

## Faculty of Arts

School of Social Sciences, Media & Communication

<b>Media, War and Peace</b>	<b>BCM 390</b>
-----------------------------	----------------

<b>Subject Outline:</b>	<b>Autumn 2013</b>
-------------------------	--------------------

<b>Credit Points</b>	8
<b>Pre-requisites</b>	24 credit points at 200 level
<b>Face- to- Face teaching hours</b>	1 hour Lecture, 2 hour Tutorial
<b>Campus</b>	Wollongong

For all tutorial enrolment and general enquiries please visit <http://www.uow.edu.au/arts/current/artscentral/UOW078311.html> and check to see if your subject is part of the Arts Subject Support program who can help you with your enquiry

<b>Coordinator/Lecturer</b>	Brian Martin
<b>e-mail</b>	<a href="mailto:bmartin@uow.edu.au">bmartin@uow.edu.au</a>
<b>phone</b>	4221 3763 (W) 4228 7860 (H) You are welcome to contact me by phone (at work any time; at home after 7am and before 9pm, please) or email, to discuss any issue or make an appointment.
<b>website</b>	<a href="http://www.bmartin.cc/">http://www.bmartin.cc/</a>
<b>office</b>	19.2016
<b>consultation times</b>	

STUDENTS FILL IN YOUR	TUTOR'S DETAILS HERE
<b>Tutor</b>	
<b>phone</b>	
<b>e-mail</b>	
<b>office</b>	
<b>consultation times</b>	

<b>for Arts Enquiries</b>	<input type="checkbox"/> staff contact details
Arts Central	<input type="checkbox"/> timetable
	<input type="checkbox"/> assignment coversheets
Monday–Friday 9am–5pm	<input type="checkbox"/> handbooks
phone 4221 5328	<input type="checkbox"/> assignment submission
<a href="http://www.uow.edu.au/arts">www.uow.edu.au/arts</a>	<input type="checkbox"/> administrative forms
<a href="mailto:fac-arts@uow.edu.au">fac-arts@uow.edu.au</a>	<input type="checkbox"/> general information

**NB: All assignments submitted via Arts Central are due by 2.00 p.m. on their due date. It is the responsibility of the student to keep a copy of all written work submitted to the Faculty**

## Email Etiquette

### Consultation with your subject coordinator and/or tutors via email

Your teachers receive many emails each day. Please observe the following when communicating with them:

#### Consider what the communication is about

- Is your question addressed elsewhere (e.g. in this subject outline or, where applicable, on the subject's eLearning site)?
- Is it something that is better discussed in person or by telephone? This may be the case if your query requires a lengthy response or a dialogue in order to address. If so, see consultation times above and/or schedule an appointment.
- Are you addressing your request to the most appropriate person?

#### Specific email title/ header to enable easy identification of subject related/ student emails

- Identify the subject code of the subject you are enquiring about in the email header. Add a brief, specific header after the subject code where appropriate

#### Professional courtesy

- Address your teacher appropriately (first name is fine).
- Use full words (avoid 'text-speak' abbreviations), correct grammar and correct spelling.
- Allow 3 – 4 working days for a response before following up. If the matter is urgent, you may wish to phone the staff member (and leaving a voicemail message if necessary).

A guide to eLearning 'Netiquette' is available at:

<http://www.uow.edu.au/student/elearning/netiquette/index.html>

**Please note that replies to emails that involve confidential information will not be sent to a non-UOW email address.** In addition, teachers have the discretion not to respond to emails sent by students from a non-UOW email account due to the potential privacy issues involved.

