St Andrew's Theological College

H9233A Byzantine Art and Architecture

Semester Two, 2022

Teaching Staff:

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Consultation times:	By appointment

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Unit Weighting:	9 credit points
Type of Unit:	Postgraduate Unit
Mode of study:	Synchronous

Scheduled Times and Venues:

Teaching Staff:	Name:	Dr Andrew Mellas
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Learning Management System: https://moodle.sagotc.edu.au/

Workload:	Teaching/Lectures	2 hours per week
	Study & assignments:	4 hours per week x 12 weeks
		(devoted to readings and assessable tasks)

Curriculum Objectives

This postgraduate course unit explores the historical and cultural development of Christian art and architecture within the Byzantine context and beyond, highlighting the relevance of iconography and church buildings for the Byzantines and for the contemporary ecclesial experience.

Learning Outcomes & Threshold Concepts

At the end of this course unit, students should be able to:

1)	review the emergence and development of a distinctly Christian form of art and architecture in the Byzantine and post-Byzantine contexts;
2)	analyse the impact of socio-political and cultural contexts of Byzantine and post-Byzantine art and architecture in its various manifestations;
3)	critically apply the findings of a study of primary and secondary sources to Byzantine and post-Byzantine art and architecture;
4)	evaluate the key theological themes and symbolic motifs in Byzantine and post-Byzantine art and architecture;
5)	appraise contemporary expressions of Byzantine art and architecture in terms of their relation to the historical tradition of Byzantine art forms.

During this course unit, students may acquire the following threshold concept.

The Christianisation of the private and public space that took place in late antiquity was hastened by artistic and architectural developments within the Byzantine empire. Expressed through iconography and other forms of materiality, these developments continued in the Middle Ages and even after the fall of the empire. Even today, they shape the worship of Christians across the world. This unit is therefore important for students wishing to have a deeper and more holistic understanding of Christian symbolic and material culture in the Byzantine tradition and in other historical manifestations.

Learning Activities

Lectures, tutorials, student presentations, seminars—face to face and/or online.

Content

1.   The emergence of Christian art and architecture
2.   The liturgical world of Byzantium
3.   Byzantine iconography: a diachronic analysis
4.   Sacred space, soundscape and 'lightscape'
5.   Post-Byzantine art and architecture: continuity and change
6.   The timeless significance of Byzantine art and architecture

Weekly Schedule of Topics and Readings

Most of these readings are accessible on Moodle as PDF files.

Topic 1: The emergence of Christian art and architecture (Weeks 1–2)

Prescribed readings are from:
- Thomas F. Mathews, 'The Origin of Icons' in *The Oxford Handbook of Byzantine Art and Architecture*, edited by Ellen C. Schwarz (Oxford: Oxford University Press, 2021), 21–30.
- Cyril Mango (ed.) *The Art of the Byzantine Empire 312–1453*. Toronto: University of Toronto Press, 2009), 3–122.
- Thomas F. Mathews, *The Early Churches of Constantinople: Architecture and Liturgy* (University Park: Pennsylvania State University Press, 1971), 3–33.

- Thomas F. Mathews, *The Clash of the Gods: A Reinterpretation of Early Christian Art* (Princeton, Princeton University Press, 1999), 3–53.
- Nicholas Patricios, *The Sacred Architecture of Byzantium: Art, Liturgy and Symbolism in Early Christian Churches* (London: I. B. Tauris, 2013), 1–87.

Topic 2: The liturgical world of Byzantium (Weeks 3–4)

Prescribed readings are from:
- St Maximus the Confessor, *On the Ecclesiastical Mystagogy: A Theological Vision of the Liturgy*, edited and translated by Jonathan J. Armstrong (Crestwood, NY: St Vladimir's Seminary Press, 2020).
- St Germanos of Constantinople, *Ecclesiastical History and Mystical Contemplation*, in *St Germanus of Constantinople on the Divine Liturgy*, edited and translated by John Meyendorff (Crestwood, NY: St Vladimir's Seminary Press, 1984).
- Vasileios Marinis, "The *Historia Ekklesiastike kai Mystike Theoria*: A Symbolic Understanding of the Byzantine Church Building." *Byzantinische Zeitschrifte* 108, no. 2 (2015): 753–70.
- Robert F. Taft, *Through Their Own Eyes: Liturgy as the Byzantines Saw It* (Berkeley: InterOrthodox Press, 2006), 29–132.
- Kallistos Ware, "The Meaning of the Divine Liturgy for the Byzantine Worshipper," in *Church and People in Byzantium*, edited by Rosemary Morris (Birmingham: University of Birmingham, 1990), 7–28.

