



Arts & Social  
Sciences

School of Humanities and Languages

## **ARTS2453, Chinese Cinema Semester 1, 2014**

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1. Course Staff and Contact Details			
<b>Course Convenor</b>			
Name	A/Prof. Dr. Jon Eugene von Kowallis 寇致铭	Room	Morven Brown 239
Phone	9385 1020	Email	j.kowallis@unsw.edu.au
Consultation Time	Wednesday 17:00-18:00		
<b>Lecturer</b>			
Name	A/Prof. Dr. Jon Eugene von Kowallis	Room	Morven Brown 239
Phone	9385 1020	Email	j.kowallis@unsw.edu.au
Consultation Time	Wednesday 17:00-18:00		
<b>Tutors</b>			
Name		Room	
Phone		Email	
Consultation Time			
Name		Room	
Phone		Email	
Consultation Time			
Name		Room	
Phone		Email	
Consultation Time			

2. Course Details	
Units of Credit (UoC)	6
Course Description	This course will meet Wednesdays 2-5PM in Central Lecture Block 2. It is intended to serve as an introduction to the evolution of Chinese film in its cultural, literary and historical context.
Course Aims	<ol style="list-style-type: none"> <li>1. We will examine issues related to "modernization," cultural conflict, war, revolution and gender roles against a backdrop of Chinese history and politics provided in class via lecture and discussion.</li> <li>2. The literary aspect of this course can be studied independently or together with Contemporary Chinese Literature and ARTS2457 (China Imagined and Perceived).</li> <li>3. The cultural component of this course is supplemented by the following courses: Chinese Social and Cultural Change through Visual Art, Gender in Contemporary Chinese Culture and Society, Introduction to Chinese Musical Culture and Advanced Chinese Studies.</li> <li>4. The filmic and performative aspects of this course can also be further explored in Introduction to Chinese Performing Arts and Transcultural Media in the Chinese Speaking World.</li> </ol>
Student Learning	<ol style="list-style-type: none"> <li>1. Have viewed selected filmic productions of the modern</li> </ol>

Outcomes		and contemporary Chinese historical periods, which reflect the political and social milieu of the times.
	2.	Basic understanding of major events in recent Chinese history.
	3.	Be able to analyse and comment on sophisticated texts;
	4.	Be able to demonstrate a deeper understanding, and appreciation for Chinese culture and society;
	5.	Develop reflective and critical thinking skills.
	6.	Develop research and essay writing skills.
Graduate Attributes	1.	Effective written communication skills and the ability to apply these effectively in intercultural contexts.
	2.	Effective written communication skills and the ability to apply these effectively in intercultural contexts.
	3.	An informed understanding of human experience via translation.
	4.	A capacity to engage in and appreciate the value of reasoned and open-minded discussion and debate.
	5.	the capacity for enterprise, initiative and creativity in Chinese Studies, and the skills required for collaborative and multidisciplinary work;
	6.	an appreciation of, and respect for, diversity in language and culture, and a capacity to contribute to, and work within, the international community;
	7.	a respect for ethical practice and social responsibility.

### 3. Learning and Teaching Rationale

It is important to come to class having completed the reading for each week. This will prepare you well for class discussions and note-taking in class.

It is your responsibility to view the film in the library and listen to the lecture and discussion via i-lecture if you miss class for any particular week. Because this is a film course, film viewing and reading the course reader are essential for the essay and the final exam.

Attendance should not be seen as optional even though all lectures will be taped and made available via i-lecture. Live classroom discussion is perhaps still an irreplaceable component in a university learning environment, one which is both stimulating and rewarding to the student's intellectual development.

### 4. Teaching Strategies

This is a Chinese Studies course designed for learners at all levels. No knowledge of the Chinese language is expected for this course. We will view films with a critical eye and with a cultural and research orientation, complemented by web-assisted teaching technology. Thus this course has a clear multiple-focus: the viewing of Chinese films, reading and writing assignments; in-class discussions, as well as its multi-media approach.

