



Faculty of Arts
& Social Sciences

School of the Arts and Media

ARTS2009

Technical Production for Performance and Exhibition

Session 2, 2015

UNSW Course Outline

1. Location of the course

FACULTY: Faculty of Arts and Social Sciences

SCHOOL or DEPARTMENT: School of the Arts and Media

COURSE CODE: ARTS2009

COURSE NAME: Technical Production for Performance and Exhibition

SESSION: 2

YEAR: 2015

2. Table of Contents

Staff and School details

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Course Evaluation and Development

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3. Staff Contact Details

Position	Name	Email	Availability; times and location	Phone
Course Convener	Erin Brannigan	e.brannigan@unsw.edu.au	2-4pm Weds	+57854
Lecturer/tutor	Verity Hampton	mail@verityhampson.com	TBC	
Lecturer/tutor	Hayley Forwad	hayleysoundgal@gmail.com	n/a	
Lecturer/tutor	Goron Rhymer	gordorymer@hotmail.com	n/a	

TIMETABLE

Activity	Day	Time	Lecturer	Room
Seminar	Wednesday	2-5pm	Various	Squarehouse 109

ARTS2009

Session 2, 2015

CRICOS Provider Code: 00098G

Weeks 1-12				Lab 136 Webster
Secondment	n/a	20-40 possible hours	From June to Mid-Nov	Io Myers
Studio production exercise	n/a	20-40 possible hours	In-class, weeks 11 and 12	Squarehouse 109

4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building
 Phone: 9385 4856
 Email: sam@unsw.edu.au
 Web: <http://sam.arts.unsw.edu.au>

5. Course details

Credit Points: 6

Summary of the Course

This course addresses the question of how theatre and performance, music, dance and media are produced and presented in different contexts. It provides a theoretical and practical basis to underpin the staging of a performance, production and/or exhibition. Practical experience is provided in selected areas of production.

Note: Students should be aware that this course involves at least 20-30 extra hours of production time. This includes some weekday timeslots, and up to 5 evenings. Please check with the staff contact for exact dates and times.

Aims of the Course

1. To identify appropriate responses to the challenges of technical production in performance and/or exhibition contexts.
2. To employ technical production to facilitate the communication of artistic concepts in performance and/or exhibition frameworks.
3. To develop an understanding of the language of the technical production and/or exhibition practitioner.

Student learning outcomes

At the conclusion of this course the student will be able to:

1. Demonstrate knowledge and understanding of the organisational and technical requirements of staging a performance and/or exhibition.
2. Identify the basic elements of conventional and non-conventional performance and exhibition spaces and the implications for technical production.

3. Demonstrate knowledge and skill in basic lighting, audio and video design, installation, operation and staging, and to be able to employ that knowledge and skill in the context of performance and/or exhibition effectively and safely.

Graduate Attributes

1. Demonstrate skills and knowledge of the practice, languages, forms, materials, technologies and techniques in the creative arts discipline. Assessment Tasks: 1, 2, 3, 4. Learning Outcome: 1, 2, 3.
2. Develop and evaluate ideas, concepts and processes by thinking creatively, critically and reflectively. Assessment Tasks: 1, 2, 3. Learning outcome: 2, 3.
3. Apply relevant skills and knowledge to produce and realise works, artefacts and forms of creative expression. Assessment Tasks: 1, 4. Learning Outcomes 1, 2, 3.
4. Interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences Assessment Tasks:1, 2, 3. Learning Outcomes: 3.
5. Work independently and collaboratively in the creative arts discipline in response to project demands Assessment Tasks: 1, 4. Learning Outcomes: 3.
6. The capacity to observe and participate in performance in a self-aware and creative manner, and to use performance vocabularies, skills, structures and working methods. Assessment Tasks: 1, 4. Learning Outcomes: 2, 3.
7. The skills required to negotiate group-devised research and performance projects, and to ethically manage relations within the group and between performers and spectators. Assessment Tasks: 4. Learning Outcomes: 2, 3.
8. The ability to identify and interpret the cultural frameworks that surround performance events and to take these into account when interpreting and/or creating performances Assessment Tasks: 4. Learning Outcomes: 1, 2.
9. The skills involved in a variety of verbal, written, and performative modes of public communication; Assessment Tasks: 1, 4. Learning Outcomes: 1, 2, 3.
10. The capacity to pursue an independent line of investigation through analytical and creative practice. Assessment Tasks: 1, 4. Learning Outcomes: 1, 2, 3.
11. The ability to carry out self-directed management of learning, time and resources. Assessment Tasks: 1, 4. Learning Outcomes: 3.

