

EDST6758

Extension Music Method 2

Term 2, 2022



Course Overview

Staff Contact Details

Convenors

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School Contact Information

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Acknowledgement of Country

UNSW Arts, Design and Architecture Kensington and Paddington campuses are built on Aboriginal Lands. We pay our respects to the Bidjigal and Gadigal peoples who are the Custodians of these lands. We acknowledge the Aboriginal and Torres Strait Islander peoples, the First Australians, whose lands, winds and waters we all now share, and pay respect to their unique values, and their continuing and enduring cultures which deepen and enrich the life of our nation and communities.



Image courtesy of the Office of the Pro Vice-Chancellor Indigenous [UNSW's Indigenous strategy](#)

Course Details

Units of Credit 6

Workload

150 hours including class contact hours, readings, class preparation, assessment, follow up activities, etc.

Summary of the Course

This is a hybrid course. It is available to both undergraduate and postgraduate students. The course content, delivery and assessment will be identical for both groups of students.

In extension to learning some basic skills and concepts in music education, students undertaking this course will think deeply about some of the most critical issues facing music educators. Content knowledge will be integrated in pedagogy and linked to professional issues unique to music educators. This course is designed with a view to students eventually becoming excellent teachers who are able to continue to improve the quality of music education in Australia.

Course Learning Outcomes

1. Develop and articulate a philosophy of education
2. Understand the syllabus requirements for music education in senior levels of high school
3. Establish links with other members of the music education community through professional associations
4. Advocate for music education
5. Understand the scope and limitations of the quality of music education in Australia with a focus on the 2005 National Review of School Music Education
6. Critically evaluate and implement a variety of forms of assessment of student learning in musicology, composition, performance, and aural tasks appropriate for the HSC
7. Understand the role of parents in a quality music education and communicate effective learning goals and strategies with parents
8. Reflect on pre-service teacher education in preparation for the final Professional Experience

Australian Professional Standards for Teachers

Standard		Assessment/s
1.3.1	Demonstrate knowledge of teaching strategies that are responsive to the learning strengths and needs of students from diverse linguistics, cultural, religious, and socioeconomic backgrounds	1, 2
1.5.1	Demonstrate knowledge and understanding of strategies for differentiating teaching to meet the specific learning needs of students across the full range of abilities	1, 2
2.1.1	Demonstrate knowledge and understanding of the concepts, substance and structure of the content and teaching strategies of the teaching area	1, 2
2.2.1	Organise content into an effective learning and teaching sequence	1
2.3.1	Use curriculum, assessment and reporting knowledge to	1

	design learning sequences and lesson plans	
2.4.1	Demonstrate broad knowledge of, understanding of, and respect for, Aboriginal and Torres Strait Islander histories, cultures, and languages	*
2.5.1	Know and understand literacy and numeracy teaching strategies and their application in teaching areas	*
2.6.1	Implement teaching strategies for using ICT to expand curriculum learning opportunities for students	*
3.6.1	Demonstrate broad knowledge of strategies that can be used to evaluate teaching programs to improve student learning	2

* Covered during the course

National Priority Area Elaborations

	Priority area		Assessment/s
A	Aboriginal and Torres Strait Islander Education.	4-5, 8 1-3, 6-7, 9-12	1, 2 *
B	Classroom Management.	2, 5, 10 1, 3-4, 6-9	2 *
C	Information and Communication Technologies.	1, 3-4, 7 2, 5-6, 8-14	1, 2 *
D	Literacy and Numeracy.	3, 7 1-2, 4-6, 8-19	1, 2 *
E	Students with Special Educational Needs.	1-3, 6, 8 4-5, 7, 9	1, 2 *
F	Teaching Students from Non-English-Speaking Backgrounds.	4 1-3, 5-11	2 *

* Covered during the course

Teaching Strategies

Rationale:

Music educators in Australia face professional environments with extremely limited resources. This course will provide students with the capacity to not only extend their knowledge of curriculum and pedagogy, but also to operate effectively at the highest levels of schooling, and develop and refine their philosophical approach to education such that they can participate actively in professional organizations and advocate for an effective music education.