### 5. Course Assessment

Assessment Task	Length	Weight	Learning Outcomes Assessed	Graduate Attributes Assessed	Due Date
Essay	8-10 pgs (approx. 2500 words if writing in English; 4000 characters if in Chinese)	55%	1,2,3,4,5,6	1,2,3,4,5,6,7	May 21 (Wednesday)
Exam	a multiple-choice test of 20-25 questions, with an in-class essay of approx. 500 words as part of the test.	45%	1,2,3,4,5,6	1,2,3,4,5,6,7	TBA. Scheduled by UNSW in formal exam period from 13 June-30 June.

**Please Note:** In addition to fulfilling the above assessment requirements, students are expected to attend at least 80% of their lectures and tutorials in order to pass the course.

### Formal Examination

This course has a formal examination which will be scheduled in the formal examination period from 13 – 30 June 2014. Students are expected to give their studies priority and this includes making themselves available for the entire examination period. Travel commitments made prior to the publication of the final examination timetable are not a valid reason for alternate assessment.

## Grades

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All results are reviewed at the end of each semester and may be adjusted to ensure equitable marking across the School.

The proportion of marks lying in each grading range is determined not by any formula or quota system, but by the way that students respond to assessment tasks and how well they meet the objectives of the course. Nevertheless, since higher grades imply performance that is well above average, the number of distinctions and high distinctions awarded in a typical course is relatively small. At the other extreme, on average 6.1% of students do not meet minimum standards and a little more (8.6%) in first year courses. For more information on the grading categories see

<https://my.unsw.edu.au/student/academiclife/assessment/GuideToUNSWGrades.html>

## Submission of Assessment Tasks

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Assignments which are submitted to the School Assignment Box must have a properly completed School Assessment Coversheet, with the declaration signed and dated by hand. The Coversheet can be downloaded from <https://hal.arts.unsw.edu.au/students/courses/course-outlines/>. It is your responsibility to make a backup copy of the assignment prior to submission and retain it.

Assignments must be submitted before 4:00pm on the due date. Assignments received after this time will be marked as having been received late.

## Late Submission of Assignments

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Late assignments will attract a penalty. Of the total mark, 3% will be deducted each day for the first week, with Saturday and Sunday counting as two days, and 10% each week thereafter.

The penalty may not apply where students are able to provide documentary evidence of illness or serious misadventure. Time pressure resulting from undertaking assignments for other courses does not constitute an acceptable excuse for lateness.

## 6. Attendance/Class Clash

### Attendance

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Students are expected to be regular and punctual in attendance at all classes in the courses in which they are enrolled. Explanations of absences from classes or requests for permission to be absent from classes should be discussed with the teacher and where applicable accompanied by a medical certificate. If students attend less than 80% of their possible classes they may be refused final assessment.

**Students who falsify their attendance or falsify attendance on behalf of another student will be dealt with under the student misconduct policy.**

## Class Clash

A student who is approved a permissible clash must fulfil the following requirements:

- a. The student must provide the Course Convenor with copies of lecture notes from those lectures missed on a regular basis as agreed by the Course Convenor and the student.
- b. If a student does attend a lecture for which they had secured a permitted clash they will still submit lecture notes as evidence of attendance.
- c. **Failure to meet these requirements is regarded as unsatisfactory performance in the course and a failure to meet the Faculty's course attendance requirement. Accordingly, Course Convenors will fail students who do not meet this performance/attendance requirement.**
- d. Students must attend the clashed lecture on a specific date if that lecture contains an assessment task for the course such as a quiz or test. Inability to meet this requirement would be grounds for a Course Convenor refusing the application. If the student misses the said lecture there is no obligation on the Course Convenor to schedule a make-up quiz or test and the student can receive zero for the assessment task. It should be noted that in many courses a failure to complete an assessment task can be grounds for course failure.

## 7. Academic Honesty and Plagiarism

Plagiarism is presenting someone else's thoughts or work as your own. It can take many forms, from not having appropriate academic referencing to deliberate cheating.

