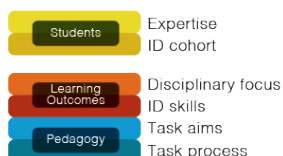
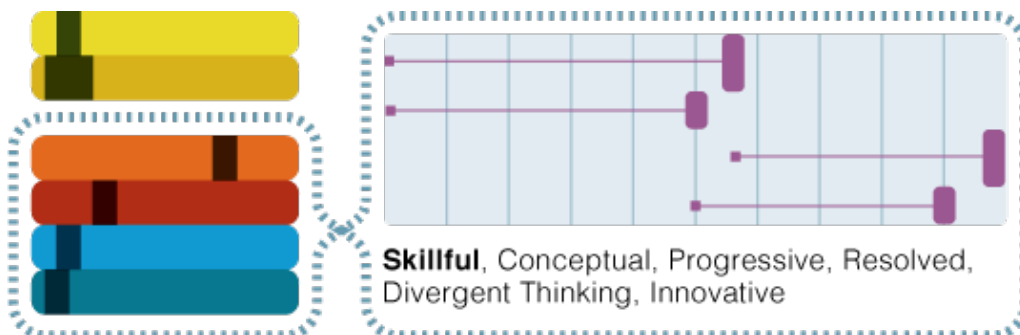


# MM36

## Monash University Introduction to Contemporary Practices 1



multiplemeasures.org.au



### SUMMARY FOR BENCHMARKING

#### How well is interdisciplinary learning supported by the assessment design?

This example introduces students to a number of contrasting disciplines within Fine Art. The study is developed to introduce students to these modes of making by sequential rotations. Students develop or expand their approaches by engaging with this variety and testing its application. In the first year of study, students will undertake this and a following unit/course/subject with a matching structure. In this way students will experience 4 workshop areas including Painting; Sculpture; Printmaking; Photography.

#### How well does the assessment design fit the ID cohort?

##### Does it fit the level of student expertise?

This first year example introduces students to a number of approaches within Fine Art disciplines. The students are introduced to techniques for their use and application, as well as perspectives on their significance through scaffolded technical elements of the study. Students are also encouraged to experiment with these techniques in supported studio production.

##### Does it respond to the range and style of cohort learning expectations?

Students enter this example, coming from a relatively narrow band (i.e. Fine Art focused) of disciplinary interests. The focus of the study is to expand students understanding of and engagement with a range of disciplinary approaches, considered within Fine Art perspective.

#### How well does the assessment design align to intended ID learning outcomes?

##### Do the **tasks and criteria** sufficiently support development of students' **disciplinary practices** ?

The primary focus of the study is on the expansion and development of students' skillsets and awareness across contrasting strategies for making, through practice. This is framed to support the development of a critical and informed perspective, considering artists' decisions around materials and media.

##### Do the **tasks and criteria** sufficiently support development of students' **interdisciplinary skills** ?

While students will work alongside colleagues with different interests, the work is independently developed and produced. Beyond the building of a supportive cohort, and the introduction of students to the culture of studio critique, the development of collaborative skills is not a particular focus..

##### Do the student / staff roles influencing **project direction / aims** support the ID learning outcomes?

There are two contrasting assessment task 'types' within this example. One a highly scaffolded and directed focus on skill development, material and technique, the other an experimental engagement with the potential of materials for expression and making. The first is strongly staff-directed, the second is directed by students in response to a simple brief focussing on representation and interpretation of selected objects..

##### Do the student / staff roles influencing **project process / development** support ID learning outcomes?

Students undertake a series of exercises. As set out above, some technically focussed tasks are directed or informed by specialist staff, others are developed by students in response to these material investigations and their own interests.

## UNIT/SUBJECT/COURSE OUTLINE + OUTCOMES

This first year unit is the first in a sequence to introduce students to a range of leading contemporary art practices and methodologies. The unit promotes a cutting-edge approach to conceptual and material processes through interdisciplinary transaction, material and fabrication procedures. Associated projects are introduced based on theories of contemporary art practices, collaborative practices and individual modes of research-focused outcomes. Students will develop inventive and sustainable solutions to a series of projects that will enable them to develop a personal methodology and language.

