



UNSW Course Outline

ARTS2457 China Imagined and Perceived - 2024

Published on the 20 May 2024

General Course Information

Course Code : ARTS2457

Year : 2024

Term : Term 2

Teaching Period : T2

Is a multi-term course? : No

Faculty : Faculty of Arts, Design and Architecture

Academic Unit : School of Humanities and Languages

Delivery Mode : Multimodal

Delivery Format : Standard

Delivery Location : Kensington

Campus : Sydney

Study Level : Undergraduate

Units of Credit : 6

Useful Links

[Handbook Class Timetable](#)

Course Details & Outcomes

Course Description

In this course you will examine how the Chinese are imagined and portrayed by Western culture and how the Chinese depict themselves. You will explore this “depicting China” discourse in both literary and popular culture and interrogate its significance both for the East and West. You will

consider texts of literature, philosophy, critical theory, and intellectual history, supplemented by films of both Western and Chinese origin,

This course is taught in English and with readings in English.

Course Learning Outcomes

Course Learning Outcomes
CLO1 : Critically read important texts of literature, comparative literature, film, and Chinese intellectual history
CLO2 : Analyse different genres in literature, critical theory, film and film theory
CLO3 : Apply research, analytical and essay-writing skills to a selected topic
CLO4 : Define and critique the concept of 'orientalism'

Course Learning Outcomes	Assessment Item
CLO1 : Critically read important texts of literature, comparative literature, film, and Chinese intellectual history	<ul style="list-style-type: none">• Presentation in Tutorials• Essay• Exam
CLO2 : Analyse different genres in literature, critical theory, film and film theory	<ul style="list-style-type: none">• Presentation in Tutorials• Essay• Exam
CLO3 : Apply research, analytical and essay-writing skills to a selected topic	<ul style="list-style-type: none">• Essay
CLO4 : Define and critique the concept of 'orientalism'	<ul style="list-style-type: none">• Presentation in Tutorials• Exam• Essay

Learning and Teaching Technologies

Moodle - Learning Management System | Blackboard Collaborate | Zoom | Echo 360

Assessments

Assessment Structure

Assessment Item	Weight	Relevant Dates
Presentation in Tutorials Assessment Format: Group	30%	Start Date: Weekly, begins from Week 2 Due Date: Not Applicable
Essay Assessment Format: Individual	40%	Start Date: Not Applicable Due Date: 28/07/2024 11:59 PM
Exam Assessment Format: Individual	30%	Due Date: Formal Exam Period

Assessment Details

Presentation in Tutorials

Assessment Overview

This is a 30-to-40 minute group presentation.

Students receive an individual mark with oral feedback to the group.

Course Learning Outcomes

- CL01 : Critically read important texts of literature, comparative literature, film, and Chinese intellectual history
- CL02 : Analyse different genres in literature, critical theory, film and film theory
- CL04 : Define and critique the concept of 'orientalism'

Detailed Assessment Description

The tutorial presentation and followed discussions are part of the preparation work to ensure that you will succeed in the final assessments. They are critical to generating material for your final essay and exam.

Each of you is responsible for one group presentation. **You will be divided into groups in Week 1**, and presentations will take place on weeks 2–5 & 7–10.

You are to present selected themes in each given week. In the weeks where more than one **film** or **reading** is covered, you may choose to present on one or all of them.

Each presentation should be around 30-to-40 minutes, depending on how many members in your group and topic(s) you choose. You will present as part of a team, but be **assessed / graded as an individual** contributor thereto with **Marking Rubric** available on Moodle. For online sessions a presenter must turn on his/her video camera. The presenters should present on material on the

film and readings that are important as well as generate questions to facilitate discussions with your classmates during presentation. Participation is important. The more you participate in tutorial discussions, the more you will get out of it.

The tutorial is an opportunity for you to clarify any questions you may have on the readings, films and lecture material for the week, so it is important that you come to the tutorial having attended or viewed lecture first. It is also an opportunity for you to consolidate your understanding the material at hand, and therefore part of class time may be devoted to discussing the material for the week.

