

7289QCM_P3

Music Production&Presentation

Semester 1 2009

Academic Organisation:	Queensland Conservatorium
Faculty:	Queensland Conservatorium
Credit point value:	0
Student Contribution Band:	Band 1
Course level:	Postgraduate
Campus/Location/Learning Mode:	South Bank / On Campus / In Person
Convenor/s:	Dr Scott Harrison (South Bank)
Enrolment Restrictions:	Nil
This document was last updated:	7 January 2009

BRIEF COURSE DESCRIPTION

This subject aims to progressively develop in the student the highest possible skills in musical practice and research by providing training in advanced musical scholarship, promoting reflective professional activity, and providing opportunities for innovative research and creative accomplishment.

PRE-REQUISITE: 7289QCM_P2

SECTION A – TEACHING, LEARNING AND ASSESSMENT

COURSE AIMS

Course Aims

This course aims to progressively develop in the student the highest possible skills in musical practice and research by providing training in advanced musical scholarship, promoting reflective professional activity, and providing opportunities for innovative research and creative accomplishment.

Students will undertake work in an area of major study - such as performance (including improvisation) or composition (including sound composition, multimedia) – and present musical results of that work through either public recital, lecture-recital, print, electronic media or other modes of delivery. Each student will be appointed a principal supervisor in performance or composition and an associate supervisor in music studies. The principal supervisor may teach in the student's major area of study and will oversee the production of musical work and its presentation through public recital, print or electronic media. The associate supervisor will guide the documentation of the student's research.

LEARNING OUTCOMES

This course aims to develop excellence in all aspects of the students major study and research area, so as to nurture the expression of creative musical ideas at the highest possible level.

Some specific objectives of this course are to develop in the student:

1. reliability and clear assurance in technique;
2. executant excellence;
3. good music production and presentation habits;
4. a high degree of musical and stylistic sensitivity and awareness ;
5. wide knowledge of repertoire relevant to the major study;
6. ability to express creative ideas within a musical language at a high level;
7. the ability to perform publicly or disseminate musical results in other forums at a high level;
8. thorough and systematic observation and research skills;
9. broad understanding of principles of music research;
10. excellence with regard to written expression in all its facets;
11. good written presentation habits;
12. excellence with regard to citation of sources and provision of reference lists.

CONTENT, ORGANISATION AND TEACHING STRATEGIES

Within this subject students will receive supervision in four curriculum areas:

- Individual Tuition (major study);
- Research Supervision;
- Masters Colloquium – creative practices and research;
- Research Colloquium.

Individual Tuition/Creative Presentation

Students will undertake up to 78 hours of individual tuition with their principal supervisor throughout the duration of their major study enrolment. Permission may be granted for a proportion (up to 50%) of supervision time to be undertaken with teachers other than the principal supervisor, which may include other QCGU staff (fulltime and sessional) and suitable teachers in the community. These additional teachers will work under the title, External Associate Supervisors. Where this option is chosen, an individual's program of study must be confirmed no later than week 10, semester 1 of enrolment in the Master of Music, and signed by the students Principal Supervisor and Course Convenor. Included on this form must be proposed External Associate Supervisor's names, addresses, as well as the rationale for the proposal, including the nominated supervisors area of expertise as relevant to the student's study program.

The principal supervisor remains responsible for;

- continuity of creative development;
- assisting to distil ideas into 3 creative outputs;
- coordinating the students progress.

The student is responsible for;

- attending all supervision times offered;
- organising examination time (when it occurs outside the QCGU examination period)
- liaising with external supervisors;
- communicating with Principal Supervisor and Course Convenor.

Normally, individual tuition will occur every semester week but intensive delivery of individual tuition may be negotiated between the student and his or her principal supervisor. Students enrolled in the 30CP courses each semester would normally receive 90 minutes tuition per week of the semester. Those enrolled in the 40CP courses would normally receive 2 hours tuition per week. Those enrolling in the 20CP courses would normally receive 60 minutes of tuition per week.

Individual Tuition will include:

- individual lessons with the principal supervisor (or approved External Associate Supervisors);
- consolidation of technical work to support high quality musical expression at advanced standards;
- expansion of repertoire/musical output in a variety of styles appropriate to the advanced student;
- development of performance and/or composition skills through processes of systematic production and presentation;
- preparation of musical work for creative presentation and assessment;
- project management supporting delivery of creative outputs.

