



## UNSW Course Outline

# DART3321 Affect in Art - 2024

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## General Course Information

**Course Code :** DART3321

**Year :** 2024

**Term :** Term 3

**Teaching Period :** T3

**Is a multi-term course? :** No

**Faculty :** Faculty of Arts, Design and Architecture

**Academic Unit :** School of Art & Design

**Delivery Mode :** In Person

**Delivery Format :** Standard

**Delivery Location :** Paddington

**Campus :** Paddington

**Study Level :** Undergraduate

**Units of Credit :** 6

### Useful Links

[Handbook Class Timetable](#)

## Course Details & Outcomes

### Course Description

This course explores contemporary and recent art and design in the context of new thinking about affect. The 'affective turn' crosses cultural and political theory and aesthetics and places emphasis on the role and status of affect in relation to perception, cognition and experience in the world today. You will proceed from this broader context of discussion and debate about

affect to examine how art and design contribute to and modulate new concepts of affect. We will explore how human and more-than-human bodies produce and transmit affect and how this has been taken by artists and designers. You will gain an understanding of the debates, context and vocabulary around affect and will be able to identify art and design that contributes to affective aesthetics. You will develop skills that facilitate affective art and design practices especially in relation to art forms that enhance embodied experience, sensory engagement, and immersion.

## Course Aims

- Introduce students to the basic vocabulary, terminology, theories and issues in “affect theory” emerging from the arts and humanities from the 1990s to the present.
- Provide background, where appropriate, to the conceptual background for these theories in the history of art theory
- Investigate the relations between affect, embodiment, physical and digital, on and offline spaces and environments
- Develop the capacity to analyse art and design in terms of a vocabulary and terminology of affect
- Provide opportunities for exploring sensory and affective techniques in art and design through collaborative practices within the learning environment

## Relationship to Other Courses

This is an elective course open to all stage 2 and 3 students in the Bachelor of Fine Arts and Bachelor of Design

# Course Learning Outcomes

Course Learning Outcomes
CLO1 : Understand and use a basic vocabulary of affect in relation to art and design and identify issues concerning affect in art and design.
CLO2 : Locate their own and/or others' practices and conceptual approaches in relation to issues of affect in art and design and affect theory.
CLO3 : Use interdisciplinary techniques across a range of art and design practices that engage and deepen thinking and making in relation to affect and the sensory body.

Course Learning Outcomes	Assessment Item
CLO1 : Understand and use a basic vocabulary of affect in relation to art and design and identify issues concerning affect in art and design.	<ul style="list-style-type: none"><li>• Relating affective concepts and experiences</li><li>• Affectivities – collaborative art/design works</li><li>• Comparative review</li></ul>
CLO2 : Locate their own and/or others' practices and conceptual approaches in relation to issues of affect in art and design and affect theory.	<ul style="list-style-type: none"><li>• Affectivities – collaborative art/design works</li><li>• Comparative review</li></ul>
CLO3 : Use interdisciplinary techniques across a range of art and design practices that engage and deepen thinking and making in relation to affect and the sensory body.	<ul style="list-style-type: none"><li>• Relating affective concepts and experiences</li></ul>

## Learning and Teaching Technologies

Moodle - Learning Management System

## Learning and Teaching in this course

This course is delivered face to face through lectures and tutorials. Week to week resources such as readings, videos and art links are provided via Moodle

## Additional Course Information

Lectures and tutorials are participatory in this course. This means that there will be a range of activities including, but not limited to: prior reading of set readings and preparation of this material; group reading of course material in class (sometimes out loud); discussion of artistic and design-related practices; group work experimenting with forms of thinking and making around affect; experiments with experiencing sensory and affective artistic practice. Students will need to participate in activities and should let the tutor know any potential issues with

sensory overload etc. Any capacities to experience sensory information differently will be positively received and included in the class situation and could become a way to create different kinds of affective experiences and activities.