Topic 3: Byzantine iconography—a diachronic analysis (Weeks 5–6)

Prescribed readings:
- John of Damascus, *Three Treatises on the Divine Images*. Translated by Andrew Louth (Crestwood, NY: St Vladimir's Seminary Press, 2003).
- Leslie Brubaker, "Icons before Iconoclasm?" *Settimane di Studio del Centro Italiano di Studi sull'Alto Medioevo* 45, no. 2 (1998): 1215–54.
- Maximos Constas, *The Art of Seeing: Paradox and Perception in Orthodox Iconography* (California: Sebastian Press, 2014), 15–98.
- Jaś Elsner, "Iconoclasm as Discourse: From Antiquity to Byzantium." *The Art Bulletin* 94, no. 3 (2012): 368–94.
- Henry Maguire, *Art and Eloquence in Byzantium* (Princeton, NJ: Princeton University Press, 1981), 3–21.
- Jaroslav Pelikan, *Imago Dei: The Byzantine Apologia for Icons* (Princeton, NJ: Princeton University Press, 2011), 1–40.

Topic 4: Sacred space, soundscape and 'lightscape' (Weeks 7–8)

Prescribed readings:
- Beatrice Caseau, "Experiencing the Sacred" in *Experiencing Byzantium: Papers from the 44th Spring Symposium of Byzantine Studies, Newcastle and Durham, April 2011*. (Farnham: Ashgate, 2013), 59–77.
- Alexander Lingas, "From Earth to Heaven: The Changing Musical Soundscape of the Byzantine Liturgy," in *Experiencing Byzantium: Papers from the 44th Spring Symposium of Byzantine Studies, Newcastle and Durham, April 2011* (Farnham: Ashgate, 2013), 311–58.
- Claire Nesbitt, "Shaping the Sacred: Light and the Experience of Worship in Middle Byzantine Churches," *Byzantine and Modern Greek Studies* 36, no. 2 (2012): 139–60.
- Amy Papalexandrou, "Perceptions of Sound and Sonic Environment Across the Byzantine Acoustic Horizon," in *Knowing Bodies, Passionate Souls: Sense*

Perceptions in Byzantium, ed. Susan Ashbrook Harvey and Margaret Mullett (Washington D.C.: Dumbarton Oaks Research Library and Collection, 2017), 67–85.
- Bissera V. Pentcheva, "Hagia Sophia and Multisensory Aesthetics." *Gesta: International Centre for Medieval Art* 50, no. 2 (2011): 93–111.
- Helen G. Saradi, "Space in Byzantine Thought." In *Architecture as Icon: Perception and Representation of Architecture in Byzantine Art*, edited by Slobodan Ćurčić and Evangelia Hadjitryphonos (New Haven: Yale University Press, 2010), 73–112.

Topic 5: Post-Byzantine art and architecture (Weeks 9–10)

Prescribed readings:
- Henry D. Schilb, "'Byzance après Byzance' and Post-Byzantine Art from the Late Fifteenth Century through the Eighteenth Century" in *The Oxford Handbook of Byzantine Art and Architecture*, edited by Ellen C. Schwarz (Oxford: Oxford University Press, 2021), 255–70.
- Sister Daniilia, Elpida Minopoulou, Konstantinos S. Andrikopoulos, Andreas Tsakalof, Kyriaki Bairachtari, "From Byzantine to post-Byzantine art: the painting technique of St Stephen's wall paintings at Meteora, Greece" *Journal of Archaeological Science* 35 (2008) 2474–485.
- Gabriel Bunge, *The Rublev Trinity: The Icon of the Trinity by the Monk-Painter Andrei Rublev* (Crestwood, NY: St Vladimir's Seminary Press, 2007), 13–44.
- Robert S. Nelson, "Byzantium and the Rebirth of Art and Learning in Italy and France" in *Byzantium: Faith and Power (1261-1557)*, edited by Helen C. Evans (Metropolitan Museum of Art, 2004), 515–24
- Maria Parani, "The Joy of the Most Holy Mother of God the Hodegetria the One in Constantinople": Revisiting the Famous Representation at the Blacherna Monastery, Arta," in *Viewing Greece: Cultural and Political Agency in the Medieval and Early Modern Mediterranean*, edited by Sharon E. J. Gerstel (Turnhout: Brepols, 2016), 113–146.
- Michalis Kappas, "Approaching Monemvasia and Mystras from the Outside: The View from Kastania," in *Viewing Greece: Cultural and Political Agency in the Medieval and Early Modern Mediterranean*, edited by Sharon E. J. Gerstel (Turnhout: Brepols, 2016), 147–184.

