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MUSC4104

Advanced Studies in Music History & Culture 2

Term Three // 2020

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Prof Andrew Schultz	a.schultz@unsw.edu.au	Thurs. 4-6pm	Webster Level 2	9385 4856

School Contact Information

School of the Arts and Media

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Phone: (02) 9385 4856

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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

In Advanced Studies in Music History & Culture 2 you will apply knowledge and skills developed in electives, core courses and specialisation specific courses, in sustained engagement with a single topic, which will be explored in depth. In the early stages of the course you will outline an existing body of scholarship by assembling and annotating a bibliography, which will form the basis of a presentation that introduces your topic to the class. The central part of the course will be the collaborative mentoring of your topic, in preparation for the final essay. This mentoring will also enable you to transfer the collaborative skills that you have developed as a musician to scholarly research and criticism. Through the construction of a bibliography and collaborative mentoring of your topic you will hone the critical and skills for writing a sustained, detailed, and well supported argument.

Course Learning Outcomes

1. Use advanced research methods and argument to support their roles as musical creators, scholars and advocates in the community.
2. Draw on an extensive knowledge of repertoires, social and historical contexts, and ideologies as critically and socially engaged musicians.
3. work critically with others, presenting scholarly ideas for debate, discussion, and comment.

Teaching Strategies

This course provides a forum for students to work with ideas, methods, repertoire and techniques that have been developed in previous courses. The foci of the course are: choosing a topic for investigation; finding appropriate resources for that investigation; bringing music and ideas together in a coherent, methodical form.

The first of these will be developed in the early part of the course, by modelling the scope of possible topics, for example. Such discussions will aim towards the final forms (genres) for the Project. This focus will be extended through the presentations, and through on-going class activities.

The second focus will change throughout the term, as students develop a better sense of their project. It will include practical solutions to the difficulties that students will uncover in putting together their bibliographies. This focus will include classes in bibliographic development, annotation, and management, students' presentations, as well as time for discussing the content of bibliographic materials (including recordings).

The third focus links together various aspects of the course, including the student presentations, the writing of drafts, and the compilation/annotation of bibliographies, to connect early classes with final projects. The aim is to help students to form coherent presentations, leading to their final project. The basis of this focus is that students will have time to share and discuss their findings as they develop, working collectively to deepen understandings of methods, repertoires and other resources, in a critical manner.

The assessments support these foci, and provide opportunity for peer guidance, in addition to guidance and feedback from the course lecturer. The seminar format has been chosen to optimise flexibility of

teaching and learning processes.

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Annotated bibliography	10%	12/10/2020 05:00 PM	1,2
Presentation	20%	Weeks 7 to 10 in class	2,3
Project	50%	Not Applicable	1,2
Mentoring	20%	Not Applicable	1,3

Assessment Details

Assessment 1: Annotated bibliography

Start date: Not Applicable

Length: 1000 words of annotations and 10 sources

Details:

Students will complete an annotated bibliography on their chosen topic, to be presented in written form and in class in the early weeks of the session.

Immediate feedback in class, and further feed-forward suggesting modifications and refinements as necessary.

Additional details:

The annotated bibliography consists of a one paragraph description of your topic plus a select reference list that includes a sentence on each listed item summarizing its content and relevance for the topic. You need to conduct database searches and select books, chapters in books, musical sources (including recordings and scores), scholarly articles and other sources that are relevant to your topic and will inform your investigation. Please do not rely on internet material or google searches. Your annotated bibliography will change and grow as you focus and get more involved with your topic. However, to be able to formulate a topic you need to quickly establish what is available and then gain a rough familiarity with their content. **So you must start the preparation of the bibliography as well as the reading of its items straight away.**

Assessment criteria: demonstrated use of appropriate scholarly databases, appropriateness of sources selected for nominated topic, provision of succinctly formulated and analytically framed evaluation and content of each source, language expression, correct bibliographical lay-out, ten relevant sources showing selection and research coverage.

Remember when submitting this task, upload a complete copy to that assessment task in Moodle AND an unannotated version to the General Bibliography Forum (see assessment task 4 for explanation).

IN ADDITION, YOU MUST PRESENT A TOPIC PROPOSAL IN THE WEEK 2 SEMINAR. Though no marks are assigned directly to the topic proposal, failure to submit it will result in late penalties being applied to the Annotated Bibliography.