# Assessments

## Assessment Structure

Assessment Item	Weight	Relevant Dates
Relating affective concepts and experiences Assessment Format: Individual Short Extension: Yes (3 days)	20%	Start Date: Not Applicable Due Date: 01/10/2024 11:59 PM
Affectivities – collaborative art/design works Assessment Format: Group	30%	Start Date: Not Applicable Due Date: 25/10/2024 11:55 PM
Comparative review Assessment Format: Individual Short Extension: Yes (3 days)	50%	Start Date: Not Applicable Due Date: 22/11/2024 11:59 PM

## Assessment Details

### Relating affective concepts and experiences

#### Assessment Overview

Students will submit a one page piece of writing where they choose a definition or concept about affect from weeks 1-3 of the course. A list of suitable concepts will be provided by the lecturer. using your own words and synthesising other scholars' and/or artists' ideas or practice, your concept is related to a description of an affective experience. This experience can be: artistic, personal, impersonal; apply to: people, nonhuman actors, events and/or inorganic entities (rocks, for example). The writing can be academic, journalistic or poetic/creative but must fulfill the task of defining the concept and applying it to a description of an affective experience. Any scholarly or creative literature must be referenced and bibliographic details do not count in the word total or page limit. Word count: 400.

#### Course Learning Outcomes

- CLO1 : Understand and use a basic vocabulary of affect in relation to art and design and identify issues concerning affect in art and design.
- CLO3 : Use interdisciplinary techniques across a range of art and design practices that engage and deepen thinking and making in relation to affect and the sensory body.

#### Detailed Assessment Description

Students will submit a one page piece of writing where they choose a definition or concept about

affect from weeks 1-3 of the course. A list of suitable concepts will be provided by the lecturer. Using your own words and synthesising other scholars' and/or artists' ideas or practice, relate your chosen concept to: 1) a description of an affective experience, 2) a piece of recorded and published music (you must provide an accessible link to the music) 3) documentation of a published or exhibited artwork (you must provide documents of the artwork such as 2-3 images or an online link of the work 4) a public event such as a news story or a speech delivered by a public figure (you should provide enough detail about this so that the tutor can easily access information about the event). This experience can be: artistic, personal, impersonal; apply to: people, nonhuman actors, events and/or inorganic entities (rocks, for example). The writing can be academic, journalistic or poetic/creative but must fulfill the task of defining the concept and applying it to a description of an affective experience. Any scholarly or creative literature must be referenced and bibliographic details do not count in the word total or page limit. Word count: 400.

#### **Assessment Length**

400 words

#### **Submission notes**

Submit a typewritten document via Turnitin link in Moodle. If you use others' ideas, concepts or words, you must reference these using Oxford referencing style

#### **Assessment information**

The tutor can answer questions in class and you will be given time, especially in week 3's tutorial to ask about your assignment style, concept selection and relation to an affective experience.

#### **Assignment submission Turnitin type**

This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

#### **Generative AI Permission Level**

#### **Simple Editing Assistance**

In completing this assessment, you are permitted to use standard editing and referencing functions in the software you use to complete your assessment. These functions are described below. You must not use any functions that generate or paraphrase passages of text or other media, whether based on your own work or not.

If your Convenor has concerns that your submission contains passages of AI-generated text or media, you may be asked to account for your work. If you are unable to satisfactorily demonstrate your understanding of your submission you may be referred to UNSW Conduct &

Integrity Office for investigation for academic misconduct and possible penalties.

For more information on Generative AI and permitted use please see [here](#).

Spell and grammar check in Microsoft word or similar. Use of generative text AI for checking spelling or grammar only. No use of genAI for fact checking or generation of content writing.

## Affectivities – collaborative art/design works

### Assessment Overview

Students work in small groups to create a collaborative project that can be presented, performed or exhibited toward the end of the course in class. Groups must choose at least two modalities – visual, auditory, movement, tactile, taste, smell – which are not usually coupled together. For example, DO NOT choose audio and vision. The project can use any media (body, organic, energetic, sound, painting etc). It must be constrained by the following conditions: 1. It must be either be under 5 minutes (in performance, participation or duration of attention) or over 15 minutes 2. It must be either completely participatory with other audience members or completely nonparticipatory (for example, the other students/audience watch a film only but are not asked to do anything else) 3. It must be either immersive or nonimmersive. Your group project must also be accompanied by a short rationale (a talk or slides or both), that explains how your group has used a concept about affect introduced to you through this course in designing or producing your group project. The rationale should also explain why you chose the two modalities, how the affective concept has helped your group to respond to the constraints (as listed 1-3 above) of this project and how these decisions help to generate affect in and via the project.

