



SCHOOL OF MEDIA ARTS

SOMA3521  
SOMA9736

# ADVANCED ANALOGUE PHOTOGRAPHY

SEMESTER 2  
2009

## CONTENTS

	<b>Page</b>
Course staff	3
Course information	3
Assessment	4
Computing requirements	8
Safety information	8
Academic honesty and plagiarism	9
Course schedule	10
Resources for students	13
Continual evaluation & development	13
Administrative matters	14

## COURSE STAFF

Course Coordinator Debra Phillips  
Room CB02  
Phone 9385 0762  
Email [da.phillips@unsw.edu.au](mailto:da.phillips@unsw.edu.au)  
Consultation times Tuesday 10.00 – 12.00 noon

Teaching Staff Alex Kershaw  
Email [alex.kershaw@unsw.edu.au](mailto:alex.kershaw@unsw.edu.au)  
Communication details Consultation or email

## COURSE INFORMATION

Units of Credit: 6

Teaching Times and Locations:

Monday 6.00 – 9.00 pm CB11

Contact hours per week\*: 3

\*Please note that the expectation of time in this course is more than contact hours. The University has expectations of a total load of 25 – 30 hours per unit of credit. This means that you should spend no less than 8 – 9 hours per week on average on class work in addition to your timetabled hours.

Parallel Teaching: This elective course entails parallel teaching with classes comprising both undergraduate and postgraduate students

Course Aims: This course explores the expressive potential of and provides a practical introduction to analogue colour photographic processes and materials. It aims to extend students skill base, knowledge and creative potential through set exercises and projects, central to the production and advancement of individual concerns and work. Interdisciplinary, cross-disciplinary and experimental explorations are encouraged.

The course extends the development of core Photomedia technical skills by introducing students to analogue colour photography—its materials and processes as well as its critical and cultural impact. Topics covered include: an introduction to photographic colour theory (light, the spectrum and human colour sensitivity); colour film types (reversal and negative films—amateur and professional); colour temperature and effects on film; exposure for colour film; professional processing labs; colour print types from analogue to digital; filters for colour films; colour darkroom and basic printing techniques (RA-4 process and Type C photographs); and archival, print finishing and presentation techniques.

Health and safety issues across both analogue and digital environments are addressed and applied as appropriate to the course work activities at this level.

Teaching Strategies: Teaching comprises lectures, demonstrations, workshops, tutorials and group critiques. Technical exercises and projects are set that encourage the development of skill proficiency and the refinement of conceptual concerns and creative ideas. Students are directed towards an analysis

and critical awareness of both historical and current visual arts practice and are expected to maintain a visual diary of their process and related influences that provides continuity to their work and experience.

Student learning outcomes:

On completion of *Advanced Analogue Photography* students will have an overview of:

- colour photographic theory
- analogue colour photography—materials, processes and archival considerations
- colour photography—historical and contemporary contexts as well as critical and cultural impacts
- health and safety issues relevant to the colour darkroom area

and demonstrated skills in:

- colour negative printing and finishing techniques (RA-4 process and Type C photographs)
- how to propose, develop and refine visual art projects using colour photographic materials
- how to express ideas (visually and verbally) and how to analyse the successes and failures of projects
- how to advance, refine and consolidate technical skills as appropriate to the work undertaken

Teaching Strategies:

Teaching comprises lectures, demonstrations, workshops, tutorials and group critiques. Technical exercises and projects are set that encourage the development of both skill proficiency and creative ideas. Students are directed towards an analysis and critical awareness of current visual arts practice and are expected to maintain a visual diary of their process and related influences that provides continuity to their work and experience.

