staff member to sit on the Appeals Committee.

A response notice must be served within fifteen (15) working days after the appeal notice is received, detailing the place, date, and time for the hearing of the appeal, which must take place within thirty (30) working days of the appeal lodgment date.

Appeals Committees

The National Art School convenes an Appeals Committee ("the Committee") to hear and determine an appeal. The Committee is constituted by 3 members and must include:

1. A member of staff of the National Art School nominated by the party undertaking the appeal in the notice of appeal, or, if no such nomination is made or if the nominated person refuses to sit on the Appeals Committee, a member of staff of the National Art School nominated by the Executive of the School;
2. The Director of the School/Chair of The Academic Board;
3. A member of staff of the National Art School nominated by the opposing party in the grievance where one is specified, or, if no such nomination is made or if the nominated person refuses to sit on the

Appeals Committee, a member of staff of the National Art School nominated by the Executive of the School;

4. A gender balance.

A staff member, who issued any notice in respect of the matter and the subject of the appeal, is ineligible to be a member of an Appeals Committee

The Appeals Process

The Committee must give the complainant and respondent concerned or their nominees (if any) the opportunity to be heard. The complainant and respondent have the right to be present before the Committee at any time when a witness is presented before it. The complainant and/or respondent have the right to be accompanied and assisted by a third person (such as NAS staff member, family member, friend or counsellor etc) if they so desire.

Minutes will be kept of the Committee's meetings and the Committee must provide a copy of the record to the complainant/respondent at request and without charge.

Written notice of the Committee's decision, including a full explanation for the decision, must be served on the parties concerned within ten (10) working days of the hearing.

External Appeal

If not satisfied with a decision of the Appeals Committee the complainant may request that the matter be dealt with through an external dispute resolution process provided by TAFE Directors Australia Ltd (TDA).

Contact details for TAFE Directors Australia Ltd are as follows:

Sydney Institute of TAFE NSW
Turner Hall Ultimo College BG. 01,
731-695 Harris Street,
Ultimo NSW 2000

PO Box 707 Broadway NSW 2007
Phone: 02 9217 3180
www.tda.edu.au

Complaints will normally be addressed within 10 working days.

If TDA makes recommendations in relation to a grievance they have reviewed, TDA will forward those recommendations to Director of the National Art School within ten (10) days of commencement of the review. NAS will ensure that recommendations are implemented within ten (10) working days of receipt of such recommendations, if practicable.

ENROLMENT POLICY

The Enrolment Policy document outlines the conditions under which students will be considered to have a valid enrolment. This policy applies to all students who are intending to enrol or who are currently enrolled in undergraduate or postgraduate programs at NAS.

This policy has been developed in line with requirements of the National Protocols, National Guidelines, Australian Qualifications Framework, National Code for Registration Authorities and Providers of Education and Training to Overseas Students and the *Education Services for Overseas Students Act 2000*.

CONTEXT

NAS Student Services office provides a range of services and support for the NAS community of students and staff through academic program promotion, recruitment, admissions, academic advising, student support services, timetabling, progression, graduation and general academic administration.

All students must be formally enrolled in order to participate in classes and other educational activities and satisfactorily complete all requirements for a degree at NAS. Students are advised that it is their personal responsibility to ensure that they are correctly enrolled and advise Student Services in writing of any changes. Failure to advise Student Services about an incorrect record by the approved census dates can result in both academic and financial penalties.

ENROLMENT

Commencing Domestic Undergraduate and Postgraduate Students

Commencing students are required to enrol as specified in the enrolment instructions included with their offer.

Students are expected to maintain accuracy of their enrolment details using approved forms of communication either in writing or on appropriate student course forms. Verbal amendments to enrolment details are not accepted.

NAS will not consider a commencing student enrolled until the completion of the following:

- application for admission
- accepted the offer of admission to a specified program according to the prescribed instructions
- provision of documentation for proof of Australian Citizenship
- provision of documentation for proof of identity
- full payment of compulsory fees for the year

- selection of subjects according to the rules of the course
- submission of a declaration to be bound by the rules and policies of NAS
- registered enrolment and completed the required statistical information
- completed any other required procedures required by NAS

Commencing International Undergraduate and Postgraduate Students

NAS will not consider a commencing international student enrolled until the completion of the following:

- application for admission
- accepted the offer of admission to a specified program according to the prescribed instructions
- provision of documentation for proof of nationality, passport and visa
- provision of documentation for proof of identity;
- payment of enrolment deposit
- full payment of compulsory fees for the year and Overseas Student Health Cover
- selection of subjects according to the rules of the course
- enrolment in a full time load (60CP)
- submission of a declaration to be bound by the rules and policies of NAS
- registered enrolment and completed the required statistical information
- completed any other required procedures required by NAS

Personal and Address Details

Students are responsible for ensuring that NAS has up to date personal, contact and address details during their period of enrolment. NAS will not accept responsibility for official notifications not been reached when a student has not notified Student Services in writing.

Deferment

Requests to defer an offer of admission or initial enrolment will be assessed on a case by case basis. Normally a deferment is granted under exceptional circumstances. Applications must be made in writing prior to the census date. Students not permitted to defer must lodge a new application for admission at the time appropriate to their intended commencement of the program.

Temporary Visa Holders

An international student is a student who is not a citizen or permanent resident of Australia.

An international student is:

- a temporary resident visa holder (www.immi.gov.au) or
- not an Australian citizen or
- not a full permanent resident in Australia or
- not a New Zealand citizen.

An international fee-paying student holds a permit for temporary entry to Australia. For example, if their status is: overseas student

- permanent resident of New Zealand
- diplomat
- temporary resident who hold permits for work purposes
- applying for permanent residency
- refugee
- a dependent of any of the above.

All temporary visa holders must pay the full international tuition fee for the course.

Confirmation of Enrolment

When a student has registered their enrolment and paid fees. A copy of the enrolment form is provided to all students and confirmation of payment for the course.

Failure to correct inaccurate information may have serious financial and academic consequences for students.

Continuing Undergraduate / Postgraduate Domestic and International Students

All students are required to formally enrol for the academic year in a program of study in accordance with the rules of the course in which they are enrolled. Continuing students will be considered enrolled on completion of the following requirements:

- completion of a Provisional Enrolment form by the due date
- enrolling in subjects for two semesters where all prerequisites, co-requisites have been met
- valid enrolment by the census date or the student will be regarded as withdrawn from the course
- payment of all compulsory fees and charges by the prescribed date for their enrolment to be valid. Failure to pay fees by the prescribed date will lead to termination of enrolment

Late Enrolment

Late enrolment is defined as the completion of any enrolment requirements after the deadline specified by Student Services. Student Services will consider all applications for late enrolment and may:

- approve the late enrolment without penalty (exceptional circumstances only) or

- approve the late enrolment and impose a late fee or
- refuse the late enrolment.

Late fee penalties are determined each year and published in the Student Handbook, and are subject to change.

Variations to Enrolment

Students must ensure that they update their records by the census dates with Student Services if a change is made to subjects in their course of study. Students wishing to vary subjects must complete a Subject Variation form and approval must be obtained from Head of Department as permission is not automatic. A copy must be submitted to the Head of Department, Student copy and original held in Student Services. It is the student's responsibility to ensure that when varying their enrolment that they retain the prescribed credit point load to complete the requirements for their year of study and satisfy the prerequisites for that year.

Applications to vary enrolments will not be accepted after the approved census date for the semester.

Restrictions on Subject Enrolments

NAS may impose enrolment quotas on particular subjects when there are space and resource restraints. Quotas may be modified by the Head of Department on the advice of the Head of Academic Studies.

When an enrolment quota applies preferences are given in the following order:

Studio Specialisations

- continuing students according to First Year studio elective mark
- approved course leave students
- approved reduced study students given approval for the Studio Specialisation
- approved show cause students repeating subjects
- advanced standing applicants
- late enrolment students

First Year Studio Electives

- First Year Studio Introduction mark

Art History and Theory Electives

- Third Year students
- Second Year students
- date of received application

Students who have not gained approval from the Head of Department may be involuntarily withdrawn from the subject without notice. Students who have not formally withdrawn from subjects and have ceased attending class will fail the subject.

Pre-requisites and Co-requisites

Students are responsible for ensuring that any specified pre-requisites and co-requisites have been met. Details are provided in the Student Handbook under relevant disciplines. Student Services may cancel a student's enrolment in a subject where the prerequisite or co-requisite has not been met.

Student ID Card

The student identification card displays a student's photograph, name, student number and course details.

Student Services will issue a student card to all students who enrol in a NAS degree course. Students need to attend orientation and present a passport size photograph to Student Services in order for a student card to be issued.

The student identification card is used for:

- student identification on campus and in final examinations
- registration to the Library network
- identification of eligible student travel concessions
- access to secure access areas on campus
- borrowing of tools and materials in studio disciplines.

The student card is a compulsory form of identification for students of NAS on campus. Students should carry their card with them when on campus and exhibit it upon request by NAS staff members and security.

A student's enrolment is not complete unless they have had their student card issued. Student cards are made available for collection on orientation day.

Students who have their enrolment completed by a Proxy (by another person on their behalf) must arrange for their student card at the commencement of the course.

Cardholders should not let other people use their card and should report lost, stolen or damaged cards immediately to the library and security. Charges apply for the replacement of student cards.

Date of Enrolment

For enrolment:

- new students must complete and sign an enrolment endorsed by the enrolling officer
- continuing students must complete and sign a Provisional Enrolment form and an Enrolment Form endorsed by the enrolling officer
- pay all course fees upfront.

Students are not entitled to attend classes, until these procedures are completed.

Exceptional Circumstances

Exceptional circumstances are occurrences beyond a student's control, which may affect their studies in the duration of the course. For example: medical condition, jury duty, family bereavement, natural disaster etc. Certified and acceptable documentary evidence must be submitted with any application to alter any stage of enrolment in the course to Student Services for approval.

Enrolment by Proxy

Enrolment by Proxy is where a student is unable to attend enrolment personally and nominates another person (proxy) to attend enrolment and act on their behalf.

The person nominated to act on the student's behalf must provide a signed letter of authority from the student with a certified copy of a passport or driver's license (documentation with photo identification) for enrolment purposes.

Audit Requirements for Enrolment Forms

Enrolment forms are accountable documents and must be treated the same as other financial records, by complying with Treasury Regulations and Guidelines. They must be retained in the office for 2 years after audit, then transferred to Archives for 4 years, then destroyed.

RECORDS MANAGEMENT

Student Services manage the retention of student files. Some student records are available electronically since 1976 on the Student Information System (PEPi). NAS has policies and practices in place to protect student information, to gain student permission for the release of information and to ensure access by clients to their personal records.

NAS is committed to keeping full and accurate records and managing records effectively, to meet its own business needs.

This policy sets out the School's management principles on the creation, maintenance and disposal of student records.

Storage and Access

All records in Student Services and Departments should be stored with due regard for appropriateness, efficiency and security. In particular, confidential and sensitive records should be stored and accessed appropriately.

Disposal

Student Services and Departments should manage their student records in accordance with the Students Record Disposal Schedule. Student Records should be disposed of in accordance with the retention

schedule. At the expiration of their currency, records should be destroyed, transferred to Student Services or added to the archives.

FEE POLICY

All fees are charged according to the units being studied and are payable annually on initial enrolment into the course and then for subsequent years at the rate applicable at the time of re-enrolment.

Fees are reviewed annually and may increase.

Payment of Fees

Tuition fees are calculated and payable at the time of enrolment or re-enrolment. All students are provided with details of fees and deadlines in enrolment packs and current fee schedules are available from Student Services. Students who are not seeking FEE-HELP support are normally required to pay the full fee prescribed for the year in which they are studying, as indicated in their offer letter or re-enrolment form at the time of enrolment.

A late enrolment penalty fee of \$100.00 will be applied to all enrolments after the published deadline. Failure to pay fees according to the payment guidelines may result in a student's enrolment being cancelled.

Students who fail to pay a fee and who are indebted to the NAS will not be permitted to attend classes, receive a Transcript of Academic Record and Testamur and will not be permitted to graduate until outstanding fees or charges have been paid.

Applying for FEE-HELP

To apply for a FEE-HELP loan, you will need a tax file number (TFN) and a Request for FEE-HELP assistance form (this is only available from NAS). Before you sign and submit your form you must read the FEE-HELP information booklet. The form will ask you to provide your tax file number. If you don't have a TFN, you can give NAS a Certificate of application for a TFN. This certificate is available from the Australian Taxation Office (ATO) after you have applied for a TFN. Contact the ATO on 13 28 61 for TFN information.

You must submit the signed and completed form to NAS before the census date. If you do not submit your form on or before the census date, you will not be eligible for a FEE-HELP loan, and you will be liable to pay tuition fees upfront.

Note: You have six weeks from the census date of a unit to correct any errors on your form that would prevent you from being eligible for FEE-HELP.

To be eligible for FEE-HELP assistance for a unit of study, you must:

- meet the citizenship or residency requirements
- be enrolled in a unit that meets the course requirements

- not have exceeded his or her FEE-HELP limit
- be enrolled in the unit on or before the census date for the unit and remain so enrolled at the end of the census date
- meet the Tax File Number (TFN) requirements
- have completed, signed and given to an appropriate officer of NAS a Request for FEE-HELP assistance form on or before the census date.

Loan fee and amount of FEE-HELP debt

If the loan relates to FEE-HELP assistance for a unit of study that forms part of an undergraduate course of study, the amount of the FEE-HELP debt is the amount of the loan plus 25% and is incurred by the student immediately after the census date for the unit.

Reasonable Adjustment and Protected Fee Enrolments

The School will make reasonable adjustments to the tuition fees, fee policy and procedures to enable a student with a disability to participate in education on the same basis and cost as a student without a disability.

The School may make reasonable adjustments to tuition fees charged in order to protect continuing enrolments from significant changes in fee levels.

Non Payment of Fees

Failure to pay tuition fees or submit a Request for FEE-HELP assistance form according to payment guidelines and deadlines will result in a student's enrolment being cancelled unless they have exceptional circumstances (see below). Should a student enrol late, a \$200 penalty fee may be levied.

Students indebted to the NAS will not be issued with academic transcripts or any other official credentials and will not be permitted to graduate.

All outstanding debts are recorded on the student information system. The recovery of outstanding fees is the responsibility of Student Services. Students who are indebted to NAS will receive a statement of outstanding charges in each semester (after the census dates) requesting payment.

When a debt is outstanding for more than 90 days after the payment deadline, Student Services will forward the student a reminder letter for payment with a warning that their enrolment will be cancelled and if they remain indebted beyond a date determined by the Registrar, that their enrolment be cancelled and that they be denied permission to re-enrol.

Withdrawal from the Course

Where notification of withdrawal is received before the commencement of classes, NAS will refund any tuition fees paid and the student will not incur a FEE-HELP debt.

Where notification of withdrawal is received after classes commence but on or before the census date for that unit NAS will refund all tuition fees paid. However a late withdrawal penalty fee levied per credit point will be payable by the student. Where a student is in receipt of FEE-HELP and their notification of withdrawal is received after classes commence but on or before the census date for that unit their FEE-HELP balance will be re-credited and the student invoiced the late withdrawal penalty fee and the student will be classed as a debtor until these debts are recouped.

Where notification of withdrawal is received after the census date NAS is not able to refund any of the tuition fees, except under exceptional circumstances as identified in this policy.

Reduced Study Load

Where applications for reduced study load have been approved before the census date refunds may be granted and FEE-HELP debt will not be incurred for subjects not taken.

Where applications for reduced study load have been approved after the census date refunds and re-crediting of FEE-HELP balances may only be granted in exceptional circumstance. Please read the NAS Fee-Help Review Policy for further information.

Where applications for reduced study load are for the next Academic year tuition fees for that year will be calculated according to the units to be studied in during the year.

Course Leave

Where applications for course leave have been approved on or before the census date refunds may be granted and FEE-HELP debt will not be incurred.

Where applications for course leave have been approved after census date refunds and re-crediting of FEE-HELP balances may only be granted in exceptional circumstance. Please read the NAS Fee-Help Review Policy for further information.

Where applications for course leave are approved for the next Academic year tuition fees will be applied in the normal fashion.

NB please note that applications for reduced study load and course leave are only granted in exceptional circumstances. Please refer to Student Handbook regarding applications for course leave and reduced study load.

Refund of Fees under Exceptional Circumstances

Exceptional circumstances are occurrences beyond your control, which may affect your studies in the duration of the course. For example, medical condition,

jury duty, family bereavement, natural disaster etc. Certified and acceptable documentary evidence must be submitted with any application to alter progression in the course. A student may receive a partial refund of tuition fees if their circumstances may have prevented them from withdrawing, taking leave or applying for a reduced study load from the course prior to the census dates. These refunds are at the discretion of NAS. Where students are in receipt of FEE-HELP the School's FEE-HELP Review Policy is applied.

International Students

Total Refunds

A total refund may be made to an applicant/student with a withdrawal penalty fee of \$200 in the following circumstances:

- an offer of a place is withdrawn
- National Art School is unable to provide the course
- Notice of withdrawal due to exceptional circumstances and prior to the commencement of the academic year
- student fails to meet degree progression rules and not permitted to re-enrol who has paid in advance of exclusion notification

Partial Refunds (half the tuition fee)

Please note: The guidelines for partial refunds apply equally to commencing students and continuing students. Partial refunds may be made to an applicant/student in the following circumstances:

- withdrawal from an offer of a place prior to Friday of Week 2

Grounds for Refunds

A notice of withdrawal due to exceptional circumstances may be accepted as grounds for either a total or partial refund of fees, subject to the provision of acceptable documentary evidence in support of the application for a refund. Exceptional circumstances may include:

- Inability to obtain a student visa;
- Illness or disability;
- Death of a student or close family member (parent, sibling, spouse or child); or
- Political, civil or natural event which prevents full payment of fees;
- Change of visa status (conditions apply).

There are no refunds to students in the following circumstances:

- withdrawal from a course after Friday of Week 3
- a visa is cancelled

This student refund agreement, and the availability of complaints and appeals processes, does not remove the right of the student to take action under Australia's consumer protection laws.

Fees Refunds for International Students who obtain Permanent Residency

An international student who is granted permanent resident status in Australia will be eligible to pay local full fees applying to domestic students.

Permanent resident status is recognised from the date stamped on the student's passport, not the date on which the application for status is made.

If the student has already paid the tuition fees applying to international students, a total refund of these fees will be payable to the student if, in the first year of enrolment the student has obtained permanent resident status by the census date for that unit.

If the student obtains permanent resident status after the census date in a semester, the student will be classified as an international student for the remainder of that unit. From the following semester, the student will be classified as a permanent resident and will be liable to pay full fees applying to domestic students.

The student must submit a certified copy of their passport as evidence of their changes status or a letter from the Department of Immigration and Citizenship granting permanent residency to Student Services for the change in status to be made.

Methods of Payment

NO FEES can be accepted in cash.

Accepted methods of payment:

Personal or bank cheque (made payable to the National Art School)

Money order

Visa

Mastercard

Eftpos

Direct Bank Transfer

Goods and Services Tax (GST)

The GST legislation provides that the supply of an education course is GST-free. Tertiary courses are defined by a Ministerial Determination and an Australian Taxation Office (ATO) Ruling.

Tertiary courses are GST-free as they meet the national accreditation requirements for a tertiary course in accordance with the relevant Ministerial Determination.

NATIONAL ART SCHOOL FEE-HELP REVIEW POLICY

This policy was approved by the NAS Board of Directors on the 30th August 2011.

A student may apply to National Art School (NAS) to have their FEE-HELP balance re-credited if they withdraw from or do not complete a course/unit. This application must be made within 12 months of the withdrawal date or where they have not withdrawn within 12 months of the end of the period of study.

To apply to have their FEE-HELP balance re-credited the Review Application Form and all supporting material must be lodged with Student Services. A student must demonstrate that there were exceptional circumstances and provide certified supporting documentary evidence. NAS considers exceptional circumstances to be occurrences beyond a student's control, which may affect their ability to study in the course. For example, medical condition, family bereavement, natural disaster, etc, may be considered as exceptional circumstances.

Procedure

Upon receipt of application for FEE-HELP Review, in the first instance, the Registrar will be responsible for calling a committee to consider the application. The committee normally consists of the:

- Registrar
- Head of Studies

The committee will be responsible for making decisions about the re-crediting of a student's contribution amount and the re-crediting of their FEE-HELP balance and removal of FEE-HELP debt. The Registrar shall inform the applicant of the decision of the committee normally within two weeks of the conclusion of the meeting.

If the decision is made to re-credit the FEE-HELP balance, NAS will notify the Department of Education, Employment and Workplace Relations (DEEWR) through the HELP Variations File. NAS will repay to the Commonwealth any FEE-HELP assistance NAS has received on the student's behalf. DEEWR will inform the Australian Taxation Office, who administers FEE-HELP, that the debt has been removed.

Right to Appeal a decision

A student has the right to appeal to the Director of the School to revoke a decision not to re-credit the student's FEE-HELP balance. The time limit for applying for a review of a decision is 28 days from the student receiving notice of the decision. The student must state the reasons why he or she is appealing the decision.

The Director will acknowledge receipt of the appeal within 14 days. The Director will re-visit the evidence supplied and review the decisions made by the committee.

The Director will advise the applicant of the result of the appeal in writing within 30 days of the receipt of the appeal. The Director should state the reasons for the outcome and inform the applicant of their right to appeal to the Administrative Appeals Tribunal (AAT) if they are unsatisfied with the result.

The Director will also advise the student of the contact details, address of AAT and the likely costs of lodging an appeal to the AAT. When notified NAS will supply DEEWR with all documentation relevant to the appeal within 5 working days.

Statement of Tuition Assurance

Under the provisions of the *Higher Education Support Act 2003* (HESA) and the associated Higher Education Provider Guidelines National Art School is required to provide a tuition assurance arrangement for persons, other than overseas students*, who are enrolled in higher education courses it offers. This requirement is to protect students in the event that National Art School ceases to provide a course of study in which a student is enrolled. The meaning of 'ceasing to provide a course of study' is set out in the HEP Guidelines at: www.comlaw.gov.au/comlaw/management.nsf/lookupindexpagesbyid/IP200510176?OpenDocument

In the event that National Art School ceases to provide a course of study in which a student is enrolled the student is entitled to a choice of:

a) an offer of a place in a similar course of study with a Second Provider without any requirement to pay the Second Provider any student contribution or tuition fee for any replacement units (this is known as the **"Course Assurance Option"**);

OR

b) a refund of his or her up-front payments for any unit of study that the student commences but does not complete because National Art School ceases to provide the course of study of which the unit forms part (this is known as the **"Student Contribution/Tuition Fee Repayment Option"**)

National Art School has met the tuition assurance requirements of the HESA through its current membership of the TAFE Directors Australia (TDA) Tuition Assurance Scheme (Higher Education).

Contact details for TDA Tuition Assurance Scheme (Higher Education) are:

TAS Administrator

TAFE Directors Australia

PO Box 707

BROADWAY NSW 2007

Tel: (02) 9217 3180

Email: memberservices@tda.edu.au

Web: www.tda.edu.au

If National Art School ceases to provide a course of study, TDA Tuition Assurance Scheme (Higher Education) will send a student enrolled in the course of study a Written Tuition Assurance Offer (the Offer) advising the student of the options available under the tuition assurance requirements.

The Offer will include directions that the student must follow in order to notify TDA Tuition Assurance Scheme (Higher Education) of the choice they have made for each affected unit. TDA Tuition Assurance Scheme (Higher Education) will provide this Offer within twenty *Business Days* after it knows, or should now by reasonable enquiries that the National Art School has ceased to provide the course or study.

The course/s of study for which National Art School has TDA Tuition Assurance Scheme (Higher Education) membership is/are:

- Bachelor of Fine Art
- Master of Fine Art

A student may choose either:

The Course Assurance Option

Under the course assurance option, a student will be offered a place in a similar course of study by TDA Tuition Assurance Scheme (Higher Education). If the student accepts this option, TDA Tuition Assurance Scheme (Higher Education) will make all necessary arrangements to ensure a student is able to enrol with the Second Provider in the similar course of study. This offered course will lead to the same or a comparable qualification without any requirement on the part of the student to pay the Second Provider any student contribution or tuition fee for any replacement units (that is, units that the student had commenced but not completed because the course ceased to be offered). A student will receive full credit from the Second Provider for any units of study successfully completed at National Art School.

The Second Provider nominated by TDA Tuition Assurance Scheme (Higher Education) may have different contribution amounts or tuition fees to the amounts or fees the student would have paid for units of study which were part of the course of study the National Art School ceased to provide but which the student had not yet started studying.

A student is not obliged to enrol in a course of study with a Second Provider offered by TDA Tuition Assurance Scheme (Higher Education) under the Course Assurance Option. However, if he/she enrolls with any other provider there is no obligation on that provider to offer full credit transfer for the units of study completed with the National Art School or to offer replacement/s unit free of charge.

OR

The Student Contribution/Tuition Fee Repayment Option

Under the Student Contribution/Tuition Fee Repayment Option, TDA Tuition Assurance Scheme (Higher Education) undertakes to pay the student

the total of any up-front payments already paid by the student for any units of study the student has commenced but not completed because the course ceased to be offered. Students selecting this option will also have their SLE or FEE-HELP balance/s re-credited for the uncompleted units.

Publication

The method this *Statement of Tuition Assurance* will be made public to students will be on National Art School's website (www.nas.edu.au). National Art School will also advise students about where the *Statement of Tuition Assurance* may be obtained from as part of their enrolment information.

*See Education Services for Overseas Students Act 2002 for the definition of overseas student.

INTERNATIONAL STUDENT VISAS

All international students must obtain a valid student visa from an Australian Embassy or consulate for the duration of their degree.

STUDENT VISA REGULATIONS

A student visa is granted subject to the following conditions. The student:

- must satisfy course requirements and maintain a valid enrolment
- is required to study full-time while in Australia
- must have sufficient funds to cover his/her tuition fees and expenses in Australia
- can apply to work after they have commenced their studies (There is 20 hours per week work limitation and work must not interfere with their studies during the academic year.)
- must pay and maintain compulsory health insurance to cover their stay in Australia
- notify the Department of Immigration & Multicultural Affairs of any change in status, transfer to another institution or course withdrawal
- must ensure that their visa is current at all times and extend it before it expires.

Providing your home address

You must advise NAS of your home address within seven days of arriving in Australia. Also, if you change your address during your stay in Australia, you must advise your education provider within seven days.

Note: Your education provider needs your home address so they can contact you if you do not satisfy the requirements of your course. If they cannot contact you, this could result in your student visa being cancelled.

Financial Capacity

You must maintain enough money to pay for travel, tuition and living expenses for yourself, your spouse and your dependent children for the duration of your stay in Australia.

School age family members

Any family members of school age (between 5 and 18 years) living in Australia must attend school in Australia.

Health Insurance

You must maintain health insurance for you and your family members while in Australia. Overseas Student Health Cover (OSHC) is organised by NAS on your behalf through Medibank.

Failure to comply with the conditions of your visa will result in deportation.

Information regarding student visas can be obtained from: www.immi.gov.au; or contact the nearest Australian Embassy in your own country.

TEACHING AND LEARNING POLICY

NAS seeks to achieve excellence and provide leadership in all aspects of Teaching and Learning, within the specific context of the School's unique mission and pedagogy. All those engaged in Teaching and Learning at NAS have the right to expect an educational environment that is accessible, equitable, courteous, responsive to the diverse needs of individuals within both the staff and student cohorts, and adaptive to the expectations of the professional and broader communities of the School.

The academic staff of NAS contributes to the enhancement of quality of teaching at the school through a range of activities and experiences. All staff is required to be actively engaged in scholarly and/or professional activity in their specialist field, thus bringing relevance and current knowledge to their teaching.

Students of NAS contribute to the enhancement of the School's educational environment by bringing diverse aspirations, skills and experiences to the teaching and learning community. Students are encouraged through curriculum design and delivery to be actively engaged in learning throughout all subjects.

Quality Teaching and Learning relies not only upon the individual contributions of staff and students but also relies upon the provision of educational resources to support teaching staff in the delivery of teaching, and to support students in their learning.

NAS seeks to provide teaching and learning resources that are reliable, accessible, 'fit for purpose' and reflective of current 'best practices' relative to scholarship, professional expectations, and Workplace Health & Safety standards.

The NAS Teaching and Learning Policy reflect all current legislative requirements related to the provision of Higher Education in Australia.

DEFINITIONS

Teaching

Teaching includes all activity designed to enable students' learning and their personal and professional development. Teaching draws upon professional and academic experience and knowledge, and is informed and revitalised by scholarship, research and professional practice. Teaching includes the design and implementation of curriculum materials for all modes of delivery.

Learning

Learning includes all activity where students acquire and apply new knowledge and skills. Learning enables students to make informed decisions and develop problem-solving strategies. Learning is a lifelong and renewable process.

RESPONSIBILITIES

National Art School Academic Board

The NAS Academic Board is responsible for:

- maintaining the highest standards in teaching, scholarship and research
- safeguarding the academic freedom of the School
- overseeing the development of all academic activities of the School formulating and reviewing policies, guidelines and procedures in relation to academic matters

National Art School Academic Standards and Development Committee

The NAS Academic Standards and Development Committee (ASDC) is responsible for:

- the development, delivery and monitoring of all National Art School academic programs and the maintenance of quality assurance throughout such programs
- co-ordinating the School's education and research activities
- developing policies and procedures relating to, or otherwise affecting, Teaching and Learning for the consideration of the Academic Board
- proposing and implementing course content for all National Art School programs
- proposing and implementing assessment and examinations procedures in all courses and
- providing a forum for the facilitation of information flow between key academic and academic support staff of the School.

Head of Studies

The Head of Studies is responsible for:

- ensuring that all academic staff responsible for course coordination and subject delivery are aware of and carry out their responsibilities with respect to teaching and learning in an effective and efficient manner and
- supporting all academic staff responsible for course coordination and subject delivery in meeting their responsibilities with respect to teaching and learning.

Heads of Department and Subject Co-Ordinators

Heads of Department and co-ordinators supervising courses that are subject to the teaching and learning policy are responsible for:

- ensuring that all academic staff responsible for teaching under their supervision are aware of and carry out their responsibilities with respect to teaching and learning in an effective and efficient manner
- ensuring that all students learning under their supervision are aware of their responsibilities with respect to teaching and learning in an effective and efficient manner and
- ensuring that all academic staff and students under their supervision are provided with all appropriate resources and support required to accommodate successful teaching and learning in their department or program of study.

Teaching Staff

Teaching staff of NAS are responsible for:

- organising subject delivery coherently and in a manner appropriate to the subject outline and course level
- clearly identifying and articulating learning outcomes and assessment requirements for all subject content
- clearly identifying and directing students toward appropriate learning resources required for the successful completion of the subject
- providing workloads that are equitable and consistent with credit point weighting of subjects and overall course requirements
- providing a responsive and supportive learning environment for all students that can accommodate individual needs,
- providing regular and consistent feedback on individual student progress
- providing students with the opportunity to provide constructive feedback on their

- individual learning experience,
- ensuring that all students learning under their supervision are aware of their responsibilities with respect to teaching and learning in an effective and efficient manner and
- ensuring that all academic staff and students under their supervision are provided with all appropriate resources and support required to accommodate successful teaching and learning in their department or program of study.

Students

Students of NAS are responsible for:

- ensuring attendance at orientation, induction or information sessions to ensure they have all required information before the commencement of the subject or course of study
- reading all subject outlines and familiarising themselves with the course requirements, learning outcomes, assessment requirements and relevant completion dates
- ensuring attendance at all classes and scheduled activities for the subjects they are enrolled in
- preparation of required materials and reading
- ensuring completion and submission of all assessment requirements in a timely manner
- respecting the academic and professional integrity of staff involved in the assessment of course work and
- advising teaching staff in a timely and appropriate manner of any difficulties they may have in successfully completing any subject requirements.

PRINCIPLES OF EFFECTIVE TEACHING AND LEARNING AT NAS

Maintaining excellence in academic standards

NAS is committed to achieving and maintaining excellence in academic standards for staff and students at all levels and subject areas.

An atmosphere of intellectual rigour and engagement

NAS aims to create and maintain an environment that empowers students to think independently and recognises the unique partnership between teacher and learner in the creation of such an environment.

A relevant and adaptive curriculum

Throughout all subjects and courses NAS aims to develop a broad range of generic attributes

that provide the basis for students to develop individualised learning skills relevant to their scholarly and professional aspirations.

Education in a global context

NAS recognises that its students must be prepared for a life of personal and professional engagement in a global context and is committed to providing the relevant knowledge, skills and breadth of vision that will prepare them for that future.

Lifelong learning

NAS is committed to achieving learning outcomes for all students that prepare graduates for the acquisition, synthesis and application of knowledge and skill throughout their lives.

Maintaining a stimulating and creative educational environment

NAS seeks to provide an educational environment that stimulates ideas, intellectual enquiry and discovery across all disciplines in order to develop enhanced learning outcomes for all staff and students.

Specialised areas of study

NAS is committed to the maintenance of specialised study of subjects in all disciplines and values the individual academic interests and pursuits of all students.

Extended learning opportunities

NAS aims to provide extended learning opportunities to all students through the provision of curricular and extra-curricular opportunities for personal development including Guest Lectures, Artists in Residence, Internships and other scholarly or professional opportunities.