### Course Learning Outcomes

- CLO1 : Understand and use a basic vocabulary of affect in relation to art and design and identify issues concerning affect in art and design.
- CLO2 : Locate their own and/or others' practices and conceptual approaches in relation to issues of affect in art and design and affect theory.

### Detailed Assessment Description

The project can use any media (body, organic, energetic, sound, painting etc). It must be constrained by the following conditions:

1. It must be either be under 5 minutes (in performance, participation or duration of attention) or over 15 minutes
2. It must be either completely participatory with other audience members or completely nonparticipatory (for example, the other students/audience watch a film only but are not asked

to do anything else)

### 3. It must be either immersive or nonimmersive.

Your group project must also be accompanied by a short rationale (a talk or slides or both), that explains how your group has used a concept about affect introduced to you through this course in designing or producing your group project. The rationale should also explain why you chose the two modalities, how the affective concept has helped your group to respond to the constraints (as listed 1-3 above) of this project and how these decisions help to generate affect in and via the project.

#### Assessment Length

15 minutes maximum presentation time in class

#### Submission notes

Submit your group's documentation (Powerpoint, Google slides etc) to folder in Moodle by the end of week 7 regardless of when you are presenting in class set up by your Tutor on Moodle. Each group submission should also include each individual member's short reflection statement, which they write individually. These can be submitted by group members as separate files but should identify which group/project the student was part of...

#### Assessment information

There will be time provided in class for work on this assignment across weeks 4–7 where you can interact with your tutor for questions and feedback/development

#### Assignment submission Turnitin type

Not Applicable

#### Generative AI Permission Level

Not Applicable

Generative AI is not considered to be of assistance to you in completing this assessment. If you do use generative AI in completing this assessment, you should attribute its use.

For more information on Generative AI and permitted use please see [here](#).

You may use Generative AI if it is the subject matter of your group project – for example, if you are creating an inclass event that is about AI and affect. How you use it and attribute its use will need to be carefully discussed with your tutor.

# **Comparative review**

## **Assessment Overview**

Using the group 'rationale' developed from the Assessment 2, develop an individual review of both the work produced in Assessment 2 and one other work by an established artist or designer used in the course material or identified by the student. Students must investigate the modalities (movement, vision, smell, etc) used by the artist or designer and investigate the constraints (if any) imposed upon the work by the artist/designer. Students should ask: in what way did these constraints enable the production and modulation of affect in both the group work and in the creative work made by an established artist or designer? The point is not whether your work or the established work is better or worse but how creative strategies and choices have been made to generate affect in both cases. Students should also detail the concepts and readings from the course used to enable them to engage with the established artist/designer's work. A short bibliography (including artwork details such as date, artist, title and place of exhibition etc) should accompany the review. Word count: 2000.

## **Course Learning Outcomes**

- CLO1 : Understand and use a basic vocabulary of affect in relation to art and design and identify issues concerning affect in art and design.
- CLO2 : Locate their own and/or others' practices and conceptual approaches in relation to issues of affect in art and design and affect theory.

## **Detailed Assessment Description**

Using the group 'rationale' developed from the Assessment 2, develop an individual review of both the work produced in Assessment 2 and one other work by an established artist or designer used in the course material or identified by the student. Students must investigate the modalities (movement, vision, smell, etc) used by the artist or designer and investigate the constraints (if any) imposed upon the work by the artist/designer. Students should ask: in what way did these constraints enable the production and modulation of affect in both the group work and in the creative work made by an established artist or designer? The point is not whether your work or the established work is better or worse but how creative strategies and choices have been made to generate affect in both cases. Students should also detail the concepts and readings from the course used to enable them to engage with the established artist/designer's work. A short bibliography (including artwork details such as date, artist, title and place of exhibition etc) should accompany the review. Word count: 2000.

## **Assessment Length**

2000 words

## Submission notes

Upload typewritten document with full referencing using Oxford referencing style

## Assessment information

There will be time to ask questions about the review in week 10

### Assignment submission Turnitin type

This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

### Generative AI Permission Level

#### **Simple Editing Assistance**

In completing this assessment, you are permitted to use standard editing and referencing functions in the software you use to complete your assessment. These functions are described below. You must not use any functions that generate or paraphrase passages of text or other media, whether based on your own work or not.

