ARTS3012

Choreography and the Moving Image

Session 2, 2015
Location

FACULTY  Faculty of Arts and Social Sciences
SCHOOL or DEPARTMENT  School of the Arts and Media
COURSE CODE  ARTS3012
COURSE NAME  CHOREOGRAPHY AND THE MOVING IMAGE
SESSION  2  YEAR  2014

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Staff contact details

1. Course Convener/Lecturer

Name  Dr. Erin Brannigan
Phone  9385 7854
Office  R.119, L1, Webster Building
Email address  e.brannigan@unsw.edu.au
Contact time and availability  2-4pm Wednesday

Name  Denis Beaubois
Phone  n/a
Office  n/a
Email address  denis@dirtymouse.net
Contact time and availability  By Appointment

School of the Arts and Media Contact Information
 Room 312, level 3 Robert Webster Building
 Phone: 9385 4856
 Email: sam@unsw.edu.au

TIMETABLE

<table>
<thead>
<tr>
<th>Activity</th>
<th>Day</th>
<th>Time</th>
<th>Lecturer</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture</td>
<td>Wednesday</td>
<td>1-2pm</td>
<td>Brannigan</td>
<td>Webster327</td>
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<tr>
<td>Weeks 1-12</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Studio</td>
<td>Wednesday</td>
<td>2.30-4.30pm</td>
<td>Denis Beaubois</td>
<td>Webster 334/5</td>
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<tr>
<td>Weeks 2-13</td>
<td></td>
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<td>Webster Labs</td>
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Course details – ARTS3012 – CHOREOGRAPHY AND THE MOVING IMAGE

Course Statistics  Level 3

ARTS3012
Session 2, 2015
CRICOS Provider Code: 00098G
12 weeks @ 1 X 1hr lecture, 1 X 2hr Studio. 2hr per week personal study estimated.

Course Credit Points: 6

Pre-requisite: 24 units of credit in the Dance stream including ARTS1005 or 24 uoc in the Film Stream including ARTS2065 or 96 units of credit overall and enrolment in Programs 3428, 3433 or the Screen and Sound or Media Production streams in Program 4781.

### Summary of the Course

Choreography and the Moving Image provides the opportunity for dance, media and film students to produce an original work for the screen that is informed by the rich history and practice of dancefilm. The course includes lectures in the history and background of dancefilm as a mode that operates across genres and cultures, from the earliest days of cinema and the experiments of the Surrealists and Dadaists, through the Hollywood musical and Bollywood to today's genres of music video, feature films, dance video and experimental shorts. The course will also consider recent experiments in the field that have moved away from single-screen delivery to include live performance works and installations. Dance Majors and students from film and media will combine skills to produce collaborative video projects for one or more screens. There will be an emphasis on exploring the shared languages of dance and film regarding movement, space and time, and the compositional strategies common to both. An understanding of how ‘choreography’ can become a model for film production will be explored that moves away from documentation or documentary. Students will be expected to participate as filmmakers and performers, but all students will develop skills and knowledge across the 2 disciplines.

### Aims of the Course

1. To increase students awareness, understanding, and skills regarding creative practice through examining strategies common to dance and film.
2. To have students successfully apply this new knowledge to the analysis and production of choreographic film and video works
3. To develop practical and theoretical knowledges in a new field of practice.

### Student Learning Outcomes

1. By the end of this course, students will be able to: Recognize, both conceptually and practically, key creative processes in western and non-western dancefilm practices.
2. Apply a variety of critical lenses to creative practice including physiological, aesthetic, cultural and political.
3. Demonstrate research skills in gathering, classifying and communicating information about both dance and film, involving independent critical thinking.
4. Apply writing skills to the analysis and communication of creative practices.
5. Demonstrate film and choreographic knowledge through participation in studio-based learning and production.