Range and diversity of teaching staff

NAS recognises the value of maintaining a broad range of teaching staff with diverse specialisation in scholarship and professional practice, and acknowledges the range of individual perspectives such staff bring to teaching in all subjects.

Maintaining an equitable and supportive educational environment

NAS seeks to provide an educational environment that is open, accessible and fair for all staff and students.

Recognition of individual student learning needs

NAS seeks to provide an educational environment that acknowledges and accommodates individual learning styles of students and focuses on active learning and student engagement with learning.

Recognition of individual staff skills and teaching needs

NAS is committed to enabling staff to achieve excellence in teaching through the provision of support and services and the provision of appropriate teaching resources.

Valuing cultural diversity

NAS values the contribution of diverse cultural perspectives and the ability of individual cultural perspectives to enrich and to contribute to a dynamic and open education environment. Cultural diversity provides a learning environment that develops in each student an awareness of social and cultural complexities and differing or alternate views.

Integrity and fairness

NAS seeks to provide an educational environment that promotes collegiality and professional courtesy amongst all staff and students. The School values honest and equitable treatment of all involved in Teaching and Learning.

Development and review of teaching and Learning Resources

Quality Teaching and Learning relies not only upon the individual contributions of staff and students but also relies upon the provision of educational resources to support teaching staff in the delivery of teaching, and to support students in their learning.

NAS seeks to provide teaching and learning resources that are reliable, accessible, 'fit for purpose' and reflective of current 'best practices' relative to scholarship, professional expectations, and Occupational Health & Safety standards.

Budget Allocations for Support of Key Teaching and Learning Resources

Current budget allocations for the maintenance and upgrade of key teaching and learning resources are established at no less than 3% of the institutions annual operating allocation.

ASSESSMENT POLICY

Assessment provides the means by which students are graded, passed or failed. It provides the basis for decisions on whether a student is to qualify for an award, or be considered as having demonstrated competence to practice.

Assessment also plays a significant role in the learning experience of students. It determines their progression through the programs and enables them to demonstrate that they have achieved the intended learning outcomes.

Assessment enables students to obtain feedback on their learning progress and enables staff to evaluate the effectiveness of their teaching.

Assessment at NAS involves two elements:

- *FORMATIVE ASSESSMENT* is designed to provide learners with feedback on progress and informs development
- *SUMMATIVE ASSESSMENT* provides a measure of achievement or failure made in respect of a student's performance in relation to the intended learning outcomes of the program of study.

NAS considers its mission to be the education and training of future professional artists, providing learners with the experience of thinking through making that is essential to the production of visual art. Acknowledging the historical model and responding to the present, NAS aims to provide students with the skills and knowledge required to think creatively in order to become leading practitioners in their chosen fields.

Assessment therefore has been approached as an 'evolving' and 'continual' method of improving teaching and learning, and the assessment plan is predicated upon comparisons from both staff and students through institutional surveys and reports. Visiting experts in professional practice are employed for feedback where appropriate to provide information, insight and evaluation of achievement.

NAS has identified six criteria for the assessment of student learning in both scholarly and creative practice:

- acquisition of knowledge in the history of art and understanding the relationship and influence of historical context
- knowledge and understanding of issues in critical and aesthetic theory in the history of art and studio practice
- the development of aesthetic judgement and critical thinking
- developing specific technical, aesthetic, critical and conceptual abilities within studio practice
- integrating research, verbal and written communication skills, and technology for scholarly and creative purposes
- knowledge and understanding of contemporary professional practice in studio arts, art history and theory

ASSESSMENT: METHODS AND PROCESSES

Bachelor of Fine Art

Multiple assessment methods are used which are primarily qualitative, this being the most appropriate means of assessing the individual particularity of student achievement in the arts.

Formative Assessment

Monitoring the progress of students is achieved through:

- continuous assessment of studio practice;
- individual and group critiques and discussions of students' work and the work of others;
- tutorials with individual students, incorporating written feedback at midyear review;
- the submission of artworks and research journals for review.

Midyear Review

At midyear lecturing staff conduct a formal review of all work undertaken in the first semester of the program. Students are advised of their progress and attendance requirements by sighting, signing and discussing a midyear evaluation form indicating the student's progress as *Satisfactory*, *Borderline* or *Unsatisfactory* with additional comments.

Summative Assessment

At the conclusion of the First Year program of study students within studio practice are required to submit:

- all completed work produced for the unit, including any self-directed work completed, that evidences achievement of the learning outcomes for the unit
- Any appropriate support work including sketchbooks, preparatory drawings etc;
- Where appropriate a journal evidencing all aspects of learning and research into the use of studio practice in the visual arts, including notes from technical demonstrations, individual technical research and knowledge gained from individual practice;

Assessment Panels

Assessment panels are appointed by the relevant Head of Studies and/or relevant course co-ordinator. Final assessment is conducted by a minimum of three people including:

- the Head of Department or nominee;
- nominated Studio Lecturer/s;
- a moderator external to the Department;
- a moderator external to the Department

Academic Progression: Bachelor of Fine Art

Students are required to attain the following minimum academic standards in order to maintain satisfactory academic progress in the course:

- A total of 180 credit points for the course. Each subject offered by the school has a credit point rating, depending on the number of hours taught, total workload and subject type.
- 60 credit points obtained in First Year subjects. Of these, 12 are obtained in AHT100 Art

History/Theory, 18 in DRA100 Drawing I and 15 in STU100 Studio Introduction and 15 in STU120 Studio Electives.

- 60 credit points obtained in Second Year subjects. Of these, 6 are obtained in AHT200 Art History/Theory core, 6 in Art History/Theory electives, 12 in DRA200 Drawing, 32 in a Studio Specialisation and 4 in Professional Studies. Details of subjects can be found under the relevant entry in Subject Descriptions.
- A Studio Specialisation in one of the following:

CER	Ceramics
PAI	Painting
PHO	Photomedia
PRI	Printmaking
SCU	Sculpture
- 60 credit points in Third Year subjects. 6 in AHT300 Art History/Theory core, 6 in Art History/Theory electives, 12 in DRA300 Drawing, 6 in Professional Studies and 30 in the Studio Specialisation.

Students who fail studio introduction subjects are not permitted to enrol in the studio elective of that discipline. Students must pass all three Studio Elective subjects in semester 2 to enrol in second year and must select an elective in the intended studio major for Year 2.

All students who fail subjects must show cause as to why they should be permitted to continue the course. Students with exceptional circumstances may be given permission to continue with their studies as decided by the Show Cause Committee and may be given the opportunity to repeat failed subjects the following year.

Students enrolled in Year 2 and Year 3 of the BFA who fail any subjects will be required to repeat those subjects failed the following year on the approval of the Show Cause Committee, excluding Art History/Theory electives and the Studio Electives.

Please note: Students with second attempt failures will be excluded from the course without automatic readmission.

ACADEMIC PROGRESSION MFA STAGE 1 / GDFA

Students are required to attain the following minimum academic standards in order to satisfy the requirements for the course:

- 60 credit points obtained in MFA Stage 1. Of these, 10 are obtained in AHT400 Art History & Theory Four, 10 in STS400 Studio Seminar Four and 40 in Studio Major Specialisation Four.

Students enrolled in MFA stage 1 who fail any subjects will be required to repeat those subjects the following year on the approval of the Show Cause Committee.

Please note: Students with second attempt failures will be excluded from the course without automatic readmission.

Students who have successfully completed MFA stage 1 may notify to

MASTER OF FINE ART (RESEARCH)

The MFA candidate is assessed on the basis of the research findings in his/her chosen studio discipline. This is in the form of a presentation of a substantial body of work, as well as a dissertation.

Major body of work 80%

The type and quantity of art work will be determined by the candidate's project but is expected to constitute substantial research in the area of studio production.

Dissertation 20%

Candidates are required to present documentation to support the research undertaken. The dissertation must consist of the following:

- an abstract of one page or less, which summarises the project using relevant keywords;
- the exegesis (normally 10,000 words), which defines the field and outlines the rationale, development and context of the project;
- a bibliography, which states all sources and materials that have informed the candidate's research;
- visual record of the candidate's studio work, in the form of a support folio of drawings, slides, photographs, video or CD;
- a record of the work submitted as an exhibition for final assessment.

Monitoring of Progress

The primary goal of postgraduate research supervision is to ensure the successful progress through, and completion of, the candidate's research program. Candidate progress will be monitored through regular critiques between the candidate and supervisors as well as being formally considered by the supervisor and the Postgraduate Coordinator annually for both full time and part time candidates. At the Progress Reviews each candidate will report on their supervision hours, their attendance at MFA Symposia and work-in-progress presentations. In providing a mechanism for progression, a satisfactory Annual Review is a requirement for re-enrolment each year.

First Review

The first review is conducted after 6 months for full time candidates and after 12 months for part time candidates. The first review involves a studio

meeting which determines that the candidate has begun the project and is working consistently and in accordance with enrolment (i.e., full time or part time). At this stage it is determined if the candidate is adequately equipped with the infrastructure (studio space, equipment, access to supervisor and services etc.) to work on the project. Any problems that are preventing the project from progressing well should be raised at the interview. The interview is coordinated by the Department of Postgraduate Studies and attended by the Head of Postgraduate Studies, the principal supervisor, the associate supervisor and postgraduate lecturer.

At the conclusion of the review, the candidate, supervisor and Postgraduate Coordinator must certify that the review has been held, and report the general nature of the outcome. This is reported on the *Progress Review* form and returned to Student Services with a copy to be held by the Department of Postgraduate Studies. In the event of an unsatisfactory review a written report will be provided to the candidate and lodged with Student Services.

Annual Review

Every 12 months, defined from the date of enrolment, the candidate and the supervisor along with the Postgraduate Coordinator and/or the postgraduate lecturer, will participate in an Annual Review. These generally occur at the beginning of each academic year. Progress since the previous review will be scrutinised and plans for future work approved. The review will be structured to enable all parties to hold frank discussion as to progress.

Full-time candidates will need to have submitted their revised formal research proposal by the time of the first Annual Review and part-time candidates by the second Annual Review. Candidates will also be required to provide an up-to-date Supervision Diary, which records their supervision meetings for the year, along with Symposia attendance and the number of candidate work-in-progress presentations.

It is a requirement for re-enrolment that all candidates undergo a satisfactory Annual Review; that they provide their Supervision Diary for audit; and that they complete the Candidate Annual Report form, which details their total supervision hours and Symposia attendance for the past academic year.

At the conclusion of the review, the candidate, supervisor and Postgraduate Coordinator must certify that the review has been held and indicate the general nature of the outcome. In the event of an unsatisfactory review a written report will be provided to the candidate and lodged with Student Services with a copy to be held by the department.

Final Review

The final review should be held around six to eight weeks prior to the date of the examination. The focus of the final review is on the presentation of most of

the research of the project and demonstration that the body of work is sufficiently complete for it to be presented for examination. The main issues to be addressed at this stage of the review process are:

- *APPROPRIATENESS AND ORIGINALITY OF WORK:* This review acts a 'defence' of the research program and aims to determine whether sufficient work has been completed in terms of appropriate scope and originality for the degree sought.
- *FURTHER WORK:* The extent of any further work necessary to complete the project and the candidate's enrolment status during this period should be considered. A submission date should be targeted at this stage if work is deemed complete.
- *NOMINATION OF EXAMINERS:* Names of examiners to be suggested by candidate for consideration by the PGC.
- *INTENTION TO PRESENT FOR EXAMINATION:* Form to be completed by the candidate at this time and submitted to Student Services.
- *DISSERTATION:* Election of whether to submit dissertation to examiners three weeks prior to examination or simultaneous with examination.

Unsatisfactory Progress

In the event of an unsatisfactory progress report, initial attempts to rectify the situation should take place within the department of Postgraduate Studies with the aim of developing specific strategies and recommendations for improving progress towards completion. The Postgraduate Committee will be kept informed discuss the situation with the candidate and supervisor. These might include:

- reassessment of the revised research proposal or methodology
- institution or reactivation of an agreement between the candidate and supervisor regarding frequency of meetings, comments on work, hours of attendance, etc.
- modification of supervisory arrangements
- provision of specific support for aspects of the project
- setting of specific timelines, including additional Progress Reviews

The outcome of these consultations will be monitored. The monitoring of progress may vary from written suggestions for a revised research plan to interviews with the candidate, supervisor and the Head of Postgraduate Studies. In most cases the monitoring of progress involves a focus on the research plan and the requirement for the candidate and supervisor to

meet on a regular basis to review progress on the plan and set goals. This process is usually effective in bringing about satisfactory progress.

A further Progress Review will be arranged approximately three months after strategies have been decided and put in place in order to ensure that problems have been satisfactorily addressed and that progress is now satisfactory.

Where there is the potential that a candidate could potentially be suspended or have their enrolment terminated because of unsatisfactory progress, a copy of the candidate's Progress Review forms should be forwarded to the Postgraduate Committee for consideration, accompanied by an explanatory letter from the supervisor or Postgraduate Coordinator outlining the attempts that have been made to optimise progress, and the outcomes of these attempts. The Postgraduate Committee may recommend one of the following:

- candidature be approved to continue
- reconsideration of candidature subject to work undertaken to the satisfaction of the Postgraduate Committee or
- termination of candidature

The recommendation shall be conveyed in writing to the candidate within 14 days of the date of the decision together with advice of the candidate's right to appeal.

Termination of Candidature

Where the Postgraduate Committee recommends that the candidature should be terminated, the proposal must be justified and supported by documentation. The candidate will be issued a written warning inviting them to 'show cause' within four weeks of receipt of the letter as to why the candidature should not be terminated. The Postgraduate Committee will consider any material in response to the request to 'show cause' and if satisfied by the case presented, outline clear milestones that must be met over the following three months, such as those outlined above under "Unsatisfactory Progress". At the end of this period, the Postgraduate Committee will require a report from the Postgraduate Coordinator and the supervisor as to whether the candidate should have their candidature terminated or be permitted to continue.

If the candidate fails to respond to the 'show cause' request or the Postgraduate Committee is not satisfied with the case presented by the candidate in response to the 'show cause' request then the candidature will be terminated two weeks from the date of the Postgraduate Committee meeting.

The student may appeal against a decision of the Postgraduate Committee to terminate their candidature in accordance with the Appeals and Grievance procedures.

Master of Fine Art Examination

Examinations will be held 24 months after the date of enrolment. Candidates will be made aware of their completion date at the time of their induction to the program, when they are provided with the time-line for their candidature. In the two months prior to submission, the Postgraduate Coordinator will liaise with the candidate and the supervisor to ensure that the examination is arranged by the scheduled completion date.

At least one examiner must be external to NAS. Neither the Postgraduate Coordinator, the supervisor nor the relevant Head of Department will be nominated as examiner for the work.

Examiners should:

- not have any personal or financial connection with the candidate;
- not have been consulted by the candidate at any time during their MFA studies;
- be supportive of an MFA which emphasises studio-based research;
- include one practicing artist with sufficient credentials and experience to assess the project;
- include one examiner with appropriate academic qualifications to examine an MFA research project.

Please Note: Candidates must be consulted in regard to the nomination of their examiners but not informed of the approved examiners until the completion of the examination.

The supervisor and/or Postgraduate Coordinator makes initial contact with the proposed examiners to establish their willingness and availability and to organise a date and time that suits everyone for the examination and advise them that they will be paid an honorarium.

A register of approved examiners will be maintained by the Postgraduate Committee. Should the examiners have not been previously approved, the supervisor and/or Postgraduate Coordinator must establish their credentials and qualifications and current position for submission to the Postgraduate Committee.

Three weeks prior to the examination the supervisor must complete a *Supervisor's Certificate* certifying that the work is suitable for examination. The form is to be submitted to Student Services with a copy to the Department of Postgraduate Studies. The supervisor should not sign the form if the candidate's submission is not in a form suitable for examination.

Three weeks prior to the examination, each examiner receives a copy of NAS Examiner's Information document. An unbound copy of the candidate's completed dissertation may also be provided to the examiners at this time or, alternatively,

the dissertation can be given to the examiners at the time of examination, depending on the form chosen at the Final Review. The Postgraduate Coordinator will convene the examination. Prior to the examination the Postgraduate Coordinator will brief the examiners, familiarising them with the criteria used in assessing MFA presentations.

At the examination each examiner initially views the work independently. At any time the examiner may formally discuss the submission with the supervisor and in some cases may wish to question the candidate. Therefore the supervisor and candidate must be available for questioning during the examination process. The examination result must be determined at the time of examination, independent of the supervisor and the candidate. The examiners record their decision on the *Examiner's Report for Master of Fine Art Degree*.

Duration of Examination

Examiners are asked to complete the examination and provide their reports within four weeks of examining the work and dissertation. If a candidate has not received advice on the progress of the examination after three months from the date of submission the candidate should seek information from Student Services. When there is a significant delay with the examination the candidate will be notified by mail.

Examination Process

Each examiner submits a report on the work and dissertation. An examiner may ask that certain questions be put to the candidate and that the responses be considered by the examiner. In this case, the examiner will send the list of questions to the Registrar who will communicate them to the candidate.

The examiners may require that further work is needed before it is accepted or request a re-submission for examination. A candidate who is required to revise the work or dissertation should consult with the Postgraduate Lecturer and the supervisor in making the revision. This further work is generally to be made to the satisfaction of the supervisor; major changes may involve a re-examination by the external examiner. As far as practicable any re-examination will be by the examiners involved in the first examination.

Completing Minor Corrections

When minor corrections are required the candidate will be notified of the requirements and provided with copies of the examiners' reports (without the examiners' names). Candidates are required to complete the corrections within two weeks of being notified. Candidates must document all revisions to enable the supervisor and Postgraduate Coordinator to verify that corrections are in accordance with the examiners' recommendations. When the supervisor

and/or Postgraduate Coordinator are satisfied that the required corrections have been made, the candidate is required to provide all copies corrected to Student Services.

Resubmission and Re-examination

When research is deemed incomplete by the examiners the candidate will have to undertake further work in accordance with the examiners' requirements and to the satisfaction of the Postgraduate Committee before the degree is awarded. When resubmitting their work for examination, the candidate is required to re-enrol for the period that the work remains outstanding. The PGC may specify the time within which this additional work is to be completed.

When the work has been completed to the satisfaction of the supervisor, the candidate and the supervisor must sign the *MFA Amended Submission of Final Research Project Form* (available from Student Services) and inform the Postgraduate Coordinator who will advise the Postgraduate Committee that all work has been completed satisfactorily and that the work may be presented for re-examination.

Following the completion of the examination process, recent graduates will be included in the minutes of the Postgraduate Committee for ratification by the Academic Board.

ACADEMIC HONESTY

Academic honesty is a core value of NAS. Academic dishonesty or an offence against academic honesty includes acts which may subvert or compromise the integrity of the educational process at the School. Offences against academic honesty are any acts which would unfairly promote or enhance one's academic standing.

The following are forms of academic dishonesty:

Plagiarism

Broadly defined as knowingly presenting another person's ideas, findings or work as one's own by copying or reproducing the work without due acknowledgement of the source. Plagiarism may take several forms:

- paraphrasing of another's work, with minor changes but with the essential form, meaning and progression of ideas maintained;
- direct duplication, copying another's work;
- piecing together sections of the work of others into a new whole'
- producing assignments in conjunction with other people which should be the student's own independent work.

Multiple Submission or Recycling

The submission for assessment of one's own work, or for work which is substantially the same, which has previously been included towards the satisfactory completion of another subject or course and credited towards a higher education degree, diploma or certificate.

The procedures for dealing with academic dishonesty are set out in the NAS Discipline Policy. In brief, when a lecturer becomes aware of a case of academic dishonesty, he or she will refer the matter to the Head of Department who will determine whether to proceed with the matter. If the Head of Department determines to proceed, the matter will be referred to the Head of Studies and Registrar. Should they be of the opinion that the student has been guilty of academic dishonesty they may recommend:

- the student to undertake additional assessment in that subject
- a fail mark for the assessment;
- a fail mark for the subject;
- the matter to the Academic Board regarding the possible presentation of a case of academic misconduct to the Discipline Committee.

Art History & Theory Late Submission Policy

Students will be notified of all submission deadlines at the start of the course. Any student submitting an essay after this deadline will receive a penalty to their assessed marks. Essays can only be submitted to Student Services during their opening hours. Essays that are not formally submitted risk application of the late penalty rate.

Late Submission Penalty Rates

0-6 days = 10%

7-13 days = 20%

14-20 days = 30%

Further penalties of 10% per week will be applied. The penalty will be applied to the mark and will clearly stated with the assessment feedback.

Extensions

Extensions will only be granted in exceptional circumstances and must be requested in writing before the due date and must include any supporting evidence. Not having started the essay in time or poor time management are not valid excuses.

The lecturer will notify the student of the result of the extension request and specify a new deadline. Failure to submit by this new deadline will result in the late penalty being applied.

Special Consideration

A student may apply for special consideration to have the late penalty reversed. Special consideration will only

be given in exceptional circumstance. The application must be made using the special consideration form available from student services and must be submitted with any supporting evidence within two weeks of the deadline. Students who apply for special consideration may be referred to the Student Counselor.

Students should not lobby lecturers regarding special consideration or the application of the late penalty as they have no influence in the process.

The Special Consideration Panel will review all applications and will notify the student of the result. If successful the late submission penalty will be reversed.

Exceptional circumstances

A key test of exceptional circumstance is that the circumstances are beyond the control of the individual. Common instances of exceptional circumstance include (but are not limited to) illness, injury and mourning. Not having started the essay in time or poor time management, including work commitments will not be considered reasons for special consideration.

Appeal

If a student wishes to contest the result of the Special Consideration process then they may do so in writing to the Head of Academic Studies within 2 weeks of being notified of the result. Appeals will normally only be considered on the grounds of procedural irregularity.

NATIONAL ART SCHOOL GRADING SCHEME

The seven grades comprise:

- four 'pass' grades from Pass to High Distinction denoting excellence
- Two 'concessional pass' grades which denote a performance close to the threshold but not quite achieving it
- one 'fail' grade which denotes an entirely unsatisfactory performance

5. BFA LEVEL DESCRIPTORS

For knowledge and understanding:

HD	The student has a great depth of knowledge in a complex and specialised area and/or across specialised or applied areas.
DN	The student has a comprehensive/detailed knowledge of a major discipline with areas of specialisation in depth and awareness of the provisional nature of the state of knowledge..
CR	The student has a detailed knowledge of a major discipline and an awareness of a variety of ideas/contexts/frameworks which may be applied to this.
PS	The student has a given factual and/or conceptual knowledge base with emphasis on the nature of the field of study and appropriate terminology..

For analysis:

HD	The student can deal with complexity and contradictions in the knowledge base and can make confident analysis appropriate to the subject.
DN	The student can analyse new and/or abstract data and situations without guidance, using a wide range of techniques appropriate to the subject.
CR	The student can analyse a range of information within minimum guidance, can apply major theories of discipline and can compare alternative methods/techniques for obtaining information..
PS	The student can analyse with guidance using given classifications/principles..

For synthesis/creativity:

HD	The student can autonomously synthesise information/ideas and create responses to problems that expand or redefine existing knowledge and/or develop new approaches..
DN	The student with minimum guidance can transform abstract ideas and concepts towards a given purpose and can design novel solutions.
CR	The student can re-format a range of ideas/information towards a given purpose.
PS	The student can collect/collate and categorise ideas and information in a predictable and standard format.

For evaluation:

HD	The student can independently evaluate/argue alternative approaches and accurately assess/report on own/others' work with justification..
DN	The student can critically review evidence supporting conclusions/recommendations including its reliability, validity and significance and can investigate contradictory information/identify reasons for contradictions.
CR	The student can select appropriate techniques of evaluation and can evaluate the relevance and significance of information collected.
PS	The student can evaluate the reliability of information using defined techniques and/or lecturer guidance..

6. MFA STAGE 1 /GDFA ASSESSMENT CRITERIA

Knowledge / Skills Domain	GDFA Graduate Attributes	Studio Specialisation 4 Learning Outcomes	Studio Seminar 4 Learning Outcomes	Art History & Theory 4 Learning Outcomes
	Graduate Diploma of Fine Art graduates will demonstrate:	Upon Successful completion students will demonstrate:	Upon Successful completion students will demonstrate:	Upon Successful completion students will demonstrate:
Knowledge & Understanding	An advanced knowledge and skills within both their specialised studio discipline and broader fields of practice with:	Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks	Advanced understanding of the varying cultural and professional contexts of art practice and the ability to situate ones own activity within those contexts	Advanced knowledge of the theoretical, philosophical and conceptual frameworks that shape contemporary art and thought in the visual arts
Analysis & Evaluation	Ability to make high level, independent judgements in the conception, development and evaluation of artworks within a broader context of professional practice and scholarship	Ability to identify, analyse and synthesise knowledge to identify and respond to complex propositions with intellectual rigour and independence	Ability to critically reflect upon, analyse and discuss the student's own work and the work of others	Ability to identify, analyse and situate key arguments and cultural discourse characterising post-modernism and its relationship to modernism, and knowledge of the related shifts in art practices and cultural values
Synthesis & Creativity	The specialised technical and creative skills required for advanced levels of professional practice, and the ability to knowledge within the broader professional and scholarly contexts of current visual arts practice	Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks	Ability to research, evaluate and organise information with reference to appropriate form, structure and language and scholarly conventions	The work presented demonstrates unity and coherence, and advanced knowledge of key principles and concepts of the discipline, with clear ability to integrate that knowledge in artworks.
Communication	Ability to demonstrate an understanding of theoretical concepts of art practice and ability to transmit complex knowledge and ideas to others	Ability to situate, communicate and explore ideas and propositions with various audiences through the presentation of artworks	Ability to articulate and communicate ideas and to situate that knowledge within a specific context of visual arts practice	Application of research skills, writing skills and critical thinking in order to engage critically and imaginatively with cultural discourse and objects
Autonomous Development & Enquiry	Ability to work with autonomy and accountability with the ability to apply critical judgement in the consideration and realisation of work.	Capacity for independent decision making and informed critical and aesthetic judgment in the planning and realisation of art works in a range of contexts	Capacity for autonomous enquiry and development and the ability to apply critical judgement to a range of art works and practices	The work presented demonstrates sustained capacity for independent decision making with well-developed critical and aesthetic judgment in the planning and realisation of art works.
Adaptive & Contextual	Capacity to research and execute a cohesive body of work, working co-operatively and collaboratively with others	Capacity to work responsibly, co-operatively and collaboratively in a range of professional and cultural contexts	Capacity to engage openly in critical discourse, and initiate discussion working co-operatively with others	Ability to convey coherent knowledge of the field to others, both orally and in writing

8. MFA STAGE 2 ASSESSMENT CRITERIA

Knowledge / Skills Domain	MFA Graduate Profile Master of Fine Art graduates will demonstrate:	SStudio Specialisation 5 Learning Outcomes Upon Successful completion students will demonstrate:	Studio Seminar 5 Learning Outcomes Upon Successful completion students will demonstrate:
Knowledge & Understanding	Specialised knowledge and skills required for professional practice and/or further learning, with an advanced and integrated understanding of the body of knowledge of their specific discipline and the broader contexts of visual arts practice	Specialised knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of a substantial and highly-resolved body of artwork	A mastery of theoretical knowledge of the discipline with understanding of recent developments within the field of practice with the ability to clearly situate one's own practice within those broader professional and scholarly contexts
Analysis & Evaluation	Mastery of theoretical knowledge and the ability to reflect critically on theory, practice and scholarship in the visual arts evaluating complex ideas and concepts at an abstract level	Mastery of theoretical knowledge within the discipline with integration of creative and critical reflection in the generation, research of ideas and concepts	A mastery of theoretical knowledge of the discipline with understanding of recent developments within the field of practice with the ability to clearly situate one's own practice within those broader professional and scholarly contexts
Synthesis & Creativity	Cognitive, technical and creative skills required to investigate, analyse and synthesise complex information, concepts and theories through the realisation of works of art and scholarship	Advanced ability to synthesise specialised knowledge and technical skill within a coherent body of work of professional standard and scholarly rigour	Advanced ability to utilise scholarly conventions and research methods to research and evaluate complex information, and to situate that knowledge within a specific contextt
Communication	Ability to interpret and transmit complex and specialised knowledge, skills and ideas to a broad range of audiences	Ability to situate, communicate and explore ideas and propositions with various audiences through the presentation of artworks	Ability to evaluate and clearly communicate complex ideas Advanced communication skills required to convey the outcomes of research based enquiry
Autonomous Development & Enquiry	Ability to apply knowledge and skills with creativity and initiative to new situations and with a high level personal autonomy and accountability.	Capacity for independent decision making and informed critical and aesthetic judgment in the planning and realisation of cohesive body of art works	Advanced capacity for autonomous enquiry and the ability to apply critical judgement to a range of art works and practices
Adaptive & Contextual	Ability to apply knowledge and skills to demonstrate autonomy, expert judgement, adaptability and responsibility as a professional practitioner / further learner	Advanced capacity to work responsibly applying professional conventions and engaging critically with a broad range of perspectives with autonomy and accountability	Advanced capacity to engage in critical discourse applying a range of critical perspectives to critically reflect upon, analyse and discuss their own work and the work of others

9. MFA STAGE 2 ASSESSMENT RUBRIC

Criteria	Fail (0 – 49)	Pass (50 – 64)	Credit (65 – 74)	Distinction (75 – 84)	High Distinction (85 – 100)
Knowledge & Understanding Specialised knowledge and skills required for professional practice and/or further learning, with an advanced and integrated understanding of the body of knowledge of their specific discipline and the broader contexts of visual arts practice	The work presented does not satisfactorily demonstrate specialised knowledge and skills and integrated understanding of the body of knowledge of the specific discipline and the broader contexts of visual arts practice	The work presented demonstrates specialised knowledge and skills and integrated understanding of the body of knowledge of the specific discipline and the broader contexts of visual arts practice	The work presented demonstrates advanced understanding of specialised knowledge and skills and integrated understanding and effective application of a body of knowledge of the specific discipline and the broader contexts of visual arts practice	The work presented demonstrates advanced understanding of specialised knowledge and skills with integrated understanding and effective application of both a discipline specific body of knowledge and scholarly understanding of visual arts practice	The work presented demonstrates in-depth understanding of specialised knowledge and skills and integrated understanding and effective application of both a comprehensive discipline specific body of knowledge and scholarly understanding of visual arts practice
Analysis & Evaluation Mastery of theoretical knowledge and the ability to reflect critically on theory, practice and scholarship in the visual arts evaluating complex ideas and concepts at an abstract level	The work presented does not demonstrate a mastery of theoretical knowledge used to reflect critically upon theory, practice and scholarship in the visual arts and/or evaluate complex ideas and concepts at an abstract level	The work presented demonstrates a mastery of theoretical knowledge used to reflect critically upon theory, practice and scholarship in the visual arts and/or evaluate complex ideas and concepts at an abstract level	The work presented demonstrates a mastery of theoretical knowledge used to reflect critically upon theory, practice and scholarship in the visual arts and/or evaluate complex ideas and concepts at an abstract level with intellectual rigour and independence	The work presented demonstrates a mastery of theoretical knowledge used to reflect critically upon theory, practice and scholarship in the visual arts and/or evaluate complex ideas and concepts at an abstract level with intellectual rigour and independence	The work presented demonstrates a mastery of theoretical knowledge used to reflect critically upon theory, practice and scholarship in the visual arts and/or evaluate and synthesise complex ideas and concepts at an abstract level with high level of intellectual rigour and independence
Synthesis & Creativity Cognitive, technical and creative skills required to investigate, analyse and synthesise complex information, concepts and theories through the realisation of works of art and scholarship	The work presented does not demonstrate the analysis and synthesis of complex information, concepts and theories through the realisation of works of art and/or scholarship	The work presented demonstrates the analysis and synthesis of complex information, concepts and theories through the realisation of works of art and/or scholarship	The work presented demonstrates advanced analysis and synthesis of complex information, concepts and theories through the realisation of highly resolved works of art and/or scholarship	The work presented demonstrates advanced analysis and synthesis of complex information, concepts and theories through the realisation of highly resolved works of art and/or scholarship yielding novel approaches and outcomes	The work presented demonstrates outstanding analysis and synthesis of complex information, concepts and theories through the realisation of highly resolved works of art and/or scholarship yielding novel approaches and outcomes that expand upon existing knowledge
Communication Ability to interpret and transmit complex and specialised knowledge, skills and ideas to a broad range of audiences	The work presented does not demonstrate the interpretation and transmission of complex and specialised knowledge, skills and ideas to a broad range of audiences	The work presented demonstrates the interpretation and transmission of complex and specialised knowledge, skills and ideas to a broad range of audiences	The work presented demonstrates the interpretation and transmission of complex and specialised knowledge, skills and ideas to a broad range of audiences with clarity and purpose	The work presented demonstrates advanced understanding, interpretation and transmission of complex and specialised knowledge, skills and ideas to a broad range of audiences with clarity and purpose	The work presented demonstrates an outstanding level of interpretation and transmission of complex and specialised knowledge, skills and ideas to a broad range of audiences with originality, clarity and purpose
Autonomous Development & Enquiry Ability to apply knowledge and skills with creativity and initiative to new situations with a high level of personal autonomy and accountability	The work presented fails to demonstrate the application of knowledge and skills with creativity and initiative to new situations with a high level of personal autonomy	The work presented demonstrates the application of knowledge and skills with creativity and initiative to new situations with a high level of personal autonomy and accountability	The work presented demonstrates the sustained application of critical judgement, knowledge and skills with creativity and initiative to new situations with a high level of personal autonomy and accountability	The work presented demonstrates advanced application of critical judgement, knowledge and skills with creativity and initiative to new situations with a high level of personal autonomy and accountability	The work presented demonstrates outstanding capacity to apply highly-evolved critical judgement knowledge and skills with creativity and initiative to new situations with a high level of personal autonomy and accountability
Adaptive & Contextual Ability to apply knowledge and skills to demonstrate autonomy, expert judgement, adaptability and responsibility as a professional practitioner / further learner	The work presented fails to demonstrate the application of knowledge and skills with autonomy, expert judgement, adaptability and responsibility as a professional practitioner / further learner	The work presented demonstrates the application of knowledge and skills with autonomy, expert judgement, adaptability and responsibility as a professional practitioner / further learner	The work presented demonstrates a clear and consistent application of knowledge and skills with autonomy, expert judgement, adaptability and responsibility as a professional practitioner / further learner	The work presented demonstrates the advanced application of knowledge and skills with autonomy, expert judgement, adaptability and responsibility in broad range of professional and scholarly contexts	The work presented demonstrates the advanced application of knowledge and skills with autonomy, expert judgement, adaptability and responsibility in broad range of professional and scholarly contexts with authority and leadership