If your Convenor has concerns that your submission contains passages of AI-generated text or media, you may be asked to account for your work. If you are unable to satisfactorily demonstrate your understanding of your submission you may be referred to UNSW Conduct & Integrity Office for investigation for academic misconduct and possible penalties.

For more information on Generative AI and permitted use please see [here](#).

Spell and grammar check in Microsoft word or similar. Use of generative text AI for checking spelling or grammar only. No use of genAI for fact checking or generation of content writing.

## **General Assessment Information**

Assignment 1 is informal and does not require references. The tutor will discuss this assignment in detail in both weeks 1 and 2.

In Assignment 2, you are asked to reflect on your role in the group process and are awarded separate marks for this within your group mark. This means everyone might get a different overall group mark. Please use this statement to detail what you actually did and how you found the whole process. 150-200 words is sufficient. You will be given time in tutorials from week 4 onwards to work on your group assignments

In Assignment 3, you are asked to formally compare your group project with another finished art/design/performance project. Please ensure you reference all theory, written and art, film, online material properly using the Oxford Footnote / Bibliography referencing system. Useful guidelines

on how to reference according to this system can be found at: <http://libraryguides.vu.edu.au/oxford-referencing>. Oxford styles for Endnote are downloadable from the [Endnote website](#).

Accurate and correct referencing is an important academic prerequisite at University level, and if your work does not meet these requirements, it will be marked down, or in more serious cases it may be treated as an instance of plagiarism and academic dishonesty.

In the last LECTURE of the course, there will be a discussion integrated into a wrap up of the course, on Assignment 3.

### **Grading Basis**

Standard

### **Requirements to pass course**

You must: attend all classes unless you have a medical certificate as you will be conducting work during classes for your assignments, you will be given information in classes about the concepts in the course, you will be undertaking readings in class and will be introduced to material that will not be available outside of classes.

You must submit all 3 assignments in the course on time unless you have special consideration. Any students who need to inform the course convenor about special requirements for the duration of the course, should contact Anna Munster: [a.munster@unsw.edu.au](mailto:a.munster@unsw.edu.au), within the first 2 weeks of the course.

# Course Schedule

Teaching Week/Module	Activity Type	Content
Week 0 : 2 September - 8 September	Other	Public holiday: no classes
Week 1 : 9 September - 15 September	Lecture	Not 'what' is affect but 'how'...
Week 2 : 16 September - 22 September	Lecture	Affect in Art, Media and Culture
Week 3 : 23 September - 29 September	Lecture	Movement, affect, relation Please note: Relating affective concepts and experiences: Submit via Turnitin; assessment due October 4 11:59pm
Week 4 : 30 September - 6 October	Other	Public holiday: no classes
Week 5 : 7 October - 13 October	Lecture	Listening affectively
Week 6 : 14 October - 20 October	Lecture	Colour, intensity, affect This is a make-up lecture for the public holiday week - you will need to come to class this week
Week 7 : 21 October - 27 October	Lecture	Vital affects: taste and smell Please also note: Affectivities – collaborative art/design works: Documentation is due at the end of week 7 on October 25, 11:59pm. Projects will be presented in class during weeks 8 and 9. During these weeks, groups will present their rationale and enact their projects in class..
Week 8 : 28 October - 3 November	Lecture	Nonhuman affects – multispecies relations, environment, atmosphere
Week 9 : 4 November - 10 November	Lecture	Nonhuman affects and/in art
Week 10 : 11 November - 17 November	Lecture	How is 'art' changed by attending to affect? Course round up and writing on affect (focus on assignment 3)
Week 11 : 18 November - 24 November	Assessment	Assignment 3 due 22 November 11:50pm
Week 12 : 25 November - 1 December	Lecture	Affect, representation and nonrepresentation

## Attendance Requirements

### Attendance Requirements

Students are expected to attend all classes for each course in which they are enrolled. Failure to attend and participate in at least 80% of learning activities such as discussions, peer feedback, studio sessions, online activities, group work, etc., may result in you being flagged as at risk of failing the course. By punctually attending and actively participating in your classes you not only increase your own opportunities for developing your skills and knowledge, but will also help build a rigorous and engaged creative community with other students. If you are unable to attend classes, please inform your relevant Course Convenor. If the absence is for medical reasons, you will be required to present a medical certificate. If absences impact your ability to undertake assessment, then you should apply for [Special Consideration](#).