Teaching Strategies:

- Explicit teaching, including lectures, to demonstrate an understanding of students' different

approaches to learning and the use of a range of teaching strategies to foster interest and support learning.

- Small group cooperative learning to understand the importance of teamwork in an educational context and to demonstrate the use of group structures as appropriate to address teaching and learning goals.
- Extensive opportunities for whole group and small group dialogue and discussion, allowing students the opportunity to demonstrate their capacity to communicate and liaise with the diverse members of an education community, and to demonstrate their knowledge and understanding of method content.
- Online learning from readings on the Moodle website.
- Peer teaching in a simulated classroom setting.
- Structured occasions for reflection on learning to allow students to reflect critically on and improve teaching practice.

These activities will occur in a classroom climate that is supportive and inclusive of all learners.

Assessment

Assessment task	Weight	Due Date	Course Learning Outcomes Assessed
1. Resource kit	40%	02/08/2022 05:00 PM	1, 2, 5, 6, 8
2. Advocacy statement, personal philosophy and job application	60%	23/08/2022 05:00 PM	1, 2, 3, 4, 5, 7, 8

Assessment 1: Resource kit

Due date: 02/08/2022 05:00 PM

Task 1 - Assignment - 2000 words

Students will receive written feedback within three weeks of submission

Additional details

Design a set of resources for a Stage 6 classroom to develop learning within a context (designated randomly by the lecturer from a list of Syllabus contexts). The resource kit should include at least three lesson plans (one of which focuses on the delivery of Australian Music), and accompanying resources for listening, performing, and composing. These should be linked to the syllabus and be useable by other music teachers.

Use models provided in class, as well as Sydney Symphony education resource kits, textbooks, and other resources and examples provided as examples in class. Your resources should reflect your own approach to teaching that you have developed in your study and relate to your own philosophy of music education.

Assessment 2: Advocacy statement, personal philosophy and job application

Due date: 23/08/2022 05:00 PM

Task 2 - Portfolio - 3000 words

Students will receive written feedback within three weeks of submission

This is the final assessment.

Additional details

Part A. Based on the issues discussed in lectures and seminars, develop an advocacy statement (1500 words) for music education, supporting it with appropriate resources and references as needed. The statement should be readable by parents, principals, and others in the community in order to explain why all children have the right to access a quality music education. It should be linked to your Philosophy statement outlined in Part B below.

Part B. The second section of this assignment requires you to outline your own philosophy about teaching music and developing music education. This must be submitted in a written form (as part of a hypothetical job application, 1000 words). You should relate this to your experience as a music educator and a musician.

Part C. As part of your hypothetical job application please complete an accompanying CV. A successful CV is clearly laid out, demonstrating your strengths and achievements. It should appropriately address the requirements of the job being applied for (approx. 500 words).

Indicative length: Part A: 1,500 words, Part B: 1,000 words, Part C: 500 words.

RUBRIC/FEEDBACK SHEET

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Assessment Task 1: Resource kit

Specific Criteria	(-)—————>(+)				
<p>Understanding of the question or issue and the key concepts involved</p> <ul style="list-style-type: none"> • Resources linked to stage 6 syllabus outlines • Resources designed at a suitable level • Resources linked to suitable learning experiences • Resources linked to stage 6 syllabus outlines • Resources designed at a suitable level • Resources linked to suitable learning experiences 					
<p>Depth of analysis and critique in response to the task</p> <ul style="list-style-type: none"> • Resource shows creative consideration for learning • Resource is well outlined and presented • Resource integrates varied learning opportunities • Resources allow for differentiation and variety of application • Resource shows creative consideration for learning • Resource is well outlined and presented • Resource integrates varied learning opportunities • Resources allow for differentiation and variety of application 					
<p>Familiarity with and relevance of professional and/or research literature used to support response</p> <ul style="list-style-type: none"> • Links well with current syllabus documentation • Addresses current developments in teaching and pedagogy 					