Topic 6: The timeless significance of Byzantine art and architecture (Weeks 11–12)
Prescribed readings:
- Archimandrite Vasileios, "The Icon as a Liturgical Analogy," in *Hymn of Entry: Liturgy and Life in the Orthodox Church* (New York: St Vladimir's Seminary Press, 1984), 81–90.
- J. B. Bullen, "The Byzantine Revival in Europe," in *The Oxford Handbook of Byzantine Art and Architecture*, edited by Ellen C. Schwarz (Oxford: Oxford University Press, 2021), 271–82.
- Vassa Larin, "'Active Participation' of the Faithful in Byzantine Liturgy," *St. Vladimir's Theological Quarterly* 57, no. 1 (2013): 67–88.
- Robert Ousterhout, "Byzantine Architecture: A Moving Target?" in *Byzantium/ Modernism: The Byzantine as Method in Modernity*, edited by Roland Betancourt and Maria Taroutina (Leiden: Brill, 2015), 163–178.
- Devin Singh, "Iconicity of the Photographic Image: Theodore of Stoudios and Andre Bazin," in *Byzantium/Modernism: The Byzantine as Method in Modernity*, edited by Roland Betancourt and Maria Taroutina (Leiden: Brill, 2015), 237–53.

Learning Resources

Bibliography

Representative References

Primary Sources

Accounts of Medieval Constantinople: The Patria, trans. Albrecht Berger. Cambridge, MA: Harvard University Press, 2013.

Constantinople in the Early Eighth Century: The Parastaseis Syntomoi Chronikai. Edited and translated by Averil Cameron and Judith Herrin. Leiden: Brill, 1984.

The Art of the Byzantine Empire 312–1453. Edited and translated by Cyril Mango. Toronto: University of Toronto Press, 2009.

Secondary Sources

Bassett, Sarah. *The Urban Image of Late Antique Constantinople*. Cambridge: Cambridge University Press, 2004.

Ćurčić, Slobodan and Hadjitryphonos, Evangelia. *Architecture as Icon: Perception and Representation of Architecture in Byzantine Art*. Princeton: Princeton University Art Museum, 2010.

Johnson, Mark and Ousterhout, Robert and Papalexandrou, Amy. *Approaches to Byzantine Architecture and its Decoration: Studies in Honour of Slobodan Ćurčić*. Farnham, Surrey: Ashgate, 2012.

Marinis, Vaseilios. *Architecture and Ritual in the Churches of Constantinople: Ninth to Fifteenth Centuries*. Cambridge: Cambridge University Press, 2014.

Nesbitt, Clare and Jackson, Mark (eds). *Experiencing Byzantium: Papers from the 44th Spring Symposium of Byzantine Studies, Newcastle and Durham, April 2011*. Farnham: Ashgate, 2013.

Patricios, Nicholas. *The Sacred Architecture of Byzantium: Art, Liturgy and Symbolism in Early Christian Churches*. London: I. B. Tauris, 2013.

Pentcheva, Bissera (ed). *Aural Architecture in Byzantium: Music, Acoustics and Ritual*. New York: Routledge, 2017.

Safran, Linda. *Heaven on Earth: Art and the Church in Byzantium*. Philadelphia: Pennsylvania State University Press, 1997.

Schwarz, Ellen C. (ed). *The Oxford Handbook of Byzantine Art and Architecture*. Oxford: Oxford University Press, 2021.

Wescoat, Bonna D. and Ousterhout, Robert (eds). *Architecture of the Sacred: Space, Ritual, and Experience from Classical Greece to Byzantium*. Cambridge: Cambridge University Press, 2012.

Yasin, Anne Marie. *Saints and Church Spaces in the Late Antique Mediterranean*. Cambridge: Cambridge University Press, 2009.

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Assessment Profile

Assessment

Assessment tasks are designed both to help students attain the unit outcomes and to enable teachers to assess student attainment. In this unit, assessment of student achievement with respect to the Unit Outcomes will be based on:

1. Critical analysis of and engagement with significant historical primary and secondary sources [Outcomes 1, 2, 3]

2. Contextual analysis of key social, cultural, religious aspects and/or mentalities that impacted on or are reflected in Byzantine and post-Byzantine art and architecture [Outcomes 2, 3, 4]

3. Interpretation of key themes reflected in historic and contemporary Byzantine art and architecture [Outcomes 1, 3, 4, 5]

Assessment Schedule

Type of Assessment Task	Value (%)	Date due	Unit Learning Outcome(s) assessed
Critical review Critically engage with primary and secondary sources.	20	Week 4	Outcomes 1, 2, 3
Contextual analysis Contextualise and assess key social, cultural and philosophical elements that impacted on or are reflected in Byzantine art and architecture.	30	Week 10	Outcomes 2, 3, 4
Major essay Interpret key themes reflected in Byzantine and post-Byzantine art and architecture	50	Exam Period	Outcomes 1, 3, 4, 5

Detailed information on assessment tasks and assessment standards

The College's cover sheet, available on Moodle, and from the Library or the Registrar upon request, should be attached to the front all assignments. These tasks should be uploaded to Moodle or emailed to me by the end of the prescribed week at amellas@sagotc.edu.au.