7. MFA STAGE 1 /GDFA ASSESSMENT RUBRIC

Criteria	Fail (0 – 49)	Pass (50 – 64)	Credit (65 – 74)	Distinction (75 – 84)	High Distinction (85 – 100)
Knowledge & Understanding Demonstration of advanced knowledge and skills within both the specialised discipline and broader field/s of practice	The work presented does not satisfactorily demonstrate knowledge and skills within both the specialised discipline and broader field/s of practice	The work presented demonstrates advanced knowledge and skills within both the specialised discipline and broader field/s of practice	The work presented demonstrates advanced understanding of theoretical concepts and practices of the studio discipline and the effective use of such knowledge in the realisation of artworks.	The work presented demonstrates advanced understanding of theoretical concepts and practices of the studio discipline including specialised knowledge of the discipline, and the effective integration of such knowledge in a cohesive body of artwork.	The work presented demonstrates in-depth understanding of theoretical concepts and practices of the studio discipline including comprehensive knowledge of the discipline, with the effective integration of that knowledge within a cohesive body of artwork..
Analysis & Evaluation Ability to identify, analyse and synthesise knowledge to identify and respond to complex propositions with intellectual rigour and independence	The work presented does not demonstrate ability to identify, analyse and synthesise knowledge and respond to complex propositions with intellectual rigour and independence.	The work presented demonstrates ability to identify, analyse and synthesise knowledge and respond to complex propositions with intellectual rigour and independence..	The work presented demonstrates ability to clearly identify, analyse and synthesise knowledge, and to respond to complex propositions with intellectual rigour and independence.	The work presented demonstrates advanced capacity to clearly identify, analyse and synthesise specialised knowledge, and to respond to complex propositions with intellectual rigour and independence.	The work presented demonstrates outstanding capacity to clearly identify, analyse and synthesise specialised knowledge, responding to complex propositions with a high level of intellectual and highly developed outcomes.
Synthesis & Creativity The specialised technical and creative skills required for advanced levels of professional practice, and the ability to knowledge within the broader professional and scholarly contexts of current visual arts practice	The work presented does not demonstrate satisfactory coherence and/or advanced knowledge of the key principles and concepts of the discipline, and their integration	The work presented demonstrates coherence and/or advanced knowledge of the key principles and concepts of the discipline, and their integration.	The work presented demonstrates unity and coherence, and advanced knowledge of key principles and concepts of the discipline, with clear ability to integrate that knowledge in the work	The work presented demonstrates unity and coherence, with advanced knowledge of key principles and concepts of the discipline, with clear ability to integrate that knowledge in the work with novel approaches and outcomes..	The work presented demonstrates an outstanding level of coherence and integration of advanced and specialised knowledge of the discipline resulting in novel approaches and outcomes that expand upon existing knowledge.
Communication Ability to demonstrate an understanding of theoretical concepts of art practice and ability to transmit complex knowledge and ideas to others	The work presented does not demonstrate an understanding of theoretical concepts of art practice and ability to transmit complex knowledge and ideas to others	The work presented demonstrates an understanding of theoretical concepts of art practice and ability to transmit complex knowledge and ideas to others	The work presented demonstrates an understanding of theoretical concepts of art practice and ability to transmit complex knowledge and ideas to a broad audience with clarity and purpose	The work presented demonstrates an advanced understanding of theoretical concepts of art practice with the ability to transmit complex knowledge and ideas to a broad audience with originality, clarity and purpose	The work presented demonstrates an outstanding understanding of theoretical concepts of art practice and ability to transmit complex knowledge and ideas to a broad audience with originality, clarity and purpose
Autonomous Development & Enquiry Capacity to work with autonomy and accountability with the ability to apply critical judgement in the consideration and realisation of work	The work presented fails to demonstrate a capacity to work with autonomy and accountability with the ability to apply critical judgement in the consideration and realisation of work	The work presented demonstrates a capacity to work with autonomy and accountability with the ability to apply critical judgement in the consideration and realisation of work	The work presented demonstrates a sustained capacity to work with autonomy and accountability with the ability to apply well developed critical judgement in the consideration and realisation of work	The work presented demonstrates advanced capacity to work with autonomy and accountability with the ability to apply advanced critical judgement in the consideration and realisation of work	The work presented demonstrates advanced capacity to work with autonomy and accountability and to apply highly-evolved critical judgement in the consideration and realisation of work at an outstanding level
Adaptive & Contextual Capacity to research and execute a cohesive body of work, working co-operatively and collaboratively with others	The student's conduct throughout the subject does not demonstrate the capacity to research and execute a cohesive body of work, working co-operatively and collaboratively with others	The student's conduct throughout the subject demonstrates an evolving capacity to research and execute a cohesive body of work, working co-operatively and collaboratively with others	The student's conduct throughout the subject demonstrates a clear and consistent capacity to research and execute a cohesive body of work, working co-operatively and collaboratively with others in a range of contexts.	The student's conduct throughout the subject consistently demonstrates an advanced capacity to research and execute a cohesive body of work, working co-operatively and collaboratively with others in a broad range of professional contexts.	The student's conduct throughout the subject consistently demonstrates an advanced capacity to research and execute a cohesive body of work, working co-operatively and collaboratively with others in a broad range of contexts with authority and leadership

10. MASTER OF FINE ART (RESEARCH RESULTS):

Grade	Description	Notation
Research Satisfactory	The degree be awarded; Studio Project and written component has been examined and has been assessed as satisfactory by the examiners. In this case the Postgraduate Committee recommendation is submitted directly to Academic Board.	RS
Research Satisfactory with Amendments	The degree be awarded, subject to minor amendments (as identified by the examiners); The candidate is advised of necessary amendments by their supervisor. When these have been completed to the satisfaction of the examiners and supervisors, the Head of Department will advise the Postgraduate Committee. A recommendation is then submitted to Academic Board for the degree to be awarded.	SA
Research Incomplete	The candidate is to undertake further work in accordance with the examiners requirements and to the satisfaction of the Postgraduate Committee before the degree is awarded; The candidate is required to re-enrol for the period that the work remains outstanding. The Postgraduate Committee may specify the time within this additional work is to be completed. When the work has been completed to the satisfaction of the examiners and supervisor(s) and Head of Department, the Department will advise the PC that all work has been completed satisfactorily. Only when the PC is satisfied will they recommend Academic Board that the degree be awarded.	RI
Research Unsatisfactory	The degree not be awarded; Studio Project and written component has been examined and has been assessed as unsatisfactory by the examiners. The work can not be resubmitted for the same degree.	RU
Research Continuing	Re-enrolment in the degree; Candidate enrolled for the semester or academic year in the MFA and the research is continuing.	RC

SUBMISSION OF ASSESSMENT RESULTS

All Heads of Department prior to assessment are issued with assessment result sheets from Student Services for each subject offered within the Department.

The result sheets must be completed by the lecturer and signed by all panel members including the Head of Department at the completion of the assessment task. An additional Unsatisfactory/Failure report must be completed for all students who fail a subject. The signed assessment sheets must be submitted to Student Services at least one week prior to the Board of Examiners meeting. A copy of all assessment sheets must be held in Department records for a minimum of three years.

Student Services formulates a Provisional Assessment Schedule in Excel from the submitted assessment results indexed by year of study and Studio Specialisation. The schedule is printed in hard copy and distributed to all Heads of Department two days prior to the Board of Examiners.

BOARD OF EXAMINERS

The Board of Examiners was established under the authority of the Academic Board, and is accountable to the Board. The Board of Examiners meets at least once in the academic year.

The Academic Board delegates the authority to the Board of Examiners for the following principle functions:

- to consider the performance of students in assessments and re-assessments, taking appropriate account of any special factors which are relevant to a consideration of the performance of individual students;
- to take decisions on the progress of students who have not yet reached the award stage of their course, to decide whether the student shall be offered an opportunity for re-assessment and, where appropriate, to specify the terms of any re-assessment;
- to take decisions on the awards, including the level and/or classification of the award, where applicable, to be made to students who have reached the award stage of their course;
- to delay, where appropriate, the recommendation of an award until the facts relating to particular circumstances have been established;
- to moderate the mark/grades of an individual or group of students or the entire class. The Board of Examiners has discretion to adjust or alter the mark/grades of any or all students only if the Board concludes that the general mark/grade standard has been too

lenient and that some moderation is necessary. The views of the External Examiners on these matters shall carry particular weight. Marks/grades are not final until approved by the Board of Examiners.

- to determine whether compensation be allowed for failure in elements of the assessment;
- to vary assessment procedures where there is valid reason.

REVIEW OF RESULTS

There is no reassessment of Studio Disciplines. Assessment processes at the National Art School are very rigorous and include a panel of academic staff members and external moderators (specialists in their field) to ensure a thorough and equitable marking process. An appeal may only be lodged if a Student believes that due process has not been followed.

However, students may apply to appeal their final assessment results in Art History and Theory providing academic reasons in two ways:

- **Reviewing the mark:**
This is an administrative check to ensure that all the marks have been included in the final mark.
- **Re-assessment of the work:**
This is a remarking of the work submitted for assessment in Art History and Theory only.

APPEALS

A student may lodge an appeal against the decision of the Show Cause Committee in regard to failed subjects.

The appeal must be lodged within twenty one (21) days after the date on which the committee's decision notice is served on the student.

A student lodges an appeal by giving written notice to the Registrar of the National Art School.

The notice must be signed by the student and must specify:

- the determination against which the appeal is lodged;
- and the grounds of the appeal and
- the student's residential address

Within twenty-one (21) days after a student has lodged a notice of appeal, the Registrar must cause the student to be notified in writing of the place, date and time for the hearing of the appeal.

Effect of an Appeal

The lodging of an appeal suspends any penalty:

- against which the appeal is made or
- arising from the determination against which the appeal is made.

The suspension ceases to have effect if the appeal is withdrawn or determined.

The lodging of the appeal does not affect the withdrawal of privileges nor the withholding of any testamur, academic transcript in respect of the student.

Appeals Committee

NAS must convene an Appeals Committee to hear and determine an appeal.

An Appeals Committee is to be constituted by 3 members.

The members of the Appeals Committee must include:

- a member of staff of NAS nominated by the student in the notice of appeal or
- if no such nomination is made or if the nominated person refuses to sit on the Appeals Committee, a member of staff of NAS nominated by Head of Studies or Registrar of NAS
- one of the members of the Appeals Committee is to be a person nominated by the complainant
- a gender balance.

A staff member who issued any notice in respect of the matter and the subject of the appeal, is ineligible to be a member of the Appeals Committee.

Procedure at Appeal

An Appeals Committee may determine:

- the procedure to be followed by the Committee and
- the persons who may be present during proceedings before the Committee and
- the witnesses (if any) who may be called before the Committee.

Neither of the following persons is entitled to call witnesses to appear at a determination of an appeal:

- the student or staff member who is the appellant

- the staff member who made the determination in respect of which the appeal was lodged.

However, the student concerned may nominate a staff member to represent him/her before the Appeals Committee making the determination.

An Appeals Committee must give the student concerned or the student's nominee (if any) an opportunity to be heard.

The student concerned or the student's nominee (if any) have the right to be present before the Appeals Committee at any time when a witness is present before it.

An Appeals Committee is not bound by the rules or practice as to evidence and may inform itself in such a manner it considers appropriate.

Minutes must be kept of the Appeal Committee's proceedings in such form as the Committee determines and a copy of the record must be provided by the Appeals Committee to the student concerned at his or her request without charge.

The Appeals Committee may determine an appeal even if there is no appearance before the Committee by or on behalf of a party to the appeal.

Determination by Appeals Committee

An Appeals Committee may, in relation to an appeal:

- uphold the appeal or
- dismiss the appeal or
- alter a decision imposed.

The decision of an Appeals Committee is final

Written notice of the Appeal Committee's decision must be served on the student concerned as soon as is reasonably practicable.

COURSE INFORMATION

BACHELOR OF FINE ART

COURSE RATIONALE

The Bachelor of Fine Art (BFA) is designed to develop the creative independence, knowledge, and experience required in each student for professional activity as a practitioner in the visual arts and related industries. The course also seeks to develop in each student, the academic capacity required for further study in the Fine Arts or related fields at postgraduate level.

COURSE STRUCTURE

The Bachelor of Fine Art (BFA) program is a three-year full-time program of study delivered over six semesters in total.

The BFA course comprises three inter-related study areas of Studio, Drawing and Art History & Theory. Studio Specialisation specialisation is offered in the studio disciplines of Ceramics, Painting, Photomedia, Printmaking and Sculpture. Drawing and Art History & Theory are core subjects that underpin the studio-based study throughout all three years of the course.

YEAR ONE

The first year of the BFA program introduces students to foundational knowledge of the visual arts through a broad and comprehensive exploration of the studio practices in a range of disciplines encouraging conceptual and critical thinking. The core Drawing program engages students in the principles of visual observation and analysis. In conjunction with this studio based study students are engaged in examination of the historical precedents and contemporary contexts of visual arts practice in the First Year Art History & Theory core program that presents a comprehensive survey of the history and development of Western art from antiquity to modernity.

YEAR TWO

In the second year of the BFA students commence study in a Studio Specialisation stream engaging in project-based curriculum designed to consolidate introductory skills and knowledge attained in the first year of the course within a specific studio discipline, and to develop a platform for the development of more independent practices in the third year of the

course. Students continue study in the core subject of Drawing where the skills attained in the previous year are extended to include both contemporary and traditional drawing practices in order to support and underpin visual investigation. The Art History & Theory core program examines the history and cultural conditions of modernity and the Art History and Theory Elective program offers students an opportunity to engage more deeply with a broad variety of specialised Art History & Theory topics.

YEAR THREE

In Third Year students continue study within their chosen Studio specialisation in conjunction with continued study in the core subject areas of Drawing and Art History & Theory. Increasing emphasis is placed on self-directed learning under staff supervision. The studio program is designed to accommodate teaching by example under the guidance of individual lecturers, with students encouraged to work autonomously in their studios. Art History & Theory extends the chronology of the two previous years of study to examine the major concepts, terminology and debates that shape contemporary art and culture today, including modern and contemporary Australian art and culture from European colonisation to the present day.

Course Requirements

Awarding of the degree of Bachelor of Fine Art requires the successful completion of study (including completion of all core subjects) with a total value of 180 credit points:

- **60 credit points obtained in First Year subjects**
Of these, 12 Credit Points are obtained in Art History & Theory core; 18 Credit Points in Drawing; 15 Credit Points in Studio Introduction; and 15 Credit Points in Studio I Electives.
- **60 credit points obtained in Second Year subjects**
Of these, 6 Credit Points are obtained in AHT200 Art History & Theory II core; 6 Credit Points in Art History & Theory electives; 12 Credit Points in Drawing core; 32 Credit Points in a Studio Specialisation specialisation and 4 Credit Points in Studio Seminar.

- **60 credit points in Third Year subjects**

Of these, 6 Credit Points are obtained in Art History & Theory core; 6 Credit Points in Art History & Theory electives; 12 Credit Points in Drawing core; 30 credit Points in the Studio Specialisation specialisation; and 6 Credit Points in Professional Studies core.

Students must, under normal circumstances, complete 60CP of study in First Year of the degree in order to enrol in Second Year subjects. Students must, under normal circumstances, complete 60CP of study in First Year and 60 CP of study in Second Year of the degree in order to enrol in Third Year subjects.

Students who fail to complete 60CP in any year of the degree may be required to 'show cause' as to why they should be permitted to proceed with their studies. A maximum of seven years is permitted to complete the degree with approval by the Show Cause Committee.

Rules Of Progression

Students must, under normal circumstances, complete 60CP of study in First Year of the degree in order to enrol in Second Year subjects. Students

must, under normal circumstances, complete 60CP of study in First Year and 60 CP of study in Second Year of the degree in order to enrol in Third Year subjects. Students who fail to complete 60CP in any year of the degree may be required to 'show cause' as to why they should be permitted to proceed with their studies. A maximum of seven years is permitted to complete the degree with approval by the Show Cause Committee.

Pre-Requisite And Co-Requisite Subject Requirements

Under normal circumstances, students enrolling in the Bachelor of Fine Art must satisfy the Pre-requisite and Co-requisite requirements for all subjects undertaken within the course.

Subject Exemptions / Recognition Of Prior Learning (RPL)

Students seeking subject exemptions must submit documentary evidence of subjects completed elsewhere and specify the subjects they wish to complete within the course. Exemptions will not be granted for subjects completed more than 10 years prior.

BACHELOR OF FINE ART COURSE STRUCTURE 2016

		STUDIO		DRAWING	ART HISTORY & THEORY			
YEAR 1	Semester 1	Studio Introduction Ceramics / Painting / Photomedia / Printmaking / Sculpture / Digital Media 12 hpw		Drawing 1 9 HPW	Art History & Theory 1 2 HPW			
	Semester 2	Studio Elective A Ceramics, Painting, Photomedia, Printmaking or Sculpture 6 hpw	Studio Elective B Ceramics, Painting, Photomedia, Printmaking or Sculpture 6 hpw					
			30 Credit Points		18 Credit Points		12 Credit Points	
	First Year Credit Point Total: 60							
YEAR 2			STUDIO		DRAWING	ART HISTORY & THEORY		
	Semester 1	Studio Specialisation Ceramics, Painting, Photomedia, Printmaking or Sculpture 12 HPW		Studio Seminar 2 1 HPW	Drawing 2 6 HPW	Art History & Theory 2 2HPW	Art History & Theory Elective 1 2HPW	
	Semester 2						Art History & Theory Elective 2 2HPW	
			36 Credit Points		12 Credit Points		12 Credit Points	
Second Year Credit Point total: 60								
YEAR 3			STUDIO		DRAWING	ART HISTORY & THEORY		
	Semester 1	Studio Specialisation Ceramics, Painting, Photomedia, Printmaking or Sculpture 9 HPW		Studio Seminar 3 1 HPW	Drawing 3 6 HPW	Art History & Theory 3 2HPW	Art History & Theory Elective 3 2HPW	
	Semester 2						Professional Studies 3 2HPW	
			36 Credit Points		12 Credit Points		12 Credit Points	
Third Year Credit Point total: 60								

BACHELOR OF FINE ART SUBJECT OUTLINES

1ST YEAR UNITS

ART HISTORY & THEORY 1

AHT100

Award/Level: BFA / Year 1

Core or Elective: Core

Pre-requisites: Nil

Co-requisites: Nil

Credit Points: 12

Duration: 27 Weeks / Semester 1 & 2 / 108 Hours

Delivery mode: face to face / on campus (Core Lecture and tutorial)

Student Workload: 4 HPW timetabled

2 HPW personal study

Subject Coordinator: Dr Georgina Cole, Lecturer, Art History & Theory

Description

Art History & Theory 1 provides students with an introduction to the history of art from Antiquity to the dawn of Modernism. Lectures and tutorials endeavour to explain the intellectual and aesthetic substance of successive styles by stressing the links between art, society and ideas in each period, and the complex play of influence, borrowing and criticism in the history of art. The allocated 4 hours per week consists of a 2 hour formal lecture; and a 2 hour tutorial including tutorial papers on prescribed topics, discussion of primary texts and investigations of bibliographical references

Objectives

Art History & Theory 1 aims to introduce students to the essential concepts, skills and methodologies of the discipline of art history with professional relevance. Through the investigation and development of specific tutorial tasks and in preparation for their examinations, students are expected to develop the conceptual and critical skills required to support further study in the visual arts. The course includes a focus on visual analysis, particularly the identification of materials and expression of visual properties in their historical context. Students are also introduced to the research and writing techniques of academic essays.

Subject Content

Topics covered include:

- The Classical World and Responses to the Classical Tradition: From Classical Greece to the Roman Empire, Greek and Roman architecture, early Christian & Byzantine culture, Romanesque and Gothic architecture and sculpture, the Renaissance in Italy and beyond, the High Renaissance.
- The Early Modern World in Europe and Asia: artists and reform in seventeenth-century Rome, court patronage and the academic system in early modern Europe and Imperial China, the art and art market in the Dutch Republic.
- The Enlightenment World: The Enlightenment and the visual arts, cultural exchanges through material culture, the Grand Tour, Europe and Australia.
- The Modern World: Revolutions in America and France, Romanticism, Realism, Industrialization and the modern city, printing and printmaking, photomedia, women artists and patrons.

Prescribed Reading

There is no prescribed text for the course.

Recommended Reading

Recommended readings are provided via the AHT web-site: http://www.nasaht.com.au/index.php?p=1_4

Learning Outcomes

Upon successful completion students should be able to:

- Identify materials used in the manufacture of art works and express visual properties in their historical context
- Discuss the intellectual and aesthetic character of important periods and locations in visual art culture, with reference to specific works and styles, using appropriate terminology.
- Explain why certain works of art have become paradigmatic.

- Demonstrate skills in presenting a coherent and researched argument in the discussion of works of art with regard to their context and specific qualities; written visual analysis of individual works.

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Tutorial paper	Week 8	10%
Mid-year exam	Week 15	25%
Research essay	Week 25	30%
Final exam	Examination week A1	25%
Oral presentation	Throughout the year	5%
Class participation	Throughout the year	5%

DRAWING 1

DRA100

Award/Level: BFA / 1st Year

Core or Elective: Core

Pre-requisites: Nil

Co-requisites: Nil

Credit Points: 15

Duration: 27 Weeks / Semester 1 & 2 / 243 Hours

Delivery mode: face to face / on campus

Student Workload: 9 HPW timetabled

1 HPW personal study

Subject Coordinator: Dr Maryanne Coutts, Head of Drawing

Description

The Drawing 1 program focuses on fundamentals of observational drawing to nurture inquiries into the diverse possibilities of drawing in the twenty-first century. In conjunction with engagement with the conventions of life drawing, the course provides a place for students to consider expanded approaches to drawing as well as interdisciplinary and new media explorations.

Objectives

The overarching aim is to develop students' abilities to use drawing as a process that inquires into, supports and underpins all visual investigations. Drawing1 addresses two strands of drawing practice which together aim to develop solid foundations for the language of drawing as an underpinning for contemporary practice. One is based in observation and the traditions of representation and the other expands on the diversity of drawing principals.

Observational Drawing

This component of the course is an intensive study in drawing from observation including life drawing. It focuses on drawing from the objective, visible world with an emphasis on the representation of form and space. Ways of understanding what we see are considered within various traditions of representation and image making. A wide variety of subjects including the figure, still life, landscape, interior/ exterior, architecture and natural/mechanical forms are explored. Students are introduced to a range of relevant materials and processes.

General Drawing

Taking the observable world as a starting point, students explore ways to develop concepts and ideas through drawing processes. A range of strategies are employed to interpret and translate experiences of the actual world. This strand emphasises composition and pictorial structure with an increased range of media experimentations including digital imaging.

Subject Content

Observational Drawing

The subject follows a program of independent and class based projects and exercises that introduce and explore the fundamental methodologies of drawing from observation by:

- Drawing from direct observation of the visible world. There is a strong emphasis on observing the human body in relation to its environment. At least 50% of the classes involve working from live models.
- Practicing strategies for representing accurate proportions and translating space and volume when drawing from observation as well as learning to see and represent tonal relationships
- Further investigating historical and contemporary strategies for recording observations and constructing formal imagery.
- Selecting, preparing and using appropriate drawing materials and methods.
- Discussing works produced in class.

General Drawing

The subject follows a program of independent and class based projects and exercises that introduce and explore experimental approaches to drawing by:

- Engaging in a range of drawing processes for expanding creative concepts and methodologies.
- Developing and realising visual ideas through drawing.
- Looking at examples of both historical and contemporary drawing.
- Selecting, preparing and using traditional and non-traditional drawing materials and methods.
- Discussing work produced in class

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

Upon successful completion of Drawing 1, students will be able to demonstrate:

- Fundamental understanding of visual perception as it relates to drawing from observation.
- Fundamental understanding of the formal structures of drawing and an ability to expand on their potential in relation to contemporary practices
- Ability to explore, develop, challenge and ultimately realise ideas through drawing
- Fundamental understanding of a range of drawing skills, media and methodologies and a capacity to experiment with them
- Fundamental understanding of the historical and contemporary traditions of drawing
- A commitment to independent research and practice working safely and cooperatively with others in a shared studio environment

Monitoring of Progress

Mid Year review

At mid year a formal review of all work undertaken is conducted. Students are advised of their progress through the use of the progress indicators: 'indicators 'satisfactory', 'borderline' or 'unsatisfactory'

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present: <ul style="list-style-type: none">▪ 8 major developed drawings from Observational Drawing▪ 5 major developed drawings from the General Drawing▪ 15 support drawings from each strand▪ 3 Independent Projects▪ sketchbook / visual journal	At the conclusion of the academic year	80%
Research file including documentation of relevant research		10%
Observational assessment throughout the duration of the subject		10%

STUDIO INTRODUCTION 1

STU100

Award/Level: BFA / 1st Year

Core or Elective: Core

Pre-requisites: Nil

Co-requisites: Nil

Credit Points: 15

Duration: 15 Weeks / Semester 1 / 180 Hours

Delivery mode: face to face / on campus

Student Workload: 12 HPW timetabled

3 HPW personal study

Subject Coordinator: BFA Coordinator

Description

Studio Introduction 1 introduces students to the fundamental concepts, skills and methodologies of studio practice in a range of key studio disciplines including Ceramics, Painting, Photomedia, Printmaking and Sculpture. The subject is structured as a series of project components that processes in each studio are with the addition of a sixth Digital Media component that aims to familiarise students with use of digital imaging media as it relates to a range of art making disciplines.

Objectives

Studio Introduction 1 provides an immersive experience and diagnostic opportunity for students as they explore foundational knowledge in the studio disciplines of Ceramics, Painting, Photomedia, Printmaking and Sculpture augmented with study in Digital Media. The program provides a practical experience aimed at familiarising students with the foundational knowledge and creative possibility of each studio area studied, that will enable them to pursue further study in their chosen areas of studio specialisation.

Subject Content

The subject follows a program of discipline specific class projects and exercises that explore the development and realisation of artworks including:

- Exploration and application of foundational studio techniques and processes
- Selection, preparation and effective use of studio equipment and materials
- Introduction to critical analysis of art works through group discussion of work produced in class
- Examination of studio conventions and correct use of terminology within each studio discipline
- Engagement with professional standards of studio practice including Workplace Health and Safety (WHS) standards relevant to each studio area

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide relevant notes and references where appropriate.

Learning Outcomes

Upon successful completion of Studio Introduction 1, students will be able to:

- Demonstrate technical competence in elementary studio process.
- Identify and discuss principle characteristics of media and techniques utilised, demonstrating basic familiarity with relevant terminology
- Develop and realise ideas through the use of elementary studio process
- Identify and compare the principle characteristics and conventions of various studio techniques and processes studied.
- Work co-operatively, displaying knowledge of appropriate standards of studio practice including Workplace Health and Safety (WHS) standards

Monitoring of Progress

Reviews of all work produced for project based components are conducted at the conclusion of each studio rotation (every 3 weeks). Students are provided with feedback and results for each assessable component.

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present: <ul style="list-style-type: none">▪ All finished work produced for the prescribed projects including any self-directed work completed▪ Support work including relevant preparatory drawings, technical tests and trials etc.	At the conclusion of each studio project rotation (every 5 weeks)	80%
Journal that records relevant aspects of study of studio practice including notes from critiques, technical demonstrations, and individual investigation into artist practice	<i>Results from each of the 6 Studio Components are weighted evenly within the final result</i>	10%
Observational assessment throughout the duration of the subject		10%

STUDIO INTRODUCTION 1

STU100

Award/Level: BFA / 1st Year

Core or Elective: Core

Pre-requisites: Nil

Co-requisites: Nil

Credit Points: 15

Duration: 15 Weeks / Semester 1 / 180 Hours

Delivery mode: face to face / on campus

Student Workload: 12 HPW timetabled

3 HPW personal study

Subject Coordinator: BFA Coordinator

Description

Studio Introduction 1 introduces students to the fundamental concepts, skills and methodologies of studio practice in a range of key studio disciplines including Ceramics, Painting, Photomedia, Printmaking and Sculpture. The subject is structured as a series of project components that processes in each studio are with the addition of a sixth Digital Media component that aims to familiarise students with use of digital imaging media as it relates to a range of art making disciplines.

Objectives

Studio Introduction 1 provides an immersive experience and diagnostic opportunity for students as they explore foundational knowledge in the studio disciplines of Ceramics, Painting, Photomedia, Printmaking and Sculpture augmented with study in Digital Media. The program provides a practical experience aimed at familiarising students with the foundational knowledge and creative possibility of each studio area studied, that will enable them to pursue further study in their chosen areas of studio specialisation.

Subject Content

The subject follows a program of discipline specific class projects and exercises that explore the development and realisation of artworks including:

- Exploration and application of foundational studio techniques and processes
- Selection, preparation and effective use of studio equipment and materials
- Introduction to critical analysis of art works through group discussion of work produced in class
- Examination of studio conventions and correct use of terminology within each studio discipline
- Engagement with professional standards of studio practice including Workplace Health and Safety (WHS) standards relevant to each studio area

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide relevant notes and references where appropriate.

Learning Outcomes

Upon successful completion of Studio Introduction 1, students will be able to:

- Demonstrate technical competence in elementary studio process.
- Identify and discuss principle characteristics of media and techniques utilised, demonstrating basic familiarity with relevant terminology
- Develop and realise ideas through the use of elementary studio process
- Identify and compare the principle characteristics and conventions of various studio techniques and processes studied.
- Work co-operatively, displaying knowledge of appropriate standards of studio practice including Workplace Health and Safety (WHS) standards

Monitoring of Progress

Reviews of all work produced for project based components are conducted at the conclusion of each studio rotation (every 3 weeks). Students are provided with feedback and results for each assessable component.

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present: <ul style="list-style-type: none">▪ All finished work produced for the prescribed projects including any self-directed work completed▪ Support work including relevant preparatory drawings, technical tests and trials etc.	At the conclusion of each studio project rotation (every 5 weeks)	80%
Journal that records relevant aspects of study of studio practice including notes from critiques, technical demonstrations, and individual investigation into artist practice	<i>Results from each of the 6 Studio Components are weighted evenly within the final result</i>	10%
Observational assessment throughout the duration of the subject		10%

STUDIO ELECTIVE 1 (CERAMICS)

STU120

Award/Level: BFA / 1st Year

Core or Elective: Elective / Studio Specialisation

Pre-requisites: STU100

Co-requisites: Nil

Credit Points: 15

Duration: 12 Weeks / Semester 2 / 72 Hours

Delivery mode: face to face / on campus

Student Workload: 6 HPW timetabled

1.5 HPW personal study

Subject Coordinator: Lynda Draper, Head of Ceramics

Description

Studio Elective 1 consolidates and extends the experience and knowledge attained in the Studio Introduction program, providing an opportunity for students to engage with greater depth in selected studio areas.

Objectives

Ceramics Studio Elective I aims to further the creative intellectual and speculative capacity of each student informed by a practical studio experience, and to broadly familiarise students with the body of knowledge that constitutes the ceramics discipline.