This unit is delivered as a combination of studio teaching, workshops, lectures, independent research activities, field trips and group as well as one-on-one tutorials. It is founded on the prospective development of each student's independent research skills across studio-based and other enquiry-based learning. The aim of this program is to offer students a number of varied delivery modes to suit differing modes of reception.

### Learning Outcomes:

- Initiate, develop and express conceptual and material solutions to projects set across a range of fine art media;
- Understand a variety of production methods used in the studio environment, have an appreciation of various mediums, their properties and uses, and be able to work with materials and techniques in an experimental and sustainable manner;
- Apply interdisciplinary approaches within the fine art field at both individual and collaborative levels;
- Understand the synthesis between observation, analysis, experimentation and critique within fine art production;
- Contextualise their work and its theoretical and material rationale within the field of fine art practice, and;
- Understand and apply the rules of occupational health and safety appropriate to the discipline practice.

## UNIT/SUBJECT/COURSE ACTIVITIES & ASSESSMENT TASKS

**Assessment Task 1: Looking at Looking 30%** In this project students will work with a collection of objects, that are symbolically significant to them. Students are required to make a series of re-presentations of them interrogating both the objects and how they see and depict them.

**Intensive Workshop Rotation Discipline Introduction 20%** Students will be introduced to one of four workshop areas selected from the following workshops: Painting, Sculpture, Printmaking and Photography through a project that engages notions of objects and observation. The students will be supported to develop a series of investigative works that engage with studio specific material and fabrication procedures.

**Assessment Task 2: Materials and Re-making 30%** For this project students will be further developing strategies for making, by recreating artwork from the first project using different mediums and materials. By investigating and reflecting on the materials, mediums and processes that the students choose to work with, they will develop a deeper understanding of why artists choose to work with specific mediums and materials. Different materials and mediums signify and are associated with specific meanings, contexts and histories.

**Intensive Workshop Rotation Discipline Introduction 20%** Students will be introduced to one of four workshop areas selected from the following workshops: Painting, Sculpture, Printmaking and Photography through a project that engages notions of objects and observation. The students will be supported to develop a series of investigative works that engage with studio specific material and fabrication procedures.

## ASSESSMENT CRITERIA / MARKING

- Technique
- Ideas and concepts
- Progress
- Resolution
- Divergent Thinking
- Innovation



## Unit Guide

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FNA1111

Introduction to Contemporary Practices 1

Semester 1, 2016

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# Unit handbook information

## **Synopsis**

This unit is the first in a sequence to introduce students to a range of leading contemporary art practices and methodologies. The unit promotes a cutting-edge approach to conceptual and material processes through interdisciplinary transaction, material and fabrication procedures. Associated projects are introduced based on theories of contemporary art practices, collaborative practices and individual modes of research focused outcomes. Students will develop inventive and sustainable solutions to a series of projects that will enable them to develop a personal methodology and language.

## **Mode of delivery**

Caulfield (Day)

## **Workload requirements**

24 hours per week, including 10 hours of taught studio and 14 hours of personal study and studio practice.

# Academic overview

## Learning outcomes

Students will be able to:

1. Initiate, develop and express conceptual and material solutions to projects set across a range of fine art media;
2. Understand a variety of production methods used in the studio environment, have an appreciation of various mediums, their properties and uses, and be able to work with materials and techniques in an experimental and sustainable manner;
3. Apply interdisciplinary approaches within the fine art field at both individual and collaborative levels;
4. Understand the synthesis between observation, analysis, experimentation and critique within fine art production;
5. Contextualise their work and its theoretical and material rationale within the field of fine art practice, and;
6. Understand and apply the rules of occupational health and safety appropriate to the discipline practice.