6. Rationale for the inclusion of content and teaching approach

ARTS2009 addresses technical production elements in relation to a broader interdisciplinary context of performance to include recital, installation, and exhibition.

In addition to the fundamental technical design considerations for a range of performance and exhibition spaces and familiarity with the roles of associated technical personnel, the content includes the fundamentals of stage, recital, installation and exhibition: lighting (including equipment, rigging and operation); audio (including equipment, set-up and operation); digital audio editing; and video (including equipment, set-up and operation).

It is believed that the knowledge and skills embedded in this course and the teaching strategies employed will equip students to approach technical production from a range of perspectives that may include: performance, design, installation, theatre and performance studies, dance and dance studies, teaching, media and general interest.

7. Teaching strategies

The teaching strategies used in this course include lectures, discussions, demonstrations, workshops and work experience.

The lectures and discussions introduce students to the knowledge base that supports technical production for performances and exhibitions in various contexts.

Demonstration will be employed to introduce students to stage lighting and audio and video projection hardware and software, and to demonstrate their function and application in a range of production and exhibition contexts.

Workshops will provide students with 'hands on' experience with lighting, audio and video projection hardware.

A work experience placement will enable students to employ their operational knowledge of lighting, audio and video projection hardware and software in selected performance and exhibition contexts.

8. Assessment

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
1. Studio Production Exercise	Creative Work, 20-40 possible hours	50%	1, 2, 3	1, 2, 3, 4, 5, 6, 9, 10, 11	Weeks 11 and 12
2. Production or Exhibition Review	Essay, 1,500 words	20%	1, 2, 3	1, 2, 4	Week 12 Thu 4pm
3. Minor Essay	Essay, 800 words	10%	1, 2, 3	1, 2, 4	Week 4 Thu 4pm
4. Production Secondment	20-40 possible hours	20%	1, 2, 3	1, 3, 5, 6, 7, 8, 9, 10, 11	June-Mid-Oct

Further details on the assessment tasks will be provided in class and on Moodle.

9. Course schedule

Week	Date	Staff	Location	Content
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1	29 Jun	CPL Staff And Gordon Rymer		<p>Introductions Course overview Assessment Resources Expectations Language of the theatre; Types of theatres and their impact on the production; Sightlines, lighting and audio implications; Roles and responsibilities.</p>
2	5 Aug	Verity Hampson		<p>Staging a production. What are the key ingredients? Performance type... drama, musical, dance, live music, exhibition Stage type: Audience, numbers, sightlines, implications for a successful production Audio: Live or digital, orchestral or amplified, Special FX and how to implement. Lighting: What type of fixtures and how many? Atmosphere or not? Projection: digital or analogue interfacing with audio and lighting Staging: rostra, backdrops staging implications. Budget and all that it implies for any production</p>
3	12 Aug	Verity Hampson		<p>Practical lighting workshop, Studio One.</p>
4	19 Aug	Verity Hampson		<p>Human Eye how it perceives light & image; Implications for additive colour theory; Cyc floods, fresnels, profiles, moving fixtures digital Projection; Tungsten globes, discharge globes; Colour temperature and how to apply to lighting for different performance environments.</p>

5	26 Aug	Verity Hampson		Basics of lighting design, for drama/dance/concert / exhibition/recital; How to interpret a lighting plot, dimming, patching, loadings and rigging; Lighting control systems, DMX 512 and how to use, basics of Ethernet and its implications for lighting control and digital imagery.
6	2 Sep	Verity Hampson		Digital lighting tools: Cad drawing, 3D visualization...How to apply to modern production for all performance mediums.
7	9 Sep	Hayley Forward		Digital Music Editing: How to create usable and reliable audio for drama / exhibition / dance / music Garageband and Q lab Mac Programs
8	16 Sep	Hayley Forward		Digital playback: How to utilise accurately and effectively for both audio and visual components in performance and exhibition in all performing arts disciplines. Basics of Projection; rear projection front projection, lens types and interconnectivity for control in a performance environment
9	23 Sep	Verity Hampson		Assessment Task 1
10	7 Oct	Verity Hampson		Assessment Task 1
11	14 Oct	Verity Hampson		Assessment Task 1
12	21 Oct	Gordon Rymer		Production tree, producing, marketing; roles from directing through to stagehand. Elementary set construction; basic theatrical tricks explained.