1. **Critical Review**

   Write a critical review of 1,200 words on a recent chapter or monograph listed in the readings for this course unit that engages with a primary text of Byzantine art and architecture. Upon consultation with the lecturer, students can choose their own chapter or monograph, which will be relevant to the subject matter of this course unit.

   This critical review is similar to a book review that is often found in a number of academic journals. While it must incorporate elements of a book review (summary, analysis and conclusion), it should also address a specific theme emerging in the chapter or monograph, analyse how the author has engaged with his or her primary source(s) and show an awareness of other secondary literature that is directly related to the topic of the chapter or monograph. In other words, the critical review is a short

essay that is more concerned with analysing the chapter or monograph and probing how successfully the author has engaged with his or her primary source(s). You will need to think of a suitable title and footnotes should be used.

Reviews of a formal character are published in a number of academic journals, including *Phronema*. You should familiarise yourself with the nature of this distinctive and valuable literary genre before writing your critical review.

The **marking criteria** for this critical review are: overall accuracy of the summary (20%); analysis of main themes (30%); critical analysis of the text and how it engages with primary sources (30%); awareness of other relevant secondary sources (10%); literary quality and consistency (10%).

2. **Contextual Analysis**
Each student is required to write an essay of 1,800 words on one of the following topics:
    a) The cultural and political catalysts of the iconoclastic crisis in Byzantium and how these intersected with the theological discourse of sacred art.
    b) The antecedents of early Christian art and architecture
    c) How symbolism and mystagogy shaped the evolution of early Byzantine churches.
    d) The theological and symbolic significance of the liturgical world of Byzantium in the Justinianic period.

Students should show they can contextualise and assess at least one significant issue that reflected in Byzantine art and architecture, analysing its social, cultural and philosophical elements. The emphasis is on demonstrating skill in mounting a cogent argument and supporting it with evidence. Students are required to show evidence of wide reading and rely on primary and secondary sources.

A minimum requirement for the essay is 5 bibliographical titles. The essay should be in accordance with the standard scholarly requirements, as expressed in the *Guidelines for the Preparation of Assessment Tasks* and on Moodle: 'Reading, Writing, Thinking, and Communicating.' As a rule, students should remain close to the prescribed word limit, which includes footnotes but not the bibliography.

The **marking criteria** for this essay are: capacity to accurately highlight main ideas and their connections (20%); identification and analysis of relevant primary sources (20%); contextualisation within broader history of Byzantine art and architecture (30%); critical thinking (20%); literary quality and consistency (10%).

3. **Major Essay**
Each student is required to write a research essay of 3,000 words on a topic to be selected in conversation with the lecturer. Three potential topics on Byzantine Art and Architecture are:
    a. Romanticism's rediscovery of Byzantine art and architecture following the Gothic revival.
    b. Continuity and change in post-Byzantine art and architecture (in either Venetian Crete or Mt Athos).
    c. The timeless significance of Byzantine art and architecture in the liturgical life of the modern ecclesial experience.

In conversation with the lecturer, students can refine one of these topics to suit their interests. In writing this essay, students should show they can interpret key themes reflected in (post-)Byzantine art and architecture exploring their significance for the modern ecclesial experience. The emphasis is on demonstrating skill in mounting a cogent argument and supporting it with evidence. Students are required to show evidence of wide reading and rely on primary and secondary sources.

A minimum requirement for the essay is 9 bibliographical titles. The essay should be in accordance with the standard scholarly requirements, as expressed in the *Guidelines for the Preparation of Assessment Tasks* and on Moodle: 'Reading, Writing, Thinking, and Communicating.' As a rule, students should remain close to the prescribed word limit, which includes footnotes but not the bibliography.

The **marking criteria** for this essay are: capacity to interpret key themes and their connections (30%); identification and analysis of relevant primary sources (20%); contextualisation within broader history of Byzantine art and architecture (20%); critical thinking (20%); literary quality and consistency (10%).

Course Unit Revision

This course unit booklet was last revised on 1 July 2022.

Extension Policy

Students must submit all assignments by the due dates set by the lecturer and published in the course unit profiles.

Late Penalty

Late assignments without an approved extension will attract an automatic penalty deduction of 5% of the marks available for the item of assessment for every day (including weekends and holidays), or part thereof, beyond the date and time of submission (or any extension granted). Assignments submitted without an approved extension beyond 10 days after the due date will receive a zero mark and NOT be annotated by the lecturer.