Individual supervision is supplemented by discussion of creative/performance issues in the Creative Practices Colloquium. Each student is required to present 2 reports on the progress of their creative work to the Colloquium each semester. Also included in this colloquium will be relevant seminars, guest artists, readings and listening sessions.

The first presentation of creative work for assessment through solo recital, lecture-recital, or other modes of presentation described below can only occur subject to the student completing 19.5 hours (normally one semester) of tuition with their principal supervisor. Students are expected to plan the presentation of the other assessment items in a timely manner throughout the remainder of their course.

Research Supervision and Documentation

Research supervision will include:

- individual supervisions with the associate supervisor;
- consolidation of research techniques;
- expansion of awareness of terms of reference within musical research;
- preparation of research documentation.

Students will undertake up to 26 hours of individual tuition with their associate supervisor throughout the duration of their major study enrolment. Individual tuition may occur every semester week but intensive delivery of individual tuition may be negotiated between the student and her or his associate supervisor. Students enrolled in the 30CP courses would receive up to 30 minutes supervision each semester week. Those enrolled in the 40 CP courses would receive up to 40 minutes supervision per week. Those enrolled in the 20CP courses would receive the equivalent of 20 minutes supervision per week.

Individual Supervision is supplemented by discussion of research issues in the Research Colloquium. Each student is required to present one report per semester on the progress of their creative work.

The presentation of a research document can only occur subject to:

- the student completing 26 hours (normally four semesters) of research supervision with their associate supervisor (for a 12–15,000 word document);
- the student completing 13 hours (normally two semesters) of research supervision with their associate supervisor (for each 6–8,000 word documents)
- the student giving a presentation on the research to the Masters colloquium.

Masters Colloquium – Creative Practice and Research

Masters Colloquium's will include:

- Attendance and participation at the Masters Colloquium;
- preparation and presentation of creative work and research;

- development of music presentation and research skills;
- development of new music production methods and/or new ways of disseminating creative work;
- development and/or preparation of new repertoire.

Students enrolled in the 30CP and 40CP courses will attend the Masters Colloquium twice per week. Students enrolled in the 20CP courses would only have to attend the equivalent of one colloquium session per week. Attendance at these colloquiums is obligatory, as all students will be expected to undertake activities directly relating to the preparation and documentation of their musical practice and research work.

Student activities may include:

- presentation of musical work – both solo and ensemble repertoire - before their peers in a supportive, instructional context;
- collaborative ensemble work with other students in the degree;
- discussion and debate on issues relating to contemporary music practice;
- experimentation with new modes of delivery for musical production and presentation;
- reports each semester on the progress and issues arising from their research;
- presentation of sections of their lecture-recital or research document;
- collaborative/participatory work with other composers/performers with a view to developing new repertoire or developing new modes of musical presentation and production (for example).

Other Masters Colloquium activities may include a potentially wide-ranging discussion of issues relating to the production and presentation of musical work in the contemporary musical environment. A range of visiting guests including QCGU staff, supervisors and prominent members of the wider artistic community may be invited to promote discussion and awareness of relevant issues.

Contact Summary

It is obligatory for a student to attend the following weekly sessions;

- individual tuition with principal supervisor (except by arrangement for less frequent, more intensive meetings);
- individual research supervision with associate supervisor (except by arrangement for less frequent, more intensive meetings);
- creative practices colloquium, 2 hours per week;
- research colloquium, 2 hours per week.

CONTENT SUMMARY

This course represents the bulk of the course work (120 credit points) for the Master of Music degree (160 credit points in total). All 3 modes of delivery (major study supervision, research supervision and colloquiums) together represent an integration of theory and practice in the course and as such should feed off each other. Therefore students are expected to efficiently communicate research developments to each supervisor so creative and research outputs can be integrated as much as possible.

ASSESSMENT

Item	Assessment Task	Length	Weighting	Total Marks	Relevant Learning Outcomes	Due Day and Time
1.	3 x major study presentations	60 mins each	70% (total of 3 exams)	100 each exam	1 - 7	End of semester exam period.
2.	Research Document	12-15,000 words OR 2 x 6-8,000 words	30%	100	7 - 12	Week 10 of semester of completion

ALL INDIVIDUAL COMPONENTS (usually 4) MUST BE PASSED TO BE AWARDED THE DEGREE.