## ASSESSMENT

The course will be assessed as follows:

- Project 1 = 10%
- Project 2 = 30%
- Project 3 = 10%
- Project 4 = 15%
- Project 5 = 35%

### Assessment Criteria

Each project is described below. Make sure you read this document thoroughly; a common cause of students failing or not gaining high marks is often that they have failed to read the brief. Usually you will be assessed on the following:

- **Satisfaction of requirements** As per project descriptions
- **Level of commitment and motivation** The level of application to set tasks, the ability to persevere, the level of involvement and degree of participation in lectures, seminars, workshops and discussions, and the level of professionalism.

- **Recognition of individual responsibility** The ability to be self-directed in determining objectives and appropriateness of resources.
- **Evidence of critical process** The willingness to instigate research and to analyse information. The ability to synthesise research and experience in creative expression. The ability for self-critical analysis in the evaluation of progress. The ability to articulate your intention and to discuss your objectives in relation to contemporary visual arts practice.
- **Technical skill appropriate to the work undertaken** The appropriate choice and use of your chosen media

## DESCRIPTION OF ASSESSMENT TASKS:

### PROJECT 1

#### **PRINTIT**

**due week 3: 10%**

This project requires you to make four technically superior Type C prints (minimum size 8" x 10"). Prints must be accurately colour corrected. Using either found materials or objects you create yourself, construct three 'scenes'. One scene must consist entirely of the complementary colours yellow/blue, one scene must consist entirely of the complementary colours magenta/green and the final scene must consist entirely of the complementary colours cyan/red. For your final image, place all of your materials/objects together.

Photograph your four scenes carefully (select appropriate lens, decide on film stock and ISO, observe quantity and quality of light, calculate correct exposure).

Final prints are to be placed in a folder with your name on it and submitted to your lecturer.

*NB: There is no review for this project.*

### PROJECT 2

#### **ALTERMODERN**

**due week 7: 30%**

"No longer can a work be reduced to the presence of an object in the here and now; rather, it consists of a significant network whose interrelationships the artist elaborates, and whose progression in time and space he or she controls: a circuit, in fact.

- Nicholas Bourriaud, *Altermodern*, Catalogue for Tate Triennial 2009, p 13

This project asks students to use the camera and/or images as a device to imbricate the social and the aesthetic. This kind of art practice can be described as relational or participatory where the mode of address shifts from private to public - art is fused with life - leisure, entertainment, business and politics.

Possible methodologies include (but are not limited to):

1. Shared authorship or various forms of collaboration often with specific communities. Often the intentions are ameliorative - a devise of construction.
2. Alternatively artist use purposefully interventionist or critically provocative strategies as a devise for dismantling normative modes of perceiving a situation or problem.

Chronologically this impetus in art can be seen in,

1. Experimental Dada theatre of the 1920s
2. Walter Benjamin's *Author as Producer* (1934)
3. Antonin Artaud's *Theatre of Cruelty* (1938)
4. New wave film and the *nouveau roman* of the 1960s
5. Umberto Eco's *The Open Work* (1962)

6. Roland Barthes' *Death of the Author and Birth of the Reader* (1968)
7. Fluxus instructions of the 1960s.
8. Joseph Beuys' social sculpture and declaration that "everyone is an artist."
9. Socially engaged performance art of the 1970s & 1980s.

More recently these ideas have been put forward by the curator Nicholas Bourriaud in his exhibition *Altermodern* at the for the 2009 Tate Triennial. Altermodern has been described as a kind of new modernism resulting from global culture, instead of the utopian ideas of modernism or the disillusionment at the end of postmodernism. In the introduction essay he argues the artists in *Altermodern* are "striving to collapse the distinction between performer and audience, professional and amateur, production and reception. Their emphasis is on collaboration and the collective". The artists achieve this in the structure of the work that "brings together heterochronic elements – delay (analogous to 'pre-recorded') coexists with the immediate (or 'live') and with the anticipated, just as the documentary coexists with fiction".

Through independent research, a series of set readings, class discussions, image/video presentations and podcasts we will respond to the idea of making photomedia work in this way. The number of images and format of the final work is to be decided by the student.

