1. Course Staff and Contact Details
2. Course Details
3. Learning and Teaching Rationale
4. Teaching Strategies
5. Course Assessment
6. Extension of Time for Submission of Assessment Tasks
7. Attendance
8. Class Clash
9. Academic Honesty and Plagiarism
10. Course Schedule
11. Course Resources
12. Course Evaluation and Development
13. Student Support
14. Grievances
15. Other Information
1. Course Staff and Contact Details

**Course Convenor**

<table>
<thead>
<tr>
<th>Name</th>
<th>A/Prof. Dr. Jon Eugene von Kowallis 寇致铭</th>
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<tr>
<td>Room</td>
<td>Morven Brown 239</td>
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<tr>
<td>Phone</td>
<td>9385 1020</td>
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<tr>
<td>Email</td>
<td><a href="mailto:j.kowallis@unsw.edu.au">j.kowallis@unsw.edu.au</a></td>
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<tr>
<td>Consultation Time</td>
<td>Wednesday 4-5 PM</td>
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**Lecturer**

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<tr>
<th>Name</th>
<th>A/Prof. Dr. Jon Eugene von Kowallis</th>
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**Tutors**

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<tr>
<th>Name</th>
<th>Dr. Sun Yingli</th>
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<tr>
<td>Room</td>
<td>Morven Brown 211</td>
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<tr>
<td>Phone</td>
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<tr>
<td>Email</td>
<td><a href="mailto:yingli.sun@unsw.edu.au">yingli.sun@unsw.edu.au</a></td>
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2. Course Details

**Units of Credit (UoC)** 6

**Course Description**

This course will meet Wednesdays 12-3 PM 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**

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.

2. The literary aspect of this course can be studied independently or together with Contemporary Chinese Literature and ARTS2457 (China Imagined and Perceived).

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.

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.

**Student Learning Outcomes**

1. Have viewed selected filmic productions of the modern and contemporary Chinese historical periods, which
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.

<table>
<thead>
<tr>
<th>Graduate Attributes</th>
<th>1. Effective written communication skills and the ability to apply these effectively in intercultural contexts.</th>
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<tbody>
<tr>
<td></td>
<td>2. Effective written communication skills and the ability to apply these effectively in intercultural contexts.</td>
</tr>
<tr>
<td></td>
<td>3. An informed understanding of human experience via translation.</td>
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<tr>
<td></td>
<td>4. A capacity to engage in and appreciate the value of reasoned and open-minded discussion and debate.</td>
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<td></td>
<td>5. the capacity for enterprise, initiative and creativity in Chinese Studies, and the skills required for collaborative and multidisciplinary work;</td>
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<td></td>
<td>6. an appreciation of, and respect for, diversity in language and culture, and a capacity to contribute to, and work within, the international community;</td>
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<td></td>
<td>7. a respect for ethical practice and social responsibility.</td>
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</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning Outcomes Assessed</th>
<th>Graduate Attributes Assessed</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>8-10 pgs (approx. 2500 words if writing in English; 4000 characters if in Chinese)</td>
<td>55%</td>
<td>1,2,3,4,5,6</td>
<td>1,2,3,4,5,6, 7</td>
<td>May 20 (Wednesday)</td>
</tr>
<tr>
<td>Exam</td>
<td>a multiple-choice test of 20-30 questions (80%), with an in-class essay of approx. 500 English words or 800 Chinese characters (20%).</td>
<td>45%</td>
<td>1,2,3,4,5,6</td>
<td>1,2,3,4,5,6, 7</td>
<td>TBA. Scheduled by UNSW in formal exam period from 12 to 29 June.</td>
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</tbody>
</table>

**Please Note:** The Arts and Social Sciences Protocols and Guidelines state:

A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a grade of UF (Unsatisfactory Fail).

The Attendance Guidelines can be found in full at:
Formal Examination

This course has a formal examination which will be scheduled in the formal examination period from 12 – 29 June 2015. 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.