Assessment Length

30-40 minutes each group; 10-12 minutes each person

Assignment submission Turnitin type

Not Applicable

Essay

Assessment Overview

Students will write an essay to reflect their understanding of and own ideas about orientalism.

Length: 2,000 words in English or 3,000 characters in Chinese.

Feedback via a rubric with individual written comments.

Course Learning Outcomes

- CLO1 : Critically read important texts of literature, comparative literature, film, and Chinese intellectual history
- CLO2 : Analyse different genres in literature, critical theory, film and film theory
- CLO3 : Apply research, analytical and essay-writing skills to a selected topic
- CLO4 : Define and critique the concept of 'orientalism'

Detailed Assessment Description

Suggested Topics for the Essay

You may write the essay in either English (approx. 2000 words) **OR** Chinese (approx. 3000 characters). We suggest that you argue a position on one but no more than two questions about one or a group of themes discussed in this course. The question/theme may come from the discussion questions on this course outline, or from those in the course reader. We are most interested in **your own** views. By no means should you go online and randomly download material from websites.

Suggested essay topics (if you pick one of these, advanced approval is NOT required):

1. Compare and contrast images of women in the Selected Stories of Lu Hsun / Lu Xun with those in Amy Tan's novel *The Joy Luck Club*.
2. Contrast images of China which appear in the writings of Pearl Buck, Lu Xun and Amy Tan. You may examine works by Buck and Tan other than *The Good Earth* and *The Joy Luck Club* as well, but this is not, strictly speaking, necessary.
3. Compare images of the seraglio (harem) in Montesquieu's *Persian Letters* with other images of concubinage in both Orientalist and Chinese literature (perhaps including *Tai Pan*, *The Good Earth* and the PRC film *Raise the Red Lantern* directed by Zhang Yimou).
4. In his novel *Rene Leys* does Victor Segalen engage in what you would call "orientalism"? Start off with a definition of orientalism, either from Edward Said (cite page numbers) or in your own words, then summarize and critique the novel *Rene Leys* with a view toward answering this question. You may want to refer to other texts or films used in this course.
5. Read the account of the Opium War (1839-1842) in Professor Jacques Gernet's *A History of Chinese Civilization*, then compare it with the versions of history told in the films "*Tai Pan*" and "*Lin Zexu*." Which film gives a more accurate representation of the facts of history? Why? To what extent do orientalist images play a role in both films? Give examples.
6. How does Lu Xun employ orientalist themes, ideas and images in "*Zhufu*" (*The New Year's Sacrifice*) and "*A Q Zhengzhuàn*" (*The True Story of Ah Q*)? Give examples. How and where do the filmic adaptations differ from the original stories? Why were they changed? Which makes greater recourse to orientalism?
7. Locate examples of orientalism in the two films "*55 Days at Peking*" and "*Sand Pebbles*." Against what historical backdrop were both movies made? Which film makes more recourse to orientalism and why? Do the themes (morals) of the movies differ? If so, how and why?
8. Compare and contrast Bertolucci's film "*The Last Emperor*" with the Chinese film "*Huo Long*" (*Fire Dragon*). Locate elements of orientalism in both. How and why do the two films differ in the way they tell the story of the life of Aisin Gioro "Henry" Pu Yi, the last emperor of the Qing dynasty and the puppet-state Manchukuo.
9. Locate and discuss elements of orientalism in the films "*The Yellow Earth*," "*Ju Dou*" and "*Raise the Red Lantern*." How do they work and why are they there?
10. Critique Simon Leys' review of Edward Said's book *Orientalism*. In what ways is it inaccurate? What, nevertheless, makes Simon Leys (not Rene Leys) a good writer?
11. Compare and contrast Jonathan Spence's chapter "Western Perceptions of China from the late Sixteenth Century to the Present" with Zhang Longxi's article "The Myth of the Other: China in the Eyes of the West."
12. Compare elements of orientalism in the earliest Western writings about China with *The Travels of Marco Polo*. Do you think Marco Polo actually went to China? If so, why? If not, why not? Why is that important (or not)?

Or you may devise your own essay topic. If you do, please make sure to ask the teaching staff, either after class, in consultation hours, on Moodle forum, or via email whether or not the topic you propose to write on is acceptable.