Assessment Details

Students are required to give three Major Study Presentations for assessment during the duration of their programme. The results of these will be combined and weighted at 70% of the grade for this course. These will be scheduled by the Examinations Officer in the examination period at the end of each semester. (Those students doing 40CP courses will do a Presentation at the end of each. Those doing the 30CP courses would normally do a presentation at the end of their 2nd, 3rd and 4th semesters. Those doing the 20CP courses would usually give one performance presentation a year.) Examiners and venues will be arranged by the examinations officer if the projects occur during QCGU examination period. If the projects occur outside QCGU examination time it is the students responsibility to organise venue and examiners in consultation with supervisor.

Composition students may submit one composition folio for assessment, but there is scope for a variety of major study presentations. For example, a composition student may choose to submit a folio of compositions, present one recital of creative work and submit one folio of compositions in mixed electronic media (the range of major study presentations available to composition students is listed below).

ALL MAJOR STUDY PRESENTATIONS MUST BE APPROVED BY THE COURSE CONVENOR.

Major Study Presentation

The following ranges of major study presentation options are available to performance and composition students. The major study presentations should be planned at the beginning of each year with the Principal supervisor and confirmed when the student meets with the supervisors and the course convenor. Repertoire should cover a stylistic gamut of music relevant to the project and strive to include a significant presentation of contemporary music material.

Performance:

Solo Recital.

The repertoire performed in the recital may be a combination of solo, chamber music, and multimedia (for example). Students are encouraged to present most if not all of the programme from memory. The solo recital should be of around 60 minutes duration though the concentration and technical demands of the works being presented will be taken into account in cases where the student wishes to present a programme significantly shorter than 60 minutes. In such cases the student should seek the approval of the Course Convenor in advance.

Electronic Media

(for example, presentation of performance as sound files on compact disc, DVD, on the World Wide Web or in film or multimedia formats).

Lecture-Recital.

A lecture recital should demonstrate the candidate's ability to communicate to an audience in-depth understanding, based on research, of some facet of the repertoire, production, presentation, or pedagogy of the major study area. Consequently, the amount of performance time included is not specified, the principal consideration being that performance should illustrate the content of the lecture. The entire presentation, however, should be around 60 minutes in length. At the end of the presentation the candidate may be questioned by members of the examining panel or by other members of the audience. The subject of the lecture recital may be related to some aspect of the candidate's research document, but the latter may be substantially larger in scope.

Chamber Music Recital

The chamber music works may be chosen from both the standard chamber music repertory of the student's performance medium and contemporary repertory. The chamber music recital should last for around 60 minutes but the technical demands of the works being presented will be taken into account in cases where the student wishes to present a programme significantly shorter than 60 minutes. Again, the student should seek the approval of the Course Convenor in advance if a shorter programme is to be presented.

Concerto or major solo vocal or instrumental work performed with orchestral accompaniment.

Students may audition for a concerto performance or other performance with orchestral accompaniment with the Queensland Conservatorium Symphony Orchestra or other locally based orchestras of an appropriate standard, namely The Queensland Orchestra, or the Queensland Youth Symphony Orchestra. Although public appearance with an orchestra (or appropriate accompanying

instrumentation) is encouraged, students may perform concertos for examination with keyboard accompaniment though, the concerto may be only part of the recital programme in such cases. Students should seek the approval of the Course Convenor if they are unsure whether their concerto with piano accompaniment will suffice for a whole Major Study Presentation.

Major Opera Role

The definition of what constitutes a Major Opera Role will be made at the discretion of the Principal Supervisor in consultation with the Course Convenor and the Head of Opera. Major and minor roles would be distinguished by the musical and theatrical demands of the part. Students may audition for a major operatic role within the Conservatorium's opera program though electing this option does not guarantee that a suitable part will be available. They may also use an operatic engagement secured through one of the major professional performing companies (such as Opera Queensland) or other approved venture. If a major role is not available, two minor roles could be combined though again the suitability of these roles would need to be approved by the Principal Supervisor, the Head of Opera and the Course Convenor.