### **Three readings for Altermodern**

Claire Bishop, *Antagonism and Relational Aesthetics*, October, Fall 2004, 110, pp. 51-79.  
 Nicholas Bourriaud, *Altermodern*, Catalogue for Tate Triennial 2009, Tate Publishing, 2009.  
 Scott Redford, *Changed Circumstances: Learning from London*, Broadsheet, 30.2, 2009.

## **PROJECT 3**

### **SELF-DIRECTED project proposal**

**due week 8: 10%**

The project proposal comprises a written outline of the ideas you will develop as a basis for your self-directed Project 4.

The format for the submission should be;

1. What are you planning to do?
2. Why do you want to do it?
3. How are you going to do it?
4. Artistic influences for the project
5. Where is your project placed in relation to other creative work being done in this area?

Some things to keep in mind are,

- Be honest and trust yourself—don't tell us something you think we want to hear. Tell us why you are making work.
- Use as few words as you need to get the point across.
- Influences. When you discuss what has influenced you it is not a space to tell us what artists you like and what they do. It is about developing creative/critical relationships between their practice (they need not be artists remember) and yours. So discuss the activity/methodology/theme at which what you do and what they do simultaneously meet and diverge. Describe the nature of this collusion and separation.
- Own your language. For example it is useless telling us the images are surreal or that you are influenced by surrealism. You need to define surrealism as it relates to you, perhaps re-define surrealism in relationship to your practice. This will engage your reader.
- Always try to make a direct reference to the support material in your body of text. So discuss the images you submit and explain their relevance to the proposed project.
- A proposal is not a conversation. It is a structured piece of writing that should be easy to follow and read.
- Did somebody proofread your writing before submitting it? A document like this should be the third or fourth draft.

Minimum Length 400 words with the submission of at least one contact sheet containing preliminary sketches and selected images that help elucidate your ideas.

## **PROJECT 4**

### **LAMBDA PRINT METAPHOR**

**due week 9:**

**15%**

#### **Part 1 – Making the Image**

Make a list of the reasons why you make art.

Write about the devices and methodologies you utilise in your art practice.

Describe the kinds of relationships you want to establish with your audience.

Who is your audience?

What do you want your art practice to achieve?

Refine these concepts in the form of an artist's statement and then develop this into a single constructed image that becomes a metaphor for your practice. The way you decide to construct the image is up to you—it could range from hand-crafted materials arranged in a diorama, to experiments with human form in public space. The ideas and image you develop for this project will be used to evaluate and critically examine the concepts introduced in the next project *Altermodern*, and then be developed for the final self-directed project.

#### **Part 2 – Taking the Image**

Using either a 35mm or medium format camera photograph your metaphor with transparency film. Give particular thought to the type of film stock, the colour temperature of your lighting, choice of lens, and the quality of your light. Have the film developed at a pro-lab and then scan the film in via the Imacon scanner at COFA.

#### **Part 3 – Printing the Image**

Perform the necessary colour corrections and follow the colour management protocols set out on the Pixel Perfect website. Take the image to Pixel Perfect and have it printed using their Lambda printer. The final print size should be 16 x 20 inches. It is up to you to choose the appropriate paper stock for your image.

## **PROJECT 5**

### **SELF-DIRECTED**

**due week 14:**

**35%**

#### **Undergraduate students:**

This project required you to undertake a self-directed project with lecturer supervision. Inter or cross-disciplinary practice is encouraged, however your submission for review must consist of **minimum five** colour prints. Your work must evidence an exploration and refinement of the skills acquired during this elective. Also, you must consider the following in your decision making processes: how the images are to be generated (for example: analogue camera, computer generated but output as an analogue print, or video as source material for analogue prints, etc), type and format of film, quality and kind of light (natural, available/existing or artificial), scale of final images, and how your images will be finally presented.