<Citations>

We understand the student cohort of this course comes from all faculties, schools and departments. Therefore **you can chose either Harvard** (brief in-text citation with bibliography at the end of essay), **Chicago** (footnotes) or **APA style** for the Essay. Please be noted **constancy is more important** than which format you chose. You need to give citations in a consistent manner. Everything quoted from books, journals or websites must be marked by quotation marks (" ") or indented as a block. If you cite web-based sources, give the web address and the date you accessed it. **Sources in Chinese can also be referenced and cited.** Keep the citation of Chinese sources in Chinese; no translation is needed. If you have citations in both languages, list English and Chinese sources separately.

IMPORTANT: You are required to **turn in the essay through Moodle by the end of Week 9.** A similarity report can be seen shortly after submission. You can revise and resubmit your Essay afterwards. AI writing will also be checked by Turnitin.

Marking standard remains the same across works written in both languages. Therefore, think hard about the topic at hand and **write your own views in your own words confidently.** If you feel more comfortable writing in Chinese, then you may do so. Grading standards are the same in this course. But do not write your essay in Chinese, or copy Chinese-language sources, then use machine translation to translate the entire thing into English. That will only detract from your work and result in a lower grade."

Assessment Length

2000 words if in English OR 3000 characters if in Chinese

Submission notes

For the number of Chinese characters, you should rely on your own count, ignore the count by Turnitin.

Assignment submission Turnitin type

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

Exam

Assessment Overview

Students complete an exam (1 hour).

Students will receive a mark and can consult the lecturer for further feedback.

Course Learning Outcomes

- CL01 : Critically read important texts of literature, comparative literature, film, and Chinese intellectual history
- CL02 : Analyse different genres in literature, critical theory, film and film theory
- CL04 : Define and critique the concept of 'orientalism'

Assessment Length

One hour

General Assessment Information

Detailed information for each assessment will be provided on the course Moodle page