# Unit schedule

Weekly Outline
<p>1</p> <ul style="list-style-type: none"><li>• <b>Mon 29 February</b> 9am -1pm Workshop Rotation 1</li><li>• <b>Wed 2 March</b> 9am -1pm &amp; 2-4pm Introduction- Project 1</li></ul>
<p>2</p> <ul style="list-style-type: none"><li>• <b>Mon 7 March</b> Workshop Rotation 1</li><li>• <b>Wed 9 March</b> Introduction- Project 1</li></ul>
<p>3</p> <ul style="list-style-type: none"><li>• <b>Mon 14 March</b> Workshop Rotation 1</li><li>• <b>Wed 16 March</b> Project 1 development</li></ul>
<p>4</p> <ul style="list-style-type: none"><li>• <b>Mon 21 March</b> Workshop Rotation 1</li><li>• <b>Wed 23 March</b> Project 1 Development</li></ul>
<b>Mid-Semester/Easter break (Mon 28 March - Fri 1 April)</b>
<p>5</p> <ul style="list-style-type: none"><li>• <b>Mon 4 April</b> Workshop Rotation 1</li><li>• <b>Wed 6 April</b> Project 1 Development</li></ul>
<p>6</p> <ul style="list-style-type: none"><li>• <b>Mon 11 April</b> 9am-1pm. Workshop Rotation 1 <b>Presentation</b></li><li>• <b>Sydney Biennale - Tues 12- Thur 14 April</b></li></ul>

7

- **Mon 18 April** Workshop Rotation 2
- **Wed 20 April** **Mid Semester Review**

8

- **Mon 25 April** Workshop Rotation 2
- **Wed 27 April** Significance of Materials Project introduction

9

- **Mon 2 May** Workshop Rotation 2
- **Wed 4 May** Project 2 development

10

- **Mon 9 May** Workshop Rotation 2
- **Wed 11 May** Project 2 Development

11

- **Mon 16 May** Workshop Rotation 2
- **Wed 18 May** Project 2 Development

12

- **Mon 23 May** Workshop Rotation 2 **Presentation**
- **Wed 25 May** Project 2 **Group Critique**

13 Swot Vac (Mon 30 May - Fri 3 June) - No teaching/No assessment

14 **Assessment - Wednesday 8 June Assessment**

# Teaching approach

This unit is delivered as a combination of studio teaching, workshops, lectures, independent research activities, field trips and group as well as one-on-one tutorials. It is founded on the prospective development of each student's independent research skills across studio-based and other enquiry-based learning. The aim of this program is to offer students a number of varied delivery modes to suit differing modes of reception.

Student's main contact in the program will be the core teaching staff in the Studio Practice classes on Wednesdays, when each individual will be allocated a specific tutor as a point of contact.

Each Monday students will be working with a rotation of staff in Studio Workshops. Students will be introduced to staff in the technical workshops during these intensive classes.

The home studio in the Bachelor of Fine Art is a communal environment. Students will be allocated a shared space in the E1 studios to develop work, share ideas, collaborate, and to meet with staff for group discussion, critiques, and one-on-one feedback. Students can access the studios from 8am to 7pm weekdays and weekend access will be granted once OHSE responsibilities have been established. Storage shelving is situated in the studios for folios and lockable toolboxes.

It is expected that students will develop and acquire skills to enable them to access the studio areas of sculpture, printmaking, painting, photography, jewellery and glass. Workshop specific skills will be taught during class times through demonstration by tutors and lecturers. It is anticipated that students will further develop their skills through independent inquiry.

Technical support is available from individual workshop technicians on a needs basis outside class time and is to be organised by the student directly with the following technical staff in the first instance via email to make an appointment.



# Required resources

## Recommended Resources

Students must regularly check Moodle for announcements and their emails.

In addition to any materials that you are already keen to work with, students are required to have: A visual diary - A4 or larger.

Basic drawing, - pencils (graphite and colour), a rubber, ink, and brushes (bristle and soft), blade to sharpen pencils coloured textas

Ruler

Toolbox for transporting materials

Laptop and cameras as required

## **OTHER**

General: Pack coloured textas, masking tape, cutting knife, blade to sharpen pencils, tape measure, scissors, glue, a ruler, a black texta,

Painting: Paints will be advised at the intensive classes. Barrier cream, velvet pure soap, vegetable /baby oil for cleaning brushes, margarine containers, glass jars with lids, rags, house painting brushes x 2 for priming, safety glasses and basic dust masks.