Please note that lecture recordings are not available for this course.

## General Schedule Information

The course schedule is designed to provide theoretical introductions via lectures and tutorials to

general concepts in affect theory in weeks 1–2. The course then moves into material on sensory modalities and their relation to art and affect for weeks 3–7. This allows students to complete their group assignment which they present during weeks 8–9. Lecture material from weeks 8–9 provides more advanced affect concepts and introduces more complex and broad-ranging artistic examples. This provides material for students to compare their own work with other artists in order to complete assignment 3. Week 10 lecture is used to go over material throughout the course and explain the final assignment.

# Course Resources

## Prescribed Resources

Students will find set readings/viewings within each week of Moodle via direct links

## Recommended Resources

Here are some extra resources for this course:

Jill Bennett, Practical aesthetics. *Events, affect and art after 9/11.*, IB Taurus: London, 2012

Bernd Boßel Ott, Michaela eds, *Timing of affect: epistemologies, aesthetics, politics*, Zurich : Diaphanes, 2014

Nicole de Brabandere. 'Experimenting with Affect across Drawing and Choreography', *Body and Society*, vol. 22, 3: pp. 103-124

Patricia Cough, *The Affective Turn: theorising the social*, Duke: Durham, 2007.

Jonas Fritsch and Thomas Markussen eds, 'Exploring Affective Interactions', *The Fibreculture Journal*, 21, 2012, <http://twentyone.fibreculturejournal.org/#sthash.wl4jkoXZ.dpbs>

Melissa Gregg and Gregory J. Seigworth eds, *The Affect Theory Reader*, Durham, NC : Duke University Press, 2010

Myra Hird and Celia Roberts, 'Feminism Theorises the Nonhuman', *Feminist Theory*, 12, 2: 2011

Brian Massumi, ed. *A Shock to Thought: expressions after Deleuze and Guattari*, London ; New York : Routledge, 2002

Betti Marenko ed. *Deleuze and Design*, Edinburgh: Edinburgh Uni Press, 2015

Brian Massumi, *Politics of Affect*, Cambridge, UK: Polity Press, 2015

Senselab, 'Techniques of Relation', a series of videos that explore affective and collective art practices: <https://senselab.ca/wp2/techniques-of-relations-videos/>

Steve Shaviro, *Post-Cinematic Affect*, Winchester, UK ; Washington, USA : 0 zero Books, 2010

Kathleen Stewart, *Ordinary Affects*, Durham, N.C. : Duke University Press, 2007

Bodil Marie Stavning Thomsen, Jette Kofoed, and Jonas Fritsch eds, *Affects, Interfaces, Events*, Imbricate Press, 2021. Available free online: <https://imbricate.press/book/affects-interfaces-events/>

N. J. Thrift, *Non-representational Theory: Space, Politics, Affect*, Ebooks Corporation. Hoboken : Taylor & Francis, 2007

*WTF Affect*, a website with lots of videos, comments and resources from the 2016, Affect Theory conference: <http://wtfaffect.com/>

The whole issue of *Body & Society*, Vol. 16, No. 1 (March 2010)

The journal *Capacious*, different issues found here: <http://capaciousjournal.com/about/editorial-team/>

## Additional Costs

None

## Course Evaluation and Development

Student feedback is gathered each year through MyExperience surveys. Student comments are taken onboard and used to improve future courses. In the past, for example, students have asked for changes in the order of topics so that the second assessment/group project is easier to do across all sensory modalities. Students have also asked for a single submission date for all group assignments to allow equity across the course. The second assignment is now due for everyone at the end of week 7, while presentations take place in weeks 8 and 9

## Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Anna Munster		D101	please contact via email	please contact via email to set up appointment	No	Yes

# Other Useful Information

## Academic Information

For essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Student equity and disability;
- Special Consideration in the event of illness or misadventure;
- Examination information;
- Review of results;

Please see: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/protocols-guidelines>

## Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- Copying: Using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.
- Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.
- Collusion: Working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student for the purpose of them plagiarising, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- Duplication ("self-plagiarism"): Submitting your own work, in whole or in part, where it has

previously been prepared or submitted for another assessment or course at UNSW or another university.