Specific Criteria	(-)—————>(+)				
<ul style="list-style-type: none"> • Integrates ICT and other mediums where necessary • Links well with current syllabus documentation • Addresses current developments in teaching and pedagogy • Integrates ICT and other mediums where necessary 					
<p>Structure and organisation of response</p> <ul style="list-style-type: none"> • Resource is clearly designed with overview and guidelines • Links to assessment and student understanding are provided • Level of language and terminology is suitable • Resource is clearly designed with overview and guidelines • Links to assessment and student understanding are provided • Level of language and terminology is suitable 					
<p>Presentation of response according to appropriate academic and linguistic conventions</p> <ul style="list-style-type: none"> • Appropriate academic conventions applied throughout • Use of language is appropriate and consistent • Context of each resource and application is easily understood • Appropriate academic conventions applied throughout • Use of language is appropriate and consistent • Context of each resource and application is easily understood 					
<p>General comments/recommendations for next time:</p>					

Recommended: /20 (FL PS CR DN HD) **Weighting:** 40%

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualise and/or amend these specific criteria. The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.

RUBRIC/FEEDBACK SHEET
EDST6758 EXTENSION MUSIC METHOD 2
UNSW SCHOOL OF EDUCATION

Assessment Task 2: Advocacy statement, personal philosophy and job application

Specific Criteria	(-)—————>(+)				
<p>Understanding of the question or issue and the key concepts involved</p> <ul style="list-style-type: none"> • Advocacy statement includes appropriate reference to issues and music education • Philosophy of music education is presented with suitable reference to literature and personal experience • Job application is suitable and addresses key criteria • Advocacy statement includes appropriate reference to issues and music education • Philosophy of music education is presented with suitable reference to literature and personal experience • Job application is suitable and addresses key criteria 					
<p>Depth of analysis and critique in response to the task</p> <ul style="list-style-type: none"> • Evidence of wider reading and literature in writing • Findings linked to personal views and practice • Depth of consideration in philosophy and advocacy • Connection between these within assignment • Job Application reflects the requirements of the role and links with professional, personal experience • Evidence of wider reading and literature in writing • Findings linked to personal views and practice • Depth of consideration in philosophy and advocacy • Connection between these within assignment 					

Specific Criteria	(-)—————>(+)				
<ul style="list-style-type: none"> • Job Application reflects the requirements of the role and links with professional, personal experience 					
<p>Familiarity with and relevance of professional and/or research literature used to support response</p> <ul style="list-style-type: none"> • Extensive use of research and support material • Integration of resources, media, i.e. YouTube, Links etc., as well as literature • Literature suitably supports position presented in discussion • Extensive use of research and support material • Integration of resources, media, i.e. YouTube, Links etc., as well as literature • Literature suitably supports position presented in discussion 					
<p>Structure and organisation of response</p> <ul style="list-style-type: none"> • Advocacy statement, Philosophy and Job application is clearly written and succinct • Statements reflect a continuity of thought and understanding relative to student philosophy and advocacy position • Level of language and terminology is suitable • References are used to support discussion where suitable • Advocacy statement, Philosophy and Job application is clearly written and succinct • Statements reflect a continuity of thought and understanding relative to student philosophy and advocacy position • Level of language and terminology is suitable • References are used to support discussion where suitable 					
<p>Presentation of response according to appropriate academic and linguistic conventions</p>					

Specific Criteria	(-)—————>(+)				
<ul style="list-style-type: none"> • Each section is appropriately structured • Clarity of communication in academic English • Each section is appropriately structured • Clarity of communication in academic English 					
General comments/recommendations for next time: 					

Recommended: /20 (FL PS CR DN HD)

Weighting: 60%

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualise and/or amend these specific criteria. The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.

Attendance Requirements

School of Education Attendance Requirement

The School of Education (SED) requires students meet a minimum attendance requirement of 80% of all scheduled classes (i.e. lectures, tutorials, workshops, seminars) for all courses. Attendance in person is required for tutorials, seminars, and workshops when courses are delivered in face-to-face mode. It is the responsibility of students to ensure that their attendance is recorded for the face-to-face either by electronic means or via an attendance register. Attendance in online or blended mode will be assessed through digital. Further information can be found [here](#).

