



ARTS2127

Great Plays

Term One // 2021

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
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School Contact Information

School of the Arts and Media

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Course Details

Credit Points 6

Summary of the Course

What makes a play great? Why are some plays re-staged and re-interpreted by each new generation? Great Plays will develop your skills in reading canonical plays written for live performance. The course combines exercises in literary analysis of written play scripts with a consideration of performance conventions in theatre production. Through lessons that combine rehearsed readings with evidence from productions, you will explore a broad range of highly-regarded plays from antiquity to the present day. You will consider how these plays were first performed and their ongoing significance for audiences today.

Course Learning Outcomes

1. Interpret a playtext and prepare an excerpt for a rehearsed reading.
2. Investigate the relationship of a playtext to the historical, theatrical, and ideological context in which it was conceived, staged, and received.
3. Research, write and talk about playtexts in accordance with a number of relevant scholarly and industry practices.

Teaching Strategies

Staff-led lectures model ways of interpreting, writing and talking about playtexts and their contexts. Tutorials and seminars facilitate student-led learning activities such as rehearsed readings and self-devised essays. Course content and assessment tasks assist students to build towards complex engagements with playtexts and their relation to our social world.

Assessment

See Moodle.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Presentation/Performance	35%	In the lecture/seminars in Weeks 4, 5, 7 & 8	1, 2, 3
Essay Plan	15%	29/03/2021 11:59 PM	1, 2
Playtext Analysis Essay	50%	27/04/2020 11:59 PM	2, 3

Assessment Details

Assessment 1: Presentation/Performance

Start date: Not Applicable

Length: 30mins

Details:

Group and Individual

Duration: 30-minutes

Presentation/Performance

Percentage: 35% [20% group presentation; 15% individual contribution to presentation]

Feedback via LMS

Additional details:

Length: 15-20-minute presentation, 10-minute Q & A

Weighting: 50%

Due date: Week 4, 5, 7 or 8 as assigned

TASK INSTRUCTIONS:

In a small group of 3-5 people you will prepare a short rehearsed reading of a scene from one of the set playtexts for this course, and present this group reading in one of the seminars in Weeks 4, 5, 7 or 8. The Rehearsed Reading should last between 15 and 20mins. There will be a 10min Q & A discussion after each reading.

The group Reading presentation is worth 20%% and your Individual Contribution to the Rehearsed Reading is worth 15%.

A mandatory Self-Evaluation and Peer Review form, available in the Moodle Assessment section, will be used to assist in the assessment of the Individual Contribution component and must be submitted to the Convener immediately after the Reading on the day of your group's presentation.

Your group's goals for the Rehearsed Reading are to:

1. undertake basic research into the playtext your group will be giving a Reading of. You should read all of the essential weekly readings associated with that playtext. Each individual in the group should also read at least 1 additional relevant source, and share your findings with your group. **Your group should email the Convener its list of all its members' additional readings on the day of the Reading presentation.** These bibliographic lists will be placed in the Moodle Assessment section.
2. present a technically fluent and engaging reading i.e. one that demonstrates attention to diction, volume, pace, inflection, rudimentary gesture, spatial relations, significant prop and costume items, and actor/spectator relations.
3. select and (if relevant) edit a playtext excerpt that suits the nature of the group doing the reading, and demonstrate through both the Reading and post-Reading Q & A discussion a thoughtful interpretation of that excerpt and its relation to the playtext from whence it comes
4. demonstrate through both the Reading and the brief post-Reading discussion what the group thought was 'great' about the selected excerpt and playtext, and what aspects of the playtext might appeal to today's audiences.

Groups will be organized and finalized in the Week 1 & 2 seminars. From the end of Wk 2 it is no longer possible for you to change group. Each of these groups will choose and present an excerpt from one of the following playtexts:

1. *Agamemnon* by Aeschylus (Reading presented in Wk 4)
2. *Lysistrata* by Aristophanes (Reading presented in Wk 4)
3. *Romeo and Juliet* by Shakespeare (Reading presented in Wk 5)
4. *The Rovers* by Aphra Behn (Reading presented in Wk 7)
5. *Woyzeck* by Büchner (Reading presented in Wk 8)

All group members are encouraged to be a **reader-performer** in the presentation. If you have good reason for not participating as a reader-performer (such as a medical condition or disability), you should provide the relevant documentation to the Course Convener by Wk 2 and she will negotiate an alternative task with you. If you are unexpectedly unable to participate as a reader-performer in the Reading Presentation, and you have good cause (i.e. illness, unexpected crisis etc.), you should let your Convener know immediately and may apply for Special Consideration <https://student.unsw.edu.au/special-consideration>. If you fail to participate as a reader-performer in your group's presentation, and you do not provide good cause within 2 weeks of the presentation date, you will receive a fail mark for both the Rehearsed Reading and the Individual Contribution to the Rehearsed Reading.

