



UNSW Course Outline

ARTS2453 Chinese Cinema - 2024

Published on the 08 Feb 2024

General Course Information

Course Code : ARTS2453

Year : 2024

Term : Term 1

Teaching Period : T1

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

This course is intended to serve as an introduction to the evolution of Chinese cinema in its cultural, literary and historical context. You will explore issues related to "modernization", communism, nationalism, cultural conflict, war, revolution and gender roles against a backdrop of Chinese history and politics provided in class via lecture, readings and discussion.

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

Course Learning Outcomes

Course Learning Outcomes
CLO1 : Analyse selected films of the modern and contemporary Chinese historical periods.
CLO2 : Articulate a basic understanding of major historical events in recent Chinese history.
CLO3 : Analyse literary texts of the modern and contemporary periods, on which filmic adaptations are based, through close comparative reading.
CLO4 : Display reflective and critical thinking skills and apply these to essay writing.

Course Learning Outcomes	Assessment Item
CLO1 : Analyse selected films of the modern and contemporary Chinese historical periods.	<ul style="list-style-type: none">• Presentation in Tutorials• Essay• Exam
CLO2 : Articulate a basic understanding of major historical events in recent Chinese history.	<ul style="list-style-type: none">• Presentation in Tutorials• Essay• Exam
CLO3 : Analyse literary texts of the modern and contemporary periods, on which filmic adaptations are based, through close comparative reading.	<ul style="list-style-type: none">• Presentation in Tutorials• Essay• Exam
CLO4 : Display reflective and critical thinking skills and apply these to essay writing.	<ul style="list-style-type: none">• Essay

Learning and Teaching Technologies

Moodle - Learning Management System | Blackboard Collaborate | Echo 360

Assessments

Assessment Structure

Assessment Item	Weight	Relevant Dates
Presentation in Tutorials Assessment Format: Individual	30%	Start Date: Weekly, begins in Week 2 Due Date: Not Applicable
Essay Assessment Format: Individual	40%	Due Date: 12/04/2024 11:59 PM
Exam Assessment Format: Individual	30%	Due Date: Formal Exam Period

Assessment Details

Presentation in Tutorials

Assessment Overview

30-to-40-minute group presentation within which each student will have to speak and present individually.

Every student will receive an individual mark. Oral feedback given to group.

Course Learning Outcomes

- CLO1 : Analyse selected films of the modern and contemporary Chinese historical periods.
- CLO2 : Articulate a basic understanding of major historical events in recent Chinese history.
- CLO3 : Analyse literary texts of the modern and contemporary periods, on which filmic adaptations are based, through close comparative reading.

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 free to present on one or more films in each given week. In the weeks where more than one film 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 film and lecture material for the week, so it is important that you come to the tutorial having viewed the film and 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

Submission notes

Refer to Moodle for submission information

Assignment submission Turnitin type

This is not a Turnitin assignment

Essay

Assessment Overview

The aim of the Essay is to provide students an opportunity to consider traditional Chinese cinema in a broader historical and cultural frameworks. The question/theme may be derived from the discussion questions in the course outline, from those in the course reader, or from the suggested essay topics (see below). You are also welcome to devise your own topic, such as one focusing on women's issues in certain films, the achievements/failings of the Chinese revolution as seen through the films, etc.

Length: 2,000 words in English OR 3,000 characters in Chinese

Feedback via rubric and individual written comments.

Course Learning Outcomes

- CLO1 : Analyse selected films of the modern and contemporary Chinese historical periods.
- CLO2 : Articulate a basic understanding of major historical events in recent Chinese history.
- CLO3 : Analyse literary texts of the modern and contemporary periods, on which filmic adaptations are based, through close comparative reading.
- CLO4 : Display reflective and critical thinking skills and apply these to essay writing.