Course Schedule

[View class timetable](#)

Timetable

Date/Module	Type	Content
1	Lecture	Introduction and overview of the course <ul style="list-style-type: none">• Examination and Requirements of Music 1, Music 2, and Music Extension the HSC music syllabuses• Developments with ACARA• Approaches to assessment and feedback – monitoring student programmes
	Tutorial	Resources for teaching Music 1 and Music 2 <ul style="list-style-type: none">• Emerging resources, technologies and pedagogy and curriculum models• Approaches to teaching Stage 6 courses and content• Formative assessment activities (link to IT task in semester 1)
2	Lecture	Selecting topics for Year 11 and 12 <ul style="list-style-type: none">• Composition in Years 11-12 – core and elective requirements• Planning the scope and sequence of learning in Year 11 and 12 – NESA requirements and mandatory content
	Tutorial	Creating, archiving, annotating and recording compositions <ul style="list-style-type: none">• Exploring the composition portfolio and assessment• Approaches with different technologies

3	Lecture	Aural skills and Musicology in Stage 6 <ul style="list-style-type: none"> • Preparation, repertoire, contexts and strategies for teaching aural – question types – assessment and assessment • Musicology in Music1 and 2
	Tutorial	Identifying the concepts of music <ul style="list-style-type: none"> • The Music 1 and Music 2 aural exam – design and development of questions and exemplars • Approaches for developing the musicology viva voce (Music 1) and the essay (Music 2 and Extension)
4	Lecture	Performance in Years 11-12 <ul style="list-style-type: none"> • Developing motivation and refining repertoire • The ensemble and solo performance – role, style, expression, facility • Designing the HSC package (core performance and topics – Australian Music)
	Tutorial	Selecting and developing repertoire <ul style="list-style-type: none"> • Examination requirements • Integrating technology into performance and reflective practice • Providing feedback and focus in rehearsals and preparation
5	Lecture	Philosophies of music education and current research <ul style="list-style-type: none"> • Music education advocacy • Australian Curriculum and the National Review of School Music Education The professional life of music teachers • Communication and relationships between teachers and students • The role of the music educator – facilitator or teacher?
	Tutorial	Why teach music? <ul style="list-style-type: none"> • Latest neuroscience research and emerging views • Developing your own philosophy of music education

		<ul style="list-style-type: none"> • Job applications • Mini-interviews and discussions in class
6	Lecture	<p>Professional Associations</p> <ul style="list-style-type: none"> • Developing networks and advocacy amongst educators: National and International Views • Parental and community involvement in music education • Effective communication, expectations and school culture
	Tutorial	<p>Approaches to learning</p> <ul style="list-style-type: none"> • Formal versus informal instruction • Designing tasks that facilitate the relationship between these in the classroom or co- curricular setting • Job readiness - reflecting on professional preparation as music teachers • Online course evaluation

Resources

Prescribed Resources

Required readings

- <http://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Understanding-the-curriculum/syllabuses-a-z>