Subject Content

Ceramics Studio Elective I follows a sequenced program of thematically based class projects and exercises that further explore the fundamental methodologies of scale, construction, form, and ceramic technology including:

- Selection and preparation of clay to realise and articulate complex form and scale, and investigate historical precedents
- Practice of the stratagems relevant to developing wheel thrown ceramic form and scale
- Development of high temperature glaze and firing technology using single variable research techniques
- Critical discussion of work produced by students in the class
- Engagement with professional standards of studio practice including Workplace Health and Safety (WHS) guidelines relevant to the Ceramics studio

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

Upon the successful completion of Ceramics Studio Elective I, students will be able to:

- Demonstrate developing technical competence in wheel thrown ceramics and understanding of the plastic qualities of clay prepared for use on the wheel.
- Demonstrate the creative potential of surface, form, tension and colour utilising high temperature firing techniques and technology
- Utilise structure and scale to articulate complex form and surfaces using pinch, coil, slab and wheel thrown components
- Describe and compare the historical and contemporary perspectives that underscore wheel thrown ceramics
- Work co-operatively, undertaking all tasks in accordance with Workplace Health and Safety (WHS) standards relevant to the ceramics studio

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present a folio of work including: <ul style="list-style-type: none">▪ All finished work produced for prescribed projects▪ All self-directed work completed throughout the course of the subject▪ Support work including relevant working proofs sketchbooks, preparatory drawings, technical trials	At the conclusion of the subject	80%
Research and present an oral presentation that describes the history and conventions of the practices studied	Throughout the course	10%
Observational assessment throughout the duration of the subject		10%

STUDIO ELECTIVE 1 (CERAMICS)

STU120

Award/Level: BFA / 1st Year

Core or Elective: Elective / Studio Specialisation

Pre-requisites: STU100

Co-requisites: Nil

Credit Points: 15

Duration: 12 Weeks / Semester 2 / 72 Hours

Delivery mode: face to face / on campus

Student Workload: 6 HPW timetabled

1.5 HPW personal study

Subject Coordinator: Lynda Draper, Head of Ceramics

Description

Studio Elective 1 consolidates and extends the experience and knowledge attained in the Studio Introduction program, providing an opportunity for students to engage with greater depth in selected studio areas.

Objectives

Ceramics Studio Elective I aims to further the creative intellectual and speculative capacity of each student informed by a practical studio experience, and to broadly familiarise students with the body of knowledge that constitutes the ceramics discipline.

Subject Content

Ceramics Studio Elective I follows a sequenced program of thematically based class projects and exercises that further explore the fundamental methodologies of scale, construction, form, and ceramic technology including:

- Selection and preparation of clay to realise and articulate complex form and scale, and investigate historical precedents
- Practice of the stratagems relevant to developing wheel thrown ceramic form and scale
- Development of high temperature glaze and firing technology using single variable research techniques
- Critical discussion of work produced by students in the class
- Engagement with professional standards of studio practice including Workplace Health and Safety (WHS) guidelines relevant to the Ceramics studio

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

Upon the successful completion of Ceramics Studio Elective I, students will be able to:

- Demonstrate developing technical competence in wheel thrown ceramics and understanding of the plastic qualities of clay prepared for use on the wheel.
- Demonstrate the creative potential of surface, form, tension and colour utilising high temperature firing techniques and technology
- Utilise structure and scale to articulate complex form and surfaces using pinch, coil, slab and wheel thrown components

- Describe and compare the historical and contemporary perspectives that underscore wheel thrown ceramics
- Work co-operatively, undertaking all tasks in accordance with Workplace Health and Safety (WHS) standards relevant to the ceramics studio

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
<p>Students are required to present a folio of work including:</p> <ul style="list-style-type: none"> All finished work produced for prescribed projects All self-directed work completed throughout the course of the subject Support work including relevant working proofs sketchbooks, preparatory drawings, technical trials 	At the conclusion of the subject	80%
Research and present an oral presentation that describes the history and conventions of the practices studied	Throughout the course	10%
Observational assessment throughout the duration of the subject		10%

STUDIO ELECTIVE 1 (PAINTING)

STU120

Award/Level: BFA / 1st Year

Core or Elective: Elective / Studio Specialisation

Pre-requisites: STU100

Co-requisites: Nil

Credit Points: 15

Duration: 12 Weeks / Semester 2 / 72 Hours

Delivery mode: face to face / on campus

Student Workload: 6 HPW timetabled

1.5 HPW personal study

Subject Coordinator: Dr Stephen Little, Head of Painting

Description

Studio Elective 1 consolidates and extends the experience and knowledge attained in the Studio Introduction program, providing an opportunity for students to engage with greater depth in selected studio areas.

Objectives

Painting Studio Elective 1 aims to further the creative, intellectual and speculative capacity of each student informed by a practical studio experience, and to broadly familiarise students with the body of knowledge that constitutes the painting discipline.

Subject Content

Painting Studio Elective I follows a sequenced program of thematically based class projects and exercises that further explore the fundamental methodologies of painting practice including:

- Developing and realising visual ideas through the use of painting process
- Definition of the formal elements of painting
- Observing the genres of still life, figure, landscape and narrative painting
- Developing methods and techniques required to construct archivally sound works through the construction and preparation of paper and canvas supports
- The Study of the historical origin, function and principle characteristics of painting media.
- Critical discussion of work produced by students in the class
- Engagement with professional standards of studio practice including Workplace Health and Safety (WHS) guidelines relevant to the Painting studio

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

Upon the successful completion of Painting Studio Elective I, students will be able to:

- Demonstrate developing technical competence in the use of painting materials and techniques, including the construction and preparation of various surfaces and grounds
- Develop and realise visual ideas via employment of the formal elements of painting
- Demonstrate developing skills in the analysis of the content and structure of paintings
- Broadly understand the history and conventions of painting practice
- Work co-operatively, undertaking all tasks in accordance with Workplace Health and Safety (WHS) standards relevant to the Painting studio

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
<p>Students are required to present:</p> <ul style="list-style-type: none"> Minimum of four comprehensive works that display a developing professional approach to conceptual investigation and techniques and includes at least two handmade stretchers All self-directed work completed throughout the course of the subject Support work including relevant working proofs sketchbooks, preparatory drawings, technical trials 	At the conclusion of the subject	80%
Journal that records relevant aspects of study of painting practice, including notes from critiques, technical demonstrations, individual investigation of technical and individual artist practice.		10%
Observational assessment throughout the duration of the subject		10%

STUDIO ELECTIVE 1 (PHOTOMEDIA) STU120

Award/Level: BFA/1st Year

Core or Elective: Elective / Studio Specialisation

Pre-requisites: STU100

Co-requisites: Nil

Credit Points: 15

Duration: 12 Weeks / Semester 2 / 72 Hours

Delivery mode: face to face / on campus

Student Workload: 6 HPW timetabled

1.5 HPW personal study

Subject Coordinator: Geoff Kleem, Head of Photomedia

Description

Studio Elective 1 consolidates and extends the experience and knowledge attained in the Studio Introduction program, providing an opportunity for students to engage with greater depth in selected studio areas.

Objectives

Photomedia Studio Elective 1 aims to further the creative intellectual and speculative capacity of each student informed by a practical studio experience, and to broadly familiarise students with the body of knowledge that constitutes the Photomedia discipline.

Subject Content

Photomedia Studio Elective I follows a sequenced program of thematically based class projects and exercises that further explore the fundamental processes of fine art photography including:

- Exploring the creative elements of digital photography through the controlled use of digital cameras
- Selecting, editing and sequencing photographic files and images using appropriate image editing software.
- Printing colour and/or black and white photographs using ink-jet printers
- Examining photographic print presentation techniques
- Discussion of the historical, cultural and theoretical contexts of photography
- Engagement with Photographic theories and practice through written exercise
- Critical discussion of work produced by students in the class
- Engagement with professional standards of studio practice including Workplace Health and Safety (WHS) guidelines relevant to the Photography studio.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

- Demonstrate developing technical competence using digital photography including camera, software and printers
- Develop and realise visual ideas through the use of digital photographic process
- Demonstrate a developing capacity for visual analysis of photographic language and content in order to realise expressive images
- Describe and interpret relevant aspects of the history and concepts of fine art photography
- Work co-operatively, undertaking all tasks in accordance with Workplace Health and Safety (WHS) standards relevant to the Photomedia studio

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present a folio of work including: <ul style="list-style-type: none"> All finished work produced for prescribed projects All self-directed work completed throughout the course of the subject Support work including visual journal documenting, concept development, print tests and individual investigation into relevant artists and texts 	At the conclusion of the subject	80%
Written Assignment (500 words)		10%
Observational assessment throughout the duration of the subject		10%

STUDIO ELECTIVE 1 (PRINTMAKING)

PRI120

Award/Level: BFA / 1st Year

Core or Elective: Elective / Studio Specialisation

Pre-requisites: STU100

Co-requisites: Nil

Credit Points: 15

Duration: 12 Weeks / Semester 2 / 72 Hours

Delivery mode: face to face / on campus

Student Workload: 6 HPW timetabled

1.5 HPW personal study

Subject Coordinator: Peter Burgess, Head of Printmaking

Description

Studio Elective 1 consolidates and extends the experience and knowledge attained in the Studio Introduction program, providing an opportunity for students to engage with greater depth in selected studio areas.

Objectives

Printmaking Studio Elective I aims to further the creative, intellectual and speculative capacities of each student through a practical studio experience. Knowledge of the Printmaking discipline is extended by means of research, presentations and discussions.

Subject Content

Printmaking Studio Elective I follows a program of thematically based class projects that explore the principles of fine art printmaking. Students will

- Examine the principles of printmaking processes
- Research and discuss formative historical, conceptual and technical issues in printmaking
- Conceive, develop and realise idea through the use of printmaking processes

- Relate the material nature of printmaking processes to conceptual concerns
- Critically discuss their own work and the work of others
- Exercise professional standards of studio practice including Workplace Health and Safety (WHS) guidelines applicable to the Printmaking studio.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide relevant notes and references where appropriate.

Learning Outcomes

- Demonstrate technical competence in basic printmaking processes
- Understand the potential of printmaking processes as art making strategies
- Conceive, develop and realise ideas through the use of printmaking processes
- Describe formative historical, conceptual and technical issues in printmaking
- Work co-operatively, and in accordance with Workplace Health and Safety (WHS) standards applicable to the Printmaking studio

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present a folio of work including: <ul style="list-style-type: none"> Completed work that responds to set projects Support work including research notes and/or papers, preparatory visual material and technical tests as well as experiments 	At the conclusion of the subject	80%
Written component that responds to set research questions	Throughout the course	10%
Observational assessment throughout the course of the subject		10%

STUDIO ELECTIVE 1 (SCULPTURE)

STU120

Award/Level: BFA / 1st Year

Core or Elective: Elective / Studio Specialisation

Pre-requisites: STU100

Co-requisites: Nil

Credit Points: 15

Duration: 12 Weeks / Semester 2 / 72 Hours

Delivery mode: face to face / on campus

Student Workload: 6 HPW timetabled

1.5 HPW personal study

Subject Coordinator: Ron Robertson-Swann, Head of Sculpture

Description

Studio Elective 1 consolidates and extends the experience and knowledge attained in the Studio Introduction program, providing an opportunity for students to engage with greater depth in selected studio areas.

Objectives

Sculpture Studio Elective I aims to further the creative intellectual and speculative capacity of each student informed by a practical studio experience, and to broadly familiarise students with the body of knowledge that constitutes the sculpture discipline.

Subject Content

Sculpture Studio Elective I follows a sequence of class projects and problem-solving exercises, exploring the means of expression through the conventions of modeling and construction, developing an understanding of the language of sculpture and of the basic methodologies of the practice of sculpture including:

- Describing and comparing the historical and contemporary perspectives that underscore the practice of sculpture
- Discussion of work produced within the class
- Developing the ability to research and understand the historical origins of projects
- Documenting and presenting the source materials and influences of their work
- Presenting work appropriately
- Selecting and safely using appropriate materials and equipment, and engaging with professional standards of studio practice including Workplace Health and Safety (WHS) guidelines relevant to the Painting studio

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide relevant notes and references where appropriate.

Learning Outcomes

Upon the successful completion of Sculpture Studio Elective I, students will be able to:

- Develop art works through the use of traditional processes in sculpture
- Demonstrate technical competence in two of these traditional processes: modelling and construction
- Describe the history and conventions of sculpture, particularly relating to modelling and construction
- Engage in critical analysis of their art work and that of their peers
- Work co-operatively, undertaking all tasks in accordance with Workplace Health and Safety (WHS) standards relevant to the sculpture studio

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present a folio of work including: <ul style="list-style-type: none">▪ All finished work produced for prescribed projects▪ All self-directed work completed throughout the course of the subject▪ Support work including relevant working proofs sketchbooks, preparatory drawings, technical trials	At the conclusion of the subject	80%
Research and present an oral presentation that describes the history and conventions of the practices studied	Throughout the course	10%
Observational assessment throughout the duration of the subject		10%

2ND YEAR UNITS CORE

ART HISTORY & THEORY 2

AHT200

Award/Level: BFA / Year 2

Core or Elective: Core

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 12

Duration: 27 Weeks / Semester 1 & 2 / 54 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

1 HPW personal study

Subject Coordinator: Dr Michael Hill, Head of Art History & Theory

Description

Art History & Theory 2 forms the second part of the core Art History and Theory strand and constitutes a thorough introduction to the history of Modernism, from the rise of the independent artists of Paris in 1860s to the critique of formalism in the work of the Pop and Minimalist artists of the 1960s. The course emphasizes the links between Modernism and Industrial culture.

Objectives

Art History & Theory 2 aims to develop students' conceptual grasp of Modernism as a network of interrelated movements and the critical skills required for further study of the visual arts. Second year AHT literacy is focused on consolidating visual analysis, where the formal properties of works of art are described in their social and intellectual context. Students also engage in longer academic essays, synthesising a range of research material into a persuasive and properly referenced argument

Subject Content

Topics covered include:

- Late Nineteenth Century: the industrial city; emergence of photography; architectural historicism; Realism, Impressionism, Symbolism, and the Independent movement in painting.
- The revolutionary period, 1880s – 1914: Cezanne and the deconstruction of pictorial space; Rodin and the fragmentation of the classical figure; Matisse, Fauvism, Braque and Picasso; Primitivism and Brancusi; Louis Sullivan, Frank Lloyd Wright and search for Modern form and structure.
- World War I and aftermath: Dada and Surrealism, Russian Revolution and Constructivism; Bauhaus and De Stijl; Mies, Le Corbusier, and the International Style in Architecture; development of cinema.
- World War II and beyond: New York School, including Abstract Expression, Colour Field, Post Painterly Abstraction; Pop critique of American consumerism; critique of formalism; Minimalism and Conceptual art; Louis Kahn and post-war Monumentalism.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

A reader and recommended reading list is provided via the AHT web site:
www.nasaht.com.au/index.php?p=1_5

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Sound understanding of the intellectual and aesthetic character of Modernist culture and the ability to articulate this understanding using appropriate terminology
- Understanding of the continuities and discontinuities between styles and movements
- Understanding of why certain works are significant or have become emblematic of a given historical moment
- Ability to think analytically and historically about specific works of art
- Articulate the rationale of their own work with reference to its historical origins
- relevant to the sculpture studio

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay	Week 10	30%
Mid Year Examination	Week 15	20%
Essay	Week 24	30%
Final Examination	Week 27	20%

DRAWING 2

DRA200

Award/Level: BFA / 2nd Year

Core or Elective: Core

Pre-requisites: DRA100

Co-requisites: Nil

Credit Points: 15

Duration: 27 Weeks / Semester 1 & 2 / 243 Hours

Delivery mode: face to face / on campus

Student Workload: 6 HPW timetabled

1 HPW personal study

Subject Coordinator: Dr Maryanne Coutts, Head of Drawing

Description

The Drawing 2 program consolidates the concerns introduced in the observational component of Drawing 1, and investigates issues of representation and research in both contemporary and traditional drawing practice. Students will experiment with a range of media and explore innovation in drawing. Approaches to conceiving and developing drawing projects will be explored as students are guided through the development of self-determined projects in preparation for the third year and final year of the BFA.

Objectives

The overarching aim of the core Drawing program is to develop students' abilities to use drawing as a process that inquires into, supports and underpins all visual investigations. More specifically, Drawing 2 aims to develop students' critical awareness of both contemporary and traditional notions of research drawing, and the ability to apply this understanding within their own work practices.

Observational Drawing

This component of the course focuses intensely on Perceptual Drawing as a foundation for exploring the relationship between the human body and contemporary practice.

Research Drawing

The Research Drawing component develops students' critical awareness of both contemporary and traditional notions of research drawing and relates this understanding to their own work through rigorous practice, analysis and discussion.

Subject Content

Observational Drawing

This component follows a program of independent and class based projects and exercises that develop and expand the fundamental methodologies of observational drawing by:

- Developing and realising visual ideas through drawing from direct observation of the visible world with a strong emphasis on observing the human body in relation to its environment - 75% of the classes involve working from live models, incorporating a wide range of situations (clothed / unclothed, long / short poses, etc.)
- Drawing from a range of places, objects and situations
- Investigation of a range of visual languages, media and supports
- Investigating historical and contemporary references
- Individual and group critiques
- Independent Projects designed to nurture personal interests

Research Drawing

- This component follows a program of independent and class based projects and exercises that develop and expand the fundamental methodologies of drawing as it expresses ways of thinking and making by:
- Learning to develop visual ideas through drawing
- Learning to develop drawing projects
- Drawing from the objective and visible world with an emphasis on analysis and synthesis - 25% of the classes involve using a life model.

- Exploring the applications within drawing of working in series, use of installations, transcriptions and other related techniques
- Investigating historical and contemporary references
- Reinforcing the links between the student's drawing and their major area of study
- Investigating a range of media and drawing supports
- Individual and group critiques
- Independent Projects

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

Upon successful completion of Drawing 1, students will be able to demonstrate:

- Understanding of visual perception as it relates to drawing from observation
- Ability to realise complex ideas through the application of skills, processes and materials in drawing projects
- Ability to draw the form and structure of the human body, including a working knowledge of human anatomy
- A well-developed understanding of, and capacity for invention with, the formal visual structures of drawing
- Comprehension of the contextual implications of life drawing, including context, narrative and abstraction
- Capacity to engage with a range of media and explore innovative approaches to drawing
- Ability to develop and pursue an individual approach to drawing
- A well developed understanding of historical and contemporary drawing practice (including figurative drawing).
- Knowledge and practical understanding of current discourse around 'languages' of drawing
- A commitment to independent research and practice working safely and cooperatively with others in a shared studio environment

Monitoring of Progress

Mid Year Assessment

At mid year the Observational component will be assessed, constituting 50% of mark. Students are advised of their progress through the use of the progress indicators: 'indicators 'satisfactory', 'borderline' or 'unsatisfactory'

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present: On completion of each strand students are required to submit: <ul style="list-style-type: none"> 5 major developed drawings 1 major independent project that demonstrates a capacity to self-direct. 10 support drawings At least 1 visual diary / journal or equivalent evidence of independent investigation Research file including documentation of relevant research 	At the conclusion of the academic year	80%
<ul style="list-style-type: none"> Independent Study component 		10%
Observational assessment throughout the duration of the subject		10%

STUDIO SEMINAR 2

STS200

Award/Level: BFA / Year 2

Core or Elective: Core

Pre-requisites: Nil

Co-requisites: CER200/PAI200/PHO200/PRI200/SCU200

Credit Points: 4

Duration: 27 Weeks / Semester 1 & 2 / 27 Hours

Delivery mode: face to face / on campus

Student Workload: 1 HPW timetabled

1 HPW personal study

Subject Coordinator: Head of relevant Studio

Discipline

Description

Studio Seminar 2 is delivered as a weekly series of one-hour, discipline specific group tutorials. The seminar program addresses the development and broader contexts of practice in specific relation to areas being studied in the Studio program.

Objectives

The Studio Seminar 2 program is intended to support the increasing knowledge and understanding of broader contexts of art practice within the more specific context of each studio discipline. Students are acquainted with the historical development and application of studio practice within the discipline.

Subject Content

Weekly seminars include

- The origins and evolution of studio practice within the discipline
- The historical, social, cultural and artistic contexts which inform practice in the discipline

- Origins, functions and implications of various modes, forms and techniques utilised in the Studio program and their the relevant theoretical, historical, conceptual and practical concerns
- Relevant technological developments and their uses
- Student presentations

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide relevant notes and references where appropriate.

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Understanding of the evolution of contemporary practice as it relates to their major discipline, with reference to historical, social and artistic contexts, and forms and techniques specific to the discipline
- Capacity for applying this understanding to critical reflections on their own practice and to the practices of others
- Well developed research skills including the ability to effectively sort, evaluate and organise information and ideas according to relevance and reliability
- Ability to effectively convey information and ideas, via appropriate use of form and language, and selection and acknowledgement of sources
- Capacity to engage in critical discussion working co-operatively with others in a range of contexts

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to: <ul style="list-style-type: none"> Prepare and deliver a seminar presentation and/or written paper that examines an aspect of studio practice Submit their class notes/ journal that demonstrate their participation. 	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject		10%

STUDIO SPECIALISATION

CERAMICS 2

CER200

Award/Level: BFA / Year 2

Core or Elective: Elective / Studio Specialisation

Pre-requisites: CER120

Co-requisites: STS200 (Ceramics Studio Seminar 2)

Credit Points: 32

Duration: 27 Weeks / Semester 1 & 2 / 324 Hours

Delivery mode: face to face / on campus

Student Workload: 12 HPW timetabled

3 HPW personal study

Subject Coordinator: Lynda Draper, Head of Ceramics

Description

Ceramics 2 provides students with the opportunity to expand the introductory skills attained in the first year of study. The subject follows a sequenced program of thematically based class projects and exercises that further extend the fundamental methodologies of scale, construction, form, and ceramic technology, as well as the history and conventions of industrial processes within the context of the studio.

Objectives

Ceramics 2 aims to:

- Extend the knowledge and skills attained in the first year of study
- Further the creative, critical and speculative capacity of each student informed by a practical studio experience
- Develop an evolving awareness of the body of knowledge that constitutes the Ceramics discipline.

Subject Content

Semester 1

The semester one program builds upon the introduction to ceramic processes and related historical overview and research methodologies appropriate to the development and production of studio ceramics. Students will:

- Be instructed in the safe and efficient use of kilns
- Be instructed in the use of relevant visual and technical documentation techniques
- Extend the techniques of wheel forming processes and identify their conceptual application in the development of large scale works
- Develop and realise a body of works that investigate the history and use of industrial forming techniques within the context of studio ceramics

- Engage with professional standards of studio practice including Workplace Health and Safety (WHS) guidelines relevant to the Ceramics studio

Semester 2

The second semester program further develops the construction techniques and unique considerations of large-scale clay constructions, leading to a period of self-directed study. Students will:

- Develop and realise a body of work that examines the relationship between large scale form and structure
- Select and analyse two aspects of the ceramic process and prepare a body of related works that expound a chosen aesthetic
- Analyse and discuss their art work and that of their peers

Independent Study

In conjunction with staff supervised and/or staff directed curriculum at this level of the course, students are expected to engage independently with studio work developing increasing autonomy in preparation for the third year of the course.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

Upon successful completion students should be able to:

- Demonstrate an evolving knowledge of the skills and the practices of the Ceramics discipline
- Conceive, develop and realise a series of related objects using hand built and wheel thrown components that explore large-scale form and structure to articulate complex form and surfaces
- Undertake guided technical and theoretical investigation to support structured projects, identifying, describing and recording research methodologies relevant to their project development
- Engage in critical analysis of their work and that of their peers, identifying and describing the historical, contemporary and industrial perspectives that underscore their individual ceramic practice
- Work safely, responsibly and co-operatively, undertaking tasks with evolving sense of professional standards

Monitoring of Progress

Mid Year review

At mid year a formal review of all work undertaken is conducted. Students are advised of their progress through the use of the progress indicators: 'satisfactory' or 'un-satisfactory'

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present: <ul style="list-style-type: none">▪ A comprehensive selection of finished fired work produced for each project including any self-directed work completed throughout the year. <i>In the case of large works, a comprehensive visual record documenting the development and realisation of the work is acceptable</i>▪ A journal that records all aspects of related research into the ceramic processes and conceptual development of projects undertaken throughout the academic year.	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject	Throughout the duration of the subject	10%

PAINTING 2

PAI200

Award/Level: BFA / Year 2

Core or Elective: Elective / Studio Specialisation

Pre-requisites: PAI120

Co-requisites: STS200 (Painting Studio Seminar 2)

Credit Points: 32

Duration: 27 Weeks / Semester 1 & 2 / 324 Hours

Delivery mode: face to face / on campus

Student Workload: 12 HPW timetabled

6 HPW personal study

Subject Coordinator: Dr Stephen Little, Head of Painting

Description

Painting 2 provides students with the opportunity to expand the introductory skills attained in the first year of study. An extensive and intensive range of projects requires a more individual and creative approach toward the development of the historic and contemporary outcomes of painting. Projects observe, colour, traditional figurative and abstract genres and new approaches to painting.

Objectives

Painting 2 aims to:

- Extend the knowledge and skills attained in the first year of study
- Further the creative, critical and speculative capacity of each student informed by a practical studio experience
- Develop an evolving awareness of the body of knowledge that constitutes the Painting discipline.

Subject Content

Semester 1

The semester one program is divided into a sequence of thematically based class projects that constitute a comprehensive exploration of the significant techniques and methodologies of painting practice through:

- The investigation of the various genres of painting
- Colour theory and its application in observational painting from coloured still life/installations
- The introduction of the figure into painting
 - The historical and contemporary investigation of landscape
- The examination of historical genres through individually selected paintings
- The discussion and analysis of work produced in class with specific intention of positioning such work within the established historical models relevant to painting practice
- Adherence to contemporary standards of professional practice and Workplace Health and Safety (WHS) guidelines relevant to painting practice

Semester 2

The semester two program is divided into a sequence of thematically based class projects exploring the formal and material nature of painting practice, leading to a period of self-directed study including:

- Individual lecturer directed and self-directed projects
- The study of still life as a historically based genre and its extrapolation in contemporary terms
- The investigation of portraiture, self-portraiture and autobiographical subject matter for painting
- The interface of painting and photography in terms of aesthetics, philosophy and technique/materials
- Engage with professional standards of studio practice including Workplace Health and Safety (WHS) guidelines relevant to the Painting studio

Independent Study

In conjunction with staff supervised and/or staff directed curriculum at this level of the course, students are expected to engage independently with studio work developing increasing autonomy in preparation for the third year of the course.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

Upon successful completion students should be able to:

- Conceive, develop and realise works that demonstrate developing painting skills and an individual understanding, analytical perspective and language of painting
- Demonstrate technical competence in using the materials of painting, in particular the craft of paint, surfaces, grounds and supports
- Undertake guided technical and theoretical investigation to support structured projects, identifying, describing and recording research methodologies relevant to their project development
- Show an awareness of technical innovations and their interdependency with pictorial and material concerns throughout the history of painting
- Engage in critical analysis of their art work and that of their peers, with reference to historical and contemporary ideas about painting
- Work safely, responsibly and co-operatively, undertaking tasks with evolving sense of professional standards

Monitoring of Progress

Mid Year review

At mid year a formal review of all work undertaken is conducted. Students are advised of their progress through the use of the progress indicators: 'satisfactory' or 'un-satisfactory'

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present: <ul style="list-style-type: none">▪ All project work completed for semester one▪ A minimum of 5 major works showing evidence of developed skills and attitudes▪ Portfolio containing project work, studies, support work, examples of course work and self-directed study▪ Sketchbooks of working ideas, references and studies/drawings	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject		10%

PHOTOMEDIA 2

PHO200

Award/Level: BFA / Year 2

Core or Elective: Elective / Studio Specialisation

Pre-requisites: PHO120

Co-requisites: STS200 (Photomedia Studio Seminar 2)

Credit Points: 32

Duration: 27 Weeks / Semester 1 & 2 / 324 Hours

Delivery mode: face to face / on campus

Student Workload: 12 HPW timetabled

6 HPW personal study

Subject Coordinator: Geoff Kleem, Head of Photomedia

Description

Photomedia 2 provides students with the opportunity to expand the introductory skills attained in the first year of study. The subject follows a program of projects and exercises that develop students' understanding of the materials, processes, histories and theories of fine art photography, supporting the development of independent studio practice.

Objectives

Photomedia 2 aims to:

- Extend the knowledge and skills attained in the first year of study
- Further the creative, speculative capacity of each student utilising photographic and related media
- Develop an evolving understanding of the full scope of photographic art practice informed by a practical studio experience

Subject Content

The subject follows a program of projects and exercises that develop students' understanding of the materials, processes, histories and theories of fine art photography, leading to a period of self-directed study, including:

- The translation of personal ideas and concepts into photographs within themed projects addressing a broad range of contexts characteristic of historic and contemporary photographic practice
- The use of digital single lens reflex cameras and other methods of digital image capture
- Controlling exposure – available light, portable and studio flash equipment techniques
- Digital colour management, work flow and digital printing
- Framing and composition – directing aesthetic outcome
- Selection and editing of photographic images
- Introduction to archival photographic materials and management techniques
- Advanced digital image manipulation and print output techniques
- Discussion and analysis of the historical, social and cultural contexts of photography through staff and student initiated investigation
- Written reviews and essays of historical and contemporary photographic practices, oeuvres and genres
- Critical discussion and analysis of work produced by students and others
- Use of photographic equipment and facilities to contemporary professional standards and adherence to WHS guidelines relating to photographic practice

Independent Study

In conjunction with staff supervised and/or staff directed curriculum at this level of the course, students are expected to engage independently with studio work developing increasing autonomy in preparation for the third year of the course.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

Upon successful completion students should be able to:

- Conceive, develop and realise projects, employing a wide range of fine art photographic processes to translate and ideas and concepts into photographs
- Demonstrate technical competence in the use of photographic equipment and facilities
- Undertake guided technical and theoretical investigation to support structured projects, identifying, describing and recording research methodologies relevant to their project development
- Identify and analyse the characteristics of photographs produced using a wide range of methodologies
- Demonstrate knowledge of the cultural contexts of historical and contemporary photography and its relationship to other creative disciplines
- Engage in critical analysis of their art work and that of their peers, with reference to aesthetic and conceptual dimensions
- Work safely, responsibly and co-operatively, undertaking tasks with evolving sense of professional standards

Monitoring of Progress

Mid Year review

At mid year a formal review of all work undertaken is conducted. Students are advised of their progress through the use of the progress indicators: 'satisfactory' or 'un-satisfactory'

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present: <ul style="list-style-type: none"> ▪ Major presentation of selected finished prints ▪ Support portfolio comprising additional completed prints ▪ Visual journal documenting drawings, proof sheets, preparatory sketches, drawings, notes on technical demonstrations and individual trials, individual investigation into photographic and artistic practice etc. 	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject		10%

PRINTMAKING 2

PRI200

Award/Level: BFA / Year 2

Core or Elective: Elective / Studio Specialisation

Pre-requisites: PRI120

Co-requisites: STS200 (Printmaking Studio Seminar)

Credit Points: 32

Duration: 27 Weeks / Semester 1 & 2 / 324 Hours

Delivery mode: face to face / on campus

Student Workload: 12 HPW timetabled

6 HPW personal study

Subject Coordinator: Peter Burgess, Head of Printmaking

Description

Printmaking 2 provides students with the opportunity to expand the introductory skills attained in their first year of study within the more specific context of the printmaking studio. The subject involves a sequence of thematically based class projects that constitute a comprehensive exploration of the significant techniques and methodologies of printmaking practice.

Objectives

Printmaking 2 aims to

- Extend the knowledge and skills attained in the first year of study
- Further the creative, speculative and conceptual capacity of each student in the context of a practical studio experience
- Develop awareness of the body of knowledge that constitutes the printmaking discipline.

Subject Content

The year 2 program consists of a comprehensive exploration of the significant printmaking technologies with an emphasis on technical and conceptual development. The technologies included are: intaglio, relief printing, screen printing, lithography, digital input/output and book arts. Issues and methodologies pertaining to printmaking covered are:

- Manual, photographic and digital matrix production
- Multiple matrix use
- Print editioning
- Serial working
- The implications of the multiple
- Innovative uses of print technologies
- Print documentation, display and conservation within established curatorial practices
- Print in a historical, cultural and conceptual context
- Project development, including research, conceptual decisions,

material choices, testing, production and display

- Project presentation in verbal and written form
- Critical evaluation of work produced
- Workplace Health and Safety relevant to each technology.

Independent Study

In conjunction with staff supervised and/or staff directed curriculum at this level of the course, students are expected to engage independently with studio work developing increasing autonomy in preparation for the third year of the course.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide relevant notes and references where appropriate.

Learning Outcomes

Upon successful completion students should be able to:

- Conceive, develop and realise visual ideas through the use of printmaking media in response to thematic premise
- Demonstrate technical competence in the printmaking process areas of Intaglio, Relief, Lithographic and Silk Screen, and awareness of the formal and conceptual capacity of each process
- Undertake guided technical and theoretical investigation to support structured projects, identifying, describing and recording research methodologies relevant to their project development
- Demonstrate understanding of display and conservation issues relating to works on paper
- Engage in critical analysis of their art work and that of their peers with reference to the broader cultural implications of printmaking practice
- Work safely, responsibility and co-operatively, undertaking tasks with evolving sense of professional standards

Monitoring of Progress

Mid Year review

At mid year a formal review of all work undertaken is conducted. Students are advised of their progress through the use of the progress indicators: 'satisfactory' or 'un-satisfactory'

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
<p>Students are required to present:</p> <ul style="list-style-type: none"> ▪ All finished work produced for each project unit including any self-directed work completed that evidences competence in three printmaking processes ▪ Support work including relevant working proofs, sketchbooks, preparatory drawings, technical trials etc. ▪ Journal which evidences relevant aspects of research into the use of printmaking practice in the visual arts practice, including notes from technical demonstrations, individual technical research and individual artist practice etc. 	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject		10%

SCULPTURE 2

SCU200

Award/Level: BFA / Year 2

Core or Elective: Elective / Studio Specialisation

Pre-requisites: SCU120

Co-requisites: STS200 (Sculpture Studio Seminar 2)

Credit Points: 32

Duration: 27 Weeks / Semester 1 & 2 / 324 Hours

Delivery mode: face to face / on campus

Student Workload: 12 HPW timetabled

6 HPW personal study

Subject Coordinator: Ron Robertson-Swann, Head of Sculpture

Description

Sculpture 2 continues to develop understanding in the three major conventions of sculpture: carving, construction and modeling. The program is designed to develop the student's ability to resolve conceptual, technical and aesthetic problems developing proficiency with a broad range of equipment and materials.