Detailed Assessment Description

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 films viewed in this course. The question/theme may come from the discussion questions on this course outline, or from those in the course reader. It may be one that you devise, such as focusing on women's issues in the films, the achievements/failings of the Chinese revolution as seen through the films, etc. We are most interested in **your own** views. By no means should you go online and randomly download material from websites.

Some Suggested Topics for the Essay (you do not need any special permission to write on these topics):

Topics may be gleaned from the discussion questions on this course outline or in the course reader. In the past, students without advanced backgrounds in Chinese Studies have written impressive original essays on some of the following topics, which you may use if you like:

- What different images of women have you seen in the various films this semester? How do they differ and why? What is the significance of this difference?
- Regarding Zhu Fu (The New Year Sacrifice), make a comparison of the 1956 film with the 1924 story by Lu Xun (1881-1936) on which it is based. What are the major differences? Where has the role of the intellectual gone in the film? Why? Are different images of women portrayed in the film as compared to the story? If so, why?
- How does Zhu Fu (The New Year Sacrifice) contrast with Zao chun er yue (Early Spring in the Second Lunar Month)? Are they films of different periods? Does this call into question the characterization that “the first 17 years of the PRC” ought to be considered one period in the history of Chinese film?
- Is the film Cuo wei (Displacement) more a science fiction film or more a film that comments on Chinese reality? What are your reasons for saying so?
- Does the film Huang tudi (Yellow Earth) offer a critique of the Communist revolution? If so where and how?
- Is Ju Dou a film about generational conflict, gender roles, or do you see this film as containing national allegory? If so, where is the allegory and how does it function? If the allegorical approach is no longer valid, then what other themes might we see in the film?
- How does Lanse de fengzheng (The Blue Kite) differ from Huo zhe (To Live) in its approach to re-telling recent Chinese history? Which film is more effective in your own view and why?
- How do the films we have viewed reflect differing assessments of the Chinese revolution?
- How are women’s issues dealt with in the various films?
- What are the conflicting assessments of the Maoist political line in the Cultural Revolution as depicted in Furong zhen (Hibiscus Town) and Jue lie (Breaking with Old Ideas)? Which film is more effective in pressing its case and why?

<Citation>

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 referred 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 will **turn in the essay through Moodle**. 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, squeeze your mind and **write your own views in your own words confidently**. Machine or AI translation of the whole text will only ruin your work.

Assessment Length

2000 words if in English OR 3000 characters if in Chinese

Submission notes

Refer to Moodle for submission information

Assignment submission Turnitin type

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

Exam

Assessment Overview

A comprehensive exam which covers all themes and topics of the course.

Duration: One hour.

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

Course Learning Outcomes

- CL01 : Analyse selected films of the modern and contemporary Chinese historical periods.
- CL02 : Articulate a basic understanding of major historical events in recent Chinese history.
- CL03 : Analyse literary texts of the modern and contemporary periods, on which filmic adaptations are based, through close comparative reading.

Detailed Assessment Description

The format and details of the Exam will be announced in class and on Moodle when the assessment is approaching. The date and time of the Exam will be centrally scheduled by the University and released in Week 8 or 9 via MyUNSW.