In many cases plagiarism is the result of inexperience about academic conventions. The University has resources and information to assist you to avoid plagiarism.

The Learning Centre assists students with understanding academic integrity and how to not plagiarise. Information is available on their website: <http://www.lc.unsw.edu.au/plagiarism/>. They also hold workshops and can help students one-on-one.

If plagiarism is found in your work when you are in first year, your lecturer will offer you assistance to improve your academic skills. They may ask you to look at some online resources, attend the Learning Centre, or sometimes resubmit your work with the problem fixed. However, more serious instances in first year, such as stealing another student's work or paying someone to do your work, may be investigated under the Student Misconduct Procedures.

Repeated plagiarism (even in first year), plagiarism after first year, or serious instances, may also be investigated under the Student Misconduct Procedures. The penalties under the procedures can include a reduction in marks, failing a course or for the most serious matters (like plagiarism in an Honours thesis) or even suspension from the university. The Student Misconduct Procedures are available here:

<http://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>

Topic	Date	Lecture/Tutorial Content Suggested essay/discussion topic	Readings Required

<u>Ma lu tian shi</u> 马路天使 (Street Angel) 1935 approx. 100 mins.	Mar 5	What sort of social critique does this film present? What does it say about issues involved in "modernization"? What symbols are used and manipulated?	Section in our course reader on "Street Angel" by Prof. von Kowallis (pp. 1-6).
<u>Wu ya yu ma que</u> 乌鸦与麻雀 (Crows and Sparrows) 1949	Mar 12	Critics have asserted that this film functions as a microcosm for the Chinese revolution (1949). Is that the case? How successful is it in doing so? Perhaps compare with the film <u>Huang tudi</u> (Yellow Earth).	"Chinese Cinema" by Zhiwei Xiao from <i>Encyclopedia of Chinese Film</i> , in our course reader, pp. 8-26. Section on "Crows" by Prof. pp. 36-9.
<u>Zhu fu</u> 祝福 (Benediction; alt. "The New Year's Sacrifice") 1956	Mar 19	Make a comparison of this film with the 1924 short story by Lu Hsun/Lu Xun 鲁迅 (1881-1936) on which it is based. Where has the role of the intellectual gone in the film? Why?	"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.
<u>Zao chun er yue</u> 早春二月 (Early Spring in the Second Month; alt. "February") 1963	Mar 26	Rou Shi, the author of the novella on which this film is based, was secretly executed 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 so?	Section in reader on "Early Spring in the Second Lunar Month" by Prof. von Kowallis, pp. 62-3.
<u>Wu tai jie mei</u> 舞台姐妹 (Stage Sisters) 1965	Apr 2	How does this film 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?	Sections on "Stage Sisters" by Prof. pp. 65-66; and entry by Italian expert Gina Marchetti, pp. 67-68.
Films of the Cultural Revolution and its Aftermath.	Apr 9	View excerpts from: <u>Qing gong yuan</u> 清宫怨 (Injustice in the Qing Palace) mid-1960s (?); <u>Dongfang hong</u> 东方红 (The East is Red) mid-to-late 1960s; <u>Baimao nü</u> 白毛女 (The White Haired Girl) 1972; <u>Zhi qu wei hu shan</u> 智取威虎山 (Taking Tiger Mountain by Strategy); <u>Hong deng ji</u> 红灯记 (The Red Lantern); <u>Jue lie</u> 决裂 (Breaking with old ideas); <u>Muma</u>	"Chinese Cinema" by Zhiwei Xiao, in reader pp.31-2; Sections on "The East is Red", "the White-Haired Girl", "Breaking with Old Ideas," and "The Herdsman" by Prof.