### Graduate Attributes

1. Students will develop: an appreciation of dance as an influential force within the broader ecology of the humanities.
2. a firm grounding in the key concepts of corporeality and movement that form the
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<table>
<thead>
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<tbody>
<tr>
<td><strong>3.</strong></td>
<td>a recognition of the role of somatic knowledge as fundamental to the study of dance.</td>
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<tr>
<td><strong>4.</strong></td>
<td>a variety of critical approaches to both the theory and practice of dance.</td>
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<tr>
<td><strong>5.</strong></td>
<td>knowledge of a diversity of dance forms, knowledges and practices beyond the Western canon.</td>
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<tr>
<td><strong>6.</strong></td>
<td>research skills, both practical and theoretical, in gathering, classifying and communicating information about dance and choreography.</td>
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<tr>
<td><strong>7.</strong></td>
<td>the ability to apply writing skills to the translation and communication of somatic practices and knowledges</td>
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<tr>
<td><strong>8.</strong></td>
<td>the capacity to recognise and reflect on social, cultural and ethical issues, as they apply to diverse dance practices.</td>
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</table>

**Rationale for the inclusion of content and teaching approach**

- The aim of the course content and teaching approach is to develop the students appreciation and understanding of dance as an art form and social practice from multiple perspectives: as dancers, audience members and theorists.
- The combination of lectures and physical practice will lead students to comprehend, interrogate and reimagine traditions in thinking, writing and making dance through both conceptual and applied learning.
- The lecture (which may include screenings), studio-based seminars and discussions encourage the student to recognize and articulate existing and new knowledges that are grounded in the body.
- A focus in the studio-seminars is the connection between the students’ existing experiences with dance and how these knowledges can elucidate the themes of the course.
- Focusing on the context of dance practice, Thinking, Writing and Making Dance provides some cultural, social, historical and political frameworks for understanding the role of dance in contemporary life.
- Translations of dance into writing, development of critical facility and embodied knowledge are 3 core skills that shape the Dance Studies Major. They are introduced here in relation to each other through the central themes and concepts.
- The course demonstrates the crossover between high and ‘low’ art in contemporary dance practice and the influence of concurrent aesthetic fields on its development.
- This course will equip students to take up any number of roles within the dance, dance education and wider arts community in Australia and overseas.

**Teaching strategies**

- Central concepts from Dance Studies and Film Studies will be employed: from Dance: movement, kinaesthetics, choreography, subjectivity, expression, presence, improvisation and somatic knowledge; from Film: the relationship between film as a moving-image medium and other movement-based artforms, temporality, affect and the synaesthetic qualities of film making, viewing and spectatorship, practical filmmaking techniques.
- Key examples of dancefilm will be discussed, both contemporary and traditional, classical and popular, Western and non-Western.
- A special focus on writing will facilitate analysis in the course, explored fully in the research paper and portfolio.
- The 2hr studio-based workshops will develop the required knowledge through various means: instruction in a class-based format, group tasks and production.
- Assessment tasks are aligned with writing and practice, requiring students to demonstrate experience and learning as applied knowledge, but also to reflect and expand on that knowledge through reflective, historical, theoretical and analytical writing.
• Students will be expected to engage in the face-to-face contact time through movement, music, discussion, debate and observation.
• Students will be introduced to method-specific forms of compositional analysis which will assist in laying the foundations of a shared compositional language.
• Lectures will expose film, media and dance students to a range of practical applications of artistic expertise developed in Level 1 and 2 courses.
• The studio workshop will allow students to further develop skills in composition and video production, in an environment requiring cooperation, teamwork, flexibility and leadership.

Assessment

<table>
<thead>
<tr>
<th>Assessment task</th>
<th>Length</th>
<th>Weight</th>
<th>Due date</th>
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</thead>
<tbody>
<tr>
<td>1. Dance Film or Video work</td>
<td>3-5mins</td>
<td>50%</td>
<td>Week 13 Thursday 29th Oct 4pm</td>
</tr>
<tr>
<td>2. Studio Journal</td>
<td>1500-2000w</td>
<td>20%</td>
<td>Week 13 Thursday 29th Oct 4pm</td>
</tr>
<tr>
<td>3. Research Paper</td>
<td>1500w</td>
<td>30%</td>
<td>Week 9 Thursday 24th Sept 4pm</td>
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</tbody>
</table>

Course Schedule

<table>
<thead>
<tr>
<th>Topic</th>
<th>Date</th>
<th>Lecture</th>
<th>Studio</th>
<th>Reading</th>
</tr>
</thead>
</table>

SUGGESTED READINGS:


**SUGGESTED READINGS:**


**STUDIO READINGS:**


http://oll.libertyfund.org/titles/bentham-the-works-of- jeremy-bentham-vol-4


**Examples:**

Denis Beaubois. *In the event of Amnesia the city will recall.* 1996
http://denisbeaubois.com/Amnesia/In%20the%20event%20of%20Amnesia%20copy%202.html

Denis Beaubois. *The accidental contract.* 1996

Denis Beaubois. *Group Stare.* 2001
### Experimental Dancefilm

#### Week 3

|---|
| STUDIO 1. How the camera simulates movement: Technical introduction to the camera / understanding how to get different shots, looking at effects of the still versus moving camera.  
*Starting a new project and importing footage from your camera into Premiere Pro.  
*Basic cutting, editing and exporting footage out again.  
*Saving and Media management of project.  
NOTE: for this class students who will be using their own cameras are encouraged to bring their cameras into class. |

### SUGGESTED READINGS:


**ARTS3012**  
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<table>
<thead>
<tr>
<th>Storyboarding Dancefilm</th>
<th>Week 4</th>
<th>Lecture - Storyboarding Dancefilm: We will look at models for storyboarding and start to plan out one for an imagined project.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>STUDIO - Shaping using storyboard and discovering through documentation. The importance of storyboards when working without dialogue and/or narrative. Exercise: students will observe a 1 min dance sequence with 2 dancers (provided by a dance students, tbc) &amp; then write shot-lists, storyboards or both for how they might shoot it. Understanding &amp; shot-listing for: Mid-shots, wide-shots, CU/ECU, tracking &amp; pans. The same dance sequence will be documented using a multi camera setup, emphasizing the difference between a controlled storyboarded production and a more random recording achieved through documentation.</td>
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<td>Film proposals by David Hinton for <em>All This Can Happen, Snow and Nora</em> and Cordelia Beresford.</td>
</tr>
</tbody>
</table>

**SUGGESTED READINGS:**


**STUDIO NOTES:**

EXAMPLES:
Chris Marker. *La Jetee*. 1962
https://vimeo.com/42460300

TASK FOR NEXT WEEK
For next weeks class you must bring in some footage to edit in class. This exercise will only function if you have done the necessary preparation.

For inspiration see:
Peter Vanderham & George Manak. *Steve Reich, Clapping Music*. 2005
https://www.youtube.com/watch?v=BY4bL_bO8sA

*RIP: A Remix Manifesto*
https://vimeo.com/8040182

ARTS3012
Session 2, 2015
CRICOS Provider Code: 00098G
This above movie explores the creative, legal and aesthetic elements of remix culture and the Mash up. It looks at the legal pitfalls of sampling and is an interesting documentary looks at the process of repurposing media for one's own creative pursuits.

|-----------|--------|-------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|

**SUGGESTED READINGS:**


**STUDIO NOTES:**

Examples:
Paul Pfeiffer: *The long count (Rumble in the jungle)*. 2001
Paul Pfeiffer: *Fragments of a crucifixion (After Francis Bacon)*. 1999.
Peter Van der ham & George Manak. *Steve Reich, Clapping Music*. 2005
[https://www.youtube.com/watch?v=BY4bL_bO8sA](https://www.youtube.com/watch?v=BY4bL_bO8sA)

*Editing workshop 2:*

*Using Effects in Premiere Pro:*
[https://vimeo.com/91227893](https://vimeo.com/91227893)

*Manipulating speed and Time remapping:*
[https://vimeo.com/104681017](https://vimeo.com/104681017)

Colour Correction (Using the Fast Colour corrector)
[https://vimeo.com/104674114](https://vimeo.com/104674114)
**Proximity and the Frame**

**Week 6**

Lecture - Micro-choreographies: Choreographing in frame and using the close-up.


**Studio** - Exercises: 1. Using each other as subjects, students will experiment with shooting extreme close-ups and negotiating the difference between operating the camera & directing the performer to make adjustments for it.

2. Using static camera set-ups, the students will look at the different lenses and the effect they have on movement, timings and what is in the frame.

The students will also explore the conscious manipulation of light and time and its effect on the image (manipulating aperture and shutter speed).

Students are also encouraged to use the multi-camera techniques demonstrated in last week's class.

**This task is to be completed in your own time and submitted in class next week.**

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**SUGGESTED READINGS:**


Gardner, Sally. ‘Making Microdance: Interview with Trevor Patrick,’ *Writings on Dance* #17 (Summer 1997-8): 33-45.