Assessment Length

One hour

Submission notes

Refer to Moodle for submission information

Assignment submission Turnitin type

This is not a Turnitin assignment

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 : 12 February - 18 February	Topic	• Ma Lu Tian Shi 马路天使 (Street Angel) 1935 approx. 100 mins
	Blended	• Introduction to the history of Chinese cinema and the 1935 film, "Street Angel." Discuss: What sort of social critique does Ma Lu Tian Shi 马路天使 (Street Angel) present? What does it say about issues involved in "modernization"? What symbols are used and manipulated? How is Japanese encroachment on China alluded to but not mentioned specifically?
	Reading	• The section in the course reader on "Street Angel" by Prof. Jon von Kowallis (pp. 1-6). • "Chinese Cinema" by Zhiwei Xiao from Encyclopedia of Chinese Film, in our course reader, pp. 8-22.
Week 2 : 19 February - 25 February	Topic	• Wu ya yu ma que 乌鸦与麻雀 (Crows and Sparrows) 1949 • Zhu fu 祝福 (Benediction; alt. "The New Year's Sacrifice") 1956
	Blended	• Some authorities view Wu ya yu ma que 乌鸦与麻雀 (Crows and Sparrows) as functioning like a microcosm for explaining the Chinese Revolution (1949). Is that the case? How successful is it in doing so? Perhaps compare it with the film Huang tudi (Yellow Earth) which we will treat later in this course.
	Reading	• "Chinese Cinema" by Zhiwei Xiao from Encyclopedia of Chinese Film, in our course reader, pp. 8-26. Section on "Crows" by the Prof. pp. 36-39. • "Chinese Cinema" pp. 26-31; Section on Zhu Fu, pp. 46-9 by Prof.; Lu Xun's story "The New Year Sacrifice", pp. 51-61.
Week 3 : 26 February - 3 March	Topic	• Zhu fu 祝福 (Benediction; alt. "The New Year's Sacrifice") 1956 • Zao chun er yue 早春二月 (Early Spring in the Second Month; alt. "February") 1963
	Blended	• Make a comparison of this film Zhu fu 祝福 (Benediction; alt. "The New Year's Sacrifice") with the 1924 short story by Lu Hsu 鲁迅 Lu Xun 鲁迅 (1881-1936) on which it is based. Where has the role of the intellectual narrator gone in the film? Why? • The writer Rou Shi 柔石 author of the novella on which this film Zao chun er yue 早春二月 (Early Spring in the Second Month; alt. "February") is based, was executed in secret as a Communist activist in 1931 by the Kuomintang government, making him a Communist martyr and hero after their victory in 1949. But by 1964, Kang Sheng, the head of the Communist government's secret police, found this film offensive? Why do you think he might have been offended?
	Reading	• "Chinese Cinema" pp. 26-31; Section on Zhu Fu, pp. 46-49 by Prof.; Lu Xun's story "The New Year Sacrifice", pp. 51-61. • Section in reader on "Early Spring in the Second Lunar Month" by Prof. on pp. 62-63.
Week 4 : 4 March - 10 March	Topic	• Wu tai jie mei 舞台姐妹 (Stage Sisters) 1965 • Films of the Cultural Revolution and its Aftermath. Jue lie 决裂 (Breaking with Old Ideas) 1975
	Blended	• How does Wu tai jie mei 舞台姐妹 (Stage Sisters) depict the changes in China? In what way did it differ from the films of the Cultural Revolution which immediately followed it? How might it have mapped a new course for Chinese film had the Cultural Revolution (1966-1976/1978) not come about?
	Reading	• Section on "Stage Sisters" by Prof. pp. 65-66; entry by Italian expert Gina Marchetti, pp. 67-68. • "Chinese Cinema" by Zhiwei Xiao, in reader pp.31-32; sections on "The East is Red", "the White-Haired Girl", "Breaking with Old Ideas," and "The Herdsman" by Prof. in the reader.
Week 5 : 11 March - 17 March	Topic	• Films of the Cultural Revolution and its Aftermath. Jue lie 决裂 (Breaking with Old Ideas) 1975 • Fu rong zhen 芙蓉镇 (Hibiscus Town) 1986
	Blended	• View excerpts from: Qing gong yuan 清宫秘史 (Injustice in the Qing Palace) mid-1960s; Dongfang hong 东方红 (The East is Red) mid-to-late 1960s; Baimao nu 白毛女 (The White Haired Girl) 1972; Zhi qu wei hu shan 智取威虎山 (Taking Tiger Mountain by Strategy); Hong deng ji 红灯记 (The Red Lantern); Jue lie 决裂 (Breaking with Old Ideas); Muma ren 牧马人 (The Herdsman) 1982. What do they have in common? Where do you see elements of anti-imperialism, class warfare, and anti-revisionism?
	Reading	• "Chinese Cinema" by Zhiwei Xiao, in reader pp.31-32; sections on "The East is Red", "the White-Haired Girl", "Breaking with Old Ideas", and "The Herdsman" by Prof. • "Chinese Cinema" by Xiao, in reader pp. 32-35; review of Encyclopedia by Prof. in reader pp. 40-45; section on "Hibiscus Town", pp. 76-77 by Prof.