Objectives

Sculpture 2 aims to:

- Extend the knowledge and skills attained in the first year of study
- Further the capacity of each student via a practical studio experience
- Develop an awareness of the body of knowledge that constitutes the Sculpture discipline.

Subject Content

The year is divided into a sequence of class projects that constitute a comprehensive exploration of the modes, techniques and methodologies of sculpture, leading to:

- Further exploration of the modes of making sculpture, exploring the concepts, theories and techniques that underpin such conventions, eg. free-standing, relief, installation, sculpture related to architecture etc.
- Exploration of the conventions of figure, still life, landscape, non-representation sculpture etc.
- The making of sculpture using a wide variety of materials eg. bronze, stone, plaster, steel, clay, stone, wood fabric etc., and exploring these and other materials in an experimental manner.
- The discussion and analysis of work produced within the class with the specific intention of positioning such work in established historical models.
- Appropriate presentation of work including a diary of exercises, ideas, discoveries, influences and methods used.
- Expansion of knowledge of the equipment and materials used.
- Engagement with professional standards of studio practice including Workplace Health and Safety (WHS) guidelines relevant to the sculpture studio

Independent Study

In conjunction with staff supervised and/or staff directed curriculum at this level of the course, students are expected to engage independently with studio work developing increasing autonomy in preparation for the third year of the course.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

Upon successful completion students should be able to:

- Conceive, develop and realise a variety of sculptural projects, ideas and means as a response to assignments given by lecturers
- Demonstrate understanding of the physical strengths and limitations of various materials and methods

- Undertake guided technical and theoretical investigation to support structured projects, identifying, describing and recording research methodologies relevant to their project development
- Identify and describe underpinnings of the sculptural modes and technical methodologies studied.
- Engage in critical analysis of their art work and that of their peers, identifying and describing the historical and contemporary perspectives that underscore sculpture
- Work safely, responsibly and co-operatively, undertaking tasks with evolving sense of professional standards

Monitoring of Progress

Mid Year review

At mid year a formal review of all work undertaken is conducted. Students are advised of their progress through the use of the progress indicators: 'satisfactory' or 'un-satisfactory'

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present: <ul style="list-style-type: none"> ▪ All work produced for each project including any self-directed work completed that evidences competence in sculptural processes ▪ Support work including relevant maquettes, sketchbooks, preparatory drawings, technical trials etc ▪ Journal that demonstrates research relating to any projects undertaken. 	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject		10%

3RD YEAR UNITS

CORE

ART HISTORY & THEORY 3

AHT300

Award/Level: BFA / Year 3

Core or Elective: Core

Pre-requisites: AHT200

Co-requisites: Nil

Credit Points: 12

Duration: 27 Weeks / Semester 1 & 2 / 54 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

1 HPW personal study

Subject Coordinator: Dr Georgina Cole, Lecturer in Art History and Theory; Dr Michael Hill, Head of Art History & Theory

Description

The first part of the course examines international contemporary art, beginning with the explosion of ideas and practices in the late 1960s and their on-going relevance up to the present day. The second half of the course deals with modern and contemporary Australian art, focusing in particular on the reshaping of Australian culture in the wake of multi-culturalism and the Indigenous rights movement of the 1980s and beyond.

Objectives

AHT300 is an introduction to the key practitioners and ideas of contemporary art. The course explores the novel technical practices that have emerged since the 1960s, such as Land art, performance, the everyday, etc. In addition, the continuities with modernist traditions are also examined. The emphasis in this course is not on the linear chronology of movements, but its living and mutating strands of thinking and practice. By principally addressing artworks and artists, this course will examine how contemporary artists have interpreted the world around them. The second half of the course provides students with a general picture of present-day Australian culture; it also applies the critical perspectives outlined in the first half of course to the specific context of Australia.

The literacy objectives of the course are focused, firstly, on extending and refining visual analysis, where formal properties of works of art are described in their social and intellectual context; and secondly, on longer academic essays, in which research material is synthesized into a persuasive and properly referenced argument.

Subject Content

Semester 1: Contemporary Art

Topics include:

- Topics include: conceptual and post-minimalist art; environmental and site-specific sculpture; feminism; post-modernism as critique of modernism; post-modernism as political critique; post-colonialism and identity politics; performance and time-based art; globalisation; the everyday; the proliferation of images and simultaneity; digital media; the post-modern sublime.
- Artists include: Sol le Witt, Donald Judd, Robert Morris, Mel Ramsden, Richard Serra, Anthony Caro, Eva Hesse, Robert Smithson, Michael Heizer, Richard Long, Nancy Holt, Agnes Denes, Janis Kornellis, Andy Goldsworthy, Judy Chicago, Cindy Sherman, Miele Ukeles, Faith Ringold, Tracy Emin, Robert Venturi, Michael Graves, Charles Moore, Peter Corrigan, Gerhard Richter, Anselm Kiefer, Barbara Kruger, Act-Up, Ah Xian, Lee Weng, Yoko Ono, Marina Abramovich, Anish Kapoor, Olafur Eliasson, Andreas Gursky, Edward Burtinsky, and Jeff Wall.

Semester 2: Modern and Contemporary Australian Art

- Topics include: suburbia; discovery of the interior; Aboriginal art; provincialism; masculinity; multi-culturalism; appropriation; Australia on film, such as Walkabout, Wake in Fright, the Removalists, Sunday Too Far Away, Murial's Wedding, and Ten Canoes.
- Artists include: John Brack, Howard Arkley, Reg Mombassa, Margaret Preston, Sidney Nolan, Russell Drysdale, Tony Tuckson, Robert Klippel, Peter Upward, Clement Meadmore, David Aspden, Rennie Ellis, Carol Jerrems, Imants Tillers, Michael Nelson Tjakamarra, Susan Norrie, Tracey Moffat, Juan Davila, Charles Cooper, Richard Bell, Frances Budden, Julie Rrap, Jenny Watson, Anne Zahalka, Albert Namatjira, Rover Thomas, Emily Kngwarreye, Lin Onus, Bill Henson, Simryn Gill, and Fiona Hall.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Recommended readings are provided via the AHT web-site: www.nasaht.com.au/index.php?p=1_6

Learning Outcomes

Upon successful completion students should be able to:

- Knowledge of the most significant works and artistic movements since the 1960s, along with an understanding of those movements within a broader historical and theoretical context.
- Knowledge of the principal themes and dynamics of Australian art and culture since World War II.
- An ability to identify and analyse the intellectual, aesthetic and socio-political elements of the environment of International and Australian contemporary art.
- An ability to evaluate relevant works from critical and historical perspectives and effectively articulate their meaning.
- Well-developed skills in presenting a coherent argument, evaluating and organizing information and ideas from a variety of sources and referencing those appropriately.

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay	Week 12	30%
Examination	Week 15	20%
Essay	Week 24	30%
Examination	Week 27	20%

DRAWING 3

DRA300

Award/Level: BFA Year 3

Core or Elective: Core

Pre-requisites: DRA300

Co-requisites: Nil

Credit Points: 12

Duration: 27 Weeks / Semester 1 & 2 / 162 Hours

Delivery mode: face to face / on campus

Student Workload: 6 HPW timetabled

1 HPW personal study

Subject Coordinator: Dr Maryanne Coutts, Head of Drawing

Description

Drawing 300 provides students with an opportunity to choose to work with the specific intention of supporting the development of their major area of study. In this context, Drawing 300 can be

conducted in direct reference to the major discipline of each student and will develop their graphic skills in support of their area of major study.

It also provides students with the opportunity to work on a self contained drawing-based studio practice where the pursuit of high quality and engaging drawing is seen as the desired outcome in its own right. This is a personal and independent practice of drawing as an end in itself, unrelated to the need to support the student's major area.

Objectives

Drawing 300 consolidates the conceptual knowledge and technical skills introduced in Drawing 200, leading to students being able to independently realise and resolve ideas through drawing. Students are expected to continue to explore and develop ideas around their particular project as they reach its resolution and realisation in this final year.

It enables students to continue to work with personal approaches to drawing in a contemporary context. Students have increased options about the ways that they chose to work.

Subject Content

DRA300 guides the development and resolution of an independent drawing practice by:

- Supporting self-directed projects
- Investigating the contemporary and historical issues that underpin the students' practice
- Expressing 'meaning' and ideas through drawing
- Investigating media, subject matter and personal ideas
- Demonstrating the applications within drawing of working in series, use of installations, transcriptions and other related techniques
- Group discussion and individual critiques
- Developing exhibition, installation, framing and related presentation skills

Observational Drawing

The above approaches continue to be supported by options of working in more formal classes based around drawing from life . Observational Drawing at this level provides students with an opportunity to consolidate the drawing skills attained in their previous years of study and to extend its creative potential. With opportunities to continue to explore scale, multiple figure composition and the use of the human form to express ideas around abstraction, narrative, allegory and metaphor, in the context of life / observational drawing, students are expected to focus on resolving a body of work based around the figure, representation and / or observation.

Independent Study

Students at this level of the course are expected to engage independently with studio work displaying self-direction and autonomy in their studio practice.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Understanding of contemporary and traditional drawing conventions through the application of concepts and techniques to specific projects
- A well developed understanding of drawing media and conventions with autonomy in the use of graphic language(s)
- A capacity to consider and apply traditional and/or contemporary drawing materials and methods in visual exploration and invention within self determined studio projects
- The ability to consider and communicate ideas to various audiences through the presentation of artworks
- The ability to conceive, develop and realise independent engagement in drawing as an autonomous practise utilising independent judgement and self direction
- A capacity to engage and reflect on a range of critical perspectives through drawing practice

Monitoring of Progress

Mid Year review

At mid year a formal review of all work undertaken is conducted. Students are advised of their progress through the use of the progress indicators: 'indicators 'satisfactory', 'borderline' or 'unsatisfactory'

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present: <ul style="list-style-type: none">▪ A resolved and substantial body of work▪ At least 1 visual diary/ journal or equivalent documentation of research process	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject	Throughout the duration of the subject	10%

PROFESSIONAL STUDIES SEMINAR

PRS300

Award/Level: BFA Year 3 / BFA

Core or Elective: Core

Pre-requisites: STS200

Co-requisites: Studio Specialisation 3

Credit Points: 4

Duration: 12 Weeks / Semester 2 / 12 Hours

Delivery mode: face to face / on campus

Student Workload: 1 HPW timetabled

2 HPW personal study

Subject Coordinator: BFA Coordinator

Description

Professional Studies Seminar is offered during the third year of the BFA course to coincide with the increasing independence of student enquiry and practice, and in direct preparation for life in the field following graduation.

Objectives

Professional Studies Seminar is aimed at developing knowledge and awareness of issues pertaining to the broad industrial dimension of contemporary professional practice in the arts. A weekly lecture series is aimed at enabling students to apply the professional work habits of arts practitioners to their emerging practices.

Subject Content

Lecture topics cover aspects of financial organisation and business principles, legal issues, promotion, galleries, support organisations and educational and employment opportunities in the field.

Guest speakers include practicing artists and curators, professionals in arts management and law and representatives from professional support organisations such as NAVA (National Association of the Visual Arts).

Lecture topics may include:

- Professionalism in the Arts Industry: educational and career pathways
- Tax issues and the impact of GST on artists

- Introduction to the Australian legal system / Introduction to contracts
- Introduction to copyright and moral rights / Censorship: defamation and obscenity
- Professional support organisations
- Promotional strategies for artists – CVs, websites, artists statements, catalogues, press releases, publicity, media interviews, networking
- Gallery systems – gallery relationships, alternatives to galleries, approaching a gallery, managing an artist-run gallery, artists spaces, insurance, marketing
- Grants, awards, prizes and other sources of income

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Course reading is provided.

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Broad knowledge of the professional practices including basic business principles and legal issues pertinent to visual arts practice
- Ability to identify and evaluate professional opportunities
- Understanding of the primary art market including various gallery systems and curatorial models
- Ability to present and promote professional profile
- Ability to identify project funding, prepare applications and plan for delivery of projects and art works
- Demonstrate the capacity to work both as an individual and as a team in the development and realisation of exhibition projects

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to develop an application to exhibit with a commercial gallery or exhibition proposal for an artist run initiative (ARI), including: <ul style="list-style-type: none">▪ Covering letter▪ Curriculum Vitae▪ Artist Statement and/or a Exhibition Proposal▪ 6-12 images of artwork appropriately formatted and re-sized for electronic transmission or PowerPoint presentation.:	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject	Throughout the duration of the subject	10%

STUDIO SPECIALISATION

CERAMICS 3

CER300

Award/Level: BFA / Year 3

Core or Elective: Elective / Studio Specialisation

Pre-requisites: CER200

Co-requisites: STS300 (Ceramics Studio Seminar 3)

Credit Points: 32

Duration: 27 Weeks / Semester 1 & 2 / 324 Hours

Delivery mode: face to face / on campus

Student Workload: 9 HPW timetabled

6 HPW personal study

Subject Coordinator: Lynda Draper, Head of Ceramics

Description

Ceramics 3 is designed to assist students in the development of a comprehensive body of work that is reflective of their individual technical and conceptual interests. Specific emphasis is placed upon the development of the technical and conceptual skills, and individual working methodologies required for independent studio practice and/or further study at postgraduate level.

Objectives

Ceramics 3 aims to:

- Consolidate the knowledge and skills attained in previous study
- Consolidate the creative, intellectual and investigative capacity of each student, informed by a practical studio experience
- Consolidate understanding of the body of knowledge that constitutes the ceramics discipline and the required skill and methodology for independent studio practice.

Subject Content

Students are required to complete an initial class studio project unit that is designed to further extend the methodologies of scale, construction and form.

At the conclusion of this initial project, students are required to submit an individual Studio Project proposal. The Studio Project proposal is intended to assist staff in the identification of individual educational needs and provide students with a foundation for the self-directed research and production of a body of work that is presented for final assessment at the end of the year.

Studio Lecturers supervise and guide students through all developmental stages of the Studio Project. Initial written proposals are submitted for review with lecturing staff and approval by the department. At mid year review students may be advised to resubmit a revised Studio Project Proposal where appropriate. The program is supported by a schedule of individual and group tutorials and critiques with emphasis placed upon:

- Development of visual ideas through the use of ceramics materials and processes
- Analysis and discussion of the work produced
- Studio conventions and protocols of ceramics practice relevant to individual enquiry
- Conceptual underpinnings of ceramics materials and processes, including the interdependency of technical innovation and aesthetic evolution throughout the history of ceramic art
- The development of individual working methodologies toward independent studio practice
- Broader cultural implications of independent art practice
- The realisation of individual project goals
- Documentation and presentation of work, including consideration of aesthetic and conceptual qualities in preparing and exhibiting a body of coordinated ceramic works
- Developing the necessary technical, conceptual and critical skills required for study at postgraduate level
- Professional standards of studio practice including Workplace Health and Safety (WHS) guidelines relevant to the Ceramics studio and within the more specific context of independent art practice

Independent Study

Students at this level of the course are expected to engage independently with studio work displaying self-direction and autonomy in their studio practice.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Broad and coherent knowledge of the skills and the practices of the ceramics discipline with advanced knowledge in some areas of practice
- Ability to critically reflect upon, and evaluate concepts in the planning and the production of art works
- Synthesis and application of skills and knowledge required to realise an independent body of work
- Ability to communicate and present ideas to various audiences through the presentation of artworks.
- Capacity for independent decision making and informed judgement in the planning and realisation of projects within designated timeframes and in accordance with professional conventions
- Demonstrate the capacity to work responsibly, co-operatively and collaboratively in a range of professional and cultural contexts

Monitoring of Progress

Mid Year review

At mid year a formal review of all work undertaken is conducted. Students are advised of their progress through the use of the progress indicators: 'satisfactory' or 'un-satisfactory'

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present: <ul style="list-style-type: none">▪ A comprehensive selection of finished fired work produced for each project including any self-directed work completed throughout the year. In the case of large works, a comprehensive visual record documenting the development and realisation of the work is acceptable▪ A journal that documents relevant aspects of related research into the ceramic processes and conceptual development of projects undertaken throughout the academic year.	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject		10%

PAINTING 3

PAI300

Award/Level: BFA / Year 3

Core or Elective: Elective / Studio Specialisation

Pre-requisites: PAI200

Co-requisites: STS300 (Painting Studio Seminar 3)

Credit Points: 32

Duration: 27 Weeks / Semester 1 & 2 / 324 Hours

Delivery mode: face to face / on campus

Student Workload: 12 HPW timetabled

6 HPW personal study

Subject Coordinator: Dr Stephen Little, Head of Painting

Description

Painting 3 is designed to assist students in the development of a comprehensive body of work that is reflective of their individual technical and conceptual interests. Specific emphasis is placed upon the development of the technical and conceptual skills, and individual working methodologies required for independent studio practice and/or further study at postgraduate level.

Objectives

Painting 3 aims to:

- Consolidate the knowledge and skills attained in previous study
- Consolidate the creative, intellectual and investigative capacity of each student, informed by a practical studio experience
- Consolidate understanding of the body of knowledge that constitutes the painting discipline and the required skill and methodology for independent studio practice.

Subject Content

Students are required to complete an initial studio project based on the conceptual premise of the Grid. Students are required to research and respond with an individual approach to a variety of interpretations of the how the Grid may assist in informing the work of various artists. This can be through the use of division, sequential and serial imagery or the mapping of the picture plane. It may refer to image, text, narrative or abstract observations. The project does not have a set time frame, it finishes through consultation with the third year coordinator and may continue to form the basis for continuous study in the third year Studio Specialisation Project.

At the conclusion of this initial project, students are required to submit an individual Studio Project proposal. The Studio Project proposal is intended to assist staff in the identification of individual educational needs and provide students with a studio research foundation for the self-directed development and production of a comprehensive body of work that is reflective of their individual technical and conceptual interests and will be presented for final assessment at the conclusion of the year.

Studio Lecturers supervise and guide students through developmental stages of the Studio Project. Initial written proposals are submitted for review with lecturing staff and approval by the department. At mid year review students may be advised to resubmit a revised Studio Project Proposal where appropriate.

The program is supported by a schedule of individual and group tutorials and critiques with emphasis placed upon:

- Development of visual ideas through the use of painting media
- Analysis and discussion of the work produced
- Studio conventions and protocols of painting practice relevant to individual enquiry
- Giving students the necessary studio instruction to consolidate the understanding of the synthesis of theory and practice
- Conceptual underpinnings of painting media
- Providing a supportive class structure for the development of individual working methodologies toward independent studio practice
- Broader cultural implications of independent art practice
- The realisation of individual project goals
- Documentation and presentation of work
- Developing the necessary technical, conceptual and critical skills required for study at postgraduate level
- Professional standards of studio practice including Workplace Health and Safety (WHS) guidelines relevant

to the painting studio and within the more specific context of independent art practice

Independent Study

Students at this level of the course are expected to engage independently with studio work displaying self-direction and autonomy in their studio practice.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Broad and coherent knowledge of the skills and the practices of the painting discipline with advanced knowledge in some areas of practice
- Ability to critically reflect upon, and evaluate concepts in the planning and the production of art works
- Synthesis and application of skills and knowledge required to realise an independent body of work
- Ability to communicate and present ideas to various audiences through the presentation of artworks.
- Capacity for independent decision making and informed judgement in the planning and realisation of projects within designated timeframes and in accordance with professional conventions
- Demonstrate the capacity to work responsibly, co-operatively and collaboratively in a range of professional and cultural contexts

Monitoring of Progress

Mid Year review

At mid year a formal review of all work undertaken is conducted. Students are advised of their progress through the use of the progress indicators: 'satisfactory' or 'un-satisfactory'

Students are required to submit:

- Minimum of 5 substantive works based on set and self-directed projects, demonstrating evidence of developed skills and attitudes
- Portfolio containing all support work, research and examples of self directed study
- Sketchbooks of working ideas, references, and studies

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present: <ul style="list-style-type: none">A minimum of 7 major works showing evidence of developed skills and attitudesPortfolio containing studies, support work and examples of self-directed studySketchbooks of working ideas, references and studies/drawings.	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject		10%

PHOTOMEDIA 3

PHO300

Award/Level: BFA / Year 3

Core or Elective: Elective / Studio Specialisation

Pre-requisites: PHO200

Co-requisites: STS300 (Photomedia Studio Seminar 3)

Credit Points: 32

Duration: 27 Weeks / Semester 1 & 2 / 324 Hours

Delivery mode: face to face / on campus

Student Workload: 12 HPW timetabled

6 HPW personal study

Subject Coordinator: Geoff Kleem, Head of Photomedia

Description

Photomedia 3 is designed to assist students in the development of a comprehensive body of work that is reflective of their individual technical and conceptual interests. Specific emphasis is placed upon the development of the technical and conceptual skills, and individual working methodologies required for independent studio practice and/or further study at postgraduate level.

Objectives

Photomedia 3 aims to:

- Consolidate the knowledge and skills attained in previous study
- Consolidate the creative, intellectual and investigative capacity of each student, informed by a practical studio experience
- Consolidate understanding of the body of knowledge that constitutes the Photomedia discipline and the required skill and methodology for independent studio practice.

Subject Content

Students are required to develop and submit an individual Studio Project proposal. The Studio Project proposal forms a foundation for self-directed research and development of a body of work

throughout the year, which in turn, forms the basis for final assessment at the conclusion of the year. It provides students with the opportunity to develop a comprehensive body of work that is reflective of their individual technical and conceptual interests.

In keeping with the stated Subject purpose and specified Learning Outcomes, lecturing staff closely supervise and guide students through all developmental stages of the Studio Project. Initial written proposals are submitted for review with lecturing staff and approval by the department. At mid-year review students may be advised to resubmit a revised Studio Project Proposal where appropriate

The program is supported by a schedule of individual and group tutorials and critiques with emphasis placed upon:

- Development of visual ideas through the use of photographic and related media
- Analysis and discussion of the work produced
- Studio conventions and protocols of photographic practice relevant to individual enquiry
- Conceptual underpinnings of photographic media
- The development of individual working methodologies toward independent studio practice
- Broader cultural implications of independent art practice
- The realisation of individual project goals
- Documentation and presentation of photographs
- Developing the necessary technical, conceptual and critical skills required for study at postgraduate level
- Professional standards of studio practice including Workplace Health and Safety (WHS) guidelines relevant to the Photomedia studio and within the more specific context of independent art practice

Independent Study

Students at this level of the course are expected to engage independently with studio work displaying self-direction and autonomy in their studio practice.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Broad and coherent knowledge of the skills and the practices of the painting discipline with advanced knowledge in some areas of practice
- Ability to critically reflect upon, and evaluate concepts in the planning and the production of art works
- Synthesis and application of skills and knowledge required to realise an independent body of work
- Ability to communicate and present ideas to various audiences through the presentation of artworks.
- Capacity for independent decision making and informed judgement in the planning and realisation of projects within designated timeframes and in accordance with professional conventions
- Demonstrate the capacity to work responsibly, co-operatively and collaboratively in a range of professional and cultural contexts

Monitoring of Progress

Mid Year review

At mid year a formal review of all work undertaken is conducted. Students are advised of their progress through the use of the progress indicators: 'satisfactory' or 'un-satisfactory'

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
<p>Students are required to present:</p> <ul style="list-style-type: none"> ▪ One or more bodies of work presented to professional standard and representing sustained independent and guided investigation ▪ A support portfolio comprising: <ul style="list-style-type: none"> ▪ folio of additional completed prints ▪ visual journal documenting drawings, proof sheets, tests and individual investigation 	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject		10%

PRINTMAKING 3

PRI300

Award/Level: BFA / Year 3

Core or Elective: Elective / Studio Specialisation

Pre-requisites: PRI200

Co-requisites: STS300 (Printmaking Studio Seminar 3)

Credit Points: 32

Duration: 27 Weeks / Semester 1 & 2 / 324 Hours

Delivery mode: face to face / on campus

Student Workload: 12 HPW timetabled

6 HPW personal study

Subject Coordinator: Peter Burgess, Head of Printmaking

Description

Printmaking 3 is designed to assist students in the development of a comprehensive body of work that is reflective of their individual technical and conceptual interests. Specific emphasis is placed upon the development of the technical and conceptual skills, and individual working methodologies required for independent studio practice and/or further study at postgraduate level.

Objectives

Printmaking 3 aims to:

- Consolidate the knowledge and skills attained in previous study
- Consolidate the creative, intellectual and investigative capacity of each student, informed by a practical studio experience
- Consolidate understanding of the body of knowledge that constitutes the printmaking discipline and the required skill and methodology for independent studio practice.

Subject Content

Students are required to submit an individual Studio Project proposal. The Studio Project proposal is intended to assist staff in the identification of individual educational needs and provide students with a foundation for the self-directed research and production of a body of work that is presented for final assessment at the end of the year.

In keeping with the stated Subject purpose and specified Learning Outcomes, lecturing staff closely supervise and guide students through all developmental stages of the Studio Project. Initial written proposals are submitted for review with lecturing staff and approval by the department. At mid year review students may be advised to resubmit a revised Studio Project Proposal where appropriate

The program is supported by a schedule of individual and group tutorials and critiques with emphasis placed upon:

- Development of visual ideas through the use of printmaking media
- Analysis and discussion of the work produced
- Studio conventions and protocols of printmaking practice relevant to individual enquiry
- The development of individual working methodologies toward independent studio practice
- Broader cultural implications of independent art practice
- The realisation of individual project goals
- Professional standards of studio practice including Workplace Health and Safety (WHS) guidelines relevant to the printmaking studio and within the more specific context of independent art practice

Independent Study

Students at this level of the course are expected to engage independently with studio work displaying self-direction and autonomy in their studio practice.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide relevant notes and references where appropriate.

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Broad and coherent knowledge of the skills and the practices of the printmaking discipline with advanced knowledge in some areas of practice
- Ability to critically reflect upon, and evaluate concepts in the planning and the production of art works
- Synthesis and application of skills and knowledge required to realise an independent body of work
- Ability to communicate and present ideas to various audiences through the presentation of artworks.
- Capacity for independent decision making and informed judgement in the planning and realisation of projects within designated timeframes and in accordance with professional conventions
- Demonstrate the capacity to work responsibly, co-operatively and collaboratively in a range of professional and cultural contexts

Monitoring of Progress

Mid Year review

At mid year a formal review of all work undertaken is conducted. Students are advised of their progress through the use of the progress indicators: 'satisfactory' or 'un-satisfactory'

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to present: <ul style="list-style-type: none"> ▪ A cohesive body of work completed for the Studio Specialisation project component ▪ Support work including relevant working proofs, sketchbooks, preparatory drawings, technical trials etc. ▪ A journal which documents relevant aspects of research into the use of printmaking practice in the visual arts practice, including notes from technical demonstrations, individual technical research and research of individual artist practice 	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject		10%

STUDIO SEMINAR 3

STS300

Award/Level: BFA / Year 3

Core or Elective: Core

Pre-requisites: STS200

Co-requisites: CER300/PAI300/PHO300/PRI300/SCU300

Credit Points: 4

Duration: 27 Weeks / Semester 1 & 2 / 27 Hours

Delivery mode: face to face / on campus

Student Workload: 1 HPW timetabled

1 HPW personal study

Subject Coordinator: Head of Studio Discipline

Description

Studio Seminar 3 provides an opportunity for students to contextualise the work produced in Studio Specialisation 3 within broader cultural and professional contexts including current art practice specific to their chosen discipline.

Objectives

The Studio Seminar 3 program is intended to support the increasing independence of student enquiry and practice at this level of the course. The subjects aims to:

- Provide specific support for students in the development of their Studio Project
- Assist students in positioning their individual activity within a broader cultural context

Subject Content

Weekly seminars include

- Development of a Studio Project from focus on initial ideas, source and selection subject matter and identification and investigation of related precedents
- Investigation of current issues in art practice and curatorial models relevant to practice with specific discipline area
- Development and presentation of a seminar presentation and accompanying written paper that serves to document and discuss student's independent studio practice
- Examination of the professional conventions and practices applicable to the specific studio discipline area.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio Lecturers will provide technical notes and will provide references to any associated reading.

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- A broad awareness of the varying cultural and professional contexts of art practice and with specific understanding of ones own activity within those context
- Ability to locate and evaluate their individual work within a broader contemporary cultural framework, with reference to established curatorial models
- Critically analyse and contextualise their work and that of their peers with reference to the history, conventions, materials and processes of the studio
- Demonstrate ability to articulate and communicate ideas, conveying information with clarity and cohesion
- Demonstrate capacity for independent thought and the application of critical perspectives to a range of art works and practices
- Demonstrate the capacity to engage in critical discussion working co-operatively with others in a range of contexts

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Students are required to: <ul style="list-style-type: none"> ▪ Prepare and deliver a seminar presentation and accompanying written paper that contextualises the student's independent studio practice. 	At the conclusion of the academic year	90%
Observational assessment throughout the duration of the subject	Throughout the duration of the subject	10%

AHT ELECTIVES FOR 2ND & 3RD YEARS

THE PHILOSOPHY OF ART AND AESTHETICS 1

AHT210

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Dr Ian Greig

Description

This subject introduces students to the philosophy of art and aesthetics. Conceived within a historical framework, this course traces the evolution of aesthetic philosophy from the classical era to romanticism via the writing of some key thinkers. By contextualising each aesthetic theory within the dominant cultural values of the time, this course will highlight art's dynamic relationship with broader social, political and religious thinking.

Objectives

This subject aims to provide students with an understanding of some of the complex issues that have historically motivated the philosophy of art and aesthetics in the Western tradition and which continue to underpin some of the questions that theorists, philosophers and historians pose today regarding the nature, value and purpose of art.

Subject Content

Topics include:

- Beauty
- Art
- Sublime
- Plato
- Aristotle
- Plotinus
- Augustine
- Pseudo-Dionysius
- Aquinas
- Alberti and Vasari
- Hume
- Kant
- Hegel
- Schopenhauer
- Nietzsche
- Beauty
- Art
- Sublime
- Plato
- Aristotle
- Plotinus
- Augustine
- Pseudo-Dionysius
- Aquinas
- Alberti and Vasari
- Hume
- Kant
- Hegel
- Schopenhauer
- Nietzsche

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Readings are provided to students via the AHT website: www.nasaht.com.au

Learning Outcomes

Upon successful completion students will demonstrate:

- Introductory knowledge of the aesthetic views of key thinkers in the Western tradition who have shaped the evolution of the philosophy of art which continue to underpin some of the questions posed today regarding the nature, value and role of art.
- Familiarity with the complex issues that have motivated the philosophy of art throughout history
- Understanding of the dynamic relationship between art and the broader cultural and social context.
- Ability to effectively evaluate, organise and articulate information and ideas relating to the subject, employing appropriate terminology and referencing sources where applicable.

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay	Week 12	100%

THE PHILOSOPHY OF ART AND AESTHETICS 2

AHT211

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Dr Ian Greig

Description

The Philosophy of Art and Aesthetics 2 will trace the evolution of aesthetic philosophy from the early twentieth century to postmodernism via the writing of some key thinkers. The course will introduce students to a diversity of positions regarding art and aesthetics and will highlight art's dynamic relationship with the broader social, philosophical and political thinking that have shaped our understanding of art throughout the last hundred years.

Objectives

The subject aims to provide students with an understanding of some of the complex issues that have historically motivated the philosophy of art and aesthetics in the Western tradition and which continue to underpin some of the questions that theorists, philosophers and historians pose today regarding the nature, value and purpose of art.

Subject Content

Topics include:

- Beauty
- Art
- Sublime
- Heidegger
- Merleau-Ponty
- Benjamin
- Adorno
- Bell
- Fry
- Greenberg
- Duchamp
- Barthes
- Derrida
- Danto
- Baudrillard
- Lyotard
- Crowther

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Readings are provided to students via the AHT website: www.nasaht.com.au

Learning Outcomes

Upon successful completion students will demonstrate:

- Introductory knowledge of the diversity of positions regarding art and aesthetics in the twentieth century
- Introductory knowledge of the philosophy of art and aesthetics
- Understanding of the how these continue to inform our understanding of art today.
- Ability to effectively evaluate, organise and articulate information and ideas relating to the subject, employing appropriate terminology and referencing sources where applicable.

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay	Week 12	100%

THE ART OF THE SEVENTEENTH CENTURY

AHT213

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Dr Michael Hill, Head of Art History & Theory

Description

The subject examines the achievements and techniques of the principal artists of the seventeenth century, an era once described as the Golden Age of painting. The material is organized by region, beginning in Papal Rome in the Counter Reformation, before moving to the monarchical courts of Madrid, Paris, and London. The latter part of the course focuses on the open markets of Amsterdam, Haarlem, and Delft, which first witness the characteristic conditions of modern art production.

Objectives

This subject aims to develop understanding of the careers of the principal artists of the Baroque period. Students will gain awareness of the conditions of patronage and the social status of artist; woman artists; religious and mythological themes; the decorum of the genres, such as history painting, landscape, and portraiture.