ASSESSMENT DETAIL

Assessment Task 1

Assessment Task No:	1
Title:	Studio Production Exercise
Weighting:	50%
length:	20min
Task Description:	<p>The production exercise is a small, son et lumiere class exercise in one of our studios where each individual student will set up four lights with various colours and operate a few cues that follow a two minute soundscape they created and edited.</p> <ul style="list-style-type: none"> • Design and focus an appropriate lighting rig. • Design and operate a minimum of 5 timed lighting cues supported by a 2 minute audio track that has been created using at least 3 different sources (instrumental music, songs, sound effects etc). <p>For this task you will have access to 4 lights: 2 x profiles; 1 x PC; and 1 x Fresnel, stands with boom arms and T bars, some H stands and side booms.</p> <p>Task operation: working in pairs where each takes turn at being the ‘Designer’/‘Electrician’/‘Operator and the other the ‘roadie’ (assistant).</p> <p>Starting from ‘bare walls’ you have to rig and focus the lights according to your lighting design (one copy of which has to be submitted prior to the rigging);</p> <p>Design and execute a minimum of 5 timed cues which serve to best create the desired atmosphere (lighting the object to the accompaniment).</p> <p>The lighting rig must then be struck, returning everything to ‘bare walls’ when the second person in the team commences their task.</p>
Outcomes assessed:	<p>Demonstrate knowledge and understanding of the organisational and technical requirements of staging a performance and/or exhibition.</p> <p>Demonstrate knowledge and skill in basic lighting, audio and video design, installation, operation and staging, and to be able to employ that knowledge and skill in the context of performance and/or exhibition effectively and safely</p> <p>Identify the basic elements of conventional and non-conventional performance and exhibition spaces and the implications for technical production.</p>
Feedback	Marking guidelines and written feedback provided

Marking Criteria Assessment Task 1

Grade	Marking Criteria
HD	<p>Consistently demonstrates outstanding knowledge and skill across all of the components of the task within the allotted time frame, in the allotted space:</p> <ul style="list-style-type: none"> • the lighting design (lighting plot); • the bump-in; • the audio track (design, realisation and appropriateness in relation to the object, the lighting plot, and the impact created); • the design and execution of the lighting cues (in relation to the audio track, the object and the impact created); • the overall impact created; • The bump-out.
D	<p>Demonstrates a very high level knowledge and skill in completing the components of the task within the allotted time frame, in the allotted space:</p> <ul style="list-style-type: none"> • the lighting design (lighting plot); • the bump-in; • the audio track (design, realisation and appropriateness in relation to the object, the lighting plot, and the impact created); • the design and execution of the lighting cues (in relation to the audio track, the object and the impact created); • the overall impact created; • The bump-out.
CR	<p>Demonstrates a very good level knowledge and skill in undertaking the components of the task within the allotted time frame, in the allotted space, but in which there are some minor inconsistencies across the components of the task that compromise the overall impact:</p> <ul style="list-style-type: none"> • the lighting design (lighting plot); • the bump-in; • the audio track (design, realisation and appropriateness in relation to the object, the lighting plot, and the impact created); • the design and execution of the lighting cues (in relation to the audio track, the object and the impact created); • the overall impact created; • The bump-out.
Pass	<p>Demonstrates functional competence in undertaking the task but in which inconsistencies across the components compromise the overall impact:</p> <ul style="list-style-type: none"> • the lighting design (lighting plot); • the bump-in; • the audio track (design, realisation and appropriateness in relation to the object, the lighting plot, and the impact created); • the design and execution of the lighting cues (in relation to the audio track, the object and the impact created);

	<ul style="list-style-type: none"> the overall impact created; The bump-out.
Fail	<p>Unable to demonstrate functional competence in the majority of the components in the task:</p> <ul style="list-style-type: none"> the lighting design (lighting plot); the bump-in; the audio track (design, realisation and appropriateness in relation to the object, the lighting plot, and the impact created); the design and execution of the lighting cues (in relation to the audio track, the object and the impact created); the overall impact created; The bump-out.