Each member of the group should contribute to the role of **Dramaturg**. That is, read, analyze and research the playtext being used, and make significant contributions to the interpretation and use of text(s) in the performance. Areas to research might include: playwright, historical context, form and

content, historical and contemporary stagings.

In addition, each member should fulfill some version of 1 or more of the following roles (adapted to suit your group):

1. DIRECTOR-FACILITATOR

This person will both be an outside-eye and a reader-performer. They will have the final word on casting, will lead the discussion to determine playtext excerpt interpretation, make sure all voices are heard, and will operate as an outside eye who focuses on (simple) blocking and aspects of text delivery (diction, volume, rhythm etc.). During the 10min discussion after the Rehearsed Reading they will be one of the main group members to present the concept for the group's reading of the excerpt and playtext to the audience.

2. COMMUNICATOR & ADMINISTRATOR

Runs group communication i.e. does the minutes and posts them via a shared platform, posts research findings from individual group members, establishes days when group members must consult email etc. Forwards relevant information to teaching staff. Administers record of attendance in class and out-of-class meetings.

3. ORGANISER AND TIMEKEEPER

Organizes meeting and preparation schedule from now to the presentation date. Consults with group members and the Creative Practice Lab (CPL) in order to finalize date/time/space details for meetings outside class hours. Gives group members meeting and preparation schedule. Times the reading, helping to make sure it sits between 15 and 20mins in length. Keeps track of balance between tasks set and time available e.g. gives warning that time is coming to an end in preparation sessions, or that the presentation date is approaching.

4. SCRIPT MANAGER

This person will make sure each member of the group has the same agreed version of the playtext excerpt and will organize the final presentation of scripts, such as ensuring that everybody is reading from identical books or print outs. This person will also act as prompter during rehearsals and performance, and will read stage directions during rehearsal, and during the performance if required.

DESIGNER: COSTUME AND PROPS

This person will note decisions about what simple set, props, and costume items will be used and will be responsible for ensuring that everything needed is sourced and available for the day of the presentation. They will assign sourcing or staging tasks to other group members where necessary, and ensure that everyone knows what set-up tasks they have on the day of the presentation.

This figure works closely with Paul Matthews (p.matthews@unsw.edu.au) from the Creative Practice Lab to find relevant props and/or costume items.

A rehearsed reading is not a fully designed and costumed production. Rather, the Reading should show that you have considered as a group, what is necessary and helpful to communicate your interpretation to the audience, in so far as this is practical under these conditions.

Assessment of Rehearsed Reading (20%)

The success of the Reading depends upon you being committed to working well and consistently with each other. Note will be taken of attendance (through a Group Roster managed by the group's Communicator), and the extent to which people are fulfilling the dramaturgical role and their other role in the group. Absenteeism and poor commitment to the collaborative process will be penalized.

When assessing the Rehearsed Reading presentation, your Convener will observe your and your group's ability to:

1. produce a technically fluent and engaging presentation i.e. quality of diction, volume, pace, inflection, gesture, spatial relations, props, costumes, and actor/spectator relations;
2. engage in quality background research and demonstrate a sound understanding with regard to the selection of the playtext excerpt and its interpretation, as demonstrated through the Reading and post-Reading discussion;
3. carry out self-aware and creative reflection on the merits of the playtext and its relevance today, as demonstrated through the Reading and the post-Reading discussion;
4. deliver outcomes through thoughtful and empathetic group interaction and problem solving.

Assessment of Individual Contribution to the Rehearsed Reading (15%)

When marking your individual contribution to both process and product of the Rehearsed Reading your Convener will observe the following:

1. level of attendance and quality of participation during relevant curricular and extra-curricular sessions i.e. being present, signs of advance preparation, verbal and physical participation, attentive listening and observing, engagement with peers and tutor;
2. contribution to the planning and background reading and other research for the Reading;
3. contribution to rehearsal and performance of the Reading;
4. fulfillment of group role(s).

Your Convenor will analyze the SEPR form when considering your individual contribution.

Feedback: You will receive a completed assessment form within 2 weeks of the Rehearsed Reading. The form will include a rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade. Completed forms will be given back in the relevant seminar slot.