Example:

Student submits an assignment worth 50 marks 4 days late.
Total mark available=50
Penalty: 4 days late = 5% of 50x4 = 10 mark penalty
The student's original mark is 40.
Final mark =40-10=30

Grounds for Extension

An extension of an assessment task due date may be granted on the following grounds: (a) medical illness (certified by medical certificate); (b) extreme hardship, and/or (c) compassionate grounds.

In such cases (which are generally understood to be beyond the student's control) an extension of up to 28 days may be granted without penalty but only if requested prior to the assessment due date. The student should send a sufficiently worded email or letter with the title "Application for Extension" including supporting documentation to the lecturer for authorising prior to the due date. The student's full contact details must be included. The Registrar must be provided a copy of this correspondence also, either by email CC or copy of the written letter. The student will then be informed of the result of the request by the lecturer.

In extreme cases, extensions beyond 28 days may be granted. Such extensions must be applied for in writing, including supporting documentation, and addressed to the Faculty of St Andrew's Greek Orthodox Theological College setting out the extreme circumstances. Faculty, or a Subcommittee of Faculty, will consider such an unusual extension and notify the student of the outcome in writing.

If the unit's assessment includes an examination and an extension is granted, then arrangements will be made for an alternative examination to be given to the student within the extension period.

At the end of a semester, no grade other than a 'Fail' will be ascribed by Faculty to any unit where none of the assessment tasks have been completed. If the unit assessment includes an examination and an extension is granted arrangements will be made for an alternative examination to be given to the student within the extension period.

Plagiarism

Plagiarism is the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use or paraphrasing of another person's work, and the inappropriate unacknowledged use of another person's ideas. For more information on plagiarism and other forms of academic misconduct, please refer to the College's website: http://www.sagotc.edu.au/policies/academic-misconduct.

Intellectual Property

The Course Unit Outline from which this Course Unit Booklet is derived is the property of the Sydney College of Divinity. The particular interpretation, amplification, and extension of the Course Unit Outline that expresses the theological values of the Member Institution and meets the needs of its stakeholder are the property of the Member Institution.

Library

For any student/researcher, the library is an essential part of study and research. Identifying and locating relevant information is a crucial skill. There is a basic bibliography provided herein and you are expected to go to the library and find and read additional material. Browsing the shelves is strongly recommended, downloading undigested information from the internet only results in plagiarism.

Students from St Andrew's Greek Orthodox Theological College may access the catalogue when visiting the library or online at http://www.sagotc.edu.au/library.

Also you may access resources from the libraries of other theological institutions in Sydney and interstate. However, borrowing privileges may vary. Please ask the College Librarian for advice.

Staff and students also have access to:

ATLA Religion Database Library which provides information on topics such as biblical studies, world religions, church history, and religion in social issues. This database is the definitive index for religious and theological literature. ATLA Religion Database contains more than 1.6 million bibliographic records covering the research literature of religion in over 60 languages.

ATLA Religion Database with ATLA Serials which combines the premier index to journal articles, book reviews, and collections of essays in all fields of religion with ATLA's online collection of major religion and theology journals. The ATLA Religion Database includes more than 555,000 article citations from more than 1,656 journals (518 currently indexed), more than 232,000 essay citations from over 16,700 multi-author works, more than 511,000 book review citations, and a growing number of multimedia citations. Coverage in this database begins in 1949 although indexing for some journal titles extends back into the nineteenth century. Full text is provided for more than 266,000 electronic articles and book reviews, from more than 130 journals selected by leading religion scholars in the United States. This database is produced by the American Theological Library Association.

To access these tools, simply follow the link and log on. The website address is http://search.ebscohost.com/. The User ID is **s7139629**. The Password is **sagotc###2611**.

These are remarkable research tools, especially the second database which provides bibliographical and/or full text references in ATLA Religion Database with ATLA Serials.

If you have any questions about these databases, please feel free to contact the library at library@sagotc.edu.au or (02) 9549 3105.

Demand Hours and Attendance

The student workload is 143 hours per 9 credit point unit, typically comprised of 12 teaching weeks with 3 hours contact per week in class (except for distance education units, and whenever a unit stipulates a residential on-campus class requirement for visiting scholars) and 9 hours per week of private study (including assessment preparation).

As a general suggestion, regular 2-hour study periods are better than isolated bursts of 5–6 hours. Students are therefore encouraged to:

a. set aside an appropriate number of private study periods in the week of 2-3 hours duration
b. select study times when you are not likely to be tired or interrupted
c. space your study out over the week
d. aim for 8–9 hours of private study per week per unit (if also attending classes) or 10–12 hours of study per week per unit (if studying via distance education)
e. plan some rest from study during the mid-semester recess
f. maintain church, social, and recreational activities at a reasonable level since you are more likely to study effectively if you maintain other interests and commitments, even if you may have to reduce them.

Some online units may have a compulsory residential component that includes classroom contact. Please consult your Course Unit Booklet handout.