**BCM 390 – Media, War and Peace**

<b>Week starting</b>		
1	4 March	lecture; tutorial
2	11 March	lecture; tutorial
3	18 March	lecture; tutorial
4	25 March	lecture; tutorial (except Friday)
5	1 April	lecture; tutorial (except Monday)
6	8 April	lecture; tutorial <b>Draft short due Friday 7pm</b>
7	15 April	lecture; tutorial <b>Final short due Friday 7pm</b>
	22 April	mid session recess
8	29 April	lecture; tutorial
9	6 May	lecture; tutorial
10	13 May	lecture; tutorial <b>Project plan due</b>
11	20 May	lecture; tutorial
12	27 May	lecture; tutorial
13	3 June	lecture; tutorial (Monday and Friday only)
14	10 June	<b>Project report due Wednesday 2pm</b>

## Subject Description

War and violence are staples of media coverage. Explaining the content and style of coverage requires understanding both of media dynamics and international politics. Through case studies of war and peace journalism, military censorship and media management, and the psychology and politics of denial and acknowledgement of atrocities, students will learn how to interpret and intervene in media coverage on war and peace, violence and nonviolence. Use will be made of frameworks from communication theory, politics, and peace research.

BCM390 includes material relating media to war and peace, in the wide sense including violence and nonviolence. It includes news coverage — or lack of news coverage — of wars, peace initiatives, interpersonal violence and peaceful living. It also includes war, peace, violence and nonviolence in the media outside the news, such as advertisements, dramas, comedies and music. It includes mass media and alternative media. It includes the social forces that shape the form and content of the media. And much else.

We can look at this content from various angles, called theories or perspectives. We will cover five theories in weeks 1 to 5. The goal in covering both content and theory is to understand theory by applying it to case studies and to see media/war/peace through new perspectives.

## Class Contact Details

- Formal class times and locations are available from the University's home page. Please note that tutorial times on the timetable are provisional.

- **Subject Coordinator Modes of delivery**

There are no formal lectures, even in the time slot called "lecture." Educational research shows that lectures are no better than other learning modes, such as reading, for learning information, and worse for deeper forms of understanding. In BCM390, the aim is to encourage you to learn to learn for yourself, both by finding and analysing sources, by working in groups and by helping others to learn.

- A lot of class time is interactive, including activities designed by groups of students — this includes you! As is commonly said, the best way to learn something is to teach it. However, if you feel that because you aren't taking notes on lectures, you aren't learning much, see "Learning and taking notes" at <http://www.bmartin.cc/classes/notetaking.html>.
- Consultation times will be announced in Week 1.
- Students should have enrolled in tutorials via SOLS before the start of session.
- Those with time tabling difficulties should see the Subject Coordinator.

## Subject Requirements

### Special features of BCM390

*BCM390 is run a bit differently from most other subjects.* Please read the subject outline carefully rather than assuming things are like other classes.

- There's an extra oral assessment if you attend fewer than 10 tutorials.
- You will be expected to sign an honour pledge for your assignments.
- You have a lot of choice in picking your assessment topics.
- Be prepared for a few unusual teaching methods — and to have some fun!

### Subject Requirements

- You are not required to pass every component of assessment to pass the subject, except the supplementary oral assessment for low attendance, if required.
- Extensions for written work can be granted only when applications for special consideration are made through SOLS.
- Penalty for late submission of work: 10 marks per day out of 100.
- We reserve the right to hold an additional oral examination for any piece of assessment.

## Attendance

---

Attendance is expected at tutorials. If you attend fewer than 10 tutorials, then to pass the subject you will be required to attend and pass an oral assessment about the topics in all the 1-minute reports. Presence at part of a tutorial counts as fractional attendance.

***So be sure to attend regularly — and keep track!***

Why is attendance so important? Because BCM390 classes are interactive. A key part of your learning is from other students, and other students learn from you.

You are not required to attend the lectures. They are run as workshops and will be designed to follow the interests of those attending.

Failure to meet these requirements can lead to a technical fail in the subject.

## Textbook and Subject Reader Information

**There is no textbook.**

The recommended readings are not intended as an exhaustive list – students should use the Library catalogue and databases to locate additional resources.