If needed: Staple gun (reasonable quality such as Black & Decker Powershot, or Arrow T50) and staples to fit.

Photography: point and shoot and/or a digital or analogue SLR camera, as you see fit. Film and printing paper (darkroom & inkjet).

Printmaking: inks, tools, etching and monoprinting plates and relief printing blocks, photographic supplies, litho drawing materials, screen printing materials, printmaking papers, newsprint, cartridge paper, tarlatan and acetate, aprons, mask, chemical-safe (nitrile) gloves, and safety glasses.

Sculpture: Plaster, wax, clay, silicon, vaseline, dust masks, eye protection.

Glass & Jewellery- To be advised

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## Field trips

To be advised.

## Additional subject costs

Students will be notified of material and levy requirements by their staff on a project-by-project basis. Costs for these classes will approximate \$100 per semester.

## Assessment summary

Assessment is 100% by folio at mid-semester and end of semester (20% mid-semester and 80% final folio). The folio will be comprised of works produced during the duration of the unit, and may also include student's works made independently of the unit, and a journal which will document on-going progress and research over the semester.

Assessment task	Value	Due date
Assessment Task 1: Looking at Looking - weeks 7-12	30%	Wednesday April 20
Intensive Workshop Rotation	20%	April 11
Assessment Task 2: Project Two: Materials and Re-Making	30%	Wednesday 8 June
Intensive Workshop Rotation	20%	Week 12

Assessment is 100% by folio at mid-semester and end of semester (20% mid-semester and 80% final folio). The folio will be comprised of works produced during the duration of the unit, and may also include student's works made independently of the unit, and a journal which will document on-going progress and research over the semester

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Assessment Tasks	Value	Due Date
Intensive – rotation1 project 1: Discipline Introduction	20%	11 April
Intensive - rotation 2 project 2:- Discipline Introduction	20%	25 May

Looking at Looking + Materials and Remaking	30% 30%	20 April June 8
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# Assessment requirements

## Participation

Participation and attendance is essential to your success in art school. Students who miss more than 75% of classes risk failing the unit.

Getting the most out of Art School is about being present and engaging with the community, your peers and soaking up what the community has to offer. Art school provides a structured, educational environment and an excellent opportunity for you to learn from experienced artists and your peers. Art schools are ideal environments for community interaction and networking opportunities. You can learn a great deal in a short amount of time by interacting with other artists. The friends you make can become great doorways of opportunity in the future. Attend every class, and be on time. Work hard and do the best work you can do. You are building the foundation upon which the rest of your art life will be built. Make it a solid one! Push your creative boundaries. The more work you produce, the stronger your work will become. Always be thinking about your work. Push yourself to be the best you can be and don't settle. Try to make each work better than the last.

<http://www.artstudy.org/attending/tips-for-attending-art-school.php>

## Group work

Due to the nature of this unit as a (potentially) collective activity, some participation in group activities is expected in this course. Tasks will be assessed by the tutor within the context of the overall engagement and activity within the course, and will be considered synergistically in relation to individual folios. Where a specific assessable task requires collaboration and group participation, all individuals will be marked equally. Group dynamics will be monitored and coordinated by the tutor and any disputes regarding participation levels should be raised with the tutor as early as possible to assist resolution of the dispute.

## Assessment tasks

**WORKSHOP INTENSIVES- Monday Class (9am-1pm)**

**Intensive 1: project – Discipline Introduction - weeks 1-6**

**Mark 20% project due in week 6**

## **Intensive 2: project Discipline Introduction- weeks 7-12**

Students will be introduced to one of four workshop areas selected from the following workshops: Painting, Sculpture, Printmaking and Photography through a project that engages notions of objects and observation . The students will be supported to develop a series of investigative works that engage with studio specific material and fabrication procedures.