***MARTS please note: your project presentations must reflect a level of understanding, research, conceptual development and production appropriate to that of a Master of Arts student.***

#### **INDIVIDUAL TUTORIAL NOTE:**

It is essential that you prepare well for your tutorial appointments so that the time with your lecturer is spent productively. It is not satisfactory to turn up for tutorials with no material evidence (photographs, video, sketches etc) of artwork in progress or no evidence of substantial progress since your last consultation.

Remember to take note of your tutorial appointment times, which will be specified on the notice board (sign-up sheets). A replacement appointment cannot be guaranteed if you miss your allocated time slot.

## COMPUTING REQUIREMENTS

None

## SAFETY INFORMATION

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

## Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

**The emergency phone number is 9385-6666 (not 000).**

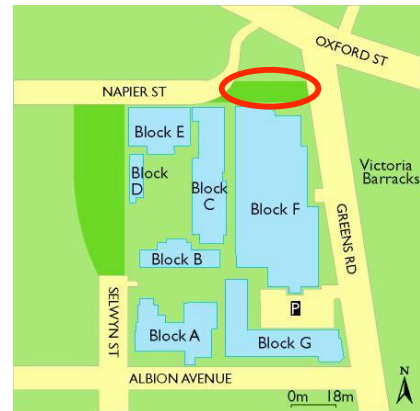
During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).

## First aid information

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

## Electrical safety

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.





## ACADEMIC HONESTY AND PLAGIARISM

Please refer to: [www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)

### What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own.\* Examples include:

- direct duplication of the thoughts or work of another, including by copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

For the purposes of this policy, submitting an assessment item that has already been submitted for academic credit elsewhere may be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

The Learning Centre website is main repository for resources for staff and students on plagiarism and academic honesty. These resources can be located via:

[www.lc.unsw.edu.au/plagiarism](http://www.lc.unsw.edu.au/plagiarism)

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

\* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle

† Adapted with kind permission from the University of Melbourne.

### Week by week dates **MONDAY**

<b>Week 1:</b>	20 July
<b>Week 2:</b>	27 July
<b>Week 3:</b>	03 August
<b>Week 4:</b>	10 August
<b>Week 5:</b>	17 August
<b>Week 6:</b>	24 August
<b>Week 7:</b>	<b>**Research Week</b> 31 August (class to make up for 05 October)
<b>Break:</b>	<b>07 Sept to 11 Sept</b>
<b>Week 8:</b>	14 September
<b>Week 9:</b>	21 September
<b>Week 10:</b>	28 September
<b>Week 11:</b>	05 October <b>Public Holiday</b>
<b>Week 12:</b>	12 October
<b>Week 13:</b>	19 October 26 – 30 October <b>Non-teaching week</b>
<b>Week 14:</b>	Monday 02 November <b>Assessment</b>

### Course schedule

<b>Week 1</b>	
<b>INTRODUCTION</b>	Introduction—Photomedia Area orientation, OH&S issues, <a href="http://www.cofa.unsw.edu.au/schoolsunits/ohs/safeopprocedures/">http://www.cofa.unsw.edu.au/schoolsunits/ohs/safeopprocedures/</a> course information and schedule, attendance, material and equipment requirements, projects, visual diary and assessment. Gallery visits expected.
<b>COLOUR THEORY</b>	Discussion: Light, the spectrum and human colour sensitivity, Colour temperature and effects on colour film, colour film types (reversal and negative films—amateur and professional); exposure for colour film; professional processing labs (E6 & C41).  Colour space in digital & analogue environments, 'pixel and grain', analogue and digital developments crossovers. Colour print types: an overview. Ilfochrome (formerly called cibachrome), Dye Transfer, Polaroid, Type C (from analogue and digital), Inkjet prints (pigment, dye sublimation prints) and backlit display transparencies (duratrans) and digital.
<b>35mm CAMERA REVISION</b>	How much do we know about the 35mm Camera, film and exposure?
<b>PROJECT 1 INTRO</b>	<b>PRINTIT:</b> Due week 3: 10%  <b>Requirements for next week's class:</b> Photographs for Project 1 "Process only" film @ lab and bring negatives ready for proofing in class week 2. Bring RA-4 colour paper (8 x 10 Fuji or Kodak glossy, lustre or semi-matte)