Assessment Task 2

Assessment Task No:	2
Title:	Production or Exhibition Review
Weighting:	20%
Length	1500 words
Task Description:	1500 word essay that is a deconstruction, analysis and evaluation of the contribution made by technical production elements to a successful performance or exhibition.
Outcomes assessed:	<p>Demonstrate knowledge and understanding of the organisational and technical requirements of staging a performance and/or exhibition.</p> <p>Identify the basic elements of conventional and non-conventional performance and exhibition spaces and the implications for technical production.</p>
Feedback	Marking guidelines and written feedback

Marking Criteria Assessment Task 2

Grade	Marking Criteria
HD	<p>Extensive knowledge and understanding which is seen in deconstruction, analysis and evaluation of the effect created by the choice of: Theatre; Masking; Lighting (instruments, design, focusing, cues); and Sound (musical accompaniment).</p> <p>The writing is well constructed and shows consistency in the knowledge, perception, accuracy and balance of the deconstruction, analysis and evaluation.</p>
D	Generally comprehensive knowledge and understanding of Theatre, Masking, Lighting and Sound which is seen in the deconstruction, analysis and evaluation of the set work but in which there is a minor

	<p>inconsistency.</p> <p>The writing is generally well constructed and is largely consistent in the knowledge, perception, accuracy and balance of the deconstruction, analysis and evaluation.</p>
CR	<p>Generally very good knowledge and understanding of Theatre, Masking, Lighting and Sound which is seen in the deconstruction, analysis and evaluation of the set work but there are minor inconsistencies in more than one aspect.</p> <p>The writing is generally well constructed but with inconsistencies in knowledge and/or perception, and with the accuracy and balance of the deconstruction, analysis and evaluation.</p>
Pass	<p>Generally satisfactory knowledge and understanding of Theatre, Masking, Lighting and Sound which is seen in the deconstruction, analysis and evaluation of the set work but in which there are inconsistencies in more than one aspect.</p> <p>The writing shows evidence of an attempt at logical construction but with inconsistencies in the level of knowledge and understanding, perception, accuracy and balance of the deconstruction, analysis and evaluation.</p>
Fail	<p>Unable to demonstrate consistency in knowledge and understanding which may be superficial and in the writing which may be poorly presented/</p>

Assessment Task 3

Assessment Task No:	3
Title:	Minor Essay
Weighting	10%
Length	800 words
Description:	800 word essay that discusses the implications of context and venue for technical production and the roles and responsibilities of technical personnel.
Outcomes assessed:	<p>Demonstrate knowledge and understanding of the organisational and technical requirements of staging a performance and/or exhibition.</p> <p>Identify the basic elements of conventional and non-conventional performance and exhibition spaces and the implications for technical production.</p>
Feedback	Marking guidelines and written feedback

Marking Criteria Assessment Task 3

Grade	Marking Criteria
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HD	<p>Extensive knowledge and understanding across the roles and responsibilities of key theatre personnel, the types performance spaces and the impact of masking on production and/or exhibition contexts.</p> <p>Response is presented in well-structured text.</p>
D	<p>Generally thorough knowledge and understanding of the roles and responsibilities of key theatre personnel, the types performance spaces and the impact of masking.</p> <p>Response is presented in well-structured text.</p>
CR	<p>Generally very good knowledge and understanding of the roles and responsibilities of key theatre personnel, the types performance spaces and the impact of masking, but there are some inconsistencies in either the content and/or in the writing.</p>
Pass	<p>Generally fundamental knowledge and understanding of the roles and responsibilities of key theatre personnel, the types performance spaces and the impact of masking.</p> <p>Writing addresses the requirements of the task, but not necessarily equally and there are inconsistencies in structure, content and language.</p>
Fail	<p>Unable to demonstrate consistency in knowledge and understanding which may be superficial and in the writing which may be poorly presented.</p>

Assessment Task 4 : PLEASE SEE MOODLE FOR UPDATED SECONDMENT SCHEDULE

Assessment Task No:	4
Title:	Production Secondment
Weighting	20%
Assessment Task Description:	<p>This assessment task takes the form of a work experience placement in the UNSW Creative Practice Lab or similar organisation.</p> <p>Assessment will include the demonstration of knowledge, understanding and skill in successfully undertaking the roles and responsibilities of assigned tasks within a production, performance or exhibition.</p> <p>Assessment will also be based on the following criteria:</p> <ul style="list-style-type: none"> • functional competence in the operation of lighting and audio hardware and software within the designated performance or exhibition; • the demonstration of an appropriate level of professionalism in undertaking assigned roles and responsibilities in the context of a performance or exhibition; • the manner of attending to the assigned roles and responsibilities; • respect and courtesy in dealing with the director, artists, in-house staff and audience; • accepting responsibility and being proactive in the assigned roles, • awareness of and respect for performance/exhibition conventions and traditions.