**STUDIO NOTES:**

Examples:

Pipilotti Rist: *Be nice to me Flatten*

John Smith, *the Girl chewing Gum*. 1976

https://www.youtube.com/watch?v=57h7n-nkKSA


**HOMEWORK:** Exercise: describe the essence of your dance-screen project in a 1 sentence written outline/ pitch; write a brief for an imagined production designer/ costume designer/ sound designer/ editor that describes your vision for your project. Discussion of other forms of pre-production, eg story-boarding, shot-listing, timings & references that will ensure you go to the edit suite with the footage you want to achieve.

**SUGGESTED READINGS:**


**STUDIO EXAMPLES:**


https://vimeo.com/77489382  

https://www.youtube.com/watch?v=Ar99AfOJ2o8

**Pitch your film**  
**Week 8**  
Lecture - In this lecture time each student will pitch their film idea to the class using their storyboard.  

**Studio** - Introduction to lighting as a tool for mood atmosphere, mystery & contrast. Basics of 3 point lighting and using available light. Creative & appropriate ways of moving the camera. Students will work on their own project choreography with lecturer’s practical advice and observation.

<table>
<thead>
<tr>
<th>Pitch your film</th>
<th>Week 8</th>
<th>Studio</th>
<th>n/a</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lecture</strong></td>
<td>In this lecture time each student will pitch their film idea to the class using their storyboard.</td>
<td>Introduction to lighting as a tool for mood atmosphere, mystery &amp; contrast. Basics of 3 point lighting and using available light. Creative &amp; appropriate ways of moving the camera. Students will work on their own project choreography with lecturer’s practical advice and observation.</td>
<td></td>
</tr>
</tbody>
</table>

**SUGGESTED READINGS:**  
n/a  

**STUDIO EXAMPLES:**  
Miroslaw Balka: *How it is*  

Anthony McCall’s light installations.

1. Collaboration with music Cutting to a pre-existing music track versus working with sound cut with the pictures in the edit suite - students will use their own projects to explore this topic.  
2. Sound as the central TBC | |
|----------------|-------|---------------|-------------------|
| **Lecture** | Working with music – from soundtrack to music clips. | Exploring digetic and non-digetic sounds in relation to movement.  
1. Collaboration with music Cutting to a pre-existing music track versus working with sound cut with the pictures in the edit suite - students will use their own projects to explore this topic.  
2. Sound as the central sound | TBC |
SUGGESTED READINGS:


MID-SEMESTER BREAK


SUGGESTED READINGS:

STUDIO NOTES:

Video Tutorials Compositing:
Chroma Key Part1: (Also goes into showing some of the Motion effects: scale, position, rotation)
https://vimeo.com/104681013

Chroma Key Part 2
https://vimeo.com/104681016

| Installations | Week 11 | Lecture: Beyond the single-screen: choreographing an installation
http://www.realtimearts.net/article/issue81/8729 |

SUGGESTED READINGS:

Online: http://www.realtimearts.net/article/issue75/8217


STUDIO READING

Suggested reading about video installation and the body:

STUDIO NOTES:

Basic video mapping Tutorials.
This is a demonstration how to map live and pre recorded video to specific spaces.
Tutorials for VPT.
Tutorial 1: Basic mapping
https://vimeo.com/95963570

Tutorial 2: Using mask editor
https://vimeo.com/96031900
n/a  |  Week 12  |  Feedback screening  |  Working on film with lecturer facilitation.

n/a  |  Week 13  |  N/A  |  STUDIO – finalizing work

Assessment Detail

1. Dancefilm or Video Work  |  3-5mins  |  50%

Each of you will research, storyboard, shoot, edit and present a short work (3-5mins). The work should demonstrate an innovative and integrated approach to the composition as a whole, drawing on and applying knowledges and approaches covered in the course. Approaches to the relationship between dance and film could be an interest in various kinds of movement including found movement, narrative, location, a focus on the dancing body through close-up, play with the frame, or the choreographic potential of the edit and the moving camera.