<b>Week 2</b>	
<b>COLOUR DARKROOM</b>	<b>Colour darkroom orientation</b> STUDENTS MUST HAVE COVERED SHOES TO PARTICIPATE IN CLASS.  • <b>Download Photomedia Technical Manual (Colour) and bring to class next week</b>  Enlargers, safelights, colour processor. Basic colour printing techniques: colour filters, colour filtration and colour filter exposure factors. <b>Bring colour negatives to print.</b> <b>Contact sheets</b> for PRINIT
<b>PROJECT 2 INTRO</b>	Introduction to resources and readings for Altermodern: Due week 7: 30%

<b>Week 3</b>	
<b>LECTURE</b>	Available/existing light and colour. Lighting, reflectors, light ratios using ambient light Hand held light meters
<b>PROJECT 2 - LECTURE</b>	Lecture for Altermodern.
<b>PROJECT 1 DUE</b>	<b>PRINTIT</b> Final prints are to be placed in a folder with your name on it and submitted to your lecturer. <i>NB: There is no review for this project.</i>
<b>TRANSPERENCY FILM DEMO &amp; DIGITAL COLOUR CORRECTION</b>	Photographing your tableaux for scanning in relation to project 4 – lambda print metaphor Using transparency film, colour correction cards, lighting. Using Photoshop to colour correct.

<b>Week 4</b>	
<b>COLOUR FILTERS</b>	Filters for colour films: conversion, colour compensation, light balancing, polarising, neutral density and skylight. Darkroom filters.
<b>WORKDAY</b>	Colour darkroom – Students must be working on proof sheets and work prints for Project 2.

<b>Week 5</b>	
<b>PROJECT 3 LECTURE</b>	<i>Lambda Print Metaphore: Due Week 9: 15%</i>
<b>GROUP TUTORIALS</b>	Students must submit at least 4 developed and proofed rolls of film for Project 2.
<b>WORKDAY</b>	Colour darkroom Lecturer supervised printing time, work on Project 2.

<b>Week 6</b>	
<b>PRINT FINISHING</b>	Spotting colour prints demo.
<b>WORKDAY OR MEDIUM FORMAT</b>	Colour darkroom - Lecturer supervised printing time, work on Project 2. OR Proficiency in medium format camera.

<b>Week 7</b>	
<b>REVIEW &amp; ASSESSMENT</b>	<b>Project 2 - Altermodern - Presentation, assessment &amp; critique (30% Marks)</b>

**MID-SEMESTER BREAK: 07 – 11 SEPTEMBER**

<b>Week 8</b>	
<b>COLOUR CORRECTION</b>	Working with colour correction protocols at Pixel Perfect.
<b>SCANNING</b>	Bring in the final transparency for Project 4 – Lambda Print Metaphor for scanning. Also bring in one negative for scanning.
<b>PROJECT 3 DUE</b>	<b>PROJECT 3: Self directed project proposal: 10%</b>

<b>Week 9</b>	
<b>PROJECT 4 DUE</b>	Hand in Project 4 to your lecturer by the beginning of the class – 15%
<b>WORKDAY &amp; TUTORIALS</b>	Lecturer supervised printing time & Group tutorials with your lecturer as required You must have 2 rolls (minimum) of film developed and proofed for self-directed project to submit.