For information about examination dates, location and procedures at UNSW, visit: https://student.unsw.edu.au/exams

Grades

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://student.unsw.edu.au/grades

Submission of Assessment Tasks

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

The Arts and Social Sciences late submissions guidelines state the following:

- An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).
- The late penalty is the loss of 3% of the total possible marks for the task for each day or part thereof the work is late.
- Work submitted 14 days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.
- Work submitted 21 days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.
The Late Submissions Guidelines can be found in full at: https://www.arts.unsw.edu.au/current-students/academic-information/Protocols-Guidelines/

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. Extension of Time for Submission of Assessment Tasks

The Arts and Social Sciences Extension Guidelines apply to all assessed tasks regardless of whether or not a grade is awarded, except the following:

1. any form of test/examination/assessed activity undertaken during regular class contact hours
2. any task specifically identified by the Course Authority (the academic in charge of the course) in the Course Outline or Learning Management System (LMS), for example, Moodle, as not available for extension requests.

A student who missed an assessment activity held within class contact hours should apply for Special Consideration via myUNSW.

The Arts and Social Sciences Extension Guidelines state the following:

• A student seeking an extension should apply through the Faculty’s online extension tool available in LMS.
• A request for an extension should be submitted before the due time/date for the assessment task.
• The Course Authority should respond to the request within two working days of the request.
• The Course Authority can only approve an extension up to five days. A student requesting an extension greater than five days should complete an application for Special Consideration.
• The Course Authority advises their decision through the online extension tool.
• If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.

7. Attendance

The Arts and Social Sciences Attendance Guidelines state the following:

• A student is expected to attend all class contact hours for a face-to-face or blended course and complete all activities for a blended or fully online course.
• If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the Faculty of Arts & Social Sciences Permitted Timetable Clash form (see information at Item 8 below). A student unable to attend lectures in a course conducted by the School of Education can apply for “Permission to Participate in Lectures Online”.
• Where practical, a student’s attendance will be recorded. Individual course outlines/LMS will set out the conditions under which attendance will be measured.
• A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
• If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
• Reserve members of the Australian Defence Force who require absences of more than two weeks due to full-time service may be provided an exemption. The student may also be permitted to discontinue enrolment without academic or financial penalty.
• If a Course Authority rejects a student’s request for absence from a class or activity the student must be advised in writing of the grounds for the rejection.
• A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance.
• A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course’s learning outcomes and/or volume of learning.
• A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
• The Dean will only grant such a request after consultation with the Course Authority to ensure that measures can be organised that will allow the student to meet the course’s learning outcomes and volume of learning.
• A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
• A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.

Students who falsify their attendance or falsify attendance on behalf of another student will be dealt with under the Student Misconduct Policy.

8. Class Clash

Students who are enrolled in an Arts and Social Sciences program (single or dual) and have an unavoidable timetable clash can apply for permissible timetable clash by completing an online application form. Students must meet the rules and conditions in order to apply for permissible clash. The rules and conditions can be accessed online in full at: https://www.arts.unsw.edu.au/media/FASSFile/Permissible_Clash_Policy.pdf

For students who are enrolled in a non-Arts and Social Sciences program, they must seek advice from their home faculty on permissible clash approval.
9. 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: https://student.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