Criteria for assessment:

<table>
<thead>
<tr>
<th>mark</th>
<th>criteria</th>
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</thead>
<tbody>
<tr>
<td>HD</td>
<td>Outstanding clarity of intention and process, originality in the nature of the work, appropriate qualities in the execution of the work from performance to edit, and rigorous description and observation displayed in portfolio.</td>
</tr>
<tr>
<td>D</td>
<td>Clarity of intention and process, originality in the nature of the work, appropriate qualities in the execution of the work and clear description and observation displayed in journal. Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc.</td>
</tr>
<tr>
<td>C</td>
<td>Clarity of intention and process, appropriate qualities in the execution of the work and clear description and observation displayed in journal. Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc.</td>
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<tr>
<td>mark</td>
<td>criteria</td>
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<tr>
<td>HD</td>
<td>• Demonstrates a highly sophisticated understanding of the central ideas in the course, the ability for self-reflection and the incorporation of feedback from teachers and peers, and evidences active participation in class. Engagement with writing practices also evident.</td>
</tr>
</tbody>
</table>

A personal portfolio of the workshop process based on set writing tasks, reports on process and decision-making and documenting feedback and contributions. You will submit 4 X 500w entries for assessment. It may include a response to the 24 Frames exhibition at Carriageworks closing August 2.

Each student will be expected to keep a journal recording responses to studio-based learning. There may be some writing exercises attached to this and tasks such as story-boarding and synopsis writing. The journal also reflects the level of your participation in this course. Choreography and the Moving Image develops analytical skills, creativity, kinaesthetic knowledge, visual and bodily intelligence which can only be acquired by fully participating in the practical sessions and their accompanying discussions. The journal should record your engagement with lecturers, peers and viewers of your film work, demonstrating how you have participated in an exchange with those you are working with.

For your chosen responses write in prose, exploring writing techniques discussed in class. Please asterix choices in your journal and writing legibly, or re-type and insert in your journal..

**Guidelines for journal writing will be distributed in the second lecture.**
D

- Demonstrates a sophisticated understanding of the course’s principles and processes, some self-reflection, responsiveness to feedback and good participation in class. An attention to writing skills evident.

C

- Demonstrates a good understanding of the course principles including composition, self-reflection, engagement, participation and shows some attention to writing skills.

P

- Demonstrates some understanding of course principles and processes, and the ability for self-reflection, engagement, participation and shows some attention to writing skills.

F

- Demonstrates little or no understanding of the course principles and processes and the other course principles.

3. Research Paper

1500w 30%

A 1500w research paper focusing on one of the films covered in the course and elaborating on its influence on your own dance film or video. Your paper should demonstrate an understanding of the affective and kinaesthetic potential of the film examined, the generic precedents of the work and the way meaning is produced by the specific case study. You should also give an account of the compositional strategies coming from both film and dance that are used to achieve such affects and meanings. You will be expected to undertake independent research beyond the compulsory and suggested reading lists and cite reliable academic sources.

<table>
<thead>
<tr>
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<th>criteria</th>
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| HD   | - Demonstrates a highly sophisticated understanding of a key term from the course, connects ideas to their knowledge of dance and film and the course case studies, shows original thought.  
- Displays a clear logic behind the structure of the writing and the form and development of a coherent argument.  
- Sources references from beyond the set texts. |
<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
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</table>
| D     | Demonstrates an ability to describe the various elements and qualities of the work, applying dance and film terminology.  
|       | Clearly communicates analysis of the work with good use of methodological tools.  
|       | Correct use of referencing/notes and inclusion of a reference list or bibliography. |
| C     | Demonstrates a good grasp of written English – grammar, spelling, sentence and paragraph structure, writing style, etc.  
|       | Answers the question and shows an understanding of the correct methodological tools for analysis of the case studies. |
| P     | Demonstrates some understanding of the elements of the work  
|       | Demonstrates some grasp of the correct methodological tools for the analysis of the artist/s work |
| F     | Demonstrates insufficient understanding of the elements of the case studies.  
|       | Demonstrates insufficient understanding of dance and film theory and analysis |

**Recommended resources for students**

**ON DANCEFILM**


--- “An Anagram of Ideas on Art, Form and Film.” In Nichols 2001, 267-322.


--- *Opensource {Videodance} Symposium 2007*, (Nairnshire, Scotland: Goat Media, 2009)

Filmdance Festival program (New York: The Experimental Intermedia Foundation, 1983).