**Mark 20% project due in week 12**

### **Assessment task title: Assessment Task 1: Looking at Looking - weeks 7-12**

**Task value:** 30%

**Task due date:** Wednesday April 20

**Details of task:**

#### **Project 1**

##### **Looking at Looking**

Or

##### **The Object of Things**

“The resemblance we seem to see between pictures and nature does not result from the fact that art imitates nature, but from the fact that our perception of nature imitates our perception of art...Just as it seems we cant think anything that our language cant formulate, so it seems we cant see anything that our pictorial tradition does not include or imply.”

“Thirteen Ways of Looking at a Blackbird”,

Thomas McEvilley, Art and Discontent.

#### **What**

In this project you will work with a collection of objects, that are symbolically significant to you and make a series of re-presentations of them interrogating both the objects and how you see and depict them.

#### **Aim**

To begin with what is well known, with the most familiar understanding of art practice—resemblance—and to unpick the complex assumptions behind the depiction of experience. The aim of this project is to examine ways of both materializing, and representing experience through physical and pictorial form.

## **How**

Collect a series of ten objects. These should be significant to you in some way. What is the basis of the collection? What criteria did you use to select them?

The objects can vary in scale, and can include up to three images.

Be thoughtful about the selection. We intend you to work with them for the first half of the semester so make them interesting.

We ask that you not use your mobile phone, bunches of keys, photographs of other artists work, peacock feathers.

## **Week 1**

1. Assemble the objects in your studio. Think about relationships between the objects- direct and implied. Think about formal qualities- colour, composition, weight balance, and observe them carefully.

2. Document the objects with an SLR camera. Choose ten images of the objects and ensure these are printed for the following week.

Photograph the objects with the following two words in mind -Forensic and Subjective.

3. Produce four 'sustained, observed and resolved drawings of your collection of objects.

Each drawing should be an investment of time. You may use pencil, coloured pencil, textas, water colour pencils etc.

Complete your drawings and print up your photographs.

Present these in your spaces in week 2.

## **Week 2**

Group Discussion.

Produce two perfect sustained resolved representation of the objects. A *devoted* representation using 2 mediums chosen from the following list:

- Painting- water colour, oils or acrylics
- 3D Can be wax, clay, sculpy, cardboard etc
- Photography

Complete for week 3

### **Week 3**

Presentation of all the works. Group Discussion.

### **Part 2**

Consider the following Question:

What is missing from the representation?

### **How**

Continuing to work in two mediums (painting/photo/sculpture) produce **two** resolved works ready for next week which represent your objects but this time consider the following two issues:

1. Multiple perspectives- How in the one image can you show an alternative perspective of the objects- for instance =what is behind the objects, how might you represent that aspect of the world that we cant see. Do the objects that you have selected represent more than what they first appear to be. How can you show this? How can you convey different ways of experiencing the objects in the work- remember the earlier distinction between forensic and subjective. Combine them in one work

2. Space- How can you show the spaces *between* the objects. Why are objects considered more important than spaces? What does it say about the way you see the world if this distinction is apparent or ambiguous?

### **Week 4**

Produce **two** major works which continue your depiction of things but also consider:

1. How do you depict your feelings about the objects? What is your emotional response to them. How can you represent these feelings and thoughts? Through colour, texture, gesture, text? Does a particular object connect you to a memory or a feeling that you have already experienced? How can you evoke this? Do they have hidden histories or meanings? Do the objects have cultural, religious or political value? Whose value system? How are they valued? How can you indicate this? What means can you employ to express this.

2. Present a work in the medium you have most enjoyed working in that addresses the following questions: - How can you show the relationship of the objects to you, the invisible author? How do you show relationship between the work and the invisible viewer? How do you include the passage of time in this work?

## **Easter Break**

**Week 5** Presentation and Critique all works.

Introduction of next project.