Submission notes: See Moodle

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Essay Plan

Start date: Not Applicable

Length: 600 words

Details:

Individual

600-words

Students produce an essay plan

Percentage: 15

Feedback via LMS

Additional details:**Word Length: 600 words****Weighting: 15%****Due date: Submit to Turnitin before midnight on Mon 29 March (Wk 7)****TASK INSTRUCTION:**

This assessment asks you to devise a short Essay Plan of 600 words that will provide a starting point and guide for your Playtext Analysis essay (Assessment 3). You should begin researching your Essay Plan and consult with your Convener (via her Office Hours i.e. in person or online) from Wk 2 onwards.

Your Essay Plan should contain the following 5 parts and in the following order:

1. Title and author of the playtext you will analyse;
2. A list of the **2 or more topics** you have chosen to engage with. The topics are:
 - cultural (social and artistic) context
 - architecture of the assumed theatre building or playing space
 - genre
 - plot
 - characters or personae
 - dialogue and diction
 - stage directions
 - the actor's body (including costume and work with props)
 - approach to space (including set design, blocking, choreography, movement)
 - audience
3. A description of the key questions and/or issues that you wish to address [c. 300 words];
4. A list of 2 primary and/or secondary sources that are relevant to your research and a description of how each of these sources has helped you begin defining and addressing your key questions and/or issues [c. 200 words];
5. A research and writing timetable [c. 100 words];
6. An accurately presented Preliminary Bibliography that contains 6 sources [not included in the

word count].

Assessment Criteria:

You will be assessed on:

1. the thoughtfulness and manageability of the chosen research questions and/or issue(s), and your awareness of their significance for our understanding of the selected playtext (40%);
2. the relevance of the selected topic areas to the questions, issues and playtext (20%);
3. your ability to select, describe and analyse the relevance of a reading or source material (20%);
4. your ability to plan the timing of your research and writing processes and to present your sources in accordance with your preferred style guide (20%);
5. generic aspects of scholarly writing i.e. writing style, citation practice, sentence and paragraph structure, presentation etc. (20%).

Submission:

You must submit your work in 12-point font, double spaced and paginated to Turnitin before midnight on Monday 29 March. Essay Plans submitted on time will be returned by Wed. 7 April.

Always keep an electronic and hard copy YOURSELF.

Feedback: Rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade.

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 3: Playtext Analysis Essay

Start date: Not Applicable

Length: 2500 words

Details:

Individual

2,500-words

Essay [Playtext Analysis Essay]

Percentage: 50

Feedback via LMS

Additional details:

Assessment 3 - final assessment task

Word Length: 2,500 words

Weighting: 50%

Due date: Submit to Turnitin before midnight on Wednesday 28 April

TASK INSTRUCTION:

You must complete a self-devised dramaturgical analysis (c. 2,500 words) of a playtext addressed during the course in Wks 2-10 inclusive. The selected text must be different from the one you researched for the Rehearsed Reading. For this analysis you must, firstly, consider some aspect of the relationship between the text and how it works in performance. And secondly, you must devise your own essay question. Your essay word count must be no less than 2,250 and no more than 2,750 words and you should aim to submit an assignment that is as close to 2,500 words as possible.

You will need to share your proposed research topic in the Week 7 seminar which is when you submit your Essay Plan (Assessment 2 (15%)). If you are interested in writing about a playtext we address in Wks 7, 8, 9 or 10 you will need to read that text and the set readings ahead of the Wk 7 seminar. For this seminar, please bring an e-copy of your Essay Plan to class,

When finalizing your essay, you must do the following 3 things:

1. engage with **2 or more** of the following:

cultural (social and artistic) context

architecture of the assumed theatre building or playing space

genre

plot

characters or personae

dialogue and diction

stage directions

the actor's body (including costume and work with props)

approach to space (including set design, blocking, choreography, movement)

audience

1. Include analysis of 1 or more performances of the playtext;
2. Briefly consider why (and by whom) the text has been canonized or deemed great.

This is a research essay. You must employ concepts and methods introduced during the course as well as any others used in the set text, *Studying Plays*. You should read and where relevant cite recommended reading given on lists distributed during Wks 2-10 and available on Moodle, as well as scholarly and other relevant sources that you find yourself. The quality of your chosen resources will

influence your grading.

It is better that your analysis goes narrow and deep rather than broad and shallow. You should be thorough in discussing any specific area you have chosen to include. Ask for help with research suggestions, if you need it.