10. Course Schedule

To view course timetable, please visit: http://www.timetable.unsw.edu.au/

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Lecture/Tutorial Content</th>
<th>Suggested essay/discussion topic</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar 4</td>
<td>Ma lu tian shi 马路天使 (Street Angel) 1935 approx. 100 mins.</td>
<td>What sort of social critique does this film present? What does it say about issues involved in &quot;modernization&quot;? What symbols are used and manipulated? How is Japanese encroachment on China alluded to but not mentioned specifically?</td>
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<td>The section in our course reader on “Street Angel” by A/Prof. von Kowallis (pp. 1-6).</td>
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<tr>
<td>Mar 18</td>
<td>Zhu fu 祝福 (Benediction; alt. &quot;The New Year's Sacrifice&quot;) 1956</td>
<td>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</td>
<td></td>
<td>“Chinese Cinema” pp. 26-31; Section on Zhu Fu, pp. 46-9 by Prof.; Lu Xun’s story “The New</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td>Details</td>
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<td>Mar 25</td>
<td><strong>Zao chun er yue 早春二月 (Early Spring in the Second Month; alt. &quot;February&quot;) 1963</strong></td>
<td>The writer Rou Shi 柔石, author of the novella on which this film 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 so? Section in reader on “Early Spring in the Second Lunar Month” by Prof. on pp. 62-3.</td>
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<td>Apr 1</td>
<td><strong>Wu tai jie mei 舞台姐妹 (Stage Sisters) 1965</strong></td>
<td>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.</td>
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<td>Apr 15</td>
<td><strong>Films of the Cultural Revolution and its Aftermath.</strong></td>
<td>View excerpts from: Qing gong yuan 清宫怨 (Injustice in the Qing Palace) mid-1960s (?); Dongfang hong 东方红 (The East is Red) mid-to-late 1960s; Baimao nü 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. “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.</td>
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<tr>
<td>Apr 22</td>
<td><strong>Fu rong zhen 芙蓉镇 (Hibiscus Town) 1986</strong></td>
<td>What insights do &quot;Hibiscus Town&quot; and any other of the above films give you on the “Great Proletarian Cultural Revolution” (1966-1969) and its aftermath? Compare with Da qiao xiujian 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.</td>
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<tr>
<td>April 29</td>
<td><strong>Huang tudi 黄土地 (Yellow Earth) 1984</strong></td>
<td>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 &quot;Stage Sisters&quot;? Seeds of Fire, in reader pp. 82-94. Section on “Yellow Earth” by Prof. in reader, pp. 78-80.</td>
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<td>May 6</td>
<td>Cuo wei (Displacement / Dislocation) 1987 (?)</td>
<td>Is &quot;Displacement&quot; more a science fiction film or more a film that comments on the Chinese reality?</td>
<td>Section in course reader on Displacement / Dislocation, pp. 94-96.</td>
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<td>May 13</td>
<td>Hong gao liang (Red Sorghum) 1987; and Ju Dou (co-production: China and Japan, 1989)</td>
<td>Suggested essay/discussion topic for Red Sorghum: What are the characteristics of the xungen or &quot;search for roots&quot; movement in literature and film? Why did such a movement come about in the mid- to late 1980s.</td>
<td>“The Force of Surfaces: Defiance in Zhang Yimou’s Films” from Primative Passions by Rey Chow in reader, pp. 110-124. Section on “Red Sorghum” and “Ju Dou” by Prof. in reader, pp. 97-100.</td>
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<tr>
<td>May 20</td>
<td>Da hong deng long gao gao gua (Raise the Red Lantern) 1991 (China-Taiwan-Hongkong)</td>
<td>In his own preface to &quot;Outcry&quot; (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?</td>
<td>Section on “Raise the Red Lantern” in reader, pp.101-3; Lu Xun’s “Preface to Call to Arms” in reader pp.105-108.</td>
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</tr>
<tr>
<td>May 27</td>
<td>Huo zhe (To Live) 1994 -- Suggested additional viewing: Lan se de feng zheng 蓝色的风筝 (The Blue Kite) 1992 (in the university library, audio/visual section).</td>
<td>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 se de feng zheng (The Blue Kite)? Which film is most effective for you and why?</td>
<td>Section on “To Live” in reader, pp. 154-5. “We Endure” from Ethics After Idealism by Rey Chow in reader, pp.157-167. &quot;Writing as a Foreigner&quot; by Chris Berry from UTS Review in reader, pp. 126-132.</td>
<td></td>
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<tr>
<td>June 3</td>
<td>An lian Tao hua yuan 暗恋桃花源 (Secret Love: The Peach Blossom Land) 1992 (Taiwan)</td>
<td>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?</td>
<td>“The Diaspora in Postmodern Taiwan and Hong Kong Film” from Transnational Chinese Cinema by Prof. in reader pp. 134-153. For review: “Screening China” by Zhang Yingjin from BCAS, in reader pp. 168-176.</td>
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</tbody>
</table>
11. 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 the professor's personal website www.jonvonkowallis.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, 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?

What is expected in the essay?

You may write the essay in either English (approx. 2500 words) or Chinese (approx. 4000
We suggest that 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. We are most interested in your own views. 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 (Harvard style) or as footnotes (Chicago style).

**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 wish to have the essay to be returned to you, by School policy you must staple an envelope to your essay with your return address and postage.

### Additional Readings

**Western-language Chinese Film Bibliography**

- Recommended website for the study of Chinese literature and film:

Possible additional sources:


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


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


*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.


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

### Websites

Lecture recordings has been made available for all students via Echo360. EchoCenter is accessible from the Moodle course home page

Information about Moodle will be available at the TELT page: [http://telt.unsw.edu.au/](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.

### 12. 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.

### 13. 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:
14. 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://student.unsw.edu.au/complaints

15. 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 https://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://student.unsw.edu.au/special-consideration

Student Equity and Disabilities Unit

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.