<b>Week 10</b>	
<b>LECTURE</b>	In response to topic areas chosen by students for self-directed project.  Lecturer supervised printing time — 1:1 tutorials with your lecturer as required
<b>WORKDAY</b>	Colour darkroom. Lecturer supervised printing time Project 4. <b>MID-SEMESTER WARNING LETTERS:</b> All mandatory exercises completed

<b>Week 11</b>	<b>PUBLIC HOLIDAY – NO CLASS</b>
----------------	----------------------------------

<b>Week 12</b>	
<b>PRINT FINISHING</b>	<b>Colour print finishing and presentation techniques</b> Mounting/presentation alternatives
<b>WORKDAY &amp; TUTORIALS</b>	Colour darkroom Lecturer supervised printing time — 1:1 tutorials with your lecturer as required

<b>Week 13</b>	
<b>WORKDAY</b>	Lecturer supervised printing time — 1:1 tutorials with your lecturer as required You must have 6 rolls (minimum) of film developed and proofed for self-directed project to submit.

<b>Week 14</b>	
<b>ASSESSMENT</b>	<b>MONDAY 02 NOVEMBER</b>

## RESOURCES FOR STUDENTS

### Recommended Texts / References:

#### Contemporary Photographic Practice

- Crewdson, Gregory, *Twilight*, Harry N. Abrams, 2002  
Dexter, Emma and Weski, Thomas (Eds.), *Cruel and tender: the real in the twentieth-century photograph*, Tate Gallery, London, 2003  
Eggleston, William, *William Eggleston's Guide*, The Museum of Modern Art, New York, 1976  
Euclaire, Sally, *The New Colour Photography*, Abbeville Press Publishers, New York, 1981  
Groys, Boris et.al, *The Promise of Photography*, Munich, London, New York, 1998  
Jarman, Derek. *Chroma: a book of colour*, Vintage, London, 1995  
Jeffery, Ian, *Photography: A Concise History*, London, 2006  
Liesbrock, Heinz and Weski, Thomas, *How you look at it: photography of the 20th century*, Thames & Hudson, London, 2000  
Roodenburg, Linda (Ed.), *Photowork(s) in progress: constructing identity*, Snoeck-Ducaju & Zoom, Rotterdam, 1997  
Weski, Thomas (Ed.), *William Eggleston: Los Alamos*, Scalo, Zurich, 2003  
Woodward, Richard, B, *Aberaldo Morell*, New York, 2005

#### Technical

- Horenstein, Henry, *Beyond Basic Photography—A Technical Manual*, Little, Brown and Company, Boston, Toronto, London, 1983  
Horenstein, Henry, *Color Photography: A Working Manual*, Little, Brown and Company, Boston, Toronto, London, 1995  
Walker, Michael. *Getting colour right: the complete guide to colour correction*, Ilex, Lewes, 2004

#### Journals

- Art & Australia  
Art Monthly (Australia & UK)  
Aperture  
Artforum  
Contemporary  
Eyeline  
Flash Art  
Frieze  
Parachute  
Parkett  
Photofile

#### Bookshops

- Ariel  
Berkelouw  
Gleebooks

#### UNSW Library website

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

## COURSE EVALUATION AND IMPROVEMENT

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.

## ADMINISTRATIVE MATTERS

### CONTACTS

- For program advice and assistance, contact the Photomedia Coordinator, Debra Phillips (9385 0762).
- For assistance when other avenues have been unsatisfactory, contact the Head of School, Ross Harley (9385 0758).
- For general inquiries, to contact the School's Grievance Officer or to make appointments to see the Head of School contact the School Executive Assistant, Karen Ryan (9385 0758).
- For administrative inquiries and assistance (relating to enrolment, class lists, timetables etc.), contact the Faculty Student Centre [ground floor 'B' Block] (9385 0684).

## COURSE REQUIREMENTS

### ATTENDANCE

The minimum attendance requirement is 80% of all classes, including lectures and tutorials. You are liable to fail the course if you miss 3 classes [see remarks on Special Consideration below].

### PARTICIPATION

You are required to prepare for, and actively participate in class activities.

### COMPLETION OF SET WORK

You must complete all set work. You may fail the subject if you do not submit all set work.