		<u>ren</u> 牧马人 (The Herdsman) 1982	
<u>Fu rong zhen</u> 芙蓉镇 (Hibiscus Town) 1986	Apr 16 (mid sem break Apr 18-27)	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? Compare with <u>Da qiao xiamian</u> 大桥下面 (Under the Bridge -- available in the library) or another film about the Cultural Revolution.	"Chinese Cinema" by Xiao, pp. 32-35; review of Encyclopedia by Prof. in reader pp. 40-5; Section on "Hibiscus Town", pp. 76-7 by Prof.
<u>Huang tudi</u> 黄土地 (Yellow Earth) 1984	April 30	How much is this film 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"?	<i>Seeds of Fire</i> , in reader pp.82-94. Section on "Yellow Earth" by Prof. in reader, pp. 78-80.
<u>Cuo wei</u> 错位 (Displacement / Dislocation) 1987 (?)	May 7	Is "Displacement" more a science fiction film or more a film that comments on the Chinese reality?	Section in course reader on Displacement / Dislocation, pp. 94-96.
<u>Hong gao liang</u> 红高粱 (Red Sorghum) 1987; and <u>Ju Dou</u> 菊豆 (co-production: China and Japan, 1989)	May 14	Suggested essay/discussion topic for <u>Red Sorghum</u> : What are the characteristics of the <i>xungen</i> 寻根 or "search for roots" movement in literature and film? Why did such a movement come about in the mid-to-late 1980s. suggested essay/discussion topic for <u>Ju Dou</u> : 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?	"The Force of Surfaces: Defiance in Zhang Yimou's Films" from <i>Primitive Passions</i> by Rey Chow 周蕾 in reader, pp. 110-124. Section on "Red Sorghum" and "Ju Dou" by Prof. in reader, pp. 97-100.
<u>Da hong deng long gao gao gua</u> 大红灯笼高高挂 (Raise the Red Lantern) 1991 (China-Taiwan-Hongkong)  <b>Essay due this week!</b>	May 21	In his own preface to "Outcry" (Nahan zixu) 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 this film address that statement?	Section on "Raise the Red Lantern" in reader, pp.101-3; Lu Xun's "Preface to Call to Arms" in reader pp.105-108.
<u>Huo zhe</u> 活着 (To Live) 1994 -- Suggested additional viewing: <u>Lan se de</u>	May 28	<u>Huo zhe</u> (To Live) also depicts an individual life reconstructed against the history of the Chinese revolution. Is the conclusion different from other films which	Section on "To Live" in reader, pp. 154-5. "We Endure" from <i>Ethics After</i>



<p><u>feng zheng</u> 蓝色的风筝 (The Blue Kite) 1992 (in the university library, audio/visual section).</p>		<p>address similar topics, such as <u>Hong gao liang</u> (Red Sorghum), <u>Huang tudi</u> (Yellow Earth) or <u>Lan se de feng zheng</u> (The Blue Kite)? Which film is most effective for you and why?</p>	<p><i>Idealism</i> by Rey Chow in reader, pp.157-167. "Writing as a Foreigner" by Chris Berry from <i>UTS Review</i> in reader, pp. 126-132.</p>
<p><u>An lian Tao hua yuan</u> 暗恋桃花源 (Secret Love: The Peach Blossom Land) 1992 (Taiwan)</p>	<p>Jun 4</p>	<p>How does this film come to terms with the aftermath of the Chinese civil war and the diaspora in Taiwan? Are there similarities or differences with any other films which touch on this subject? How is its technique and approach different from the films of Zhang Yimou?</p>	<p>"The Diaspora in Postmodern Taiwan and Hong Kong Film" from <i>Transnational Chinese Cinema</i> by Prof. in reader pp. 134-153. For review: "Screening China" by Zhang Yingjin from BCAS, in reader pp. 168-176.</p>

## 8. Course Resources

### Textbook Details:

Photocopied materials will be sold as a reader at the UNSW Bookshop in week 2. You should purchase one as it is a required textbook for this course. The course reader can also be accessed on-line at [www.jonvonkwallis.com](http://www.jonvonkwallis.com)

### Some Suggested Essay Topics:

Topics may be gleaned from the discussion questions on the syllabus (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:

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 womens' 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?