Grading Basis

Standard

Course Schedule

Teaching Week/Module	Activity Type	Content
Week 1 : 27 May - 2 June	Lecture	1. Overview of the Subject: What is 'orientalism'? 2. What is the film "Tai-Pan" about and where can we expect to see elements of orientalism in it?
	Tutorial	1. Before coming to this tutorial you should have already listened to the pre-recorded lecture and viewed the film "Tai-Pan". 2. An overview of the course will be given and the critical concept of 'Orientalism' will be introduced. How are Westerners depicted in "Tai-Pan" and how does this contrast with the depiction of Chinese people? Can you identify elements of orientalism in the movie Tai-Pan?
	Blended	View: "Tai-Pan" (in Mandarin this would be pronounced Daban 大坂) (USA-Australia 1986)* total 127 mins.
Week 2 : 3 June - 9 June	Lecture	Orientalism and Contrasting Images of the Opium War.
	Tutorial	1. Jonathan Spence is a great popularizer of Chinese history in the West. What are the characteristics and limitations of Spence's writing on China? What is Zhang Longxi's conclusion on "difference"? 2. How does the treatment of the Opium War differ in the films "Tai-Pan" and "Lin Tse-hsu". How are Chinese and Westerners depicted in "Lin Tse-hsu" and how does this contrast with "Tai-Pan"? 3. How did the opium trade develop and who were the historic opium merchants in terms of their origins in Britain? Was the British Parliament or Queen Victoria keen on the war?
	Reading	1. Spence, Jonathan "Western Perceptions of China from the late Sixteenth Century to the Present"; 2. Zhang Longxi 张隆溪, "The Myth of the Other: China in the Eyes of the West" (both in course reader). 3. Optional additional reading: Jacques Gernet (College de France), A History of Chinese Civilization (Second Edition), trans by J R Foster and Charles Hartman (Cambridge University Press, 1982), ch. 25 "The Great Recession: The Internal Causes of the Decline", pp. 533-545; ch. 30 "Political Developments in the First Half of the Twentieth Century", pp. 626-624; ch. 31 "Philosophical and Literary Developments" pp. 646-657. This is generally considered to be the most objective among secondary sources on Chinese history.
	Blended	View: "Lin Zexu/Lin Tse-hsu" 林则徐 (PRC 1959)* total 107 mins. starring Zhao Dan 赵丹 a Chinese depiction of the Opium War made around the time of the Great Leap Forward (Da Yue Jin 大跃进).
Week 3 : 10 June - 16 June	Lecture	1. Edward Said's critique of Orientalism. 2. Early Western Depictions of China 3. Marco Polo
	Tutorial	1. How does Said define 'orientalism' and what are the solutions he proposes? Are elements of orientalism present in the first three films we have seen, if so where? 2. What were the earliest Western perceptions of China? Did Marco Polo get to China? 3. "55 Days at Peking" (USA 1963) is a drama set against the backdrop of the Boxer Uprising (Yihetuan 义和团 aka "Gengzi zhi Luan" 庚子之乱) in China (1900). Can you see examples of orientalist stereotypes in it? What does it say about the mission of empire-building on the part of Britain and other imperialist powers then active in China? What other more recent events might it have alluded to in the eyes of its audience when released?
	Reading	1. Edward Said, Orientalism (excerpted in reader) 2. Simon Leys' review of Said from his book The Burning Forest: Essays on Chinese Culture and Politics 3. Igor de Rachewiltz, Papal Envoys to the Great Khans 4. excerpts from The Travels of Marco Polo (in reader).
	Blended	View: "Fifty-five Days at Peking" (USA 1963)* 153 mins. (view excerpts and discuss) View: "The Sand Pebbles" (USA 1966)* 182 mins.
Week 4 : 17 June - 23 June	Lecture	1. China and the European Enlightenment 2. The Subaltern
	Tutorial	1. How are "oriental" characters and the Orient being used by Montesquieu and Goldsmith as well as in the Charlie Chan and Fu Manchu films? What were the historical backgrounds out of which these characters evolved? What stereotypes are present in the Hollywood depictions, how do they differ from each other and why? Is there any carry over from Fu Manchu to the way certain Chinese figures (such as Prince Duan) are depicted in "55 Days at Peking"? 2. "Sand Pebbles" (USA 1966) is feature film set in 1926 during the Beifa 北伐 (Northern Expedition) in which a coalition of Nationalist (Kuomintang 国民党) and