The UNSW Academic Skills support offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. One of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items. UNSW Library has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW, but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

### Use of AI for assessments

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Where the use of AI tools, such as ChatGPT, has been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work.

In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply.

### [Use of AI for assessments | UNSW Current Students](#)

### Submission of Assessment Tasks

Assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment.

In instances where this is not possible, alternative submission details will be stated on your

course's Moodle site. For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

## Late Submission Penalty

UNSW has a standard late submission penalty of:

- 5% per calendar day,
- for all assessments where a penalty applies,
- capped at five calendar days (120 hours) from the assessment deadline, after which a student cannot submit an assessment, and
- no permitted variation.

Students are expected to manage their time to meet deadlines and to request [Special Consideration](#) as early as possible before the deadline. Support with [Time Management is available here](#).

**Important note:** UNSW has a “fit to sit/submit” rule, which means that if you sit an exam or submit a piece of assessment, you are declaring yourself fit to do so and cannot later apply for Special Consideration. This is to ensure that if you feel unwell or are faced with significant circumstances beyond your control that affect your ability to study, you do not sit an examination or submit an assessment that does not reflect your best performance. Instead, you should apply for Special Consideration as soon as you realise you are not well enough or are otherwise unable to sit or submit an assessment.

## School-specific Information

### Risk of Failure Warnings

If you are at risk of failing the course, because of lack of attendance, low marks in assignments, failing to submit assignments, or lack of participation or engagement, you may be notified by email. Please ensure you read your university email, and respond to any official risk of failure warning promptly. NOTE – if the warning email is sent to your UNSW e-Mail address, it is considered as being read by you whether you check your UNSW email or not.

### Late Submission Penalties

If you believe that circumstances will prevent you from submitting an assessment on time, please notify your course convenor as soon as possible. There will be penalties applied for being late and a clear ‘no later than’ date beyond which submission won’t be accepted. Where a Special

Consideration is not applied for, and a student assessment is late, the following guidelines apply:

1. Up to 5 days after due date, a penalty of 5% (of maximum mark for assignment) will be applied for each day late (e.g. an assignment that is 3 days late would have its mark reduced by 15%). Please note - for the purpose of deduction calculation, a 'day' is each 24-hour period (or part thereof) past the stipulated deadline for submission within the calendar year (including weekends and public holidays). Task with a percentage mark - If the task is marked out of 100%, late submission will attract a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. A 3 day late penalty will be applied ( $3 \times 5\% = 15\%$ ). The essay receives a mark of 68%. The student's mark will therefore be reduced to 53% ( $68\% - 15\%$ ).

2. Beyond 5 days late, no submission will be accepted.

### **Special Consideration**

Please note that the University's Special Consideration process allows students to apply for an extension within 3 days of the assessment due date. This provides for more extensive extensions, subject to documentation, and Course Convenor approval. You can apply for special consideration online through my.UNSW.edu.au. More information about special consideration can be found here: <https://www.student.unsw.edu.au/special-consideration>

NOTE: If you are experiencing issues related to your access to class material or difficulty with technology, make sure you notify your lecturer as soon as possible, well before any assessment due date. Last minute requests for extensions due to computer failure, file corruption, printing problems etc. do not qualify students for special consideration or extensions. Students are expected to maintain regular backups of their work at all times.

### **Educational adjustments**

Educational adjustments can be applied to assessments if you are living with a disability, a long term medical condition, a mental health condition, and/or are a carer of individuals with a disability. The Equitable Learning Service (ELS) determines adjustments based on medical documentation and communicates these via an Equitable Learning Plan (ELP). To receive educational adjustments for equitable learning support, you must first register with Equitable Learning Services (ELS). More information about Equitable Learning Services can be found here

## Supplementary Assessment

Supplementary assessments are available to students in this course who have failed an assessment but have subsequently had an application for Special Consideration approved by the university. The supplementary assessment may take a different form than the original assessment and will be defined by the course convenor - but it will address the same learning outcomes as the original assessment. If Special Consideration has not been awarded, the maximum mark that may be awarded for a supplementary assessment is 50% of the full assessment mark.