Fuller, Loïe. *Fifteen years of a Dancer’s Life.* New York: Dance Horizons, 1913.


Genne, Beth. ‘Teaching Dance on Film or Dance Film,’ Teaching Dance Studies Ed. Judith Chazin-Bennahum (NY: Routledge, 2005), 77-89.


Lambert, Carrie. ““Moving Still’ Mediating Yvonne Rainer’s Trio A.” October, no. 89 (1999): 87-112.


**ON DANCE**


ON FILM: THEORY, HISTORIC AVANT-GARDE AND FILM MUSICAL


**Websites**

ReelDance Moving Image Collection: http://repository.arts.unsw.edu.au/primo_library/libweb/action/search.do?vid=FASS&reset_config=true

Dance on Screen at realtime.arts.net: http://www.realtimearts.net/realtimedance/dance_on_screen

*Dancefilm* companion website: www.oup.com/us/dancefilm
Username Music 5, password, Book1745


DANCE INJURY ACTION PLAN (Jan 2014)

In the case of muscular or skeletal injury in the Dance and Webster studios, the patient should immediately attend:

Kensington Physiotherapy

Tenancy 10,
University Terraces, 17 High Street (near the IGA supermarket)
Kensington, NSW, 2033
(02) 9385 6482

Charges are at a reduced student rate.

- The cost of attending physiotherapy for UNSW students is $80 for an initial consultation and $65 for any follow-up consultations.
- If you have private health care you may receive a rebate for the cost of physiotherapy, depending on your level of cover.
- A physiotherapist should be able to see you within a day of sustaining your injury. It is best to phone and check for availability.
- You will receive a thorough assessment of your injury, as well as appropriate treatment, and management advice for optimal recovery.
- If further investigation is required your physiotherapist can refer you for imaging or to one of a network of sports physicians in the area.

If you cannot transport the patient to the Clinic call them for advice.

The physiotherapists can attend to minor cuts with steri-strip but report to the medical centre for major cuts:

The University Health Service
Ground floor of the Quadrangle Building
Tel: 9385 5425 for an appointment.
Medical consultations for all current students and OSHC card holders are Bulk Billed.

For fractures, dislocations, heart/lung injuries or arterial bleeds call an ambulance on 000.

All accidents and injuries must also be reported:
Hazard & Incident Reporting Form (OHS001)
http://www.hr.unsw.edu.au/ohswc/ohs/ohs_forms_checklists.html
Guidelines:

Prepared by Senior Lecturer in Dance, Dr. Erin Brannigan in consultation with Melissa Allen at Kensington

STUDIO BOOKINGS:

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Rehearsal and performance spaces are available for SAM students for coursework related activities, during session time only. If you need a space outside of session please contact the Creative Practice Lab (CPL). See the Venues and Hire page for full details on each of the spaces or for information on how to hire these spaces for NON-course related activities.

When booking a space you will need to provide your student number, course code and mobile contact number. All students must adhere to the conditions of use posted in each of the spaces, see below. There is no food or drink (other than bottled water) allowed in any of the rehearsal spaces. Please leave spaces as you find them, or in better condition!

**Bookings During School Hours** If your booking is for coursework and you need the space during school hours (9am-5pm), then book through the SAM school office. Contact: SAM Office - Level 3, Robert Webster Building | sam@unsw.edu.au | 9385 4856

**Bookings After-Hours and Weekends** - **Bookings MUST be made one week in advance.** If your booking is for coursework and you need a space outside of school hours then book through the CPL. Contact: CPL Administration and Venues Coordinator, Estee Laird-Wah - estee.wah@unsw.edu.au | 9385 5684

**Prop and Costume Stores**

An eclectic range of prop and costume items are available to students for course related presentation and performance work. Student groups and industry may hire from the CPL. We do not hire for 'fancy dress'.

Contact: CPL Designer, Paul Matthews - p.matthews@unsw.edu.au | 9385 5378

**Technical Equipment**

A range of AV presentation equipment is available for classwork presentations and performances. This includes projectors, PA systems, amplifiers, microphones, and TV screens. For cameras and other digital AV equipment see the Technical Resource Centre.

Contact: CPL Production Manager, Mark Mitchell - m.mitchell@unsw.edu.au | 0403 821 997.

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

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:

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