Demand hours for assessment tasks in undergraduate units are notionally allocated on the basis of:

- 12 demand hours per 1000 words
- 6 demand hours per 1 hour examination
- 12 demand hours per 15 mins of oral exam / class presentation

Demand hours in postgraduate units are notionally allocated on the basis of:

- 8 demand hours per 1000 words
- 8 demand hours per 15 mins oral exam / class presentation

All students should allocate sufficient time to visit the College's Library or another library with useful resources. Please contact the College Librarian for assistance with inter-library loans and research needs.

To complete a course unit a student must have been present for at least 80% of all prescribed face-to-face contact hours, field work, residential school programs and other activities. In the case that a student cannot attend a lecture, he or she must inform the lecturer.

Grading System

The grading guidelines are designed to provide students with an understanding of the standards applied when grading assessment tasks. Students should note that the type of assessment will affect the relevance of each 'subsidiary description' as outlined in the *General Criteria for Allocation of Grades* (below). For example, not all units prescribe an assessment task that evaluates oral presentation skills.

The general description of standards may be applied in conjunction with specific marking criteria. The *General Criteria for Allocation of Grades* can be found in the Course Unit Booklet for each unit that you undertake. It is possible that they can be adapted to suit each assessment, but they are usually provided in general terms.

A brief explanation of grades:

PASS (P) 50-64%

Work that satisfactorily attains the required outcome(s), with adequate knowledge, understanding, analysis, and presentation.

CREDIT (C) 65-74%

Work that soundly attains the required outcome(s) showing a good level of knowledge, understanding, analysis, presentation, and some evidence of critical interpretation.

DISTINCTION (D) 75-84%

Excellent work that substantially attains the required outcome(s) showing a high level of knowledge, understanding, analysis, critical interpretation, presentation, and some originality.

HIGH DISTINCTION (H) 85-100%

Outstanding work that comprehensively attains the required outcome(s) showing superior knowledge, understanding, analysis, critical interpretation, presentation, and originality.

FAIL (N) 0-49%

Work that fails to attain the required outcome(s), lacking in basic knowledge, understanding, analysis, and presentation.

EXTENSION (E)

This grade may be given under extenuating circumstances, such as illness, accident, misadventure or any other serious problem which make it impossible for the student to complete assignment(s) by the end of the semester. An overall extension for a unit may be given when the student has completed at least one of the prescribed assessment tasks. The fact that several pieces of written work for different units are due within a short period is not a valid excuse for the granting of an extension. Students are expected to plan their study, employment and extracurricular activities so that they are able to submit work by the due date. Upon completion of the work any grade may be given. The date of completion is determined by the relevant lecturer, and is normally at date prior to the commencement of the following semester.

INCOMPLETE (I)

This grade is used when normally one of the assessment tasks for a unit is incomplete. The student will have previously provided an explanation to the Faculty Board of St Andrew's in writing clearly stating the reasons that extra time is being sought. It will lead to no grade higher than a Pass (P) upon the completion of the work by the student. The date of completion is determined by the relevant lecturer, and is normally at date prior to the commencement of the following semester.

UNAVAILABLE RESULTS (U)

This grade is given where grades are unavailable at the time of monitoring of results through no fault of the student.

WITHDRAWAL (W)

This grade is awarded where the student withdraws from a unit in accordance with the rules governing withdrawal. See http://www.sagotc.edu.au/policies/withdrawal.

General Criteria for the Allocation of Grades

The general description of each of the grades in the table below is the overarching statement of the principles that discriminate between each of the grades.

The subsidiary descriptions *(Reading, Knowledge of topic, Articulation of argument, Analytical and evaluative skills, Problem solving, Expression and presentation appropriate to the discipline, Oral presentation skills, Tutorial preparation, Participation and interaction with others)* amplify the general description. The subsidiary descriptions are guides to the general description. Student work at any grade will satisfy some of the subsidiary descriptions without necessarily satisfying all subsidiary descriptions.