## Academic Honesty and Plagiarism

Plagiarism is taking the ideas, words, images, designs or objects of others and passing them off as your own. Plagiarism is a type of intellectual theft. Plagiarism can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement. Plagiarism can have serious consequences, so it is important that students be aware of what it is, and how to avoid it. All written submissions are automatically checked for plagiarism using the Turnitin site. For further information, please see the Academic Integrity & Plagiarism website <https://www.student.unsw.edu.au/plagiarism>.

## Referencing Requirements for Assessments

Your course convenor will inform you what referencing system this course follows. Useful guidelines on how to reference according to various systems can be found at: <https://student.unsw.edu.au/referencing>.

You may follow these guidelines in your assessment tasks, or seek additional advice from your lecturer. Styles for Endnote are downloadable from the Endnote website. Accurate and correct referencing is an important academic prerequisite at University level, and if your work does not meet these requirements, it may be marked down, or in more serious cases, it may be treated as an instance of plagiarism and academic dishonesty.

## Use of Generative AI

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Your work must be your own and

where the use of AI tools, such as ChatGPT, have been permitted by your course convener, they must be properly credited and your submissions must be substantially your own work. In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply. If in doubt, please seek advice from the Course Convenor prior to using generative AI tools.

<https://www.student.unsw.edu.au/assessment/ai>

## Health and Safety

Ensuring student and staff health and safety is very important at UNSW Art & Design. Health and safety is everyone's responsibility. As a student, you have a responsibility not to do anything that risks your own health and safety, or the health or safety of your fellow students, staff members or visitors. This means, for example, exiting the building during a fire drill; wearing personal protective equipment and clothing (PPEC) when staff or signage instructs you to do so; undertaking induction to using equipment or carrying out processes that require specific knowledge; and reporting hazards or incidents to your lecturer or supervisor as soon as you become aware of them. For more information, please see <https://safety.unsw.edu.au/>.

## Additional Support and Resources

At UNSW you can also find support and resources if you need help with your personal life, getting your academic success on track or just want to know how to stay safe. See <https://www.student.unsw.edu.au/wellbeing>.

Additional support for students is available by contacting the following centres:

- Student Support and Development <https://www.student.unsw.edu.au/support>
- Student Support Advisors: <https://www.student.unsw.edu.au/advisors>
- Mental Health Support: <https://www.student.unsw.edu.au/mental-health-support>
- Academic Skills and Support <https://www.student.unsw.edu.au/skills>
- UNSW IT Service Centre <https://www.myit.unsw.edu.au/>
- Student Gateway: <https://www.student.unsw.edu.au/>
- Equitable Learning Services: <https://www.student.unsw.edu.au/equitable-learning>
- Faculty Resources and Support: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support>
- Arc: <https://www.arc.unsw.edu.au/>

## After Hours Access to the Paddington Campus

The core operating hours for the Paddington Campus are below. All students have access to the campus during these hours:

- Monday to Friday 0800 – 2100
- Saturday 0900 – 1700

Some students are permitted to have “After Hours Access” (AHA) to the campus upon completion of a series of inductions. The inductions are dependent on location, as well as the types of activities undertaken in those locations. The first of these is this Primary Induction, and this must be completed online <https://my.artdesign.unsw.edu.au>. All students requiring AHA are required to complete this induction. The Primary Induction gives access to the following Low Risk areas:

#### Post Graduate Students

- PG Research students – Level 4 F Block, Computer Labs and Learning Commons
- Master of Design students – Level 3 D Block, Computer Labs and Learning Commons
- Master of Curating and Cultural Leadership students – D207, Computer Labs and Learning Commons

#### Honours Students

- Fine Arts – Level 3 F Block, Computer Labs and Learning Commons
- Design – Level 1 E Block, Computer Labs and Learning Commons
- Media Arts – Level 3 F Block, Computer Labs and Learning Commons

Subsequent inductions are workshop and lab specific, and are conducted face-to-face by the UNSW Art & Design Technical staff. Students and staff must first successfully complete the Primary Induction before requesting a Workshop/Lab specific Induction.

### School Contact Information

#### UNSW School of Art & Design

#### Faculty of Arts, Design & Architecture

#### Paddington Campus

Cnr Greens Rd & Oxford Street

Paddington NSW 2021

ad.generaladmin@unsw.edu.au