Submission notes: Class presentation on 8 October and submission on Monday, 12 October 2020 by 5pm.

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

Assessment 2: Presentation

Start date: Not Applicable

Length: 10 minutes presentation, 10-15 minutes discussion

Details:

Draft presentation. Each student will give a seminar presentations of a draft of their project. A written version will also be submitted.

Immediate in-class feedforward/feedback, and notes on submitted version.

Additional details:

Each student will give a presentation outlining their project (Assessment Task 3) as a work in progress and participate in the discussion of their work. Presentations will take place in weeks 7 - 10. Length, 10 minutes plus 10 - 15 minutes for mentor led discussion (Assessment Task 4). A written version of the presentation must be submitted to Moodle by 5pm on the Monday before the presentation is given. This version may be in point form and may use Powerpoint slides.

Assessment 3: Project

Start date: Not Applicable

Length: 3000 words

Details:

Essay on self-selected topic - 3000 words. Final assessment task.

Essays will be marked and returned with feedback

Additional details:

Students devise, research and present an essay that explores one or more key ideas in relation to music and its social context. Ideally, topics will also draw on the discussions in weeks 1 – 2 and relate to the four seminar themes given in weeks 1 – 5: Conflict; Appropriation, tradition, borrowing, theft; Environment and landscape; and, Love etc.

The topic choice is quite open but subject to approval by the Convenor. As a guide, you may choose to look at a specific music genre or an example from within a genre. Please bear in mind that the best topics are often the most focused and the most directly connected to music. Some examples might include the way music for a film, TV show or game relates to the dramatic and social ideas that underpin the story; the reception history of a piece of music and what that says about taste and social or political expectations; the ways the evolution of performance venues/musical instruments/digital technology has shaped a musical genre; an area study of how and why music has been subject to censorship; the way a piece of music or performance tradition draws on so-called 'exotic' cultural sources; and, the way a piece of music has been shaped by and itself shaped a political or social movement/a fashion in behavior and communication.

Students need to submit a topic proposal via Moodle before the class in week 2. These will then be discussed in class in week 2, and reviewed by the Convenor, and approved – after modification if necessary. It will be possible to refine the topic or change your topic but any changes will need to be discussed in class in week 3 and the annotated bibliography will still be due in week 4.

Submission notes: This assignment is due by 11:59 PM on the Tuesday of the week following your presentation. Thus, if you present in week 8, your assignment will be due on the Tuesday of week 9 by 11:59 PM.

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

Assessment 4: Mentoring

Start date:

Details:

Mentoring: Each student will be required to read a mid-session draft of another student project. These drafts will then be discussed in the seminar, with the reading student taking the role of discussant. All students will be expected to have read one nominated paper per seminar from a presenting student's annotated bibliography.

Immediate in-class feedforward/feedback on the discussant's contribution, comments on discussant's notes, general notes on class reading. Please Note: students are not involved in assigning marks.

Additional details:

Mentoring of other students has two components: direct one to one mentoring, and pre-study of sources for student presentations. Both components require other students to access the bibliography that you prepare for Assessment Task 1. The Annotated Bibliography is to be submitted in Week 4. When submitting this task, upload a complete copy to that assessment task in Moodle AND an unannotated version to the General Bibliography Forum.

Each student (the mentee) has been assigned a student mentor. A student WILL NOT be their mentor's mentor. Thus each student will belong to two pairs, one as a mentor and one as a mentee. These are organised as groups in Moodle. The group will have the following name structure: Mentee NAME, Mentor NAME.

The assessable requirements of the mentor-mentee relationship.

1. The mentee must submit a version of their Draft Presentation (Assessment Task 2) to the Moodle group they share with their mentor by 5.00 PM of the Monday prior to the presentation. They should also submit their annotated bibliography. As a mentee you must NOT be late, as this will impact seriously on the work of your mentor. Penalties will be deducted from your presentation if you are late.
2. The mentor should review the Draft Presentation of their mentee, prior to the presentation. **The mentor should present notes, via Moodle, on their review of the Mentee's work, prior to the presentation.** These notes should include points raised with the mentee and suggestions made. They should demonstrate that the mentor has familiarized themselves with some of the literature the mentee has used.
3. The mentor should lead discussion at the mentee's presentation, comment constructively on the presentation, and seek clarification of the mentee's argument.