Week 6 : 18 March - 24 March	Other	• Flexibility Week - No class
Week 7 : 25 March - 31 March	Topic	• Fu rong zhen 芙蓉镇 (Hibiscus Town) 1986 • Huang tudi 黄土地 (Yellow Earth) 1984
	Blended	• What insights do "Hibiscus Town" and any other of the above films give you on the "Great Proletarian Cultural Revolution" (1966-1969) and its aftermath? You might compare with Da qiao xiamian 大桥底下 (Under the Bridge -- available in the library) or another film about the Cultural Revolution. • How much is Huang tudi 黄土地 (Yellow Earth) about women's issues and how much is it an analysis of the Communist revolution itself and the role of the intellectual in changing China? Does its message differ from that of "Stage Sisters"? • No tutorial on Friday due to Good Friday. Students who will miss a tutorial this week are expected to attend other parallel tutorial sessions or watch a recording provided afterwards to be familiar with the content covered in this week.
	Reading	• "Chinese Cinema" by Xiao, pp. 32-35; review of Encyclopedia by Prof. in reader pp. 40-45; section on "Hibiscus Town", pp. 76-77 by Prof. • Seeds of Fire, in reader pp.82-94; section on "Yellow Earth" by Prof. in reader, pp. 78-80.
Week 8 : 1 April - 7 April	Topic	• Cuo wei 错位 (Displacement / Dislocation) 1987 • Hong gao liang 红高粱 (Red Sorghum) 1987
	Blended	• Is "Displacement" more a science fiction film or more a film that comments on the Chinese reality? • Re. Red Sorghum: What are the characteristics of the xungen 寻根 or "search for roots" movement in literature and film? Why did such a movement come about in the mid-to-late 1980s? • No lecture on Monday due to Easter Monday. A recorded lecture will be provided.
	Reading	• Section in course reader on Displacement/Dislocation, pp. 94-96. by Prof. • "The Force of Surfaces: Defiance in Zhang Yimou's Films" from Primitive Passions by Rey Chow 周蕾 in reader, pp. 110-124. Section on "Red Sorghum" by Prof. in reader, pp. 97-100.
Week 9 : 8 April - 14 April	Topic	• Ju Dou 菊豆 (co-production: China and Japan, 1989) • Da hong deng long gao gao gua 大红灯笼高高挂 (Raise the Red Lantern) 1991 (China-Taiwan-Hongkong)
	Blended	• Re. Ju Dou: Is this film about traditional society, generational conflict, gender roles, or do you see this film as containing a national allegory? If so, where is it and how does it function? • In his own "Preface to Call to Arms" 鲁迅 Lu Xun once described China as a hermetically sealed iron house which contained a host of sleeping victims, about to suffocate, albeit unknowingly. If one were to create a commotion by yelling and screaming, this might only serve to cause the lighter sleepers to suffer the agony of realizing their impending death. To what extent does the film Da hong deng long gao gao gua 大红灯笼高高挂 (Raise the Red Lantern) address that idea?
	Reading	• Section on "Ju Dou" by Prof. in reader, pp. 97-100. • Section on "Raise the Red Lantern" by Prof in reader, pp.101-103; read Lu Xun's own "Preface to Call to Arms" 鲁迅 in reader pp.105-108.
Week 10 : 15 April - 21 April	Topic	• Huo zhe 活着 (To Live) 1994 • Suggested additional viewing: Lan feng zheng 蓝风筝 (The Blue Kite) 1993
	Blended	• Huo zhe 活着 (To Live) 1994. Huo zhe (To Live) also depicts an individual life reconstructed against the history of the Chinese revolution. Is the conclusion different from other films which address similar topics, such as Hong gao liang (Red Sorghum), Huang tudi (Yellow Earth) or Lan feng zheng (The Blue Kite)? Which film is most effective for you and why?
	Reading	• Section on "To Live" in reader, pp. 154-155.

Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

Course Resources

Prescribed Resources

Course readings and films can be accessed through Moodle.

Recommended Resources

<Additional Readings>

Transnational Chinese Cinemas: Identity, Nationhood, Gender. / edited by Sheldon Hsiao-peng Lu. -- Honolulu: University of Hawaii Press, 1997.

Encyclopedia of Chinese Film. / edited by Zhang Yingjin and Xiao Zhiwei -- London: Routledge, 1998.

Chinese Filography: the 2444 Feature Films Produced by Studios in the People's Republic of China from 1949-1995. / ed. by Donald J. Marion. - Jefferson, NC and London: McFarland & Co., 1997.

Pang, Laikwan. Building a New China in Cinema: The Chinese Left-Wing Cinema Movement 1932-1937 -- Lanham, MD: Rowman and Littlefield, 2002.

Silbergeld, Jerome. China Into Film: Frames of Reference in Contemporary Chinese Cinema -- London: Reaktion Books, 1999.

Chinese film theory: a guide to the new era / edited by George S. Semsel, and Xia Hong, Hou Jianping; foreword by Luo Yijun. -- New York: Praeger, 1990.

Chinese film : the state of the art in the People's Republic / edited by George Stephen Semsel. -- New York : Praeger, 1987.

Cinema and cultural identity : reflections on films from Japan, India, and China / edited by Wimal Dissanayake. -- Lanham, MD: University Press of America, c1988.

Clark, Paul, 1949- ; Chinese cinema : culture and politics since 1949 / Paul Clark. -- Cambridge, UK; New York: Cambridge University Press, 1987.

Berry, Chris, Fran Martin, Audrey Yue. Mobile Cultures: New Media in queer Asia -- Durham: Duke University Press, 2003

Berry, Chris. Chinese Films in Focus – London: BFI Pub, 2003.

Berry Chris. Chinese Films in Focus II – New York: Palgrave Macmillan, 2008.

Berry, Chris. Island on the Edge: Taiwan New Cinema and After – Hong Kong: Hong Kong University Press, 2005.

Berry, Chris. The New Chinese Documentary Film Movement: For the Public Record – Hong Kong University Press, 2010.

Berry, Chris. Public Space, Media Space – New York: Palgrave Macmillan, 2013.

Le Cinema chinois / sous la direction de Marie-Claire Quiquemelle et Jean-Loup Passek; textes de Geremie Barme -- Paris : Centre Georges Pompidou, c1985.

Literatura i iskusstvo KNR, 1976-1985 / . -- Nauch.izd. -- Moskva : "Nauka," Glav. red. vostochnoi lit-ry, 1989. 235 p. ; 22 cm. At head of title: Akademiia nauk SSSR. Institut Dal'nego Vostoka. Summary in English. Includes bibliographical references (p. 230-234).

China's screen. -- Beijing, China. Quarterly periodical.

<Websites>

- [The MCLC Resource Center](#) - Modern Chinese Literature and Culture. ed. by Prof Kirk Denton. Department of East Asian Languages and Literatures, The Ohio State University.
- [Chinese Film Classics](#) - Constructed by Prof Christopher Rea for early Chinese films.

Course Evaluation and Development

This course will be formally evaluated through MyExperience.

Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Convenor	Prof Dr Jon von Kowallis 冯君		Morven Brown 239	9385 1020	by appointment, requests via email	No	Yes
Tutor	Dr Cheng-Wei Wang 王程		Morven Brown 324		by appointment, requests via email	No	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.

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