Assessment Criteria:

When assessing the Rehearsed Reading presentation, your Convener will observe your ability to meet the following criteria:

1. Content (20%): your ability to incorporate clear and accurate description of your chosen playtext and analytical concepts, methods and findings, and to do so within the given word limit i.e. 2,500 words for main text excluding references and bibliography;
2. Critical approach (30%): accurate and thoughtful application of your chosen concepts, methods and topic areas when analyzing and interpreting your chosen playtext; careful appraisal and negotiation of commentaries on the playtexts and on relevant analytical methods; logical and well-supported argumentation about the nature of your playtext with regard to the areas you focus on;
3. Structure (20%): a clear and coherent organization of your descriptions and ideas (through sentence, paragraph and essay structure) in a way that clearly builds your statements and arguments;
4. Style (20%): your ability to write fluent, grammatically correct English that demonstrates a consistent authorial voice, and the ability to appropriately mark and engage with the voices of others;
5. Presentation (10%): your ability to display your research in an appropriate scholarly manner i.e. carefully referenced (quotation marks, indentation of quotations 3 lines or more in length, consistent referencing of sources in footnotes and bibliography etc.), with title page indicating the number of the essay question you are addressing, fully proof-read for mistakes, double spaced with a 4cm left hand margin, black ink, 12 point font, and paginated.

Feedback:

You will receive a completed Assessment form via Turnitin including a rubric indicating level of performance against each assessment criteria, written formative feedback, and percentage grade. Assignments submitted on time will receive feedback via Turnitin within 2 weeks of submission. Assignments submitted late with good cause will receive the aforementioned feedback within 2 weeks of submission. Assignments submitted late without good cause will receive grade and rubric feedback only within 2 weeks of submission.

Further Guidance:

For guidance about analytical writing, please consult the following online documents:

<https://student.unsw.edu.au/essay-and-assignment-writing>

Referencing Systems

In Theatre and Performance Studies one commonly used referencing system is the footnote/bibliography or 'Oxford' referencing system. For further information about this system please

consult:

<https://student.unsw.edu.au/footnote-bibliography-or-oxford-referencing-system>

However, an increasingly popular and equally acceptable referencing system is the 'In-Text' or 'Harvard' referencing system. See:

<https://student.unsw.edu.au/harvard-referencing>

Whichever system you choose, the golden rule is to be consistent!

The UNSW Library offers many services to students seeking help with their essays and study skills. See, for example: <https://subjectguides.library.unsw.edu.au/elise/writing>

If you would like further help with your studies, and your essays in particular, please consult The Learning Centre's services on <http://www.lc.unsw.edu.au/>

Submission notes: See Moodle

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Attendance Requirements

Attendance at online Lectures and on-campus Seminars is mandatory in this course as they are directly associated with Course Learning Outcomes. If a student fails to attend Seminar classes in Weeks 2-8 without good cause and/or fails to attend extra-curricular group meetings for the Rehearsed Reading this will impact on their mark for the Individual Contribution to the Rehearsed Reading (15%). If a student fails to attend without good cause the Seminar class in which their group is presenting their Rehearsed Reading for assessment, this will be counted as a non-submission of Assessment 1.

It is the responsibility of each student to make sure they sign the Class Roll that is distributed in each week from Wk 1 onwards. This Roll is distributed early in each 2hr class. If a student is unable to attend a class, they should inform the Convenor, preferably in advance of the class. Where relevant, supporting documentation should be provided as soon as possible. During the Rehearsed Reading period (Wks 2 to 8), students should also inform the student Facilitator(s) in their group.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 15 February - 19 February	Lecture	Tues 4-6pm, 16 Feb, online Introducing the course, as well as notions of the great play.
	Seminar	Wed 2-4pm, Blockhouse G13 Aristotle's theory of a great play: 'Poetics'.
Week 2: 22 February - 26 February	Lecture	Tues 4-6pm, 23 Feb, online <i>Agamemnon</i> by Aeschylus: A great Greek tragedy.
	Seminar	Wed 2-4pm, 24 Feb, Blockhouse G13 Studying plot, action and genre.
Week 3: 1 March - 5 March	Lecture	Wed 4-6pm, 2 March, online <i>Lysistrata</i> by Aristophanes: A great Greek comedy.
	Seminar	Wed 2-4pm, 3 March, Blockhouse G13 Studying plays in context: ancient Greek theatre and society.
Week 4: 8 March - 12 March	Lecture	Tues 4-6pm, 9 March, online <i>Romeo and Juliet</i> by Shakespeare: A great Renaissance tragedy.