## **Week 6**

Sydney Biennale

**Criteria for marking: See Below**

### **Assessment task title: Intensive Workshop Rotation**

**Task value:** 20%

**Task due date:** April 11

**Details of task:** Discipline Specific Introduction- Students will be introduced to one of four workshop areas selected from the following workshops: Painting, Sculpture, Printmaking, Photography, Jewellery, Glass through a project that engages notions of objects and observation . The students will be supported to develop a series of investigative works that engage with studio specific material and fabrication procedures. Details distributed in workshops separately.

**Criteria for marking:** See Below

### **Assessment task title: Assessment Task 2: Project Two: Materials and Re-Making**

**Task value:** 30%

**Task due date:** Wednesday 8 June

**Details of task:** FNA1111

## **Project Two: The Studio, Materials and Remaking; Parts A & B**

For this project you will be continuing and extending on your investigations for 'Looking at Representation', whilst working with your chosen objects from the first project.

## The Studio, Materials and Remaking Part A

For this project you will be further developing strategies for making, by recreating artwork from the first project using different mediums and materials. By investigating and reflecting on the materials, mediums and processes that you choose to work with, you will develop a deeper understanding of why artists choose to work with specific mediums and materials. Different materials and mediums signify and are associated with specific meanings, contexts and histories.

How? Select one response or final work from Project One. Then remake, rethink or reinterpret this work using two different mediums, that you haven't already worked with previously, from the following list: Painting, Photography, Performance, Drawing, Print Media, Sculpture, Spatial Practice, Video

## The Studio, Materials and Remaking Part B

Materials and their meaning

For Part B you are asked to think about the substances that use to make art and to consider what these materials communicate. The aims of this part of the project are to encourage you to think more deeply about matter.

Childhood, Nostalgia, Banal, Precious, Permanent, Cheap, Sentimental, Repulsive, Disquieting, Chaos, Control, Flaccid, Confounding, Overbearing, Incidental, Monstrous, Utilitarian, Insignificance, Overbearing.

Select three words from the following. Once you've selected your words think about the materials that you could use to convey these ideas. Remake your work from Part A by using two different materials from the following list:

wood, mud, stone, dust, sugar, fabric, wax, charcoal, soap, cardboard, pigments, paper, wax, plaster, crayon, pencil, rubber, latex, paint, string, texter, cardboard, clay, plasticine, cement, tape, wire, plastic, organic material, plants, soil, food (flour, rice, milk, bread, chocolate, lard, jelly) soap, found objects, honey.

In your visual diaries write three hundred words reflecting on how the meaning of the work shifts when you make the work using different materials and think about why this is so.

Artists to research:

Georges Adéagbo, Carl Andre, Janine Antoni, Amy Balkin, Artur Barrio, Helen Chadwick, Mel Chin, Mark Dion, Jimmie Durham, Tessa Farmer, Chohreh Feyzjdjou, Romuald Hazoumè, Pierre Huyghe, Ilya Kabakov, Mike Kelley, Anthony Mccall, Teresa Margolles, Robert Morris, Michelangelo Pistoletto, Tino Sehgal, Shozo Shimamoto, Santiago Sierra, Robert Smithson, Simon Starling, Paul Vanouse, Mierle Laderman Ukeles, Kara Walker, Vic Muniz, Janine Antoni,



Susan Jacobs, Ana Mendieta, Robert GOBER, Katzuo Shiraga, Thomas Rentmeister, Janine Antoni, Matthew Barney, Rebecca horn, Lorna simpson, Annette messenger, Hany Armanious, Feliz Gonzalez Torres, Wolfgang Laib, Francis Alys, Tracy Emin, Cindy Sherman, Louise Bourgeois, Cornelia Parker, Mike Parr, Marina Abramović, Tony Albert, Rachel Whiteread, Christian Boltanski, Mikala Dwyer, Berlinde De Bruyckere, Eva Hesse, Kathy Temin, Carol Bove, Bianca Hester.

**Criteria for marking:** As above.

**Assessment task title: Intensive Workshop Rotation**

**Task value:** 20%

**Task due date:** Week 12

**Details of task:** Discipline Specific Introduction- Students will be introduced to one of four workshop areas selected from the following workshops: Painting, Sculpture, Printmaking, Photography, Jewellery, Glass through a project that engages notions of objects and observation . The students will be supported to develop a series of investigative works that engage with studio specific material and fabrication procedures. Details distributed in workshops separately.