		Communist forces mounted a military campaign against the northern warlord government (Beiyang Zhengfu 北洋政府) a campaign that initially, at least, had nationalistic and anti-imperialist overtones.
	Reading	1. Montesquieu, Lettres Persanes ("The Persian Letters") (1721) 2. Oliver Goldsmith, The Citizen of the World (aka "The Chinese Letters") (1762).
	Blended	View: "The Mask of Fu Manchu" (USA 1932) View: "Charlie Chan: Murder Over New York" (USA 1940) View: "Sand Pebbles" (USA 1966) 196 mins. (view excerpts and discuss)
Week 5 : 24 June - 30 June	Lecture	1. The Subaltern 2. The Subaltern and the West
	Tutorial	Why might some Western readers today still think Arthur Smith's 19th century book Chinese Characteristics valuable in understanding China? What does Lu Xun (1881-1936) have to do with orientalism? How does orientalism manifest itself in the depictions of China and the Chinese people in "The Good Earth"? How does the 1956 film version of "The New Year's Sacrifice" differ from the 1924 short story Zhufu 祝福 by Lu Xun? Are there aspects of the film which tend to "orientalise" China? If so, what are they and how did they end up there? Is it Lu Xun who orientalises China or the Communist screenplay adapters? Why would he or they do so? What beliefs does Communism espouse and where did it originate? Think about the music in the film; the gestures and postures of the actors; the treatment of religion/superstition.
	Reading	1. Lu Xun 鲁迅 (Lu Hsun), read the short story Zhufu 祝福 (The New Year's Sacrifice) in Lu Hsun (Lu Xun), Selected Stories (1918-1926), pp. 125-143. 2. Arthur H. Smith, Chinese Characteristics (excerpts in course reader) 3. Lydia Liu 刘莲, "Translating National Character" in Translingual Practice 4. Pearl S. Buck, The Good Earth (1931).
	Blended	View: The New Year's Sacrifice / Zhufu 祝福 (PRC 1956) 100 mins.; The Good Earth (USA 1937) 138 mins.
Week 6 : 1 July - 7 July	Blended	No classes. This is Recharge week.
Week 7 : 8 July - 14 July	Lecture	1. The Subaltern and the West (continued) 2. The Debate over Literature as National Allegory (continued)
	Tutorial	Lu Xun finished writing "Ah Q" in December 1921. This novella was adapted into a film in 1981, a period of optimism which marked the end of the Cultural Revolution and the beginning of the era of Reform and Opening, begun by Deng Xiaoping in 1978. 1. What does Frederic Jameson tell us about Third World Literature and National Allegory and how does Aijaz Ahmad respond? 2. The film "Suzie Wong" was filmed on site in Hong Kong in 1960, an era of military build-up in East Asia at the outset of the Vietnam Conflict. To what extent does Suzie embody the Ah Q spirit? How is she similar to Ah Q and how is she different? Why do their fates contrast so markedly?
	Reading	1. Lu Hsun (Lu Xun) 鲁迅 Selected Stories, (make sure you have read Lu Xun's "Preface to the First Collection of Short Stories" 鲁迅序, "The New Year's Sacrifice" 祝福 and "The True Story of Ah Q" 阿Q正传) in Lu Hsun (Lu Xun), Selected Stories. 2. Frederic Jameson, "Third World Literature in the Era of Multinational Capitalism" in Social Text, no. 15, Fall 1986, pp. 65-88. 3. Aijaz Ahmad's response "Jameson's Rhetoric of Otherness and the National Allegory" in Social Text, no. 16, pp. 3-25; 4. Jameson's response, no. 16, pp. 26-27.
	Blended	View: The True Story of Ah Q / A Q Zhengzhuan 阿Q正传 (PRC 1981). View: "The World of Suzie Wong" (UK/USA 1960)* 126 mins.
Week 8 : 15 July - 21 July	Lecture	1. Imperialism and the Diaspora 2. Communism and "Eternal" China
	Tutorial	1. How might the image of "the Chinese woman" be manipulated as a national symbol in Chinese Communist discourse? Does "Yellow Earth" employ orientalised images of China to attempt a re-assessment of the Communist revolution? What was the controversy over the film "Yellow Earth" about? How do Fifth Generation filmmakers Chen Kaige and Zhang Yimou offer a reappraisal of the Revolution and also allude to the experiences of young intellectuals sent down to the countryside in the late 1960s in the wake of the Cultural Revolution? 2. Some viewers and critics see "Ju Dou" and "Raise the Red Lantern" as "national allegory". To what extent does it rely on orientalist imagery?
	Reading	1. Amy Tan, The Joy Luck Club; 2. Minford and Barne, ed. ch. VIII "Yellow Earth" in Seeds of Fire, pp. 252-269. Nov. 1996, pp. 180-190. 3. Chris Berry, "Writing as a Foreigner" in The UTS Review, vol. 2, no. 2, Nov. 1996, pp. 180-190.
	Blended	View: "Yellow Earth" 黄土地 (Huang Tudi) (PRC 1984) 89 mins. Directed by Chen Kaige 陈凯歌 with Zhang Yimou 张艺谋 as cinematographer. View: "Ju Dou" 菊豆 (PRC 1990) 95 mins. Directed by Zhang Yimou, starring Gong Li 巩俐. View: "Raise the Red Lantern" 大红灯笼高高挂 (PRC 1991) 125 mins. Directed by Zhang