	Seminar	Wed 2-4pm, 10 March, Blockhouse G13 Renaissance staging, stage directions and dialogue. Assessment 1: Rehearsed Readings 1 & 2 (<i>Agamemnon</i> and <i>Lysistrata</i>)
Week 5: 15 March - 19 March	Lecture	Tues 4-6pm, 16 March, online <i>The Rover</i> or <i>The Banish'd Cavaliers</i> by Behn: a great Restoration comedy
	Seminar	Wed 2-4pm, 17 March, Blockhouse G13 Restoration theatre, stage directions and characterization. Assessment 1: Rehearsed Reading 3 (<i>Romeo and Juliet</i>)
Week 6: 22 March - 26 March	Assessment	Term flex week. No lecture or seminar this week. Preparation of Assessment 2 - Essay Plan (15%) due before midnight on Monday 29 March (Wk 7) to Turnitin.
Week 7: 29 March - 2 April	Lecture	Tues 4-6pm, 30 March, online <i>Woyzeck</i> by Büchner: early 19C docudrama <i>NB: Assessment 2 - Essay Plan (15%) due yesterday before midnight on Monday 29 March (Wk 7) to Turnitin.</i>
	Seminar	Wed 2-4pm, 31 March, Blockhouse G13 Treatment of the actor/character's body in relation to its environments. Assessment 1: Rehearsed Reading 4 (<i>The Rover</i>)
Week 8: 5 April - 9 April	Lecture	Tues 2-4pm, 6 April, online <i>Waiting for Godot</i> by Beckett: mid 20C Absurdism.
	Seminar	Wed 2-4pm, 7 April, Blockhouse G13 Engagement with style and post-war culture. Assessment 1: Rehearsed Reading 5 (<i>Woyzeck</i>)
Week 9: 12 April - 16 April	Lecture	Tues 2-4pm, 13 April, online

		<p><i>Descendents of the Eunuch Admiral</i> by Kuo Pao Kun: late 20C World drama.</p> <p>Guest lecture by Dr Wah Guan Lim.</p>
	Seminar	<p>Tues 4-6pm, 13 April, online</p> <p>Holistic playtext analysis and canonization</p>
Week 10: 19 April - 23 April	Lecture	<p>Tues 4-6pm, 20 April, online</p> <p><i>The Drover's Wife</i> by Purcell: a 21C feminist postcolonial Western on the Sydney stage</p>
	Seminar	<p>Wed 2-4pm, 21 April, Blockhouse G13</p> <p>Playtext Analysis surgery</p> <p>Assessment 3:</p> <p>Playtext Analysis due to Turnitin before midnight on Wed 28 April.</p>

Resources

Prescribed Resources

- 1) Mick Wallis and Simon Shepherd, *Studying Plays*, 4th ed. (London: Bloomsbury, 2018). [Available from UNSW Bookshop and earlier editions are available from the UNSW Library]
- 2) Links to online resources for the playtexts studied in Weeks 2 to 10 of this course are provided in the course Moodle site.
- 3) The weekly readings, or links to them, are also provided in the Moodle site.

Recommended Resources

Bibliographies for the subject matter studied in Weeks 1 to 10 will be included in lecture powerpoints shown in lectures and seminars, as well as in Reading Lists in the Further Resources section in Moodle.

The following anthologies provide playtexts and accompanying contextual information that are relevant to subject matter studied in Weeks 1 to 10:

J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner (eds), *The Norton Anthology of Drama: Antiquity Through the Eighteenth Century*, 2nd ed., vol. 1 (New York & London: W.W. Norton, 2013). [Some copies in UNSW Library and UNSW Bookshop]

J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner (eds), *The Norton Anthology of Drama: The Nineteenth Century to the Present*, 2nd ed., vol. 2 (New York & London: W.W. Norton, 2014)

Maggie B. Gale and John F. Deeney with Dan Rebellato (eds.), *The Routledge Drama Anthology and Sourcebook: From Modernism to Contemporary Performance* (London and New York: Routledge, 2010).

Course Evaluation and Development

At the end of the course I will be using UNSW's myExperience student survey procedure. For further information on myExperience see: <https://student.unsw.edu.au/myexperience>

During the week 10 seminar, there will also be an informal verbal feedback event.

Throughout the course I welcome constructive feedback – especially written feedback (emails, notes etc.) on the subject of course content, structure and assessment methods – not only at the end of the course, but as we go along. Student feedback in 2020 has contributed to, for example, the introduction of the Essay Plan assignment and a later start date for the Rehearsed Reading period.

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, it will be stated on your course's Moodle site with alternative submission details.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

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 also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information 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 before the due date, or for the purpose of them plagiarising at any time, 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.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and 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 also 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

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

<http://subjectguides.library.unsw.edu.au/elise/aboutelise>

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Image Credit

UNSW Theatre and Performance

CRICOS

CRICOS Provider Code: 00098G

Acknowledgement of Country

We acknowledge the Bedegal people who are the traditional custodians of the lands on which UNSW Kensington campus is located.