Subject Content

Topics include:

- Ceiling painting
- Caravaggio
- Gentileschi and Reni
- Poussin and Claude
- Bernini
- Borromini
- The Speaking Likeness
- Velazquez
- Rubens
- Van Dyck
- Hals
- Vermeer
- Rembrandt

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Readings are provided to students via the AHT website: www.nasaht.com.au
http://www.nasaht.com.au/index.php?p=1_8

Learning Outcomes

Upon successful completion students will demonstrate:

- Gained an understanding of the principal artistic achievements, techniques and artists of the seventeenth century
- Developed their understanding of the artistic genres of history painting, landscape and portraiture in the context of the seventeenth century, displaying improved skills of visual analysis
- Developed critical awareness of the effects of social influences on the status of art in the context of the seventeenth century
- Demonstrated an ability to effectively evaluate, organise and articulate information and ideas relating to art in the seventeenth century, employing appropriate terminology and referencing sources where applicable

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay (1,200 words)	Week 10	60%
Exam	Week 12	40%

AGE OF ENLIGHTENMENT: REASON AND FEELING IN THE 18TH CENTURY

AHT214

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Dr Georgina Cole

Description

The eighteenth-century was an era of revolutionary political upheaval, philosophical investigation and artistic change. Through the Enlightenment re-examination of the foundations of human civilisation, society, and relationship to nature, almost all aspects of knowledge were radically transformed. This course focuses on the intersection of art and ideas in the eighteenth century, examining representations of gender, race, social identity, politics, space, feelings and subjectivity, as well as its aesthetic theories. Through a range of seminar topics we will explore the contradictory, yet characteristic fusion of reason and feeling in eighteenth-century culture.

Objectives

The aims to develop an understanding of the major themes of eighteenth-century art in England and France including the stylistic categories of the Rococo and Neoclassicism, the role of patrons and art academies, issues of gender, and the impact of Enlightenment ideas on works of art.

Subject Content

Topics include:

- Art and the Enlightenment
- Science and spectacle
- Childhood
- Feelings and fears
- Race and Enlightenment's others
- Portraiture and social identity
- Rethinking gender
- Space and the self
- Aesthetics
- Goya and the Enlightenment

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Dorinda Outram, *Panorama of the Enlightenment* (London: Thames and Hudson, 2006).

Learning Outcomes

Upon successful completion students will:

- Develop a body of knowledge about Enlightenment ideas and eighteenth-century art
- Develop extended and refined skills of visual analysis in relation to social and intellectual context
- Acquired abilities of critical thinking and reflection
- Develop skills of research, interpretation and writing, and through oral presentations, cultivate speaking skills and interpretation

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay	Week 10	60%
Oral Presentation	Week 11-12	40%

INDIGENOUS ART

AHT217

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Alex Trompf

Description

This subject provides an introduction to the arts of indigenous peoples in Africa, the Americas and the Pacific. The subject also introduces a range of Modernist, Post-Modernist and Post-Colonial theoretical frameworks and examines how they apply to understanding of indigenous arts.

Objectives

The subject aims to develop students' understanding of the complex interplay of the social, religious, cultural and historical contexts that conditioned the creation and reception of indigenous arts of Africa, the Americas and the Pacific.

Subject Content

Topics include:

- Introduction to the Forest of Symbols: anthropological theories of art
- Myth and the Shape of Things: The Dogan of Mali
- Masks- the Good, the Bad and the Ugly: rites of passage, secret societies, boy soldiers and late masks
- The Royal Arts of Africa I: the theatre of the state
- The Royal Arts of Africa II: Ife, Benin and the Yoruba Kingdoms
- Meso-American Beginnings: The arts of the Olmec and of Teotihuacan
- The Forest of Kings: the royal arts of the Maya
- Visiting the Lords of Hell: Mayan myth
- The Pyramids of Sacrifice: art and the Aztec state
- Fighting with Gifts: the art of the N.W. Coast of the U.S. and Canada
- The Arts of Melanesia I: the arts of the Asmat, Papuan Gulf and Sepik
- The Arts of Melanesia II: the Malagan of New Ireland
- The Arts of Polynesia: Hawaiian art, the arts of the New Zealand Maori

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Readings are provided to students via the AHT website: www.nasaht.com.au

Learning Outcomes

Upon successful completion students will have:

- Gained a familiarity with the arts of the indigenous peoples of Africa, the Americas and the Pacific; identifying, classifying and broadly interpreting relevant art works
- Developed an awareness of the range of theoretical frameworks applied to the understanding of indigenous arts and of the influence of indigenous arts on the development of Modernism
- Developed critical awareness of the social, religious, cultural and historical contexts that have conditioned the creation and reception of the art forms studied
- Demonstrated an ability to effectively evaluate, organise and articulate information and ideas relating to indigenous arts, employing appropriate terminology and referencing sources where applicable

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay (2000 words)	Week 10	90%
Class participation	Throughout subject	10%

ABORIGINAL ART

AHT218

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Alex Trompf

Description

This subject provides an introduction to the arts of Aboriginal Australia. The subject also introduces a range of anthropological, Modernist, Post-Modernist and Post-Colonial theoretical frameworks to demonstrate how they apply to the understanding of aboriginal arts.

Objectives

The subject aims to develop students' understanding of the complex interplay of the social, religious, cultural and historical contexts that conditioned the creation and reception of Aboriginal art in Australia.

Subject Content

Topics include:

- Rover Thomas
- Emily Kngywarreye
- Papanyu Movement
- Albert Namatjira and Hermansberg landscape
- Ten Canoes and representation of Aboriginal society in cinema
- Clifford Thomas
- Michael Tjakamara
- Kinship systems in Aboriginal society
- Role of dance and body paint
- Dreaming

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Readings are provided to students via the AHT website: www.nasaht.com.au

Learning Outcomes

Upon successful completion students will have:

- Gained a familiarity with the arts of the indigenous peoples of Australia
- Developed an awareness of the range of theoretical frameworks applied to the understanding of aboriginal arts.
- Developed critical awareness of the social, religious, cultural and historical contexts that have conditioned the creation and reception of the art forms studied
- Demonstrated an ability to effectively evaluate, organise and articulate information and ideas relating to indigenous arts, employing appropriate terminology and referencing sources where applicable

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay (2000 words)	Week 10	90%
Class participation	Throughout subject	10%

ARCHITECTURE: THE ART OF THE CITY

AHT221

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Dr Michael Hill, Head of Art History & Theory

Description

Architecture was once considered the mother of the arts, in the sense that it both played host to the other arts and united on an abstract level universal elements of design and structure. Although this is no longer a common view, architecture remains an intimate, if poorly understood, member of the visual arts, framing its everyday practices and expressing on a monumental level many of its wider ambitions. Moreover, architecture articulates the civic community; the built environment is one of the clearest indicators of who we are and what we have been. The course takes the perspective on architecture that goes beyond individual buildings, examining also the structure of the city and types of transport and circulation. No prior knowledge of architecture is assumed.

Objectives

The subject aims to develop students' recognition and understanding of a range of architectural styles and periods, building terminology and structural principles, and issues of urbanism.

Subject Content

Topics covered include:

- Classicism
- Medieval city
- Renaissance order
- Architectural decorum
- Industrialisation
- Modern masters, including Wright, Le Corbusier, Mies, Aalto, Utzon, and Kahn
- Doors and windows
- Skyscrapers
- Post-modernism
- Cars and circulation
- Urbanism

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Readings provided via www.nasaht.com.au

Learning Outcomes

Upon successful completion students will have:

- Knowledge required to identify specific Architectural styles and periods;
- Knowledge of building terminology and of key structural principles such as tension, compression, and loads; materials
- Knowledge of basic issues of urbanism, such as circulation, density, etc.
- Demonstrated an ability to effectively evaluate, organise and articulate information and ideas relating to architecture, employing appropriate terminology and referencing sources where applicable

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay plan (1,500 words)	Week 10	60%
Take Home Exam (500 words)	Week 12	40%

WOMEN IN ART

AHT224

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Lorraine Kypiotis

Description

The course will examine the ways in which female artists and the images made by them are presented in the context of social, political and cultural history. Further, it will look at examples of women artists in the tradition of western civilisation up to and including post-modernism.

Objectives

The aim of this course is to raise the awareness of the centrality and complexity of gender issues in the master narrative of western art. It will attempt to stimulate students' thinking in regard to, and questioning of, the relationship between art production & gender.

Subject Content

Areas of study include:

- Art production and gender
- The mythology of culture
- The history of women in art
- The body: representation and gender
- Women, portraiture and the mask
- The contemporary art market
- The cult of celebrity

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Readings provided http://www.nasaht.com.au/index.php?p=1_8

Learning Outcomes

Upon successful completion students will demonstrate:

- Familiarity with some of the most influential ideas and the historical debates related to feminism and women in art.
- Understanding of the social and cultural contexts surrounding the production of art by women including the effects of different types of patronage upon the display and consumption of these works.

- Appreciation for the wider context of art making within society in terms of both the economic and ideological factors behind its display in collections, museums and galleries.
- Ability to effectively evaluate, organise and articulate information and ideas relating to the subject, employing appropriate terminology and referencing sources where applicable.

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay (1,200 words)	Week 10	90%
Participation	Throughout	10%

SPACE IN PAINTING

AHT235

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Dr Georgina Cole

Description

This subject takes a historical and cross-cultural perspective to explore and consider how and why painters have represented three-dimensional spaces on two-dimensional planes in the history of art.

Objectives

The subject aims to increase students' understanding of the diversity of systems of spatial representation and the impact of cultural, social and psychological attitudes to architecture, interiors and cities on the subjects and imagery of art.

Subject Content

Topics include eastern and western cosmology and creation images, the development of perspective in the Renaissance, space and sexuality, ruins in art, fragments and psychosis in modernity, dream spaces in Surrealism, and Cezanne's transformations of the picture plane.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Recommended reading lists will be provided.

Learning Outcomes

Upon successful completion students will have:

- An understanding of diverse systems of spatial representation in painting
- A strong knowledge of how the analysis of space contributes to the interpretation of images
- An understanding of the representation of space in painting as a constant dialogue between past and present specific to different cultures and aesthetic theories
- Demonstrated improved skills of visual analysis relating to space in two-dimensional images
- Demonstrated an ability to effectively evaluate, organise and articulate information and ideas relating to space in painting, employing appropriate terminology and referencing sources where applicable

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay plan (500 words)	Week 8	30%
Essay (2,000 words)	Week 12	70%

ISSUES IN CONTEMPORARY CULTURAL DISCOURSE

AHT247

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Dr Michael Hill, Head of Art History & Theory

Description

Drawing on philosophy, aesthetics, and anthropology, the subject examines key problematics within modernity, including: the economic and ideological role of art in late capitalism, the impact of new media, and the allegorical significance of industrial technologies, and such as the rise of robotics and artificial intelligence.

Objectives

The aim of this subject is to increase students' knowledge and understanding of contemporary cultural discourses and their manifestations in trans-disciplinarity and material culture. Students will

develop skills in critical reading and discussion of theorists such as Adorno and others of the Frankfurt school; they will be introduced to trans-disciplinarity and the analysis of material culture.

Subject Content

Topics include:

- Relational aesthetics
- Late capitalist cultural production
- Anthropological and sociological perspectives on art history
- Information theory and digital media

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Recommended reading lists will be provided via the AHT web-site:

www.nasaht.com.au

Learning Outcomes

Upon successful completion students will have:

- Knowledge and understanding of contemporary cultural discourses and their manifestations in trans-disciplinarity and material culture.
- Introductory knowledge of the theories of the Frankfurt School
- Introductory knowledge of trans-disciplinarity with particular reference to "thing" theory.
- Demonstrated an ability to effectively evaluate, organise and articulate information and ideas relating to the subject, employing appropriate terminology and referencing sources where applicable

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay (2000 words)	Week 12	100%

MUSEUMS, GALLERIES AND CONTEMPORARY SPACES OF DISPLAY

AHT257

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Lorraine Kypiotis

Description

This subject introduces students to the rise and development of Museums and Galleries providing an historical and theoretical overview of traditional cultures of display and the role of the museum within a social and cultural framework. The subjects also considers alternative exhibition spaces and cultures of display and their place within the contemporary Visual Arts, and the role of museum workers including curators and behind the scenes staff.

Objectives

This subject aims to broaden students' understanding the various cultural and historical contexts of the rise and development of museums and the more specific relationship between the artifact and audience as cultural material.

Subject Content

Areas of study include:

- Cabinets of Curiosity
- The rise of the modern museum
- Spaces of experience
- Strategies of display
- The museum as social space
- Destination architecture
- The power of the artifact
- The museum without walls

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Readings provided AHT web-site: www.nasaht.com.au/index.php?p=1_5

Learning Outcomes

Upon successful completion students will demonstrate:

- Familiarity with some of the most influential ideas and the historical debates related to museology
- Skills to analyse the social and cultural contexts surrounding the production of art including the effects of different types of patronage upon the display and consumption of artefacts they will develop.
- Appreciation for the wider context of art making within society in terms of its economics and the ideological factors behind its display in collections, museums and galleries
- Ability to evaluate, organise and articulate information and ideas relating to museology, employing appropriate terminology and referencing sources where applicable.

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay (1,200 words)	Week 10	90%
Participation	Throughout	10%

SPACE AND FORM IN MODERN SCULPTURE

AHT258

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Dr Michael Hill, Head of Art History & Theory

Description

The course examines the artists and ideas of modern sculpture.

Objectives

The course aims to explain the change in figurative content of sculpture in the wake of Rodin in the late nineteenth century, and the consequent emergence of abstraction and emphasis on space rather than form. The use of materials - such as steel, plastic, glass, and recycled junk - is explained in terms of sculpture's ethical duty to poetically transform the industrial material of contemporary life. The course also explains the significance of siting, and the difference between indoor and outdoor work.

Subject Content

The course is organized chronologically, focused on the careers of individual sculptors, including: Auguste Rodin, Constantin Brancusi, Umberto Boccioni, Naum Gabo, Antoine Pevsner, Henry Moore, Barbara Hepworth, Pablo Picasso, Julio Gonzalez, David Smith, Anthony Caro, Eva Hesse, Christo, Richard Serra, Rachel Whiteread, Anish Kapoor, and Jessica Stockholder.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Recommended reading lists will be provided via the AHT web-site: http://nasaht.com.au/index.php?p=1_5

Learning Outcomes

Upon successful completion students will have:

- Gained a broad understanding of the history and chronology of modern sculpture from Rodin to Kapoor
- Developed their understanding of the specific themes, techniques and media associated with modern sculpture
- Demonstrated improved skills of visual analysis relating to sculpture
- Demonstrated an ability to effectively evaluate, organise and articulate information and ideas relating to sculpture, employing appropriate terminology and referencing sources where applicable

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay (1,200 words)	Week 10	90%
Participation	Throughout	10%

MAGNETIC FIELDS: SURREALISM AND ITS INTERLOCUTORS

AHT261

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Dr Jaime Tsai

Description

Following *le hazard objectif* – the “path of objective chance” – the Surrealists traversed the boundaries of geography, bourgeois morality and disciplinary specificity in search of the absolute liberation of the mind. This course examines the emergence and philosophical foundations of Surrealism, its literary and ideological contexts, and its pervasive influence and legacy in twentieth century art and thought.

Objectives

The subject aims to develop students' understanding of the historical and theoretical conditions for the emergence of surrealism after World War I and the wider significance of surrealism in modernist culture.

Subject Content

Drawing from a diverse range of practices and mediums (painting, sculpture, film, photography,

installation, performance) and disciplines (literature, ethnography, philosophy), we will consider André Breton's vision for the movement as the fusion of Dadaist irreverence with Marxist ideology and Freudian psychoanalysis, as well as the counter-movements formed by dissenting members (Georges Bataille, Michel Leiris). Particular focus is given to the significance of Surrealist interventions in metropolitan life (a magnetic field of desire and potential revolution), to a broader trajectory of French urban encounters, from Baudelairean flaneury through to Situationist *détournement*. Other themes include the role of journals in the aesthetic and theoretical dissemination of revolutionary ideals, the de-instrumentalising role of the Surrealist object, Surrealist exhibition and display, mad love and Sadist eroticism, ethnography and anti-colonial politics, and the renewal of myth and the sacred.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Recommended reading lists will be provided via the AHT web-site: http://nasaht.com.au/index.php?p=1_5

Learning Outcomes

Upon successful completion students will have:

- Understanding the historical and theoretical conditions for the emergence of surrealism after World War I
- Familiarity with the principal surrealist artists of the 1920s and 30s.
- Understanding of the wider significance of surrealism in modernist culture
- Ability to effectively evaluate, organise and articulate information and ideas relating to the subject, employing appropriate terminology and referencing sources where applicable

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay (1,200 words)	Week 9	60%
Exam	Week 12	40%

RELATIONAL SPACES: ISSUES IN CONTEMPORARY ART

AHT262

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Dr Jaime Tsai

Description

This course explores the diverse practices of the last hundred years that deal self-consciously with our relationships to space and place. More specifically, this course examines themes of memorial connections to site, street practice and political provocation, destroyed and transformed places, imaginary locations and journeys, sites of transition and in-between places, binaries of inside/outside, near/far and intimacy/expanse, museological spaces and their relationship to spectatorship and display, psychological investments in space, and some of the issues around the relationship between indigenous art and space.

Objectives

The subject aims to develop students' understanding of varied spatial practices that have challenged institutional categorisation, and to consider the legacy of such practices in contemporary art. The course also aims to show how various practices – particularly derived from photography and video/film, and consisting of the documentation of land art, public art, performance and installation - have challenged the institutional categorisation of art.

Subject Content

Topics include:

- Heterotopia
- Marcel Duchamp's Travelling Museum
- Schwitters' installations to Kaprow's happenings and performance
- Architecture of Tarkovsky
- Encounters with the Everyday
- The Role of Place in Indigenous Art
- Graffiti/Street Art/Political Art.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Readings provided via AHT web site: www.nasaht.com.au/index.php?p=1_5

Learning Outcomes

Upon successful completion students will have developed:

- Knowledge of varied spatial practices that have evolved over the last 100 years that deal self-consciously with our relationships to space and place
- Knowledge of historical foundation and various contexts of those practices
- Ability to consider the legacy of those practices in contemporary art
- Ability to effectively evaluate, organise and articulate information and ideas relating to those practices, employing appropriate terminology and referencing sources where applicable

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay (1,200 words)	Week 10	60%
Class presentation (including accompanying 500 word statement of intent)	Throughout the course	40%

AUSTRALIAN ART: FIRST FLEET TO MODERNISM

AHT263

Award/Level: BFA / Year 2 & 3

Core or Elective: Elective

Pre-requisites: AHT100

Co-requisites: Nil

Credit Points: 3

Duration: 12 Weeks / 24 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

2 HPW personal study

Subject Coordinator: Lorraine Kypiotis

Description

The subject examines the cultural growth of Australia via its art, architecture and institutions from the Colonial era through to the early Twentieth century.

Objectives

This subject aims to develop students' understanding of the specific themes and issues within the history and chronology of Australian art from the late 18th century through to early Modernism.

Subject Content

The course will focus on the themes of Landscape and Identity, as well as issues involved in mapping the "strange and wondrous land" of Terra Australis, and the establishment of the city of Sydney as a cultural entity. Artists discussed will include, but

not be limited to, the Port Jackson Painter, Augustus Earle, Eugene von Guerard, Streeton, McCubbin and Roberts, Lambert, Proctor and Preston..

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Recommended readings will be provided via the AHT web-site: www.nasaht.com.au/index.php?p=1_5

Learning Outcomes

Upon successful completion students will have:

- Gained a broad understanding of the history and chronology of Australian art from the late 18th century through to early Modernism.
- Developed their understanding of the specific themes and issues associated with Australian Art.

- Demonstrated improved skills of visual analysis relating to artworks produced during this era.
- Demonstrated an ability to effectively evaluate, organise and articulate information and ideas relating to Australian Art, employing appropriate terminology and referencing sources where applicable.

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Essay (2,000 words)	Week 12	100%

MASTER OF FINE ART COURSE INFORMATION

COURSE OVERVIEW

The Master of Fine Art (MFA) course is designed to establish within graduates the specialised knowledge and skills required for professional practice and/or further learning, with an advanced and integrated understanding of the body of knowledge of their specific discipline and the broader contexts of visual arts practice. The course aims to develop an advanced capacity within student to make a significant contribution in their field of professional practice and scholarship, and to undertake further study subsequent levels.

Within stage one of the Master of Fine Art is a nested Graduate Diploma on Fine Art (GDFA). The GDFA is offered as an early exit qualification from the MFA after one year Full Time Equivalent (FTE) study.

COURSE STRUCTURE

The Master of Fine Art (MFA) program is a two-year full-time equivalent course of study. The structure of the course is based on 2 stages each of one-year FTE, with three subjects taken in the first stage and two subjects in the second. The course comprises two common core subjects and one studio specialisation subject throughout both stages of the course.

MFA STAGE 1 / GDFA

Stage one of the MFA is delivered in a predominantly coursework mode that prepares students for the more independent research mode of stage 2. The delivery of co-requisite subjects (Studio Specialisation and Studio Seminar) within stage one ensures integrated teaching and learning across these two inter-related components, with the Art History & Theory subject providing an important survey of the foundational theories and critical debates that inform current art practice which in turn supports further study/research in the field.

Within stage one of the MFA is Master of Fine Art is a nested Graduate Diploma on Fine Art (GDFA) course. The GDFA is offered as an early exit qualification from the MFA after one year FTE study. Refer to GDFA Course Outline

STAGE 2

Stage two of the MFA is delivered in a predominantly research mode in order to support students in the development of an advanced body of work and written exegesis. Stage two comprises two co-requisite subjects of Studio Specialisation and Studio Seminar. Students are assigned appropriate specialist supervisors to guide and support their individual studio project within the Studio Specialisation, and the Studio Seminar provides research methodology support for the development of the exegesis component and an important forum for broader critical engagement and dialogue within the MFA cohort.

COURSE REQUIREMENTS

MASTER OF FINE ART

Awarding of the degree of Master of Fine Art requires the successful completion of study (including completion of all core subjects) with a total value of 120 credit points:

▪ 60 credit points obtained in Stage 1

Of these, 12 Credit Points are obtained in Art History & Theory core; 12 Credit Points in Studio Seminar; and 36 Credit Points in Studio Specialisation.

▪ 60 credit points obtained in Stage 2

Of these, 24 Credit Points are obtained in Studio Seminar; and 36 Credit Points in Studio Specialisation.

GRADUATE DIPLOMA OF FINE ART

Awarding of the degree of Graduate Diploma of Fine Art requires the successful completion of study of MFA Stage I (including completion of all core subjects) with a total value of 60 credit points:

Of these, 12 Credit Points are obtained in Art History & Theory core; 12 Credit Points in Studio Seminar; and 36 Credit Points in Studio Specialisation.

MFA COURSE MAP				
MFA SATGE 1/ GDFA		STUDIO SEMINAR	ART HISTORY & THEORY	STUDIO SPECIALISATION
	Semester 1	STS400 Studio Seminar 4	AHT400 Art History & Theory 4	Studio Specialisation 4 CER400/DRA400/PAI400/ PHO400/ PRI400/SCU400
	Semester 2	12 CP 2 HPW	12 CP 2 HPW	36 CP 3 HPW
		12 Credit Points	12 Credit Points	36 Credit Points
	Year 1 Credit Point total: 60			
MFA STAGE 2		STUDIO SEMINAR	STUDIO SPECIALISATION	
	Semester 1	STS500 Studio Seminar 5	Studio Specialisation 5 CER500/DRA500/PAI500/PHO500/ PRI500/SCU500	
	Semester 2	STS500 Studio Seminar 5	36 CP 1 HPW Individual Supervision	
		24 Credit Points	36 Credit Points	
	Year 2 Credit Point total: 60			
MFA Total Credit Point total: 120				

MASTER OF FINE ART COURSE OUTLINES

MFA STAGE 1 / GDFA

ART HISTORY & THEORY 4

AHT400

Award/Level: Master of Fine Art (MFA) Stage 1 /

Graduate Diploma of Fine Art (GDFA)

Core or Elective Core

Pre-requisites Completion of BFA or equivalent

Co-requisites Nil

Credit Points 12

Duration 26 Weeks / Semester 1 & 2 / 52 Hours

Delivery mode face to face / on campus

Student Workload 2 HPW timetabled

4 HPW personal study

Subject Coordinator Dr Ian Greig, Postgraduate

Coordinator

Description

Art History & Theory 4 (Theories of postmodernism: contemporary art and culture) contributes to the aims of the course by demonstrating the necessity and the possibilities of dialogue between art theory and art practice, offering students an introduction to the theoretical, philosophical and aesthetic discourses that underpin contemporary art practices, and which continue to inform the discussions surrounding our responses to and engagement with contemporary art practice.

Objectives

Art History & Theory 4 is intended to engage students in a deeper exploration of the foundational theories and critical debates informing contemporary ideas about art, art practice and reception, and to test the relevance of these ideas in the field with reference to specific art works. Course content will cover the emergence of post-modernism as a specific cultural condition within the historical context of modernism and will highlight the dynamic relationship between recent art practices and the broader social, political and theoretical currents that characterise contemporary culture.

Art History & Theory 4 aims to:

- Provide specific support for students in the research of their individual Studio Project °

- Assist students in understanding their individual activity within the broader professional and scholarly contexts of art practice
- Consider the broader social and cultural issues that shape current art practice and to consider their own responsibilities within that context
- Assist students to initiate, plan, implement and evaluate art practice within a range of specialised technical and/or creative contexts

Subject Content

The Studio Seminar 4 program is delivered as a weekly lecture and tutorial seminar program that surveys the foundational theories and critical debates informing contemporary ideas about art and art practice.

Topics include:

- The Origins of Postmodernity – Whither our grand narratives?
- The Apotheosis of the Avant-Garde – Modernism and why would you post it: opposition or acquiescence?
- Modernism's nervous breakdown – Conceptualism and the disappearance of the art object.
- The Trans-avant-garde – Zeitgeist, what zeitgeist? Neo-expressionism and the death and rebirth of painting.
- The Culture of Codes – Representation in the age of photo-mechanical reproduction.
- The Empire of Signs – Post-conceptualism: a postmodernism of resistance?
- Structuralism and Post-Structuralism – The linguistic paradigm and the philosophy of postmodernism. Is there nothing outside the text?
- Semiotics – Signs, signification, and the construction of meaning.
- Deconstruction and art – Floating signifiers and slippery surfaces: postmodernism's 'ecstasy of liberated meaning.'
- From Ideology to Style – Vive la revolution! Critical postmodernism in a post-ideological era.

- Postmodernism in Australia – Who are we, where are we, where are we going? Myth, Marxism and national identity in a post-industrial society.
- Baudrillard – From sign to simulacra. Hyper-reality, simulation, and the culture of commodity. The death of art?
- The yBas – Art and patronage.
- Contemporaneity – Art and the ever present now.
- Representation and Metaphysics – Yearning for the transcendental? Art, truth and spirituality in a culture of materialism.
- The Postmodern Sublime 1 – The aesthetics of the infinite: from romanticism to postmodernism.
- The Postmodern Sublime 2 – In awe of the age. Limitlessness, vertigo, and the postmodern condition: from nature to technology.
- Art and Science – The truth is out there? Art, cosmology and the collapse of categories.
- Contemporary Chinese Art – Diaspora and displacement: globalisation and cultural memory.
- Art and Feminism – Attitude and activism: gender, society, and the politics of identity.
- Art and Fashion – ‘If you’ve got it, flaunt it!’ Commodity fetishism and the aesthetics of seduction in visual culture.
- Art and Music – ‘It’s only rock’n’roll, but I like it.’ Art, music and the aesthetics of synaesthesia in popular culture.
- Art and Landscape – Ecology, art and the alienated self: romanticism revisited?
- What is Art? – A. C. Danto: defining art after the end of art.
- Art and Research – Art, academe and the new postgraduate paradigm. .

Monitoring of Progress

Mid Year review

At mid year a formal review of student progress is undertaken. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

F. Jameson, Postmodernism or *The Cultural Logic of Late Capitalism*, 1999, Chapter 1, pp.7-13.

S. Hobbs, *The End of the American Avant-Garde*, 1997, pp.12-17; 182-186.

Lippard and Chandler, “The Dematerialization of Art”, in Alberro and Stimson, *Conceptual Art: A Critical Anthology*, 1999.

J. Gilmour, “Original Representation and Anselm Kiefer’s Postmodernism”, *Journal of Aesthetics and Art Criticism*, Vol 46, Spring 1988.

Hal Foster, “The Return of the Real”, 1996, p.145-153.

Thomas Lawson, “Last Exit: Painting” in Hertz, *Theories of Contemporary Art*, 1985.

Stuart Sim, “Structuralism and post-structuralism” in Hanfling, *Philosophical Aesthetics*. 1992.

T. Hawkes, “A Science of Signs” in *Structuralism and Semiotics*.

J. Griffiths, “Deconstruction Deconstructed” in Papadakis, Cooke, Benjamin, *Deconstruction*, 1989.

E. Grosz, “Theories of Power and Subjectivity - Althusser and the Theory of Ideology” in Gunew, *Feminist Knowledge*, 1990.

Taylor, “Popism - The Art of White Aborigines” and M. Holloway, “Review of Popism”, in Butler, *What is Appropriation?*, 2004.

S. Best, “The Commodification of Reality and the Reality of Commodification: Baudrillard, Debord and Postmodern Theory” in Kellner, *Baudrillard: A Critical Reader*, 1994.

R. Shone, *Sensation: Young British Artists from the Saatchi Collection*, 1998. pp. 15-24

T. Smith, *What is Contemporary Art?* 2009. Pp. 241-251

Kuspit, “Reconsidering the Spiritual in Art”, in *Blackbird*, Vol 2, No. 1, Spring 2003.

Lyotard, “What is Postmodernism?” in *The Postmodern Condition*, 1983.

Crowther, “The Kantian Sublime, the Postmodern, and the Avant-Garde” in *Critical Aesthetics and Postmodernism*, 2nd ed. 2003.

Bohm, “Postmodern science in a postmodern world” in Jencks, *The Postmodern Reader*, 1992.

J. McDonald, “Chinese Contemporary Art and the End of Ideology” in *The Big Bang*, 2010.

Lacey, “Affinities: Thoughts on an Incomplete History” in Broude and Garrad, *The Power of Feminist Art*, 1994;

Reilly, “Introduction” in Reilly and Nochlin, *Global Feminisms: New Directions in Contemporary Art*, 2007.

Geczy and Karaminas, "Fashion and Art: Critical Crossovers" in *Art Monthly* 242, August 2011.

Walker, *Crossovers: Art into Pop, Pop into Art*, 1987, Introduction.

Matilsky, "The Survival of Culture and Nature", in *Art and the Natural Environment*, 1994.

A. C. Danto, *After the End of Art*, 1997, Chapter 1.
Harrison, "When Management Speaks" in *Elkins, Artists with PhDs*, 2009

Learning Outcomes

Upon successful completion students will demonstrate:

- Advanced knowledge of the theoretical, philosophical and conceptual frameworks that shape contemporary art and thought
- Ability to identify, analyse and situate key arguments and cultural discourse characterising post-modernism and its relationship to modernism, and knowledge of the related shifts in art practices and cultural values
- Ability to apply research skills, writing skills and critical thinking in order to engage critically and imaginatively with cultural discourse and objects
- Ability to convey coherent knowledge of the field to others, both orally and in writing
- Ability to apply historical and theoretical knowledge in the field of art history and theory and to utilise scholarly academic conventions to draw independent conclusions on a range of issues
- Capacity to work both independently and co-operatively in the development and execution of tasks

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Class presentation and tutorial papers r	Throughout the Subject	50%
3,000 word essay written in response to a list of topics	Week 26	50%

CERAMICS STUDIO SPECIALISATION 4

CER400

Award/Level: Master of Fine Art (MFA) Stage1 / Graduate Diploma of Fine Art (GDFA)

Core or Elective: Elective / Studio Specialisation
Pre-requisites: Completion of BFA with requisite Studio Specialisation

Co-requisites: STS400, AHT400

Credit Points: 36

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 3 HPW timetabled / 9 HPW personal study

Subject Coordinator: Lynda Draper, Head of Ceramics

Description

Ceramics Studio Specialisation 4 offers structured guidance in the development and realisation of a studio based project proposed by the student via introduction to the principles of practice-based research within a studio context. By offering self-directed studio investigation within a lecturer-directed coursework environment, students are prepared for the independent studio practice and progression to further study and research at subsequent postgraduate levels.

The co-requisite Studio Seminar 4 supports students in the consideration of student's individual studio interests and activity within the broader professional and scholarly contexts of art practice.

Objectives

Ceramics Studio Specialisation 4 aims to:

- Establish the necessary technical, conceptual, and critical skills for autonomous art practice and postgraduate study within the specific context of the studio discipline
- Further the technical and creative capacity of each student within the professional and scholarly contexts of the studio discipline
- Develop the student's ability to independently initiate, plan, and execute a cohesive body of art work with responsibility and professional accountability

Subject Content

Semester 1

Under the guidance of supervising staff, students will:

- Further develop and refine their original Studio Project Proposal through defining studio project aims, outcomes and timeframes
- Begin to develop their Studio Project through the production of preliminary artwork

- Attend regular individual and group tutorials reviews with their studio lecturers
- Participate in specialist workshops and visiting artist lectures

Semester 2

Under the guidance of supervising staff, students will:

- Produce a cohesive body of work that represents a comprehensive exploration of the concerns identified in the Studio Project Proposal
- Compile support resource documentation of the Studio Project
- Attend regular individual and group tutorials reviews with their lecturers

Monitoring of Progress

Mid Year review

At midyear, the Head of Ceramics and supervising academic staff undertake a formal review of student progress. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio lecturers will direct students toward associated reading.