Outcomes assessed:	<p>Demonstrate knowledge and understanding of the organisational and technical requirements of staging a performance and/or exhibition.</p> <p>Demonstrate knowledge and skill in basic lighting, audio and video design, installation, operation and staging, and to be able to employ that knowledge and skill in the context of performance and/or exhibition effectively and safely</p> <p>Identify the basic elements of conventional and non-conventional performance and exhibition spaces and the implications for technical production.</p>
Feedback	Marking guidelines and written feedback

Marking Criteria Assessment Task 4

Grade	Marking Criteria
HD	<p>Demonstrates consistently outstanding knowledge, understanding and skill in successfully undertaking the roles and responsibilities assigned within a production, performance or exhibition which is seen during the installation, operation and bump-out of lighting, video and audio hardware and software within the designated performance or exhibition.</p> <p>Demonstrates consistently an outstanding level of professionalism in undertaking assigned roles and responsibilities in the context of a performance or exhibition which is seen in:</p> <ul style="list-style-type: none"> • attending above and beyond requirements; • the manner of undertaking the assigned roles and responsibilities; • respect and courtesy in dealing with the production manager, director, artists, in-house staff and audience; • accepting responsibility and being proactive in the assigned roles; and • awareness of and respect for performance/exhibition conventions and traditions.
D	<p>Demonstrates consistently a high level of knowledge, understanding and skill in successfully undertaking the roles and responsibilities assigned within a production, performance or exhibition which is seen during the installation, operation and bump-out of lighting, video and audio hardware and software within the designated performance or exhibition.</p> <p>Demonstrates consistently a high level of professionalism in undertaking assigned roles and responsibilities in the context of a performance or exhibition which is seen in:</p> <ul style="list-style-type: none"> • attending above and beyond requirements; • the manner of undertaking the assigned roles and responsibilities; • respect and courtesy in dealing with the production manager, director, artists, in-house staff and audience;

	<ul style="list-style-type: none"> • accepting responsibility and being proactive in the assigned roles; and • awareness of and respect for performance/exhibition conventions and traditions.
CR	<p>Demonstrates a very good level of knowledge, understanding and skill in undertaking the roles and responsibilities assigned within a production, performance or exhibition which is seen during the installation, operation and bump-out of lighting, video and audio hardware and software within the designated performance or exhibition.</p> <p>Demonstrates a very good level of professionalism in undertaking assigned roles and responsibilities in the context of a performance or exhibition which is seen in:</p> <ul style="list-style-type: none"> • attending as required; • the manner of undertaking the assigned roles and responsibilities; • respect and courtesy in dealing with the production manager, director, artists, in-house staff and audience; • accepting responsibility and being proactive in the assigned roles; and • awareness of and respect for performance/exhibition conventions and traditions.
Pass	<p>Demonstrates functional competence in undertaking the roles and responsibilities assigned within a production, performance or exhibition which is seen during the installation, operation and bump-out of lighting, video and audio hardware and software within the designated performance or exhibition.</p> <p>Demonstrates a satisfactory level of professionalism in undertaking assigned roles and responsibilities in the context of a performance or exhibition which is seen in:</p> <ul style="list-style-type: none"> • attending as required; • the manner of undertaking the assigned roles and responsibilities; • respect and courtesy in dealing with the production manager, director, artists, in-house staff and audience; • accepting responsibility and being proactive in the assigned roles; and awareness of and respect for performance/exhibition conventions and traditions.
Fail	<p>Unable to demonstrate functional competence in undertaking the roles and responsibilities assigned within a production, performance or exhibition including the installation, operation and bump-out of lighting, video and audio hardware and software within the designated performance or exhibition.</p> <p>AND/OR</p> <p>Does not demonstrate a satisfactory level of professionalism in undertaking assigned roles and responsibilities in the context of a performance or exhibition which is seen in:</p> <ul style="list-style-type: none"> • failure to attend as required; • the manner of undertaking the assigned roles and responsibilities;

- failing to demonstrate respect and courtesy in dealing with the production manager, director, artists, in-house staff and audience;
- not accepting responsibility and not being proactive in the assigned roles; and
- not demonstrating awareness of and respect for performance/exhibition conventions and traditions.