Composition:

Folio

A folio of compositions submitted at the completion of up to 78 hours (normally four semesters) work with the principal supervisor. Progression to each block of 26-hour (normally one semester) tuition is subject to the approval of both the principal supervisor and the course convenor.

Concert Presentation

The concert presentation of the student's compositions should be approved well in advance by the principal supervisor. The repertoire performed in the concert may be a combination of multimedia, sound composition, live performance/improvisation (for example) and will be produced specifically for that performance. Live performance may or may not involve the composer though, if not, it is expected that he/she will have worked closely with the performers in preparing the programme to ensure that the performance accurately matches the composer's intentions.

Electronic Media

(for example, presentation of performance as sound files on compact disc, DVD, on the World Wide Web or in film or multimedia formats).

Folio/Recital/Electronic Media/Concert presentation

A combination of a folio of compositions, a recital, electronic media and concert presentation is possible. This must be approved by the principal supervisor and the course convenor before the first assessable presentation.

Research Activities and Documentation

The remaining 30% of this course involves assessment of Research Document/s. These will be on a topic developed with your Associate supervisor, preferably a topic that relates to your creative work and will inform your Major Study Presentations.

Students should submit Research Documents totalling 12,000 - 15,000 words in length. Students in the two-year or three-year degree may submit either two documents each of around 6,000 to 8,000 words, one towards the end of each year, or a single document of 12,000-15,000 words in week 10 of the semester of completion. Whether a student submits one or two research documents would be determined early in the first semester of enrolment in consultation with the supervisors and the course convenor.

Although more limited in scope than a thesis, the research document retains and demonstrates high standards of musical scholarship and contributes to the extension of musical knowledge related to the student's area of major study. The research document topic is selected and defined with the guidance of the student's associate supervisor.

The presentation of the research document may take on a number of forms, such as:

- an annotated research document that contains analysis/discussion of an aspect of music related to their Major Study Presentation including a study of the primary source materials relating to it;
- an annotated research document that contains discussion of issues relating to the presentation and/or production of the Major Study Presentation, which may include such issues as physiology, acoustics, psychology, aesthetics, and teaching methods.;

- a reflective document outlining the development of new modes of music production and/or presentation in the area of major study;
- a student journal containing observations and reflections about the preparation and/or presentation of musical work contained in the major study presentation;
- an analytical commentary on the work submitted.

A first draft of the Research Document should be submitted to the Associate Supervisor one month before the final submission date (or week 6 of semester of completion). A full revised draft is to be at least two weeks before the final submission date (or week 8 of semester of completion). Three printed and loosely bound copies of the research document are to be submitted to the Postgraduate Administrative Officer by the Monday of Week 10 of the semester submitted. If an extension of the submission date is requested, the student must apply in writing to the Course Convenor via the Postgraduate Administrative Officer at least two weeks before the submission date providing good reason why an extension is required. If no extension is granted, considerable penalties will be deducted from the final mark for the document.

When three copies of the Research Document have been submitted, the Postgraduate Administrative Officer shall, after consultation with the course convenor, forward the research document to two examiners for assessment. Normally, at least one examiner will be on staff at the Queensland Conservatorium.

Students must achieve a pass mark of 50% for their Research Documents. Failure to achieve this grade when the marks of the two examiners are combined will require the student to resubmit the work addressing the criticisms made in the examiners' reports. A student cannot graduate with this degree until satisfactory research documents have been achieved.

A successful research document or parts of the research document should be:

- distributed to members of the audience at each major study presentation; or
- made available on the www; or
- distributed as sleeve notes accompanying a compact disc or other electronic media format; or
- made available for general circulation at the Queensland Conservatorium library.

Assessment criteria

The research document(s) will be marked against the following assessment criteria.

- Is the research document the result of thorough and systematic observations and/or research?
- Does the research document present a development or logical relationship to the student's major study area?
- Does the research document demonstrate an understanding of the principles of music research and apply them successfully?
- Does the research document demonstrate a clear practical or academic benefit to the student?
- Is the research document clearly and well written with due regard to expression, spelling, grammar, punctuation, sentence and paragraph structure, and overall ordering of information?
- Is the general presentation of a good standard?
- Is the annotated research document appropriately documented with respect to citation of sources used in the text and provision of a reference list?
- Is an appropriate range of research sources of good quality used?