The above represents the assessable component of the mentor-mentee relationship. But you should carry the mentor-mentee relationship further and engage with discussion and exchange of ideas on your topic. Likewise, informal feedback and constructive criticism is encouraged throughout.

In addition, for each Seminar in weeks 7 - 10, every student is required to have examined at least one of the sources listed in the annotated bibliography of at least one of the students presenting. The source may be a paper or a book chapter or a musical work, in either score or recorded form. Students will be asked to comment on the source, with particular reference to how effectively the presenting student has used it.

Here are some questions to consider when acting as mentor:

Is the topic clear to you as a mentor? Does the mentee have a clear method?

Has the mentee explained new or complex terms and/or theories adequately, using sources as a basis for these explanations?

Are the sources used by the mentee academic ones? If not, is there a reason for this? Can you suggest a way of improving the quality of sources?

Check the mentee's in-text citations: do they seem reliant on single sources (or sections within a single source) when a range of sources might be used?

Does the mentee use secondary sources when primary sources are readily available?

Are transcriptions and/or aural analyses used? Are there any specific methodological questions that arise? Are the presentations of these clear?

Is all information to be presented relevant? Does the mentee adequately explain the context of the

musical practice discussed?

If any aspect of the study seems contentious, does the mentee recognise this and have they noted alternative viewpoints?

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

Attendance Requirements

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

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 14 September - 18 September	Seminar	<p>17 September</p> <p>Introduction, planning and discussion of course including course themes, presentation topics, mentoring teams, bibliographies, presentation methods, style methods, presentation dates.</p> <p>Students are asked to read Chapters 1-3 of Thomas Turino's <i>Music as Social Life: The Politics of Participation</i> (Chicago: University of Chicago Press, 2008) no later than the seminar in week 2 and preferably for the seminar in week 1.</p>
Week 2: 21 September - 25 September	Seminar	<p>24 September</p> <p>Students present draft topic for approval with feedback from mentors.</p> <p>Seminar Theme 1: Conflict.</p> <p>Students should read Chapter 7, "Music and Political Movements," of Thomas Turino's <i>Music as Social Life: The Politics of Participation</i> (Chicago: University of Chicago Press, 2008).</p>
Week 3: 28 September - 2 October	Seminar	<p>1 October</p> <p>Progress and discussion of topics to class with feedback from mentors.</p> <p>Theme 2: Appropriation, tradition, borrowing, theft</p> <p>Students should read Chapter 4 of Thomas Turino's <i>Music as Social Life: The Politics of Participation</i> (Chicago: University of Chicago Press, 2008).</p>
Week 4: 5 October - 9 October	Seminar	<p>8 October</p> <p>Presentation of annotated bibliographies to class with feedback from mentors.</p>

		<p>Theme 3: Environment and landscape</p> <p>Students should read Chapter 5 of Thomas Turino's <i>Music as Social Life: The Politics of Participation</i> (Chicago: University of Chicago Press, 2008).</p>
Week 5: 12 October - 16 October	Seminar	<p>15 October</p> <p>Discussion of how to make presentations.</p> <p>Theme 4: Love etc</p> <p>Students should read Chapter 6 and any remaining unread sections of Thomas Turino's <i>Music as Social Life: The Politics of Participation</i> (Chicago: University of Chicago Press, 2008).</p>
Week 6: 19 October - 23 October	Reading	<p>22 October</p> <p>No class - reading week</p>
Week 7: 26 October - 30 October	Presentation	<p>29 October</p> <p>Presentations</p>
Week 8: 2 November - 6 November	Presentation	<p>5 November</p> <p>Presentations</p>
Week 9: 9 November - 13 November	Presentation	<p>12 November</p> <p>Presentations</p>
Week 10: 16 November - 20 November	Presentation	<p>19 November</p> <p>Presentations, snacks!</p>

Resources

Prescribed Resources

Turino, Thomas. *Music as Social Life: The Politics of Participation*. Chicago: University of Chicago Press, 2008.

Recommended Resources

THEME 1: Conflict

Baker, Catherine. "Music as a weapon of ethno-political violence and conflict: processes of ethnic separation during and after the break-up of Yugoslavia." *Patterns of Prejudice*, 47:4-5 (2013), 409-429.

Crook, David. "A Sixteenth-Century Catalog of Prohibited Music." *Journal of the American Musicological Society*, 62:1 (Spring 2009), 1- 78 (only pages 1-12 are required reading).