Further readings

- Auh, M. S. (2004). Changes in perceptions of confidence in teaching music by preservice students. *Bulletin of the Council for Research in Music Education*, 161-62, 11-18.
- Barry, N. H., & Hallam, S. (2002). Practice. In R. Parncutt & G. E. McPherson (Eds.), *The science and psychology of music: Creative strategies for teaching and learning* (pp. 151-165). Oxford, England: Oxford University Press.
- Baumrind, D. (1991). Parenting styles and adolescent development. In J. Brooks-Gunn, R. Lerner & A. C. Peterson (Eds.), *The encyclopedia of adolescence* (pp. 746-758). New York: Garland.
- Bennett, R. (1986). *Score Reading*. CUP, Cambridge.
- Coffman, D. D. (1990). Effects of mental practice, physical practice, and knowledge of results in piano performance. *Journal of Research in Music Education*, 38, 187-196.
- Cox, G. (2003). Recollections and realities: Conversations with student music teachers. *Bulletin of the Council for Research in Music Education*, 153, 89-93.
- Creech, A., & Hallam, S. (2003). Parent-teacher-pupil interactions in instrumental music tuition: A literature review. *British Journal of Music Education*, 20, 29-44.
- Cuddy, L. L., Balkwill, L.-L., Peretz, I., & Holden, R. R. (2005). Musical difficulties are rare: A study of "tone deafness" among university students. *Annals of the New York Academy of Sciences*, 1060, 311-324.
- Eccles, J. S. (2005). Subjective task value and the Eccles et al. model of achievement-related choices. In A. J. Elliot & C. S. Dweck (Eds.), *Handbook of competence and motivation* (pp. 105-121). New York: The Guilford Press.
- Ginsborg, (2004). Strategies of memorizing music. In A. Williamon (Ed.), *Musical Excellence: Strategies and techniques to enhance performance*. New York: Oxford.
- Groundwater-Smith, S., Brennan, M., McFadden, M., Mitchell, J., & Munns, G. (2009). *Secondary schooling in a changing world* (2nd ed.). South Melbourne, Victoria, Australia: Cengage Learning.
- Jorgensen, H. (2004). Strategies for individual practice. In A. Williamon (Ed.), *Musical excellence: Strategies and techniques to enhance performance*. New York: Oxford.
- McPherson, G. E. (2005). From child to musician: Skill development during the beginning stages of learning an instrument. *Psychology of Music*, 33, 5-35.
- McPherson, G. E. (2009). The role of parents in children's musical development. *Psychology of Music*.
- McPherson, G. E., & Davidson, J. W. (2006). Playing an instrument. In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development* (pp. 331-351). Oxford, England: Oxford University Press.
- McPherson, G., & Dunbar-Hall, P. (2001). Australia. In D. J. Hargreaves and A. C. North (Eds.), *Musical development and learning: The international perspective* (pp. 14-26). London: Continuum.
- Merrick, B. (2004) [Music Technology-Ideas for cross-curricular integration and the development of reflective practice](http://www.musicinaction.org.au/index.php?name=News&file=article&sid=283). *Music in Action*. Retrieved June 15, 2011 (<http://www.musicinaction.org.au/index.php?name=News&file=article&sid=283>).

- Merrick, B. (2005) 21st Century Musicians. *Music in Action*. Retrieved June 15, 2011 (<http://www.musicinaction.org.au/modules.php?op=modload&name=News&file=article&sid=242&mode=thread&order=0&thold=0>).
- Mills, J. (1991). Assessing musical performance musically. *Educational Studies*, 17(2), 173-181.
- Nielsen, S. G. (2008). Achievement goals, learning strategies and instrumental performance. *Music Education Research*, 10, 235-247.
- Pascoe, R., Leong, S., MacCallum, J., Mackinlay, E., Marsh, K., Smith, B., et al. (Eds.). (2005). *National review of school music education*. Canberra, Australian Capital Territory, Australia: Australian Government.
- Pitts, S. E., Davidson, J. W., & McPherson, G. E. (2000). Developing effective practice strategies: Case studies of three young instrumentalists. *Music Education Research*, 2, 45–56.
- Pomerantz, E. M., Grolnick, W. S., & Price, C. E. (2005). The role of parents in how children approach achievement: A dynamic process perspective. In A. J. Elliot & C. S. Dweck (Eds.), *Handbook of competence and motivation* (pp. 259-278). London: The Guilford Press.
- Rixon, B., & Merrick, B. (2001), *Music Let's Do It!* Science Press. Sydney.
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- Reimer, B. (2003). *A philosophy of music education: Advancing the vision* (3rd ed.). Upper Saddle River, NJ: Pearson.
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- Russell, J. A. (2006). Building curriculum-based concerts. *Music Educators Journal*, 92, 34-39.
- Sloboda, J. A., Davidson, J. W., & Howe, M. J. A. (1994). Is everyone musical? *The Psychologist*, 7, 349-354.
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- Zhukov, K. (2007). Student learning styles in advanced instrumental music lessons. *Music Education Research*, 9, 111-127.

Submission of Assessment Tasks

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au . Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

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

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.

Correct referencing practices

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

Academic Information

Due to evolving advice by NSW Health, students must check for updated information regarding online learning for all Arts, Design and Architecture courses this term (via Moodle or course information provided.)

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

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

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