Return of Assessment Items

Students are requested to contact student administration (Jenny Bromley) for return of research documents.

Notification of Availability of Feedback on Assessment

QCGU will endeavour to provide feedback on assessment within 6 weeks of submission.

GRADUATE SKILLS

The [Griffith Graduate Statement](#) states the characteristics that the University seeks to engender in its graduates through its degree programs.

Graduate Skills	Taught	Practised	Assessed
Effective communication (written)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Effective communication (oral)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Effective communication (interpersonal)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Information literacy	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Problem solving	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Critical evaluation	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Work autonomously	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Work in teams	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Creativity and innovation	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Ethical behaviour in social / professional / work environments	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Responsible, effective citizenship	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

TEACHING TEAM

Course Convenor

Convenor Details	South Bank
Campus Convenor	Dr. Scott Harrison
Email	scott.harrison@griffith.edu.au
Office Location	3.13 QCGU
Phone	37356159
Fax	3835 6282
Consultation times	Via email.

Additional teaching team members

Colloquium sessions taught by;

Dr. Vanessa Tomlinson, Dr. Huib Schippers, Dr. Stephen Emmerson plus various guests.

Supervision is provided by fulltime QCGU staff members and approved External Associate Supervisors.

COURSE COMMUNICATIONS

Students can expect to communicate with the Course Convenor via email. Meeting times can be set up via email when the need arises. Communication with individual supervisors will be negotiated in week 1 of the first semester of enrolment.

TEXTS AND SUPPORTING MATERIALS

Recommended texts and listening material will be assigned by colloquium teachers or supervisors as necessary.

SECTION B – ADDITIONAL COURSE INFORMATION

Students should refer to the Learning@Griffith website for further information about this course

Important Health and Safety Information

As a music student you are involved in an industry that is dependent upon a healthy body and good hearing. It is easy to take these things for granted, especially if you have never experienced problems before. However, many musicians experience performance-related health concerns at one time or other during their career, and studies have shown that first year music students are particularly at risk. It is important that you are aware of how to deal with any issues that arise.

There are some simple things you can do to limit the risk of performance-related injury. Take regular breaks while practising. Always be alert to physical discomfort, and don't play or sing through pain. Try to learn as much as you can about how your body works in relation to your music-making. Concise advice on musicians' health is available on the "My Courses and Organisations" page of Learning@Griffith. The website of PAMA (Performing Arts Medicine Association), www.artsmed.org, includes some useful links. One very readable guide to musicians' health and well-being is *The Musician's Body: A maintenance manual for peak performance* by Rosset i Lobet & Odam (2007). There are several copies in the Queensland Conservatorium library, and the book is also available through the Co-Op Bookshop.

Hearing is also a risk area for musicians. Tests have indicated that if you are rehearsing, recording, performing, listening to recorded music (especially through portable equipment) and/or attending gigs, concerts and nightclubs, it is very likely that you are experiencing daily sound levels well above those recommended for good aural health. Be aware that damage to your hearing is not reversible. Avoid noisy environments as much as possible. Wear earplugs for your protection. Disposable earplugs are available from the Co-Op Bookshop, or you can see an audiologist to have specialised hearing protection devices designed specifically for you. The Queensland Government website www.deir.qld.gov.au/workplace/subjects/noise/industry/music/ contains information about noise in the music entertainment industry, and is a very valuable tool.

Talk to your principal study teacher or course convenor about any concerns you have in relation to your health and well-being as a musician, especially if you have discomfort or pain. Your course convenor has details of the avenues of support available to you, both inside and outside the institution.

Further information on Health and Safety issues can be found on the Griffith Website at http://www.gu.edu.au/hrm/health_and_safety/home.html and from your Workplace Health and Safety Officer (Room 2.65).

SECTION C – KEY UNIVERSITY INFORMATION

ACADEMIC MISCONDUCT

Students must conduct their studies at the University honestly, ethically and in accordance with accepted standards of academic conduct. Any form of academic conduct that is contrary to these standards is academic misconduct and is unacceptable.

Some students engage deliberately in academic misconduct, with intent to deceive. This conscious, pre-mediated form of cheating is one of the worst forms of fraudulent academic behaviour, for which the University has zero tolerance and for which penalties, including exclusion from the University, will be applied.