### **What is expected in the essay?**

You may write the essay in either English (approx. 2500 words) or Chinese (approx. 4000 characters). We suggest that you write a 'position paper' in which you argue a position on one or more questions about one or a group of films viewed in this course. The question/theme may come from the discussion questions on this syllabus, 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.

You are not required to do a research essay per se, only to take a position on an issue or a question and substantiate with evidence you see in the film(s). By no means should you go online and randomly download material from websites. Everything quoted from books, journals or websites must be marked by quotation marks (" ") or indented as a block. If outside sources are used, the sources used should be cited in the text of your essay or as footnotes.

**IMPORTANT:** You should hand in the essay in person in class in **hard copy** to the Professor. You are required to keep a duplicate copy. Do not ask a third-party to hand it in for you. If you want the essay to be returned to you, please staple an envelope with your return address and postage to your essay.

### **Additional Readings:**

Western-language Chinese Film Bibliography

- Recommended website for the study of Chinese literature and film:
  - Modern Chinese Literature and Culture (MCLC). Ed. Denton, Kirk. Department of East Asian Languages and Literatures, The Ohio State University. <<http://mclc.osu.edu>>

Possible additional sources:

*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 ... <et al.>. -- Paris : Centre Georges Pompidou, c1985.

*Literatura i iskusstvo KNR, 1976-1985* / <otvetstvennyi redaktor V.F. Sorokin>. -- 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:**

· i-Lectures has been made available for all students. You may access i-lectures via this weblink:

<http://ilecture.edtec.unsw.edu.au/ilectures/ilectures.lasso?ut=113>

Information about Moodle will be available at the TELT page:

<http://telt.unsw.edu.au/>

You are encouraged to attend workshops offered by the Library on how to access the library catalogues and databases.

Other resources can also be obtained from UNSW Library. One starting point for assistance is: [www.info.library.unsw.edu.au/web/services/services.html](http://www.info.library.unsw.edu.au/web/services/services.html). Students are encouraged to attend workshops offered by the Library on how to access the library catalogues and databases.

## 9. Course Evaluation and Development

Courses are periodically reviewed and students' feedback is used to improve them. Feedback is gathered using various means including UNSW's Course and Teaching Evaluation and Improvement (CATEI) process.

## 10. Student Support

The Learning Centre is available for individual consultation and workshops on academic skills. Find out more by visiting the Centre's website at: <http://www.lc.unsw.edu.au>

## 11. Grievances

All students should be treated fairly in the course of their studies at UNSW. Students who feel they have not been dealt with fairly should, in the first instance, attempt to resolve any issues with their tutor or the course convenors.

If such an approach fails to resolve the matter, the School of Humanities and Languages has an academic member of staff who acts as a Grievance Officer for the School. This staff member is identified on the notice board in the School of Humanities and languages. Further information about UNSW grievance procedures is available at: <https://my.unsw.edu.au/student/atoz/Complaints.html>

## 12. Other Information

### myUNSW

myUNSW is the online access point for UNSW services and information, integrating online services for applicants, commencing and current students and UNSW staff. To visit myUNSW please visit either of the below links:

<https://my.unsw.edu.au>

<https://my.unsw.edu.au/student/atoz/ABC.html>

### OHS

UNSW's Occupational Health and Safety Policy requires each person to work safely and responsibly, in order to avoid personal injury and to protect the safety of others. For all matters relating to Occupational Health, Safety and environment, see

<http://www.ohs.unsw.edu.au/>

### Special Consideration

In cases where illness or other circumstances produce repeated or sustained absence, students should apply for Special Consideration as soon as possible.

The application must be made via Online Services in myUNSW. Log into myUNSW and go to My Student Profile tab > My Student Services channel > Online Services > Special Consideration.

Applications on the grounds of illness must be filled in by a medical practitioner. Further information is available at:

<https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

### **Student Equity and Disabilities Unit**

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Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Disabilities Unit (9385 4734). Information for students with disabilities is available at: <http://www.studentequity.unsw.edu.au>

Issues that can be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.