	High Distinction (H)	Distinction (D)	Credit (C)	Pass (P)	Fail (N)
Percentage score	85-100%	75-84%	65-74%	50-64%	0-49%
General Description	Outstanding work that comprehensively attains the required outcome(s) showing superior knowledge, understanding, analysis, critical interpretation, presentation, and originality	Excellent work that substantially attains the required outcome(s) showing a high level of knowledge, understanding, analysis, critical interpretation, presentation, and some originality.	Work that soundly attains the required outcome(s) showing a good level of knowledge, understanding, analysis, presentation, and some evidence of critical interpretation.	Work that satisfactorily attains the required outcome(s), with adequate knowledge, understanding, analysis, and presentation.	Work that fails to attain the required outcome(s), lacking in basic knowledge, understanding, analysis, and presentation.
Subsidiary Descriptions					
Reading	Evidence of wide, relevant, and independent reading beyond core texts and materials	Evidence of relevant reading beyond core texts and materials	Evidence of sound understanding of core texts and materials	Evidence of having read core texts and materials	Inadequate evidence of having read any of the core texts and materials
Knowledge of topic	Outstanding factual and conceptual knowledge incorporating highly distinctive insight into deeper and more subtle aspects of the topic	Substantial factual and conceptual knowledge incorporating distinctive insight into deeper and more subtle aspects of the topic	Extensive factual and conceptual knowledge	Satisfactory factual and conceptual knowledge to serve as a basis for further study	Inadequate factual and conceptual knowledge
Articulation of argument	Sustained evidence of imagination, originality, and independent thought	Evidence of imagination, originality, and independent thought	Ability to construct well-reasoned and coherent argument based on discriminating use of evidence	Ability to construct sound argument based on evidence	Inability to construct coherent argument
Analytical and evaluative skills	Evidence of highly developed analytical and evaluative skills	Evidence of well-developed of analytical and evaluative skills	Evidence of developed analytical and evaluative skills	Evidence of analytical and evaluative skills	Insufficient evidence of analytical and evaluative skills
Problem solving	Ability to solve or resolve non-routine or very challenging problems	Ability to solve or resolve routine or challenging problems	Ability to use and apply fundamental concepts and skills to basic problems	Evidence of problem-solving skills	Insufficient evidence of problem-solving skills *(Continued on next page)*

Expression and presentation appropriate to the discipline	Highly developed skills in expression, presentation, and documentation appropriate to wider audiences	Well developed skills in expression, presentation, and documentation appropriate to the discipline and audience	Good skills in expression, presentation, and documentation.	Adequate skills in expression, presentation, and documentation.	Inadequate skills in expression, presentation, and documentation.
Oral presentation skills	Highly developed skills in Delivery; Content; Structure; Use of Visual Aids Response to Questions	Well developed skills in Delivery, Content, Structure, Use of Visual Aids, and Response to Questions	Good skills in Delivery, Content, Structure, Use of Visual Aids, and Response to Questions	Adequate skills in Delivery, Content, Structure, Use of Visual Aids, and Response to Questions	Inadequate skills in Delivery, Content, Structure, Use of Visual Aids, and Response to Questions
Tutorial preparation, participation and interaction with others	Evidence of outstanding preparation, highly developed skills in making focused and constructive contributions to discussion, in listening to and responding to the contributions of fellow members of the group.	Evidence of thorough preparation, well developed skills in making a constructive contribution to discussion, in working well with other members of the group and in valuing their contributions	Evidence of sound preparation, good skills in actively contribution to discussion and in responding positively to the views of others	Evidence of adequate preparation, adequate skills in participating and in listening to others while relying on others to do most of the work.	Insufficient evidence of preparation, participation, and interaction with others

Oral Presentation Marking Criteria (if applicable)

COMPONENT: 4 = Excellent, 3 = Very Good, 2 = Satisfactory, 1 = Poor (please circle below)
Not all criteria may be relevant to all types of presentations. Students are to seek the advice of lecturers before delivering their presentation.

Nonverbal Skills

Eye Contact

4 Holds attention of entire class with the use of direct eye contact, seldom looking at notes.

3 Consistent use of direct eye contact with class, but often returns to notes.
2 Displays minimal eye contact with class, while reading mostly from the notes.
1 No eye contact with the class; entire presentation is read from notes.

Verbal Skills

Enthusiasm

4 Demonstrates a strong, positive feeling about topic during entire presentation.
3 Mostly shows positive feelings about the topic.
2 Shows some negativity toward topic presented.
1 Shows no interest in topic presented.

Elocution

4 Uses a clear voice so that all class members can hear presentation.
3 Voice is clear. Most class members can hear presentation.
2 Voice is low. Class has difficulty hearing presentation.
1 Mumbles and speaks too quietly for a majority of the class to hear.

Content

Focus

4 Purpose of presentation is clear from the outset. Supporting ideas maintain clear focus on the topic.
3 Topic of the presentation is clear. Content generally supports the purpose.
2 Presentation lacks clear direction. Main ideas not specifically identified.
1 No focus at all. Class cannot determine purpose of presentation.

Organisation

4 Presents information in logical, interesting sequence that class follows.
3 Presents information in logical sequence that class can follow.
2 Class has difficulty following because student jumps from topic to topic.
1 Class cannot understand because there is no sequence of information.