Cusick, Suzanne G. "Music as torture / Music as weapon." *TRANS - Revista Transcultural de Música - Transcultural Music Review*, 10 (2006), 1-8.

Hajduk, John C. "Tin Pan Alley on the March: Popular Music, World War II, and the Quest for a Great War Song." *Popular Music and Society*, 26:4 (2003), 497-512.

Ingham, Mike. "'Ordinary Man': Christy Moore and the Irish Protest Ballad." *Music and Politics*, Summer 2017, 1-16.

Manuel, Peter. "World Music and Activism Since the End of History [sic]." *Music and Politics*, Winter 2017, 1-16. See also the following articles in response in the same edition of *Music and Politics*: Beate Kutschke, "Responses to Peter Manuel's 'World Music and Activism Since the End of History [sic]'" ; Noriko Manabe, "The Unending History of Protest"; and John Street, "Not the World Making Music, but Music Making the World."

O'Connell, John Morgan. "Music in War, Music for Peace: A Review Article." *Ethnomusicology*, 55: 1 (Winter 2011), 112-127.

Pieslak, Jonathan R. "Sound Targets: Music and the War in Iraq." *Journal of Musicological Research*, 26:2-3 (2007), 123-149.

Satkunaratnam, Ahalya. "Staging War: Performing Bharata Natyam in Colombo, Sri Lanka." *Congress on Research in Dance*, DRJ 45/1 (April 2013).

Tucker, Karen Westerfield. "Music Wars: A New Conflict?" *Liturgy*, 24: 4 (2009), 3-9.

THEME 2: Appropriation, tradition, borrowing, theft

Ayers, Tony et al. "Something dangerously askew with the way we're talking about race and the arts." *Sydney Morning Herald*, July 8, 2020. <https://www.smh.com.au/culture/movies/something-dangerously-ask...-way-we-re-talking-about-race-and-the-arts-20200706-p559bz.html>

Boyd, Anne. "‘To Didj or Not to Didj’ – Exploring indigenous representation in Australian Music Theatre Works by Margaret Sutherland and Andrew Schultz." *Opera Indigene: Re/presenting First Nations and Indigenous Cultures*. Ashgate: 2011.

Fairley, J. (1992). *Our Place Our Music. Aboriginal Music, Australian Popular Music in Perspective Vol. 2*. Edited by Marcus Breen. Canberra: Aboriginal Studies Press, 1989. (Distributed by Cambridge University Press) 172 pp. *Popular Music*, 11(3), 382-384.

Foley, Catherine E. "Cultural Tourism, Meitheal, and Re-presentation of Heritage." *Yearbook for Traditional Music*, 47 (2015), 141-160.

Hill, Juniper. "The Influence of Conservatory Folk Music Programmes: The Sibelius Academy in Comparative Context." *Ethnomusicology Forum*, 18:2 (2009), 207-241.

Karantonis, Pamela. "Performativity, Mimesis, and Indigenous Opera." *Opera Indigene: Re/presenting First Nations and Indigenous Cultures*. Ashgate: 2011.

Maddox, Garry. "Mukbang director Eliza Scanlen apologises after Sydney Film Festival racism outcry." *Sydney Morning Herald*, June 21, 2020. <https://www.smh.com.au/culture/movies/deeply-sorry-director-apologises-after-sydney-film-festival-racism-outcry-20200621-p554o4.html>

Marsh, Kathryn. "The role of a secondary school music program in supporting young refugees and newly arrived immigrants in Australia." *Research Studies in Music Education*, 34:2 (2012), 93–111.

Napier, J. "A Subtle Novelty: Repetition, transmission and the valorisation of innovation within North Indian Classical Music." *Critical Studies in Improvisation*, 3: 1 (2006).

_____. "‘This is our culture, only for ourselves. Thank you for being interested’: Kodava song and the public non-assertion of difference." *Global Media Journal* □ (Australian Edition), 4: 2 (2010). http://www.hca.westernsydney.edu.au/gmjau/archive/v4_2010_2/john_napier_RA.html

Naroditskaya, Inna. "Azerbaijani Female Musicians: Women's Voices Defying and Defining the Culture." *Ethnomusicology*, 44: 2 (2000), 234-256.