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks
- Ability to identify, analyse and synthesise knowledge to identify and respond to complex propositions with intellectual rigour and independence
- Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks
- Ability to situate, communicate and explore ideas and propositions with various audiences through the presentation of artworks
- Capacity for independent decision making and informed critical and aesthetic judgment in the planning and realisation of art works in a range of contexts

- Capacity to work responsibly, co-operatively and collaboratively in a range of professional and cultural contexts

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
A cohesive body of artwork that represents a comprehensive exploration of the studio methodologies and subject area articulated in the Studio Project Proposal.	Week 26	90%
Observational assessment throughout the duration of the subject		10%

DRAWING STUDIO SPECIALISATION 4

DRA400

Award/Level: Master of Fine Art (MFA) Stage1 / Graduate Diploma of Fine Art (GDFA)

Core or Elective: Elective / Studio Specialisation

Pre-requisites: Completion of BFA with requisite Studio Specialisation

Co-requisites: STS400, AHT400

Credit Points: 36

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 3 HPW timetabled / 9 HPW personal study

Subject Coordinator: Dr Maryanne Coutts, Head of Drawing

Description

Drawing Studio Specialisation 4 offers structured guidance in the development and realisation of a studio based project proposed by the student via introduction to the principles of practice-based research within a studio context. By offering self-directed studio investigation within a lecturer-directed coursework environment, students are prepared for the independent studio practice and progression to further study and research at subsequent postgraduate levels.

The co-requisite Studio Seminar 4 supports students in the consideration of student's individual studio interests and activity within the broader professional and scholarly contexts of art practice.

Objectives

Drawing Studio Specialisation 4 aims to:

- Establish the necessary technical, conceptual, and critical skills for autonomous art practice and postgraduate study within the specific context of the studio discipline
- Further the technical and creative capacity of each student within the professional and scholarly contexts of the studio discipline

- Develop the student's ability to independently initiate, plan, and execute a cohesive body of art work with responsibility and professional accountability

Subject Content

Semester 1

Under the guidance of supervising staff, students will:

- Further develop and refine their original Studio Project Proposal through defining studio project aims, outcomes and timeframes
- Begin to develop their Studio Project through the production of preliminary artwork
- Attend regular individual and group tutorials reviews with their studio lecturers
- Participate in specialist workshops and visiting artist lectures

Semester 2

Under the guidance of supervising staff, students will:

- Produce a cohesive body of work that represents a comprehensive exploration of the concerns identified in the Studio Project Proposal
- Compile support resource documentation of the Studio Project
- Attend regular individual and group tutorials reviews with their lecturers

Monitoring of Progress

Mid Year review

At midyear, the Head of Drawing and supervising academic staff undertake a formal review of student progress. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio lecturers will direct students toward associated reading.

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks
- Ability to identify, analyse and synthesise knowledge to identify and respond to

complex propositions with intellectual rigour and independence

- Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks
- Ability to situate, communicate and explore ideas and propositions with various audiences through the presentation of artworks
- Capacity for independent decision making and informed critical and aesthetic judgment in the planning and realisation of art works in a range of contexts
- Capacity to work responsibly, co-operatively and collaboratively in a range of professional and cultural contexts

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
A cohesive body of artwork that represents a comprehensive exploration of the studio methodologies and subject area articulated in the Studio Project Proposal.	Week 26	90%
Observational assessment throughout the duration of the subject		10%

PAINTING STUDIO SPECIALISATION 4 PAI400

Award/Level: Master of Fine Art (MFA) Stage1 / Graduate Diploma of Fine Art (GDFA)

Core or Elective: Elective / Studio Specialisation

Pre-requisites: Completion of BFA with requisite Studio Specialisation

Co-requisites: STS400, AHT400

Credit Points: 36

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 3 HPW timetabled / 9 HPW personal study

Subject Coordinator: Dr Stephen Little, Head of Painting

Description

Painting Studio Specialisation 4 offers structured guidance in the development and realisation of a studio based project proposed by the student via introduction to the principles of practice-based research within a studio context. By offering self-directed studio investigation within a lecturer-directed coursework environment, students are prepared for the independent studio practice and progression to further study and research at subsequent postgraduate levels.

The co-requisite Studio Seminar 4 supports students in the consideration of student's individual studio interests and activity within the broader professional and scholarly contexts of art practice.

Objectives

Painting Studio Specialisation 4 aims to:

- Establish the necessary technical, conceptual, and critical skills for autonomous art practice and postgraduate study within the specific context of the studio discipline
- Further the technical and creative capacity of each student within the professional and scholarly contexts of the studio discipline
- Develop the student's ability to independently initiate, plan, and execute a cohesive body of art work with responsibility and professional accountability

Subject Content

Semester 1

Under the guidance of supervising staff, students will:

- Further develop and refine their original Studio Project Proposal through defining studio project aims, outcomes and timeframes
- Begin to develop their Studio Project through the production of preliminary artwork
- Attend regular individual and group tutorials reviews with their studio lecturers
- Participate in specialist workshops and visiting artist lectures

Semester 2

Under the guidance of supervising staff, students will:

- Produce a cohesive body of work that represents a comprehensive exploration of the concerns identified in the Studio Project Proposal
- Compile support resource documentation of the Studio Project
- Attend regular individual and group tutorials reviews with their lecturers

Monitoring of Progress

Mid Year review

At midyear, the Head of Painting and supervising academic staff undertake a formal review of student progress. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio lecturers will direct students toward associated reading.

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks
- Ability to identify, analyse and synthesise knowledge to identify and respond to complex propositions with intellectual rigour and independence
- Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks
- Ability to situate, communicate and explore ideas and propositions with various audiences through the presentation of artworks
- Capacity for independent decision making and informed critical and aesthetic judgment in the planning and realisation of art works in a range of contexts
- Capacity to work responsibly, co-operatively and collaboratively in a range of professional and cultural contexts

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
A cohesive body of artwork that represents a comprehensive exploration of the studio methodologies and subject area articulated in the Studio Project Proposal.	Week 26	90%
Observational assessment throughout the duration of the subject		10%

PHOTOMEDIA STUDIO SPECIALISATION 4

PHO400

Award/Level: Master of Fine Art (MFA) Stage1 /
Graduate Diploma of Fine Art (GDFA)

Core or Elective: Elective / Studio Specialisation
Pre-requisites: Completion of BFA with requisite
Studio Specialisation

Co-requisites: STS400, AHT400

Credit Points: 36

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 3 HPW timetabled / 9 HPW
personal study

Subject Coordinator: Geoff Kleem, Head of
Photomedia

Description

Photomedia Studio Specialisation 4 offers structured guidance in the development and realisation of a studio based project proposed by the student via introduction to the principles of practice-based research within a studio context. By offering self-directed studio investigation within a lecturer-directed coursework environment, students are prepared for the independent studio practice and progression to further study and research at subsequent postgraduate levels.

The co-requisite Studio Seminar 4 supports students in the consideration of student's individual studio interests and activity within the broader professional and scholarly contexts of art practice.

Objectives

Photomedia Studio Specialisation 4 aims to:

- Establish the necessary technical, conceptual, and critical skills for autonomous art practice and postgraduate study within the specific context of the studio discipline
- Further the technical and creative capacity of each student within the professional and scholarly contexts of the studio discipline
- Develop the student's ability to independently initiate, plan, and execute a cohesive body of art work with responsibility and professional accountability

Subject Content

Semester 1

Under the guidance of supervising staff, students will:

- Further develop and refine their original Studio Project Proposal through defining studio project aims, outcomes and timeframes
- Begin to develop their Studio Project through the production of preliminary artwork

- Attend regular individual and group tutorials reviews with their studio lecturers
- Participate in specialist workshops and visiting artist lectures

Semester 2

Under the guidance of supervising staff, students will:

- Produce a cohesive body of work that represents a comprehensive exploration of the concerns identified in the Studio Project Proposal
- Compile support resource documentation of the Studio Project
- Attend regular individual and group tutorials reviews with their lecturer

Monitoring of Progress

Mid Year review

At midyear, the Head of Photography and supervising academic staff undertake a formal review of student progress. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio lecturers will direct students toward associated reading.

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks
- Ability to identify, analyse and synthesise knowledge to identify and respond to complex propositions with intellectual rigour and independence
- Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks
- Ability to situate, communicate and explore ideas and propositions with various audiences through the presentation of artworks
- Capacity for independent decision making and informed critical and aesthetic judgment in the planning and realisation of art works in a range of contexts

- Capacity to work responsibly, co-operatively and collaboratively in a range of professional and cultural contexts

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
A cohesive body of artwork that represents a comprehensive exploration of the studio methodologies and subject area articulated in the Studio Project Proposal.	Week 26	90%
Observational assessment throughout the duration of the subject		10%

PRINTMAKING STUDIO SPECIALISATION 4

PRI400

Award/Level: Master of Fine Art (MFA) Stage1 / Graduate Diploma of Fine Art (GDFA)

Core or Elective: Elective / Studio Specialisation

Pre-requisites: Completion of BFA with requisite Studio Specialisation

Co-requisites: STS400, AHT400

Credit Points: 36

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 3 HPW timetabled / 9 HPW personal study

Subject Coordinator: Peter Burgess, Head of Printmaking

Description

Printmaking Studio Specialisation 4 offers structured guidance in the development and realisation of a studio based project proposed by the student via introduction to the principles of practice-based research within a studio context. By offering self-directed studio investigation within a lecturer-directed coursework environment, students are prepared for the independent studio practice and progression to further study and research at subsequent postgraduate levels.

The co-requisite Studio Seminar 4 supports students in the consideration of student's individual studio interests and activity within the broader professional and scholarly contexts of art practice.

Objectives

Printmaking Studio Specialisation 4 aims to:

- Establish the necessary technical, conceptual, and critical skills for autonomous art practice and postgraduate study within the specific context of the studio discipline
- Further the technical and creative capacity of each student within the

- professional and scholarly contexts of the studio discipline
- Develop the student's ability to independently initiate, plan, and execute a cohesive body of art work with responsibility and professional accountability

Subject Content

Semester 1

Under the guidance of supervising staff, students will:

- Further develop and refine their original Studio Project Proposal through defining studio project aims, outcomes and timeframes
- Begin to develop their Studio Project through the production of preliminary artwork
- Attend regular individual and group tutorials reviews with their studio lecturers
- Participate in specialist workshops and visiting artist lectures

Semester 2

Under the guidance of supervising staff, students will:

- Produce a cohesive body of work that represents a comprehensive exploration of the concerns identified in the Studio Project Proposal
- Compile support resource documentation of the Studio Project
- Attend regular individual and group tutorials reviews with their lecturers

Monitoring of Progress

Mid Year review

At midyear, the Head of Printmaking and supervising academic staff undertake a formal review of student progress. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio lecturers will direct students toward associated reading.

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks

- Ability to identify, analyse and synthesise knowledge to identify and respond to complex propositions with intellectual rigour and independence
- Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks
- Ability to situate, communicate and explore ideas and propositions with various audiences through the presentation of artworks
- Capacity for independent decision making and informed critical and aesthetic judgment in the planning and realisation of art works in a range of contexts
- Capacity to work responsibly, co-operatively and collaboratively in a range of professional and cultural contexts

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
A cohesive body of artwork that represents a comprehensive exploration of the studio methodologies and subject area articulated in the Studio Project Proposal.	Week 26	90%
Observational assessment throughout the duration of the subject		10%

SCULPTURE STUDIO SPECIALISATION 4 SCU400

Award/Level: Master of Fine Art (MFA) Stage 1 / Graduate Diploma of Fine Art (GDFA)

Core or Elective: Elective / Studio Specialisation
Pre-requisites: Completion of BFA with requisite Studio Specialisation

Co-requisites: STS400, AHT400

Credit Points: 36

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 3 HPW timetabled / 9 HPW personal study

Subject Coordinator: Ron Robertson-Swann, Head of Sculpture

Description

Sculpture Studio Specialisation 4 offers structured guidance in the development and realisation of a studio based project proposed by the student via introduction to the principles of practice-based research within a studio context. By offering self-directed studio investigation within a lecturer-directed coursework environment, students are prepared for the independent studio practice

and progression to further study and research at subsequent postgraduate levels.

The co-requisite Studio Seminar 4 supports students in the consideration of student's individual studio interests and activity within the broader professional and scholarly contexts of art practice.

Objectives

Sculpture Studio Specialisation 4 aims to:

- Establish the necessary technical, conceptual, and critical skills for autonomous art practice and postgraduate study within the specific context of the studio discipline
- Further the technical and creative capacity of each student within the professional and scholarly contexts of the studio discipline
- Develop the student's ability to independently initiate, plan, and execute a cohesive body of art work with responsibility and professional accountability

Subject Content

Semester 1

Under the guidance of supervising staff, students will:

- Further develop and refine their original Studio Project Proposal through defining studio project aims, outcomes and timeframes
- Begin to develop their Studio Project through the production of preliminary artwork
- Attend regular individual and group tutorials reviews with their studio lecturers
- Participate in specialist workshops and visiting artist lectures

Semester 2

Under the guidance of supervising staff, students will:

- Produce a cohesive body of work that represents a comprehensive exploration of the concerns identified in the Studio Project Proposal
- Compile support resource documentation of the Studio Project
- Attend regular individual and group tutorials reviews with their lecturers

Monitoring of Progress

Mid Year review

At midyear, the Head of Sculpture and supervising academic staff undertake a formal review of student progress. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Studio lecturers will direct students toward associated reading.

Learning Outcomes

Upon successful completion students should be able to demonstrate:

- Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks
- Ability to identify, analyse and synthesise knowledge to identify and respond to complex propositions with intellectual rigour and independence
- Coherent and advanced knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of artworks
- Ability to situate, communicate and explore ideas and propositions with various audiences through the presentation of artworks
- Capacity for independent decision making and informed critical and aesthetic judgment in the planning and realisation of art works in a range of contexts
- Capacity to work responsibly, co-operatively and collaboratively in a range of professional and cultural contexts

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
A cohesive body of artwork that represents a comprehensive exploration of the studio methodologies and subject area articulated in the Studio Project Proposal.	Week 26	90%
Observational assessment throughout the duration of the subject		10%

STUDIO SEMINAR 4

STS400

Award/Level: Master of Fine Art (MFA) Stage 1 / Graduate Diploma of Fine Art (GDFA)

Core or Elective: Core

Pre-requisites: Completion of BFA or equivalent

Co-requisites: Studio Specialisation 4 (CER400/ DRA400/PAI400/PHO400/PRI400/SCU400)

Credit Points: 12

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 2 HPW timetabled

4 HPW personal study

Subject Coordinator: Dr Ian Greig, Postgraduate Coordinator

Description

Studio Seminar 4 is designed to provide an opportunity for students to consider their individual studio interests and activity within a broader professional and scholarly context, and in relation to the more specific concerns arising through study in the co-requisite Studio Specialisation 4 and the Art History and Theory 4 subjects.

The Studio Seminar 4 program is delivered as a weekly seminar that considers a range of issues relevant to professional art practice and scholarship and introduces students to postgraduate research methodology.

Objectives

Studio Seminar 4 aims to engage students in the broader cultural and professional contexts of studio practice and to develop the research methodology skills applicable to studio practice. The programs aims to:

- Provide specific support for students in the research of their individual Studio Project
- Assist students in understanding their individual activity within the broader professional and scholarly contexts of art practice
- Consider the broader social and cultural issues that shape current art practice and to consider their own responsibilities within that context
- Assist students to initiate, plan, implement and evaluate art practice within a range of specialised technical and/or creative contexts

Subject Content

The Studio Seminar 4 program is delivered as a weekly seminar that considers a range of issues relevant to current art practice and scholarship and introduces students to postgraduate research methodology.

Research Methodology

Approaches to researching project directions including ways to identify and focus on initial ideas, source and select subject matter, identify and investigate related precedents in the field and strategies for the reading and development of academic writing.

Issues for Contemporary Artists

Investigation of current issues in contemporary art practice such as: art and culture in an age of globalisation; art between the market and the museum; art in the public arena; and issues for practicing artists pertinent to pursuing a professional career within the contemporary art world.

The Studio Seminar 4 supports studio based study in the co-requisite Studio Specialisation 4 through the development of a Studio Research Paper in the form of a literature review that identifies significant art practices and texts of relevance to their individual studio enquiry.

For students continuing to stage 2 of the MFA, the Studio Research Paper is intended to provide a research platform for continued development of the Studio Specialisation 5 Studio Project and exegesis in the subsequent stage of the course

Monitoring of Progress

Mid Year review

At mid year a formal review of student progress is undertaken. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory..

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Specific readings are provided throughout the course.

Learning Outcomes

Upon successful completion students will demonstrate:

- Advanced understanding of the varying cultural and professional contexts of art practice and the ability to situate ones own activity within those contexts
- Ability to critically reflect upon, analyse and discuss their own work and the work of others
- Ability to research, evaluate and organise information with reference to appropriate form, structure and language and scholarly conventions
- Ability to articulate and communicate ideas and to situate that knowledge within a specific context of visual arts practice

- Capacity for autonomous enquiry and development and the ability to apply critical judgement to a range of art works and practices
- Capacity to engage openly in critical discourse, and initiate discussion working co-operatively with others

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Assessment is based upon the presentation of a Studio Research Paper of 4,000-5,000 words. The Studio Research Paper takes the form of a Literature Review that provides a context for the Studio Project undertaken in Studio Specialisation 4 identifying, discussing and critically analysing the field of practice and discourse within which the studio project is located.	Week 26	90%
Observational assessment throughout the duration of the subject		10%

MFA STAGE 2

CERAMICS STUDIO SPECIALISATION 5 CER500

Award/Level: Master of Fine Art (MFA) Stage 2

Core or Elective: Elective / Studio Specialisation

Pre-requisites: CER400, STS400

Co-requisites: STS500

Credit Points: 36

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 1 HPW individual supervision

12 HPW personal study

Subject Coordinator: Lynda Draper, Head of Ceramics

Description

Ceramics Studio Specialisation 5 supports the development and consolidation of specialised knowledge and skills of the Ceramics discipline through the autonomous research and production of a substantial Studio Project resulting in the presentation of a substantial and resolved body of work.

Students are provided with access to specialist studio and workshop facilities on campus and they receive regular individual supervision from academic staff suitably qualified and experience in the relevant field.

The co-requisite Studio Seminar 5 supports students in the development of an exegesis that serves to document, discuss and contextualise the body of work produced for Ceramics Studio Specialisation 5 Studio Project.

Objectives

Ceramics Studio Specialisation 5 aims to develop in students the capacity to integrate specialised technical skills and conceptual knowledge of the Ceramics discipline within the production of a substantial and resolved body of studio-based work.

Through the independent research and execution of a substantial Studio Project students will develop an advanced capacity to support continued professional practice in the visual arts while at the same time exposing them to academic research experience in studio practice by providing an opportunity for scholarly reflection upon issues of contemporary discourse and practice relevant to the field of Ceramics and their individual practice, including:

- Consolidating the necessary technical, conceptual, and critical skills for autonomous art practice and postgraduate research within the studio field of Ceramics
- Enhancing the student's ability to undertake original research relevant to their studio project with the potential to contribute to the field of Ceramics practice and discourse
- Developing the student's ability to research and identify the conceptual, theoretical and technical concerns underpinning and informing their Studio project

Upon successful completion graduates will demonstrate through their work the ability to apply specialised knowledge and skills of the discipline with autonomy, expert judgement and professional responsibility.

Subject Content

Ceramics Studio Specialisation 5 is a supervised studio research component of the MFA. Under the guidance of supervising academic staff, students conceive, propose and execute a Studio Project that represents an independent inquiry in the studio practice of Ceramics resulting in a substantial and resolved body of work that is reflective of an advanced capacity for continued professional practice and scholarship in the field.

In the initial stages of the year, students refine an MFA Studio Research Project Outline clarifying the aims, studio methodologies and timeframes of the project, and commence production of preliminary artwork.

Students attend regular individual and group tutorials and reviews with their assigned supervisors and continue to develop this body of work throughout the duration of the year.

With individual supervision throughout the year, students consolidate the higher order technical and conceptual skills needed to plan, investigate and resolve a body of work that extends their knowledge

and understanding of the aesthetic and professional issues relating to the studio practice of Ceramics.

At the conclusion of the year, students present a substantial and resolved body of work for assessment in conjunction with the presentation of an co-dependent exegesis (developed in the corequisite Studio Seminar 5 subject) that serves to document discuss and contextualise the body of work presented for Studio Specialisation 5.

Monitoring of Progress

Mid Year review

At midyear, the Head of Ceramics and supervising academic staff undertake a formal review of student progress. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Supervising Staff will advise students of reading relevant to their independent research.

Learning Outcomes

Upon successful completion students are able to demonstrate:

- Specialised knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of a substantial and highly-resolved body of artwork
- Mastery of theoretical knowledge within the discipline with integration of creative and critical reflection in the generation, research of ideas and concepts
- Advanced ability to synthesise specialised knowledge and technical skill within a coherent body of work of professional standard and scholarly rigour
- Ability to consider and communicate complex ideas and propositions with various audiences through the presentation of artworks
- Capacity for independent decision-making and advanced critical and aesthetic judgement in the research and realisation of a cohesive body of artwork
- Advanced capacity to work responsibly applying professional conventions and engaging critically with a broad range of perspectives with autonomy and accountability

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
<p>Presentation of a <i>MFA Studio Project</i> in the form of a cohesive and highly resolved body of artwork that is substantial in terms of scope, scale and originality</p> <p><i>The Studio Project is assessed in conjunction with the MFA Exegesis developed in the co-requisite Studio Seminar program.</i></p>	Week 26	100%

DRAWING STUDIO SPECIALISATION 5 DRA500

Award/Level: Master of Fine Art (MFA) Stage 2

Core or Elective: Elective / Studio Specialisation

Pre-requisites: CER400, STS400

Co-requisites: STS500

Credit Points: 36

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 1 HPW individual supervision

12 HPW personal study

Subject Coordinator: Dr Maryanne Coutts, Head of Drawing

Description

Drawing Studio Specialisation 5 supports the development and consolidation of specialised knowledge and skills of the Drawing discipline through the autonomous research and production of a substantial Studio Project resulting in the presentation of a substantial and resolved body of work.

Students are provided with access to specialist studio and workshop facilities on campus and they receive regular individual supervision from academic staff suitably qualified and experience in the relevant field.

The co-requisite Studio Seminar 5 supports students in the development of an exegesis that serves to document, discuss and contextualise the body of work produced for Drawing Studio Specialisation 5 Studio Project.

Objectives

Drawing Studio Specialisation 5 aims to develop in students the capacity to integrate specialised technical skills and conceptual knowledge of the Drawing discipline within the production of a substantial and resolved body of studio-based work.

Through the independent research and execution of a substantial Studio Project students will develop an advanced capacity to support continued professional practice in the visual arts while at the same time exposing them to academic

research experience in studio practice by providing an opportunity for scholarly reflection upon issues of contemporary discourse and practice relevant to the field of Drawing and their individual practice, including:

- Consolidating the necessary technical, conceptual, and critical skills for autonomous art practice and postgraduate research within the studio field of Drawing
- Enhancing the student's ability to undertake original research relevant to their studio project with the potential to contribute to the field of Drawing practice and discourse
- Developing the student's ability to research and identify the conceptual, theoretical and technical concerns underpinning and informing their Studio project

Upon successful completion graduates will demonstrate through their work the ability to apply specialised knowledge and skills of the discipline with autonomy, expert judgement and professional responsibility.

Subject Content

Drawing Studio Specialisation 5 is a supervised studio research component of the MFA. Under the guidance of supervising academic staff, students conceive, propose and execute a Studio Project that represents an independent inquiry in the studio practice of Drawing resulting in a substantial and resolved body of work that is reflective of an advanced capacity for continued professional practice and scholarship in the field.

In the initial stages of the year, students refine an MFA Studio Research Project Outline clarifying the aims, studio methodologies and timeframes of the project, and commence production of preliminary artwork.

Students attend regular individual and group tutorials and reviews with their assigned supervisors and continue to develop this body of work throughout the duration of the year.

With individual supervision throughout the year, students consolidate the higher order technical and conceptual skills needed to plan, investigate and resolve a body of work that extends their knowledge and understanding of the aesthetic and professional issues relating to the studio practice of Drawing.

At the conclusion of the year, students present a substantial and resolved body of work for assessment in conjunction with the presentation of an co-dependent exegesis (developed in the co-requisite Studio Seminar 5 subject) that serves to document discuss and contextualize the body of work presented for Studio 5.

Monitoring of Progress

Mid Year review

At midyear, the Head of Drawing and supervising academic staff undertake a formal review of student progress. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Supervising Staff will advise students of reading relevant to their independent research

Learning Outcomes

Upon successful completion students are able to demonstrate:

- Specialised knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of a substantial and highly-resolved body of artwork
- Mastery of theoretical knowledge within the discipline with integration of creative and critical reflection in the generation, research of ideas and concepts
- Advanced ability to synthesise specialised knowledge and technical skill within a coherent body of work of professional standard and scholarly rigour
- Ability to consider and communicate complex ideas and propositions with various audiences through the presentation of artworks
- Capacity for independent decision-making and advanced critical and aesthetic judgement in the research and realisation of a cohesive body of artwork
- Advanced capacity to work responsibly applying professional conventions and engaging critically with a broad range of perspectives with autonomy and accountability

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Presentation of a <i>MFA Studio Project</i> in the form of a cohesive and highly resolved body of artwork that is substantial in terms of scope, scale and originality <i>The Studio Project is assessed in conjunction with the MFA Exegesis developed in the co-requisite Studio Seminar program.</i>	Week 26	100%

PAINTING STUDIO SPECIALISATION 5 PAI500

Award/Level: Master of Fine Art (MFA) Stage 2

Core or Elective: Elective / Studio Specialisation

Pre-requisites: CER400, STS400

Co-requisites: STS500

Credit Points: 36

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 1 HPW individual supervision

12 HPW personal study

Subject Coordinator: Dr Stephen Little, Head of Painting

Description

Painting Studio Specialisation 5 supports the development and consolidation of specialised knowledge and skills of the Painting discipline through the autonomous research and production of a substantial Studio Project resulting in the presentation of a substantial and resolved body of work.

Students are provided with access to specialist studio and workshop facilities on campus and they receive regular individual supervision from academic staff suitably qualified and experience in the relevant field.

The co-requisite Studio Seminar 5 supports students in the development of an exegesis that serves to document, discuss and contextualise the body of work produced for Painting Studio Specialisation 5 Studio Project.

Objectives

Painting Studio Specialisation 5 aims to develop in students the capacity to integrate specialised technical skills and conceptual knowledge of the Painting discipline within the production of a substantial and resolved body of studio-based work.

Through the independent research and execution of a substantial Studio Project students will develop an advanced capacity to support continued professional practice in the visual arts while at the same time exposing them to academic research experience in studio practice by providing

an opportunity for scholarly reflection upon issues of contemporary discourse and practice relevant to the field of Painting and their individual practice, including:

- Consolidating the necessary technical, conceptual, and critical skills for autonomous art practice and postgraduate research within the studio field of Painting
- Enhancing the student's ability to undertake original research relevant to their studio project with the potential to contribute to the field of Painting practice and discourse
- Developing the student's ability to research and identify the conceptual, theoretical and technical concerns underpinning and informing their Studio project

Upon successful completion graduates will demonstrate through their work the ability to apply specialised knowledge and skills of the discipline with autonomy, expert judgement and professional responsibility.

Subject Content

Painting Studio Specialisation 5 is a supervised studio research component of the MFA. Under the guidance of supervising academic staff, students conceive, propose and execute a Studio Project that represents an independent inquiry in the studio practice of Painting resulting in a substantial and resolved body of work that is reflective of an advanced capacity for continued professional practice and scholarship in the field.

In the initial stages of the year, students refine an MFA Studio Research Project Outline clarifying the aims, studio methodologies and timeframes of the project, and commence production of preliminary artwork.

Students attend regular individual and group tutorials and reviews with their assigned supervisors and continue to develop this body of work throughout the duration of the year.

With individual supervision throughout the year, students consolidate the higher order technical and conceptual skills needed to plan, investigate and resolve a body of work that extends their knowledge and understanding of the aesthetic and professional issues relating to the studio practice of Painting.

At the conclusion of the year, students present a substantial and resolved body of work for assessment in conjunction with the presentation of an co-dependent exegesis (developed in the co-requisite Studio Seminar 5 subject) that serves to document discuss and contextualize the body of work presented for Studio Specialisation 5.

Monitoring of Progress

Mid Year review

At midyear, the Head of Painting and supervising academic staff undertake a formal review of student progress. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Supervising Staff will advise students of reading relevant to their independent research.

Learning Outcomes

Upon successful completion students are able to demonstrate:

- Specialised knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of a substantial and highly-resolved body of artwork
- Mastery of theoretical knowledge within the discipline with integration of creative and critical reflection in the generation, research of ideas and concepts
- Advanced ability to synthesise specialised knowledge and technical skill within a coherent body of work of professional standard and scholarly rigour
- Ability to consider and communicate complex ideas and propositions with various audiences through the presentation of artworks
- Capacity for independent decision-making and advanced critical and aesthetic judgement in the research and realisation of a cohesive body of artwork
- Advanced capacity to work responsibly applying professional conventions and engaging critically with a broad range of perspectives with autonomy and accountability

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Presentation of a <i>MFA Studio Project</i> in the form of a cohesive and highly resolved body of artwork that is substantial in terms of scope, scale and originality <i>The Studio Project is assessed in conjunction with the MFA Exegesis developed in the co-requisite Studio Seminar program.</i>	Week 26	100%

PHOTOMEDIA STUDIO SPECIALISATION 5

PHO500

Award/Level: Master of Fine Art (MFA) Stage 2

Core or Elective: Elective / Studio Specialisation

Pre-requisites: CER400, STS400

Co-requisites: STS500

Credit Points: 36

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 1 HPW individual supervision

12 HPW personal study

Subject Coordinator: Geoff Kleem, Head of Photomedia

Description

Photomedia Studio Specialisation 5 supports the development and consolidation of specialised knowledge and skills of the Photomedia discipline through the autonomous research and production of a substantial Studio Project resulting in the presentation of a substantial and resolved body of work.

Students are provided with access to specialist studio and workshop facilities on campus and they receive regular individual supervision from academic staff suitably qualified and experience in the relevant field.

The co-requisite Studio Seminar 5 supports students in the development of an exegesis that serves to document, discuss and contextualise the body of work produced for Photomedia Studio Specialisation 5 Studio Project.

Objectives

Photomedia Studio Specialisation 5 aims to develop in students the capacity to integrate specialised technical skills and conceptual knowledge of the Photography discipline within the production of a substantial and resolved body of studio-based work.

Through the independent research and execution of a substantial Studio Project students will develop an advanced capacity to support continued professional practice in the visual arts while at the same time exposing them to academic

research experience in studio practice by providing an opportunity for scholarly reflection upon issues of contemporary discourse and practice relevant to the field of Photography and their individual practice, including:

- Consolidating the necessary technical, conceptual, and critical skills for autonomous art practice and postgraduate research within the studio field of Photography
- Enhancing the student's ability to undertake original research relevant to their studio project with the potential to contribute to the field of Photography practice and discourse
- Developing the student's ability to research and identify the conceptual, theoretical and technical concerns underpinning and informing their Studio project

Upon successful completion graduates will demonstrate through their work the ability to apply specialised knowledge and skills of the discipline with autonomy, expert judgement and professional responsibility.

Subject Content

Photomedia Studio Specialisation 5 is a supervised studio research component of the MFA. Under the guidance of supervising academic staff, students conceive, propose and execute a Studio Project that represents an independent inquiry in the studio practice of Photography resulting in a substantial and resolved body of work that is reflective of an advanced capacity for continued professional practice and scholarship in the field.

In the initial stages of the year, students refine an *MFA Studio Research Project Outline* clarifying the aims, studio methodologies and timeframes of the project, and commence production of preliminary artwork.

Students attend regular individual and group tutorials and reviews with their assigned supervisors and continue to develop this body of work throughout the duration of the year.

With individual supervision throughout the year, students consolidate the higher order technical and conceptual skills needed to plan, investigate and resolve a body of work that extends their knowledge and understanding of the aesthetic and professional issues relating to the studio practice of Photography.

At the conclusion of the year, students present a substantial and resolved body of work for assessment in conjunction with the presentation of an co-dependent exegesis (developed in the co-requisite Studio Seminar 5 subject) that serves to document discuss and contextualize the body of work presented for Studio Specialisation 5.

Monitoring of Progress

Mid Year review

At midyear, the Head of Photomedia and supervising academic staff undertake a formal review of student progress. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Supervising Staff will advise students of reading relevant to their independent research.