		Yimou, starring Gong Li 巩俐 .
Week 9 : 22 July - 28 July	Lecture	1. Fetishization and Obsession with the "Center" 2. The PRC as the "Centre": what is "real" history? The essay is due on Sunday this week.
	Tutorial	1. Is Victor Segalen's novel Rene Leys an orientalist work? 2. Where do you see elements of orientalism in The Last Emperor and how do they function?
	Reading	Victor Segalen, Rene Leys (1912/1988).
	Blended	View: "The Last Emperor" 末代皇帝 (Italy/USA/PRC 1987).
Week 10 : 29 July - 4 August	Lecture	1. Communism and "Eternal" China 2. Fetishization and Obsession with the "Center" revisited
	Tutorial	1. How does Rey Chow critique the idea of the Centre? 2. Bertolucci's film "The Last Emperor" was based loosely on the book From Emperor to Citizen, the "autobiography" of Aisin Gioro Puyi. What do the preoccupations of the movie "The Last Emperor" tell us about the limitations of much Western interest in China and on what aspects do these continue to focus? What are the most significant contrasts between Bertolucci's treatment of the life of the last emperor and that of Huo Long 火龙 (Fire Dragon) the film from the PRC? How would you compare "The Last Emperor" with Huo Long, the PRC filmic version of Pu Yi's life.
	Reading	Rey Chow 周蕾 Writing Diaspora: "Orientalism and East Asia" pp 1-26. Bertolucci's "The Last Emperor" was based loosely on the book From Emperor to Citizen, 从皇帝到公民 the "autobiography" of Aisin Gioro Puyi 爱新觉罗溥仪. If you are interested, that book and Reginald Fleming Johnston's Twilight in the Forbidden City are available through the UNSW Library.
	Blended	View: Huo Long 火龙 (Fire Dragon) (PRC 1985).

Attendance Requirements

Attending or listening to all lectures and **80% attendance in tutorials** is mandatory in this course. In Lecture/Tutorials you will actively engage with core course content, enabling you to attain CLO 1,2,3,4. Attendance will be taken at the beginning of each tutorial. Unexcused absence from more than 20% of tutorials will result in a failing grade.

Active participation is required in tutorials. In every tutorial meeting, you may be called upon by name to respond to either your classmates or the professor, or participate in group activities. If you are called upon and FAIL TO respond TWICE in any meeting, it will be considered as an absence.

- Align with the course learning outcomes;
- Result in a recorded artefact (an artefact for participation may include a post, or response, to an online discussion forum, poll or quiz, when an artefact for mandatory attendance may include a record of attendance) and have processes in place for recording the student artefact;
- Where relevant, include evidence that the attendance or participation is required to meet a statutory or professional body requirement; and
- Be comparable where the activity is delivered in different modes.

Course Resources

Prescribed Resources

- ARTS2457 Course Reader

Recommended Resources

- Website for the study of Chinese literature and film: [Modern Chinese Literature and Culture \(MCLC\)](#). Maintained by the Department of East Asian Languages and Literatures, The Ohio State University.
- Website: jonvonkowallis.com This is the Professor's personal website, maintained at his own expense. Here you can access Lu Hsun, Selected Stories trans. by Yang Hsien-yi and Gladys Yang (Peking: Foreign Languages Press, 1972) through the link to Coldbacon, a website created by Dr Will Manuel, Prof von Kowallis' former student.
- René Leys
- Selected Stories
- The Joy Luck Club
- Heritage of China
- A History of Chinese Civilisation
- The Good Earth
- Did Marco Polo go to China?

Course Evaluation and Development

Courses are periodically reviewed and students' feedback is used to improve them. Feedback is gathered from students using myExperience. Students are encouraged to complete their surveys by accessing the personalised web link via the Moodle course site.

Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Professor Jon von Kowallis		Morven Brown 239	9385-1020	by email	Yes	Yes
Lecturer	Professor Jon von Kowallis		Morven Brown 239	9385-1020	by email	No	No
Tutor	Dr Cheng-Wei Wang		Morven Brown 324		by email	Yes	No

Other Useful Information

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).

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

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Dean's List;
- review of results;
- credit transfer;
- cross-institutional study and exchange;
- examination information;
- enrolment information;
- Special Consideration in the event of illness or misadventure;
- student equity and disability;

And other essential academic information.

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

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, 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](#).

School Contact Information

School of Humanities & Languages

Email: hal@unsw.edu.au

Location: School Office, Morven Brown Building, Level 2, Room 258

Opening Hours: Monday - Friday, 9am - 5pm