### SUBMITTING ASSIGNMENTS

Please submit an Assignment Cover Sheet with all projects. Your Lecturer will write mark brief comments and your mark on the Assignment Cover Sheet. It is your responsibility to pick up your completed Assignment Cover Sheet from your Lecturer.

### LATE SUBMISSION

Late work may not be accepted or assessed, or may be penalised: the lecturer may deduct 2 marks per day, up to 7 days. Work that is submitted more than 7 days after the due date may not be accepted for assessment. If you have a good reason for being unable to submit your work on time, it is important that you let your tutor, or lecturer know promptly – and no later than the due date. There are two kinds of provisions made for students who have good reasons for late submission:

#### 1. Extensions

Students who are late with assignments may apply to their lecturer or tutor for an extension. You must apply for an extension before the due date. Extensions may be refused if you do not present documented medical or other evidence of illness or misadventure. An extension is only for a short period, usually no more than a week.

#### 2. Special Consideration

Where a longer period is needed, you should apply for Special Consideration. For details about Special Consideration please go to this site <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html> Please note that the application must be submitted no later than 3 days after the affected assessment is due. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

#### Review of results

For details about requesting a review of result see <http://www.student.unsw.edu.au/atoz/atoz-Review.shtml> Please note that the application must be submitted no later than 15 days after the work has been returned. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

## OCCUPATIONAL HEALTH AND SAFETY

### Computer usage and ergonomics

Using computers for long periods has the potential to cause overuse injuries. These injuries can be minimised by correct set-up of your workstation. Advice on how to set-up your workstation correctly can be found at <http://www.cofa.unsw.edu.au/units/csu/staffinfo/>

### **Student OHS responsibilities whilst on campus**

Students are responsible for adhering to UNSW and COFA OHS policies and procedures, following instructions on safe work methods, promptly reporting hazards or accidents and ensuring that their conduct does not endanger others. Links to OH&S website information as follows:

<http://www.cofa.unsw.edu.au/schoolsunits/ohs/index.html>

### **Activities away from campus**

For any off campus activities relating to your course work a fieldwork risk assessment must be completed and have your supervisors' sign off. Forms are available from the Campus OHS coordinator or your supervisor.

## **SOLUTIONS TO PROBLEMS—TROUBLE-SHOOTERS**

### **The Learning Centre**

The Learning Centre provides assistance for study-related problems. The COFA Learning Centre is staffed Monday 11am-3pm, Tuesday 10am-2pm, Thursday 12pm-4pm and Friday 11am-5pm. Call in for an appointment or phone 9385 0739. Check their website at

<http://www.cofa.unsw.edu.au/start/currentstudents/services/default.php?n=141>

### **Student counsellor**

The COFA Counseling Service offers counseling on any problems causing distress or concern. For an appointment, ring 9385 0733. (Appointments: Monday 9am-3pm, Tuesday 9am-5pm, Wednesday 12pm-3pm, Thursday 9am-4pm, Friday 9am-5pm.) Don't wait to contact the service until you need support for an application for Special Consideration: counseling is offered to assist you to resolve the problems that are affecting your work. Check their web site on <http://www.cofa.unsw.edu.au/start/currentstudents/services/>

### **Fees**

If you need to pay fees or HECS it is important to realise that the university will not send you a statement or invoice. You will need to go into the Student Gateway to both get fee statements and to pay online. If you have elected to pay HECS upfront and don't pay on time you will be excluded from all classes and only be able to continue your enrolment for that semester by enrolling as a miscellaneous student, with the higher tuition fees involved.

### **Advice and instructions to students regarding workplace safety and hazardous substances**

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related work, ARE REQUIRED to complete a Risk Assessment Form. This form must be signed by the lecturer and lodged with the relevant Technical Officer or School Administrative Assistant. Unorthodox materials are considered to be material, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

### **Equity and diversity**

Students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Student Equity and Diversity Unit (9385 4734 or <http://www.studentequity.unsw.edu.au>). Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.