However the University recognises many students commit academic misconduct without intent to deceive. These students may be required to undertake additional educational activities to remediate their behaviour.

Specifically it is academic misconduct for a student to:

- **Cheat in examinations and tests** by communicating, or attempting to communicate, with a fellow individual who is neither an invigilator or member of staff; by copying, or attempting to copy from a fellow candidate; attempting to introduce or consult during the examination, any unauthorised printed or written material, or electronic calculating or information storage device; or mobile phones or other communication device, or impersonates another.
- **Fabricate results** by claiming to have carried out tests, experiments or observations that have not taken place or by presenting results not supported by the evidence with the object of obtaining an unfair advantage.
- **Misrepresent themselves** by presenting an untrue statement or not disclosing where there is a duty to disclose in order to create a false appearance or identity.
- **Plagiarise** by representing the work of another as their own original work, without appropriate acknowledgement of the author or the source. This category of cheating includes the following:
 1. collusion, where a piece of work prepared by a group is represented as if it were the student's own;
 2. acquiring or commissioning a piece of work, which is not his/her own and representing it as if it were, by
 - purchasing a paper from a commercial service, including internet sites, whether pre-written or specially prepared for the student concerned
 - submitting a paper written by another person, either by a fellow student or a person who is not a member of the University;
 3. duplication of the same or almost identical work for more than one assessment item;
 4. copying ideas, concepts, research data, images, sounds or text;
 5. paraphrasing a paper from a source text, whether in manuscript, printed or electronic form, without appropriate acknowledgement;
 6. cutting or pasting statements from multiple sources or piecing together work of others and representing them as original work;
 7. submitting, as one own work, all or part of another student's work, even with the student's knowledge or consent.

A student who willingly assists another student to plagiarise (for example by willingly giving them their own work to copy from) is also breaching academic integrity, and may be subject to disciplinary action.

Visit the University's Institutional Framework for Promoting Academic Integrity Among Students for further details.

PLAGIARISM DETECTION SOFTWARE

The University uses plagiarism detection software. Students should be aware that your Course Convenor may use this software to check submitted assignments. If this is the case your Course Convenor will provide more detailed information about how the detection software will be used for individual assessment items.

HEALTH AND SAFETY

Griffith University is committed to providing a safe work and study environment, however all students, staff and visitors have an obligation to ensure the safety of themselves and those whose safety may be affected by their actions. Staff in control of learning activities will ensure as far as reasonably practical, that those activities are safe and that all safety

obligations are being met. Students are required to comply with all safety instructions and are requested to report safety concerns to the University.

General health and safety information can be obtained from http://www.griffith.edu.au/hrm/health_and_safety/

Information about Laboratory safety can be obtained from http://www.griffith.edu.au/ots/secure/health/content_labsafety.html

KEY STUDENT-RELATED POLICIES

All University policy documents are accessible to students via the University's Policy Library website at: www.griffith.edu.au/policylibrary. Links to key policy documents are included below for easy reference:

[Academic Calendar](#)

[Academic Standing, Progression and Exclusion Policy](#)

[Assessment Policy](#)

[Examinations Timetabling Policy and Procedures](#)

[Guideline on Student E-Mail](#)

[Health and Safety Policy](#)

[Institutional Framework for Promoting Academic Integrity Among Students](#)

[Policy on Student Grievances and Appeals](#)

[Student Administration Policy](#)

[Student Charter](#)

UNIVERSITY SUPPORT RESOURCES

The University provides many facilities and support services to assist students in their studies. Links to information about University support resources available to students are included below for easy reference:

[Learning Centres](#) - the University provides access to common use computing facilities for educational purposes. For details visit www.griffith.edu.au/cuse

[Learning@Griffith](#) - there is a dedicated website for this course via the Learning@Griffith student portal.

[Student Services](#) facilitate student access to and success at their academic studies. Student Services includes: Careers and Employment Service; Chaplaincy; Counselling Service; Health Service; Student Equity Services (incorporating the Disabilities Service); and the Welfare Office.

[Learning Services](#) within the Division of Information Services provides learning support in three skill areas: computing skills; library skills; and academic skills. The study skills resources on the website include self-help tasks focusing on critical thinking, exam skills, note taking, preparing presentations, referencing, writing, proof reading, and time management.