**Criteria for marking: Criteria for marking:**

The criteria below are summative and represent points for debate in the assessment process. They are not given separate weightings. The qualitative nature of the program necessitates:

- a synergistic evaluation of these various criteria.
- that assessment is conducted by a panel of lecturing staff.
- a median mark is utilised where discrepancy arises.
- where possible an external assessor from within the Faculty is also present.

**Assessment Criteria**

**1. Technique**

The selection of, and competency with, techniques and materials appropriate to the research topic under investigation.

Does the presented work meet the specified presentation format/requirements; required level of proficiency of skill and technique?

Have the chosen techniques and materials been selected following a careful and systematic consideration and evaluation of alternative possibilities?

Does the student have sufficient capability with the chosen techniques and materials, or is the student deliberately developing such capability?

**2. Ideas & Concepts**

Evidence of an informed and reasoned approach to creative practice: an awareness of the scope of the subject matter chosen for investigation; and knowledge of relevant precedents and the current context for such practice.

Has some core idea or set of ideas, an initial premise, been generated, the relative development of which will form the core of the work?

Has this idea or set of ideas been related to relevant precedents and current contexts?

### **3. Progress**

Is there evidence in the work to date of a sustained investigation of the initial premise and where necessary the expansion or re-definition of the parameters of the inquiry.

### **4. Resolution**

The ability to formally resolve ideas in a way communicable to the assessors, as appropriate to the line of enquiry undertaken and level of completion reached.

Have problems or decision points in the work been resolved using systematic consideration of alternatives?

Have careful records of the thinking and outcomes related of these resolution processes been kept?

Are the processes transparent, and communicable?

### **5. Divergent Thinking**

The capacity for the candidate to operate in a way that is original in relation to the precedents and parameters identified for their practice, contributing to current debates concerning their particular interest in the international field.

Is there evidence of creative generation of ideas?

Have ideas been taken, and deliberately developed along a variety of creative lines or directions?

### **6. Innovation**

Does the presented work demonstrate a willingness to visualize, conceptualize and experiment towards the creative solution; evidence of enquiry and research into topic area, development of a range of ideas, degree of originality?

# Feedback to you

Feedback is central to the learning experience in Fine Art. It takes the form of formal individual tuition, as well as group discussion in group tutorials, written feedback at Mid Semester and verbal feedback at end of semester.

# Grading schema

## Standard Unit Grading Schema

Code	Grade	Mark	GPA value
HD	High Distinction	80 - 100	4
D	Distinction	70 - 79	3
C	Credit	60 - 69	2
P	Pass	50 - 59	1
N	Fail	0 - 49	0.3
WN	Withdrawn Fail		0

## Faculty guidelines for grading schema

#### High Distinction 80-100 HD

Exceptionally clear understanding of subject matter and appreciation of issues; well organised, with formulated and sustained presentation and response to critique. Addresses all the specific objectives with many to a high standard. Evidence of creative insight and originality.

#### Distinction 70-79 D

Strong grasp of subject matter and appreciation of key issues; addresses all the specific objectives, with several to a high standard; clearly developed presentation and response to critique. Evidence of creative and solid work.

#### Credit 60-69 C

Competent understanding of subject matter and appreciation of the main issues; addresses all the specific objectives, some reasonably well. Clearly developed presentation and response to critique; well prepared and presented.

#### Pass 50-59

Satisfactory. Appreciation of subject matter and issues. Addresses all the specific objectives; work generally lacking in depth and breadth. Often work of this grade demonstrates only basic comprehension or competency. Work of this grade may be poorly prepared and presented. Investment of greater care and thought in organising and structuring work would be required to improve.

#### Fail 0-49 N

Unsatisfactory. Evidence of lack of understanding of subject, minimal or inadequate comprehension and does not address all the objectives. Work is often inadequate in depth and breadth and sometimes incomplete or irrelevant; lack of care and thought in organising and structuring work.