Visual Aids (if required)

4 Readable, clear and professional looking, enhancing the presentation.

3 Mostly readable, clear and professional looking.

2 Significant problems with readability, clarity, and professionalism.
1 All unreadable, unclear and/or unprofessional.

Question & Answer (if required)

4 Prepared relevant questions for opening up the discussion and is able to stimulate discussion.
3 Prepared relevant questions for opening up the discussion and is somewhat able to stimulate discussion.
2 Prepared questions but is not really able to stimulate discussion.
1 Did not prepare questions.

STUDENT SELF ASSESSMENT
OF ACADEMIC PROGRESS

Students are invited to complete this self-assessment form when their lecturer returns the <u>first marked assessment task</u>.

St Andrew's Greek Orthodox Theological College is committed to assisting you to be successful in your coursework.

In order to help us do this, we ask that you answer the following questions about your performance in this class as honestly as you possibly can. When you have answered them we encourage you to return the form to your lecturer for further discussion.

Your Name: _____

Date: _____

Name of Unit: _____

Lecturer: _____

How many units are
you taking this semester?   _____

How many hours do you
do paid work each week?   _____

1. What mark did you expect to get for this piece of assessment?

2. What mark did you receive?

3. Now you have had a piece of work assessed are you concerned about your academic progress?

4. How do you feel you are doing in this class at present? (circle one)

 Very Well   *Good*   *OK*   *Not Well*   *Poorly*

5. If you feel that you are doing "OK" or better, please turn to Section II.

6. If you feel that you are doing less than "OK", please begin on Section I.

7. If you are unsure about how well you are doing in class, please begin on Section I.

Section I: If you feel that you are doing less than OK, try to identify the reason.

Use the check list below to review your learning skills:

Yes	No	
		How I manage time
❑	❑	I spend too much time studying but don't seem to learn much.
❑	❑	I usually spend a long time travelling to and from class.
❑	❑	I have heavy paid work commitments that limit my time for study.
❑	❑	I have trouble balancing my study time, my paid work, and my social life.
❑	❑	I find it difficult to attend classes.
		How I concentrate
❑	❑	My study environment is often disrupted by family, housemates, or neighbours.
❑	❑	I find the classroom environment not conducive to listening and discussing.
❑	❑	I can't sit and study for long periods of time without becoming tired or distracted.
❑	❑	I go to class, but I usually doodle, daydream, or fall asleep.
		How I listen & take notes
❑	❑	My class notes are sometimes difficult to understand later.
❑	❑	I usually seem to get the wrong material into my class notes.
❑	❑	I'm never sure about the major concepts in the material.
❑	❑	I don't look at my class notes after I've taken them.
		How I read my texts
❑	❑	When I get to the end of a chapter, I can't remember what I've just read.
❑	❑	I don't know how to pick out what is important in the text.
❑	❑	I can't keep up with my reading assignments; I try to scan them quickly before class.
		How I write essays and papers
❑	❑	When teachers assign essays or papers, I can't seem to get started.
❑	❑	I start to write my essays and papers too close to the due date.
❑	❑	I can't seem to organise my thoughts into an essay or report that makes sense.
❑	❑	I have assessment anxiety (very nervous about assessments)
❑	❑	I do not write easily because I have a learning disability.
❑	❑	I worry about writing academic papers because I find academic language and academic formatting strange.
		How I communicate and relate to others
❑	❑	I have difficulty talking to the teacher.
❑	❑	I rarely talk to classmates about our studies.
❑	❑	I don't participate well in class because English is not my first language.
		How I try to improve
❑	❑	I used some university online learning skills and/or read some books on learning skills.
❑	❑	I have found a mentor/counsellor who has begun to support and guide me.

Other difficulties

Yes	No	
❏	❏	I have some health issues that affect my studies.
❏	❏	I have some economic issues that affect my studies.
❏	❏	I have trouble accessing all the resources I need for success.

Section II: If you feel that you are doing OK or better, to what do you attribute your success?

Yes	No	Tick as many items as appropriate
❏	❏	I have good study habits.
❏	❏	I plan a schedule that allows me to stay on top of class requirements and complete projects comfortably before deadlines.
❏	❏	I take good notes.
❏	❏	I review and edit my notes soon after class for better retention.
❏	❏	I am able to turn chapter/section headings into questions and search for answers as I read.
❏	❏	I study in a group.
❏	❏	I discuss my academic work with other students or friends.
❏	❏	I use library support or other support services (please describe).
❏	❏	I sort my research notes, revise an outline, and write a first draft, and then revise my paper and proofread before submitting.
❏	❏	I am aware of situations that cause me stress and can identify the signs..
❏	❏	I have taken a learning skills class.
❏	❏	I have had some of this material in previous classes.
❏	❏	I have made use of the teacher's office hours.
❏	❏	Other (specify):
❏	❏	If asked, I am willing to mentor another student.

What are the next steps you might take to increase your academic progress?

If you would like assistance with taking the next steps to improving your academic progress, we encourage you to return this form to your lecturer.