10. Expected Resources for students

- Campbell, D. (2004) *Technical Theatre for Non-technical People*, New York: Allworth Press. Not in library.
- Gillette, M.J. (2007) *Technical Design and Production*, McGraw-Hill. Not in library.
- Holloway, J. (2002) *Illustrated Theatre Production Guide*, Maine: Focal Press. Not in library.
- Ionazzi, D. (1996) *The Stagecraft Handbook*, Ohio: Bettaway Books. Available at Paddington Library Paddington (CFA 792.025/35)
- Reese, D., Gross, L., & Gross, B. (2009) *Audio Production Worktext*, Maine: Focal Press. Not in library.
- Reid, F. (2000) *Designing for the Theatre*, New York: Routledge. Available as ebook
http://primoa.library.unsw.edu.au/UNSW:UNSW_ALMA51163550920001731
- Reid, F. (2002) *Stage Lighting Handbook*, New York: Routledge. 2002 edition not in library. 1976 edition Available at Main Library Level 8 (S 792.025/75 A) and other locations
- Schlaich, J., & Dupont, B. (1988) *Dance: The Art of Production*, New Jersey: Princeton Book company. Available at Main Library Level 8 (S 792.80232/1 A)
- Shelley, S.L. (1999) *A Practical Guide to Stage Lighting*, Maine: Focal Press. Not in library.

UNSW Library website: <http://info.library.unsw.edu.au/web/services/services.html>

11. Course evaluation and development

YOUR FEEDBACK IS IMPORTANT

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course.

12. Essential info 2015

CLASS ATTENDANCE, PARTICIPATION AND SUBMISSION PROCEDURES

Attendance and Participation

Students are **required to attend at least 80% of all classes**: this means you must attend at least 10 of the 12 seminars in this course unless specific and formal permission has been granted. Failure to do so without proper certification will result in failure of the course. Class attendance is taken every teaching week, and students who arrive more than 10 minutes late or leave more than 10 minutes early without good cause will be marked absent. Please do not schedule medical or other appointments during class time. Seminars for this course commence at 1.05pm and conclude at 3.55 pm.

See:

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Submission to Turnitin

All written assignments are to be submitted to Turnitin on the course Moodle site:

<https://moodle.telt.unsw.edu.au/login/index.php>.

You must submit written work in 12-point font, double spaced and paginated. Do keep an electronic and hard copy yourself.

If you have any **problems submitting** via Turnitin, send your Convener (m.mumford@unsw.edu.au) a word.doc version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site:

<https://student.unsw.edu.au/contacts-and-where-get-moodle-help>

Advice about whom to contact is given when you log in to Moodle. Such advice includes the following:

If you have trouble logging in, or you cannot see your course once you log in, please contact the IT Service Centre for assistance.

For enrolment and login issues contact:

IT Service Centre Email: itservicecentre@unsw.edu.au

Internal: x51333

External: (02) 9385-1333

International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

External TELT Support

Email: externalteltsupport@unsw.edu.au

Internal: 53331

External: (02) 9385 3331

International: +61 2 9385 3331

Please do not send your Course Convener a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted you should receive a **receipt** to confirm that you have successfully submitted. **If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.**

Late submission, return of assignments and extensions

See the School of the Arts & Media Assessment Policy for information on assignment return and extensions at:

<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

Consideration. For information on Special Consideration please go to this URL:

<https://student.unsw.edu.au/special-consideration>

School and University regulations and procedures are available on the web. You are assumed to be familiar with them. The main websites are:

<https://my.unsw.edu.au/student/resources/Policies.html>
<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines>

For information on plagiarism procedures and penalties, see the Academic Honesty and Plagiarism section in <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Information on relevant Occupational Health and Safety policies and expectations can be found at: <http://www.ohs.unsw.edu.au/>

For further information for students with disabilities, and for more information re the Student Equity and Diversity Unit, consult: <http://www.studentequity.unsw.edu.au>