Learning Outcomes

Upon successful completion students are able to demonstrate:

- Specialised knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of a substantial and highly-resolved body of artwork
- Mastery of theoretical knowledge within the discipline with integration of creative and critical reflection in the generation, research of ideas and concepts
- Advanced ability to synthesise specialised knowledge and technical skill within a coherent body of work of professional standard and scholarly rigour
- Ability to consider and communicate complex ideas and propositions with various audiences through the presentation of artworks
- Capacity for independent decision-making and advanced critical and aesthetic judgement in the research and realisation of a cohesive body of artwork
- Advanced capacity to work responsibly applying professional conventions and engaging critically with a broad range of perspectives with autonomy and accountability

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Presentation of a <i>MFA Studio Project</i> in the form of a cohesive and highly resolved body of artwork that is substantial in terms of scope, scale and originality <i>The Studio Project is assessed in conjunction with the MFA Exegesis developed in the co-requisite Studio Seminar program.</i>	Week 26	100%

PRINTMAKING STUDIO SPECIALISATION 5

PRI500

Award/Level: Master of Fine Art (MFA) Stage 2

Core or Elective: Elective / Studio Specialisation

Pre-requisites: CER400, STS400

Co-requisites: STS500

Credit Points: 36

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 1 HPW individual supervision

12 HPW personal study

Subject Coordinator: Peter Burgess, Head of Printmaking

Description

Printmaking Studio Specialisation 5 supports the development and consolidation of specialised knowledge and skills of the Printmaking discipline through the autonomous research and production of a substantial Studio Project resulting in the presentation of a substantial and resolved body of work.

Students are provided with access to specialist studio and workshop facilities on campus and they receive regular individual supervision from academic staff suitably qualified and experience in the relevant field.

The co-requisite Studio Seminar 5 supports students in the development of an exegesis that serves to document, discuss and contextualise the body of work produced for Printmaking Studio Specialisation 5 Studio Project.

Objectives

Printmaking Studio Specialisation 5 aims to develop in students the capacity to integrate specialised technical skills and conceptual knowledge of the Printmaking discipline within the production of a substantial and resolved body of studio-based work.

Through the independent research and execution of a substantial Studio Project students will develop an advanced capacity to support continued professional practice in the visual arts while at the same time exposing them to academic

research experience in studio practice by providing an opportunity for scholarly reflection upon issues of contemporary discourse and practice relevant to the field of Printmaking and their individual practice, including:

- Consolidating the necessary technical, conceptual, and critical skills for autonomous art practice and postgraduate research within the studio field of Printmaking
- Enhancing the student's ability to undertake original research relevant to their studio project with the potential to contribute to the field of Printmaking practice and discourse
- Developing the student's ability to research and identify the conceptual, theoretical and technical concerns underpinning and informing their Studio project

Upon successful completion graduates will demonstrate through their work the ability to apply specialised knowledge and skills of the discipline with autonomy, expert judgement and professional responsibility.

Subject Content

Printmaking Studio Specialisation 5 is a supervised studio research component of the MFA. Under the guidance of supervising academic staff, students conceive, propose and execute a Studio Project that represents an independent inquiry in the studio practice of Printmaking resulting in a substantial and resolved body of work that is reflective of an advanced capacity for continued professional practice and scholarship in the field.

In the initial stages of the year, students refine an *MFA Studio Research Project Outline* clarifying the aims, studio methodologies and timeframes of the project, and commence production of preliminary artwork.

Students attend regular individual and group tutorials and reviews with their assigned supervisors and continue to develop this body of work throughout the duration of the year.

With individual supervision throughout the year, students consolidate the higher order technical and conceptual skills needed to plan, investigate and resolve a body of work that extends their knowledge and understanding of the aesthetic and professional issues relating to the studio practice of Printmaking.

At the conclusion of the year, students present a substantial and resolved body of work for assessment in conjunction with the presentation of an co-dependent exegesis (developed in the co-requisite Studio Seminar 5 subject) that serves to document discuss and contextualize the body of work presented for Studio Specialisation 5.

Monitoring of Progress

Mid Year review

At midyear, the Head of Printmaking and supervising academic staff undertake a formal review of student progress. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Supervising Staff will advise students of reading relevant to their independent research.

Learning Outcomes

Upon successful completion students are able to demonstrate:

- Specialised knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of a substantial and highly-resolved body of artwork
- Mastery of theoretical knowledge within the discipline with integration of creative and critical reflection in the generation, research of ideas and concepts
- Advanced ability to synthesise specialised knowledge and technical skill within a coherent body of work of professional standard and scholarly rigour
- Ability to consider and communicate complex ideas and propositions with various audiences through the presentation of artworks
- Capacity for independent decision-making and advanced critical and aesthetic judgement in the research and realisation of a cohesive body of artwork
- Advanced capacity to work responsibly applying professional conventions and engaging critically with a broad range of perspectives with autonomy and accountability

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Presentation of a <i>MFA Studio Project</i> in the form of a cohesive and highly resolved body of artwork that is substantial in terms of scope, scale and originality <i>The Studio Project is assessed in conjunction with the MFA Exegesis developed in the co-requisite Studio Seminar program.</i>	Week 26	100%

SCULPTURE STUDIO SPECIALISATION 5 SCU500

Award/Level: Master of Fine Art (MFA) Stage 2

Core or Elective: Elective / Studio Specialisation

Pre-requisites: CER400, STS400

Co-requisites: STS500

Credit Points: 36

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 1 HPW individual supervision

12 HPW personal study

Subject Coordinator: Ron Robertson-Swann, Head of Sculpture

Description

Sculpture Studio Specialisation 5 supports the development and consolidation of specialised knowledge and skills of the Sculpture discipline through the autonomous research and production of a substantial Studio Project resulting in the presentation of a substantial and resolved body of work.

Students are provided with access to specialist studio and workshop facilities on campus and they receive regular individual supervision from academic staff suitably qualified and experience in the relevant field.

The co-requisite Studio Seminar 5 supports students in the development of an exegesis that serves to document, discuss and contextualise the body of work produced for Sculpture Studio Specialisation 5 Studio Project.

Objectives

Sculpture Studio Specialisation 5 aims to develop in students the capacity to integrate specialised technical skills and conceptual knowledge of the Sculpture discipline within the production of a substantial and resolved body of studio-based work.

Through the independent research and execution of a substantial Studio Project students will develop an advanced capacity to support continued professional practice in the visual arts while at the same time exposing them to academic research experience in studio practice by providing

an opportunity for scholarly reflection upon issues of contemporary discourse and practice relevant to the field of Sculpture and their individual practice, including:

- Consolidating the necessary technical, conceptual, and critical skills for autonomous art practice and postgraduate research within the studio field of Sculpture
- Enhancing the student's ability to undertake original research relevant to their studio project with the potential to contribute to the field of Sculpture practice and discourse
- Developing the student's ability to research and identify the conceptual, theoretical and technical concerns underpinning and informing their Studio project

Upon successful completion graduates will demonstrate through their work the ability to apply specialised knowledge and skills of the discipline with autonomy, expert judgement and professional responsibility.

Subject Content

Sculpture Studio Specialisation 5 is a supervised studio research component of the MFA. Under the guidance of supervising academic staff, students conceive, propose and execute a Studio Project that represents an independent inquiry in the studio practice of Sculpture resulting in a substantial and resolved body of work that is reflective of an advanced capacity for continued professional practice and scholarship in the field.

In the initial stages of the year, students refine an *MFA Studio Research Project Outline* clarifying the aims, studio methodologies and timeframes of the project, and commence production of preliminary artwork.

Students attend regular individual and group tutorials and reviews with their assigned supervisors and continue to develop this body of work throughout the duration of the year.

With individual supervision throughout the year, students consolidate the higher order technical and conceptual skills needed to plan, investigate and resolve a body of work that extends their knowledge and understanding of the aesthetic and professional issues relating to the studio practice of Sculpture.

At the conclusion of the year, students present a substantial and resolved body of work for assessment in conjunction with the presentation of an co-dependent exegesis (developed in the co-requisite Studio Seminar 5 subject) that serves to document discuss and contextualize the body of work presented for Studio Specialisation 5.

Monitoring of Progress

Mid Year review

At midyear, the Head of Sculpture and supervising academic staff undertake a formal review of student progress. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory..

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Supervising Staff will advise students of reading relevant to their independent research.

Learning Outcomes

Upon successful completion students are able to demonstrate:

- Specialised knowledge of the key principles and concepts of the studio discipline, and their integration in the development and realisation of a substantial and highly-resolved body of artwork
- Mastery of theoretical knowledge within the discipline with integration of creative and critical reflection in the generation, research of ideas and concepts
- Advanced ability to synthesise specialised knowledge and technical skill within a coherent body of work of professional standard and scholarly rigour
- Ability to consider and communicate complex ideas and propositions with various audiences through the presentation of artworks
- Capacity for independent decision-making and advanced critical and aesthetic judgement in the research and realisation of a cohesive body of artwork
- Advanced capacity to work responsibly applying professional conventions and engaging critically with a broad range of perspectives with autonomy and accountability

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Presentation of a <i>MFA Studio Project</i> in the form of a cohesive and highly resolved body of artwork that is substantial in terms of scope, scale and originality <i>The Studio Project is assessed in conjunction with the MFA Exegesis developed in the co-requisite Studio Seminar program.</i>	Week 26	100%

STUDIO SEMINAR 5

STS500

Award/Level: Master of Fine Art (MFA) Stage 2

Core or Elective: Core

Pre-requisites: Successful completion of Master of Fine Art Stage 1 / Graduate Diploma of Fine Art

Co-requisites: Studio Specialisation (CER500/ DRA500/PAI500/PHO500/PRI500/SCU500)

Credit Points: 24

Duration: 26 Weeks / Semester 1 & 2 / 78 Hours

Delivery mode: face to face / on campus

Student Workload: 52 Hours timetabled symposia / semester 1 & 2

4 HPW personal study

Subject Coordinator: Dr Ian Greig Postgraduate Coordinator

Description

Studio Seminar 5 seeks to establish a scholarly environment that facilitates students' engagement with discourse relating to the contemporary field of practice. The subject is designed to assist students in the research, preparation and development of the exegetical component of the MFA program.

The Studio Seminar program is delivered as a regular program of research symposia convened by the Postgraduate coordinator, in which students present their individual research findings for consideration of the MFA cohort and faculty within the broader contexts of practice and scholarship in the visual arts

The co-requisite Studio Specialisation 5 supports students in the development of a Studio Project that will be documented, discussed and contextualised by the written exegesis developed in Studio Seminar 5.

Objectives

Studio Seminar 5 consolidates the research methodologies gained in prior study by requiring students to more critically situate their individual studio practice within a broader professional, cultural and critical framework, and to articulate this understanding in a written dissertation that serves to document, discuss and contextualise their individual MFA Studio Project

The subject aims to consolidate:

- knowledge of research principles and methods applicable to visual arts practice and scholarship
- the communication and research skills required to apply research methodologies within art practice, and to convey the outcomes of research based enquiry.
- technical and communication skills to conceive, evaluate, and implement, theoretical developments that provide a broader context for professional practice and scholarship in the visual arts

Subject Content

Studio Seminar 5 subject is delivered as a series of research symposia - held regularly throughout the year – in which students prepare and present individual research presentations for feedback and discussion among the MFA cohort and with supervising academic staff.

The Symposium program also includes guest presentations from academic staff and visiting artists/academics, that are intended to broaden the profession and cultural parameters of the cohort and to provide specific examples of research practice and professional activity in the visual arts and related fields of practice.

Studio Seminar 5 focuses on the consolidation and application of research skills gained in previous study to support students in the development of a written dissertation that contextualises the body of work produced in their individual MFA Studio Research Project undertaken in the Studio Specialisation 5 program.

Monitoring of Progress

Mid Year review

At mid year a formal review of student progress is undertaken in conjunction with Studio Specialisation mid year review. Students are advised of their progress by sighting, signing and discussing a mid-stage evaluation form that includes indication of student progress as either Satisfactory; Borderline; or Unsatisfactory.

Prescribed Reading

There are no prescribed texts for this subject.

Recommended Reading

Lecturers will provide specific readings throughout the course.

Learning Outcomes

- A mastery of theoretical knowledge of the discipline with understanding of recent developments within the field of practice with the ability to clearly situate one's own practice within those broader professional and scholarly contexts
- Advanced ability to evaluate and clearly communicate complex ideas
- Advanced ability to utilise scholarly conventions and research methods to research and evaluate complex information, and to situate that knowledge within a specific context
- Advanced communication skills required to convey the outcomes of research based enquiry
- Advanced capacity for autonomous enquiry and the ability to apply critical judgement to a range of art works and practices
- Advanced capacity to engage in critical discourse applying a range of critical perspectives to critically reflect upon, analyse and discuss their own work and the work of others

Assessment

Related Assessment Tasks / Items	When assessed	Weighting
Presentation of a <i>MFA Exegesis</i> in the form of a written dissertation of 10,000 words which documents, discusses and contextualises the MFA Studio Project within the broader cultural context of contemporary visual art practice and documents and discusses the technical, material and conceptual issues relevant to the MFA Studio Project. <i>The MFA Exegesis is assessed in conjunction with the MFA Studio Project developed in the co-requisite Studio Specialisation program</i>	Week 26	100%

WORKPLACE HEALTH AND SAFETY STUDIO GUIDELINES

ALL DEPARTMENTS

The National Art School is committed to providing a safe, healthy environment for its staff, students, affiliates and visitors. The NAS Workplace Health and Safety Policy is available online: <http://www.nas.edu.au/degreeprograms/Current-Students> as is the NAS Workshop and Studio Safety Handbook: <http://www.nas.edu.au/degreeprograms/Current-Students> These documents provide safety policies and procedures relevant to the NAS campus and studio discipline areas.

All students, visitors, volunteers or interns who have installation projects on campus are required to complete a NAS Safe Installation Checklist. This document ensures that all risks have been mitigated and planned and is available online: <http://www.nas.edu.au/degreeprograms/Current-Students> If you need further clarification please see Facilities.

All electrical equipment must be tested to identify any electrical faults, damage or wear. Upon compliance all electrical equipment must be fitted with a certified safety inspection tag.

Any untagged items will be removed immediately and may be disposed of. Please liaise with your head of department or studio technician for further details.

CERAMICS

All students within the NAS Ceramics Department are required to observe safe studio and workshop practice and acknowledge the principles of Workplace Health & Safety (WHS):

- If you have an existing medical condition or a disability or you are taking prescribed medication that may affect your ability to use studio equipment/materials please notify the lecturer in charge or Head of Department.
- Appropriate clothing must be worn at all times in the studio area including sturdy closed footwear, no loose clothing, long hair tied back.
- Appropriate protective clothing must be worn in the studio including protective apron, solvent proof gloves, dust mask/

respirator, protective eyewear, ear protection.

- Accidents, injuries and near misses must be reported immediately to the lecturer in charge or the Head of Department.
- Do not use the studio equipment/materials if you are under the effect of alcohol or any illegal drugs.
- Familiarise yourself with the studio in case of emergency, eg location of first aid kits, exits, fire extinguisher, fire blankets, safety shower etc.
- The consumption of food, beverages and cigarettes is prohibited in the studio area.
- The use of mobile phones and personal stereos is prohibited in the studio area.
- Please comply with any staff request regarding health and safety.
- Do not use tools or equipment that you have not been instructed to use. Do not help yourself to tools, equipment or materials unless instructed by lecturer.
- Do not interfere with other student's kilns without permission.
- Remove all dust at source, prevent dust from becoming airborne, avoid draughts in working area.
- All works areas are to be kept clean and tidy, spray with a light film of water then wipe over with a damp cloth to prevent dust particles becoming airborne.
- When using glaze lab extractor fans must be switched on and dust mask to be worn.
- If you feel any adverse effect, immediately notify your lecturer, or the Head of Ceramics to review your situation and devise an appropriate personal strategy. If necessary you may refer questions in writing to the NAS WHS Committee.
- All staff, students and visitors are required to observe the WHS guidelines. Failure to comply may result in you being asked to leave the studio.

Recommended Reading

- *Beware – Artist at work*, Australia Council

Ceramics Department Environment Policy

The Ceramics Department is committed to a safe, healthy environment. The department has a plan that will encourage the active participation of staff, students, contractors and service providers to respond and be aware of environmental issues within the department.

Thus, in a spirit of partnership with students and staff, the department will oversee and commit to the:

- Reduction of airborne pollution (noxious fumes and dust)
- Responsible care of hazardous materials
- Responsible general waste disposal
- Reduction of water and energy wastage
- Maintenance and care of equipment

Implementation of the policy

Reduction of airborne pollution:

- Exhaust fans to be used at all times when kilns are in use.
- Exhaust fan must be switched on when spray booth is in use.
- Exhaust fans must be switched on when the glaze laboratory is in use.
- No heavy or extended reduction of gas or wood kilns.
- No foreign matter to be inserted into the kilns for reduction.
- No salt to be used in firings, glazes or clay bodies (toxic fumes)
- No soda ash to be used (foul-smelling fumes)
- Regular maintenance of dust prone areas with water:
- Students must wash all workbenches after use.
- Glaze room must be hosed down each day.
- Individual student studios and general studios (wheel room and handbuilding room) to be kept clean at all times.

Care of hazardous materials

- Store all ingredients in airtight containers.
- Label all containers with specific ingredient and level of hazard
- Proper disposal and handling (see EPA and WHS guidelines) of glaze materials. Should not be placed in general rubbish.
- Use sinks with properly rated traps

General waste disposal

- Skips used for disposal of non-hazardous materials

Reduction of energy and water wastage

- Fire kilns efficiently using a minimum of fuel /energy.
- Report any gas leakage or fumes.

Proper water management

- Report leaking taps.

Maintenance and care of equipment

- Regular maintenance and checks, by authorized personnel, of exhaust fans, kilns and equipment will help to keep the ceramic environment clean and healthy.

What impact will these implementations have on the Ceramics Department?

- A clean environment both inside and outside the campus will encourage a positive attitude from staff and students.
- More savings on fuel/energy with efficient firings
- Safer environment as students to take an active role in reporting problems re inefficient kilns and generally caring for the department
- Being aware of their environment is important for student education.
- A good, sound and effective environmental policy will not only create healthy environs but will be cost effective over time.

Student Responsibilities

The college situation is by its nature an intimate one as you will be spending most of your time in a close group situation and as in any such environment a degree of tolerance and respect for others becomes very important in maintaining a vibrant and harmonious working dynamic.

Respect the working space of fellow students.

- Maintain a tidy workspace clear of obstructions.
- When working in other areas than your studio, i.e. the kiln room, throwing room etc. it is important that you make sure to clean up when finished.
- Do not interfere with or unpack other student's kilns without permission.

Dust

Dust is a major concern for potters. Its control is essential. Invisible super-fine silica particles, which float in the air, cause the most damage. When inhaled they

penetrate the air sacs in the lungs which re-oxygenate the blood. Coarser particles are filtered out through the nose or can be coughed out. Prolonged exposure to fine free silica can result in silicosis - an incurable lung disease.

If you allow clay scraps to dry and fall on the floor, they are trodden on, powdered into dust, that circulates in the air and we breathe these fine dust particles into our lungs, eventually causing illness.

Prevention of dust inhalation

This is very important in a studio situation in a college or school. Remember that if YOU are the teacher your students will visit your classroom on an irregular basis and may not be in too much danger from over exposure to dust, however, you are there everyday and are at much more risk.

- If possible, remove all dust at the source.
- Prevent dust from becoming airborne.
- Avoid draughts in the working area.
- Wipe all spillages before they dry.
- Do not dust or sweep, use a damp cloth or spray with a light film of water.
- Use the correct type of respirator when mixing dry ingredients for making up glazes or clay.
- Wear clean clothing.

NB: When using the glaze lab to mix glazes the extractor fans MUST be turned on at all times, and WEAR a dust mask.

DRAWING

Do not use any spray aerosols or spray fixatives in the studios. Please take your work outside for spraying. For your own protection use a mask whilst spraying

- If you are aware of any pre-existing skin sensitivity you may have, or you experience skin irritation from the use of pastels, charcoals or any other drawing material, please protect your hands by wearing disposable surgical gloves and/ or using barrier cream
- If a drawing project involves the generation of excessive amounts of charcoal or pastel dust, please protect yourself from the possible harmful effects from inhalation by wearing a disposable dust mask.
- Please conduct yourself in a safe and orderly manner while in drawing studios, (as well as field trips and excursions) and observe any safety instructions as directed by your lecturer. In particular safe handling of heaters, fans, portable lights, screens, drawing boards and easels. Take special care

when around electrical cords to avoid electrical hazards and tripping.

- Under no circumstances climb on furniture (donkeys, easels, chairs etc) to reach, install or dismantle studio set ups or exhibitions. Use only the ladders provided.
- Strictly no student access to models change rooms or prop stores.

PAINTING

All students within the NAS Painting Department are required to observe safe studio and workshop practice and acknowledge the principles of Workplace Health & Safety (WHS):

- If you have an existing medical condition or a disability or you are taking prescribed medication that may affect your ability to use studio equipment/materials please notify the lecturer in charge.
- Appropriate clothing must be worn at all times in the studio area including sturdy closed footwear, no loose clothing, long hair tied back.
- Accidents, injuries and near misses must be reported immediately to the lecturer in charge.
- Do not use the studio equipment/ materials if you are under the effect of alcohol or any illegal drugs.
- Familiarise yourself with the studio in case of emergency, e.g. location of first aid kits, exits, fire extinguisher, fire blankets, safety shower etc.
- The consumption of food, beverages and cigarettes is prohibited in the studio area.
- The use of mobile phones and personal stereos is prohibited in the studio area.
- Please comply with any staff request regarding health and safety.
- Open windows and turn on studio ventilation units where available, when working in confined spaces.
- Keep lids on solvent containers and solvent soaked rags in lidded bins provided in studios
- Do not dispose of paint or solvents in sinks. Solvents should be disposed of in drums provided in solvent cabinets in studios. Paint should be scraped into paper and placed in bins.
- Confirm competence before using tools and machinery with class lecturers or Technical Assistant.

- Students are required at all times to have at least one other person of staff member present when working in studios and or workshops.
- Consider the comfort of colleagues in the shared work space.
- Do not work with excessive solvent based washes and glazes inside studios.
- Avoid direct skin contact with paints, pigments and solvents by wearing latex gloves and or applying barrier cream.

Excessive exposure to solvents can cause headaches, sore throats, respiratory irritation and long-term medical concerns in some individuals. Excessive exposure to solvents may cause adverse responses to some medications particularly some antidepressants and in the long term may be responsible for some carcinogenic conditions. Solvents and pigments can be absorbed through the skin, cuts, abrasions, by respiratory action and through ingestion, (when eating, drinking or smoking). Odourless solvents are less toxic than other similar solvents and should be used at NAS.

If you feel any adverse effect, immediately notify your lecturer, year coordinator or the Head of Department to review your situation and devise an appropriate personal strategy. If necessary you may refer questions in writing to the NAS OH&S Committee.

All staff, students and visitors are required to observe the OH&S guidelines. Failure to comply may result in you being asked to leave the studio.

Recommended Reading

Beware – Artist at work, Australia Council
Saitzyk, Steven. *Art Hardware*. Watson – Guptil, New York. 1987. (Part 11).

PHOTOMEDIA

Responsibility

All students need to cooperate to ensure a safe, healthy working environment.

It is vital to:

- Familiarise yourself with the following information
- Follow the instructions and advice of your lecturers
- Talk to your lecturers any time if you have any problems or questions

Identifying and Minimising Hazards

The main potential hazard in photographic practice is exposure to photographic chemicals. If handled carelessly many of the chemicals can cause skin problems and/or lung problems. Clean processing habits minimise the hazard. Work with care. Always report all breakages, hazards and malfunctioning equipment promptly. When you finish using a work area make sure you take time to clean it up; this includes studio and tutorial areas. Discuss any concerns with your lecturer.

Always avoid inhaling chemicals & skin contact with chemicals

Working safely in the darkrooms and film processing area

- Avoid spilling chemicals – spills create fumes
- Mop up all spills straight away
- Always use a tray to move prints and test strips in and out of the darkroom
- Avoid spilling chemicals from trays or jugs in the wet benches so they mix – this is called cross contamination. Certain chemicals, eg developer and fixer, are more toxic when combined than when separate.
- Hold all containers and tanks over the sink to prevent chemistry spills or drips. Don't process film away from the sink.
- If you spill any chemical on your skin, wash immediately with soap and water

Fumes

- Ensure the ventilation system is switched on in darkrooms and the film processing area. If it seems quiet, the system probably isn't on and you're breathing chemicals.
- Never lean over trays of chemicals or over the wet bench.
- Always rinse test strips and prints before placing in a tray to evaluate in white light. Otherwise you'll breathe in fixer.
- You are more exposed to fumes when processing large prints (50x60cm+). Wearing a respirator is recommended.

Personal protection

- Eat, drink and smoke outside the department
- Wear a waterproof apron in wet areas
- Wear shoes in lab areas; thongs are not allowed
- Wear rubber gloves when handling and developing film. Gloves are also recommended for agitating trays.
- Use tongs when processing prints

Wet and dry areas

- Keep wet materials or equipment in designated wet areas
- Handle electrical equipment with dry hands: enlargers, timers, print dryers, light boxes, phones, heaters, radios or studio lights

Moving around safely

- Knock before entering darkrooms and don't enter if your way is blocked
- Carry materials or equipment in such a way that you can see where you're going
- When moving around wet materials, always contain them in a tray or tank so they don't drip

Specific chemical hazards

While staff usually mix chemicals, you need to be aware of these hazards. The greatest hazards occur during the preparation and handling of concentrated stock solutions of various chemicals. During these procedures, it is essential to wear protective gloves, goggles and a respirator to protect against splashes, dust and fumes. Take special care to avoid skin contact with powder, and to avoid stirring up dust which can be inhaled. Good ventilation is important to get rid of vapours, especially from the fixer and stop bath. Wherever possible, use concentrated liquid chemicals instead of powdered chemicals. Liquid chemicals are usually more expensive but are safer to handle. Read the safety warnings on the labels of all packages before mixing and using chemicals. Be sure that your work area is well ventilated. In particular, avoid small unventilated closets when mixing chemicals or processing negatives and prints. Take special care when mixing dry chemicals and always wear the correct lung and eye protection. Do not share respirators and store them sealed in a container so the filters don't continue to absorb impurities from the atmosphere.

Developer

The developer usually contains considerable quantities of hydroquinone and metol (monomethylp-aminophenol sulphate), both of which cause severe skin irritation and allergic reaction. These are dissolved in an alkaline solution containing sodium sulphite and sodium carbonate or sodium hydroxide. These chemicals can cause skin irritation and burns. **NEVER PUT HANDS INTO THE DEVELOPER.** If skin contact does occur, wash the skin copiously with water and then with an acid type cleanser.

Stop bath

The stop bath in film processing consists of weak acid solution. The concentrated acid can cause burns and inhalation of the vapours can irritate the eyes,

breathing passages and throat. Potassium chrome alum, sometimes used as a stop hardener, contain chromium and can cause ulcerations especially in cuts and nasal membranes. Always add the acid (stop bath) to the water, not the water to the acid.

Fixer

The fixer usually contains sodium sulphite, acetic acid and sodium thiosulphate (hypo), boric acid and potassium alum. The mixture of sodium sulphite and acetic acid produces sulphur dioxide which is extremely corrosive to the lungs. Potassium alum, a hardener used in film fixer, is a weak sensitiser and may cause skin dermatitis.

Toners

Handle toners with care. Do not allow toning chemicals to touch your skin and avoid breathing vapours. Selenium toner is particularly dangerous and some manufacturers have discontinued production.

Intensifiers and bleaches

Intensifiers and bleaches can be very dangerous. The common two components of intensifiers contain potassium and hydrochloric acid. The separate components can cause burns and the mixture produces chromic acid. Its vapours are very corrosive and may cause lung cancer. Handling of the powder of another intensifier, mercuric chloride, is very hazardous because of the inhalation of the dusts and resultant mercury poisoning.

Reducer

The commonest reducer contains potassium ferricyanide. If it comes into contact with heat or concentrated acid, the extremely poisonous hydrogen cyanide gas may be released.

Hardeners and stabilisers

These often contain formaldehyde which is very poisonous, extremely irritating to the eyes, throat and breathing passages and can cause dermatitis, severe allergies and asthma. Some of the solutions used to negatives contain harmful chlorinated hydrocarbons.

Working safely with colour processing

Keep colour processor door **CLOSED** at all times to prevent chemical backdraft

Wait for your print away from the print exit point – avoid breathing in the fumes there

Colour processing involves many of the same chemicals used in black and white processing. Developers use dye couplers, which can cause severe skin problems and some solutions contain toxic organic solvents. As colour printing chemicals are covered and contained in the processor, the risk to printers is reduced. However, if the door to the processing room is left open, the backdraft causes users to breathe in chemicals

For information about specific chemicals, refer to the material safety data sheets (MSDS)

Working safely in the lighting studio

- Receive class instruction in the use of all equipment before handling it
- Avoid shining lights in people's eyes; don't look directly at photographic lights
- Allow tungsten lights to cool down before moving. Lamps can explode if moved while hot.
- Keep protective covering on lamps
- Ensure all tripods, light stands, camera stands are secured properly and do not cause a trip hazard
- Be aware of other people's movements in the space at all times. Inform people sharing the space of your movements
- Set up electrical cords so they are not a trip hazard
- Discuss potentially toxic or dangerous props with lecturers prior to using

Working safely in the digital studio

- Wash your hands before and after a computer session to avoid transmitting and receiving viral infections
- Set up your chair before you begin computer work so your neck, back and arms are not strained.
- Use a chair with a dynamic chair back and sit back in it
- Sit at arm's length from monitor, feet on floor or stable footrest, wrists flat and straight in relation to forearms to use keyboard/mouse
- Centre monitor and keyboard in front of you with top of monitor at eye level
- Don't stare at computer screens for long periods - take regular breaks of at least 5 mins every hour

Summary

Take seriously the possibility of health hazards. The best safeguards are:

- Being aware of potential hazards
- Following these guidelines to minimise hazards
- Using common sense

Further reading

- 'Beyond Basic Photomedia' by Henry Horenstein
- 'Health Hazards Manual for Artists' by Michael McGann
- 'Overexposure: Health Hazards in Photomedia' by Susan D. Shaw

PRINTMAKING

In the interests of maintaining a safe and productive studio, all users the NAS Printmaking Department are required to observe safe studio and workshop practice. All staff, students and visitors are required to observe the following Workplace Health & Safety (WHS) guidelines:

- If you have an existing medical condition or a disability or you are taking prescribed medication that may affect your ability to use studio equipment/materials please notify the lecturer in charge or Head of Department before beginning work.
- Appropriate clothing must be worn at all times in the studio area including sturdy closed footwear, no loose clothing, long hair tied back.
- Appropriate protective clothing must be worn in the studio including protective apron, solvent proof gloves, dust mask/respirator, protective eyewear, ear protection.
- Accidents, injuries and near misses must be reported immediately to the lecturer in charge or the Head of Department.
- Do not use the studio equipment/materials if you are under the effect of alcohol or any illegal drugs.
- Do not use tools or equipment that you have not been instructed in the use of
- Do not help yourself to tools, equipment or materials unless instructed by a member of staff.
- Students and visitors are not permitted to mix and dispense chemicals
- All works areas are to be kept clean and tidy and designated clean up areas must be used.
- Designated clean up areas must be used
- Familiarise yourself with the studio in case of emergency, e.g. location of first aid kits, exits, fire extinguisher, fire blankets, safety shower etc
- The consumption of food, beverages and cigarettes is prohibited in the studio area
- The use of mobile phones and personal stereos is prohibited in the studio area
- Smoking is prohibited in all buildings.
- Compliance with any staff request regarding health and safety is regarded as compulsory. Failure to comply with any of the above may result in you being asked to leave the studio.

If you feel adversely effected by any of these guidelines or feel unable to comply, please notify your studio lecturer or Head of Department to review your situation and devise an appropriate personal strategy. If necessary you may refer questions in writing to the NAS Workplace Health & Safety (WHS) Committee.

SCULPTURE

Staff, students and visitors must comply with the following rules:

- Students and staff must ensure their own safety and the safety of others when in the sculpture area.
- Safe footwear must be worn at all times, either enclosed leather boots or shoes. No sandals or open toed shoes are allowed. No dresses, shorts, loose fitting clothes are to be worn and no dangling jewellery. Long hair should be tied back.
- Personal protective equipment such as safety eye protection, hearing protection, gloves and dust masks must be worn when required and must be available at all times. To be purchased by students before classes.
- The consumption of alcohol and illegal drugs is prohibited.
- Persons using prescribed medication that may affect their ability to use machinery and equipment should notify the lecturer in charge.
- Accidents and injuries must be reported immediately. There is a first aid cabinet in each work area in case of injury. For more serious injuries contact campus security immediately.
- Students are not to work alone.
- Work areas are to be kept clean and tidy, with rubbish and other safety hazards cleaned up promptly.
- At the end of each class clean bench tops, sweep the floor, clean and put away tools.
- Ensure power tools and leads are not damaged or unsafe. Report damage to the lecturer or technical assistant.
- Remove all completed work after assessment.
- Do not put toxic wastes or plaster down sinks or drains.
- Lift awkward or heavy loads correctly or with the lifting equipment provided.
- Do not use machinery or equipment unless you have received instruction in its use from a lecturer: If unsure about a safety issue check with your lecturer first.
- Be polite when dealing with fellow students, lecturers and technical staff.

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Front cover
National Art School Studio.
Photo: Mim Stirling