Reich, Hann and Beverley Wang. "Arts and media reckon with racism and inequality amid Black Lives Matter movement." *ABC News, Live Blog*, July 14, 2020. <https://www.abc.net.au/news/2020-07-14/racism-whiteness-culture-arts-media-black-lives-matter/12443358>

Schultz, Andrew (editor). *Appropriation - Tradition - Borrowing - Theft. Sounds Australian*, 30 (Winter 1991).

_____. "Other Places, Whose Music? Some Introductory Comments on Appropriation and Tradition." *Sounds Australian*, 30 (Winter 1991).

Stubington, Jill and Peter Dunbar-Hall. "Yothu Yindi's 'Treaty': Ganma in Music." *Popular Music*, 13: 3, Australia / New Zealand Issue (Oct.1994), 243- 259.

Tumas-Serna, Jane. "The 'Nueva Cancio'n' Movement and Its Mass-Mediated Performance Context." *Latin American Music Review/Revista de Mœsica Latinoamericana*, 13: 2 (Autumn - Winter, 1992), 139-157.

THEME 3: Environment and landscape

Australian Music Map. Sydney: ABC Classic,

2019. <https://www.abc.net.au/classic/read-and-watch/classic-australia/australian-music-map/11681568>

Cohen, Hart. "Repertoire, Landscape and Memory: Williams's and Schultz's Journey to Horseshoe Bend Cantata." *Intercultural Music: Creation and Interpretation*. Ed. Sally Macarthur, Bruce Crossman, Ronaldo Morelos. Sydney: Australian Music Centre, 2007.

Grylss, Karen. "Voices of the Pacific: the (ch)oral traditions of Oceania." *The Cambridge Companion to Choral Music*. André de Quadros, editor. Cambridge: Cambridge Uni Press, 2012.

Dibben, Nicola. "Nature and Nation: National Identity and Environmentalism in Icelandic Popular Music Video and Music Documentary." *Ethnomusicology Forum*, 18:1 (2009), 131-151.

Ingram, David. "My Dirty Stream": Pete Seeger, American Folk Music, and Environmental Protest." *Popular Music and Society*, 31:1 (2008), 21-36.

Jørgensen, Dolly. "Endling, the Power of the Last in an Extinction-Prone World." *Environmental Philosophy*, 14 (2016).

Richards, Fiona. "Words and Music – Journey to Horseshoe Bend." *Song, Performance and Ritual*. Open University, Milton Keynes, 2008.

Schultz, Andrew. "Identity and Memory: Temporality and the Music of David Lumsdaine." *Studies in Music*, 25 (1991).

_____. "Journeys within musical space: real and imagined." *Naxos Musicology International*, 1 (December 2019).

_____. "Music and the Meaning of Water." *Naxos Musicology International*, 3 (May 2020).

Waldock, Kim. *Journey to Horseshoe Bend Teacher Resource Kit*. Sydney, Australian Music Centre, 2007.

THEME 4: Love etc

Doubleday, Veronica. "Sounds of Power: An Overview of Musical Instruments and Gender." *Ethnomusicology Forum*, 17:1 (2008), 3-39.

Greene, Kathanne W. "Women Singer-Songwriters as Exemplary Actors: The Music of Rape and Domestic Violence." *Music and Politics*, Summer 2017, 1-26.

Kramer, Lawrence. "Culture and Musical Hermeneutics: The Salome Complex." *Cambridge Opera Journal*, 2:3 (1990), 269-294.

Loewe, Andreas J. "Why do Lutherans Sing? Lutherans, Music, and the Gospel in the First Century of the Reformation." *Church History*, 82:1 (2013), 69–89.

McClary, Susan. *Feminine endings: music, gender, and sexuality*. Minneapolis: University of Minnesota Press, 1991. UNSW Library ebook

Quantz, Don. "Canons in Collision: Hymns and Contemporary Christian Music." *Liturgy*, 24:4 (2009), 32-39.

Pennington, Stephan. "For When We Come to Go: Ambivalent Cosmopolitanism and a Covert New Old Europe in The Graveyard and Gerry de Mol's 'Komen te Gaan.'" *Ethnomusicology Forum*, 24:2 (2015), 230-259.

Schultz, Andrew. "'The minor fall, the major lift' - music, power and the composer's 'black art'." *Griffith Review*, Vol 31 (Autumn 2011).

Course Evaluation and Development

The course will be evaluated through MyExperience course evaluation. Seminar topics have been developed to align as far as possible to popular student topics in previous iterations of this course with the Convenor's areas of expertise.

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/>

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Acknowledgement of Country

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