## Learning Outcomes / Graduate Qualities

### Learning outcomes; graduate qualities

BCM390 will expose you to a wide range of information about peace and war in the local and global media environment (informed). All the assessment tasks require you to find materials for yourself and to connect theory and case studies in original ways (independent learners). Through designing a presentation, an activity for the class and an information pack, you will solve problems in communicating about peace and war (problem solvers). Through the 1-minute reports and short you'll develop skills in verbal communication; through the project you'll develop skills in written communication (effective communicators). By addressing issues of war, peace, violence and nonviolence that are vital to individuals and the world community, you will develop a greater appreciation of your role in society and how you can act responsibly (responsible).

**Informed** Have a sound knowledge of an area of a disciplinary study or interdisciplinary area of study offered by the Faculty of Arts through its majors with an understanding of its current issues, their contexts and developments over time.

**Independent Learners** Engage with new ideas and ways of thinking, enquiry and critical analysis of issues and research through a sequence of subjects that culminates in the ability to reflect broadly on their field of study. Acknowledge the work and ideas of others.

**Problem Solvers** Take on challenges and apply the relevant skills required to respond effectively to the central issues raised. Be flexible, thorough and innovative and aim for high standards.

**Effective Communicators** Articulate ideas and convey them effectively using a variety of modes. Engage collaboratively with people in different settings. Recognise how culture can shape communication.

**Responsible** Understand how decisions can affect others, and make ethically informed choices. Appreciate and respect diversity. Act with integrity as part of local, national, regional, global and professional communities.

The Faculty Graduate Qualities can be found on the following website:

<http://www.uow.edu.au/arts/current/FacultyGraduateQualities/index.html>

## Assessment Tasks – in detail

### 1: Participation

**due:** Weeks 1–13

**weighting:** 15%

**length:** 30-60 seconds verbal report each week, bringing an object, plus participation in tutorials

Each week, you are expected to read a substantial article (more than 1000 words) on the week's topic — or the equivalent in another medium — and give a verbal report on it to the class lasting 30 to 60 seconds. Describe the article, tell what it says and explain its significance. As well, bring along an object or drawing or wear something related to the topic of your article.

The topic for week 1 is conspiracy theories. Topics for later weeks will be decided in your tute class.

*Suggestions from previous classes* Some favourite topics are protest music, culture jamming, genocide, assassination, riots, euthanasia, torture, serial killers and honour killing.

The most important skill for you to learn and practise is to speak to the others in the class without reading. Jot down a few notes to remind you about key points, or go entirely from memory. If you tend to be nervous, practise by yourself one or more times. One minute goes by very quickly!

You will be marked only on whether you give a report and whether you bring an object, *not* on how well you do it. So go ahead and experiment with different forms of delivery: for example, be dramatic, or draw everyone in by starting with intriguing details.

This is a great opportunity to practise becoming a better speaker. This is a very useful skill.

Each tutorial at which you give a 1-minute report and participate throughout the class counts as 1 point. Your participation mark is calculated as follows.

13 points, 100%

12 points, 85%

11 points, 75%

10 points, 65%

9 points, 50%

8 points, 35%

7 points, 20%

6 points or less, 0%

You're welcome to attend more than one tutorial in a week during weeks 5 to 12.

### 2: Short

**due:** Shorts are video-recorded and posted online. A draft must be posted by 7pm Friday 12 April. The final version must be posted by 7pm Friday 19 April.

**weighting:** 20%

**length:** 5 to 10 minutes

#### *Assessment criteria for shorts*

- Selection and understanding of the media item
- Understanding of theory/concept
- Application of theory/concept to the media item
- Quality of expression
- Insight and value of comments on other shorts

A short is a brief presentation relating a media item to a theory or concept. Choose a media item and tell how it relates to a theory or concept related to peace/war/violence/nonviolence (see examples under "Concepts and theories," below).

Your media item can be a newspaper or magazine article, video clip, email message, webpage, photo, blog, tweet, etc. Tell a little bit about the item, for example who

created it, where it's available, how you found it and what its significance is. You're welcome to supplement the media item with others.

You should also discuss at least two sources — normally books or scholarly articles — about the theory/concept. Tell what these sources say as well as giving the full references.

Short reports should be spoken from memory or dot-point notes. Reading from text is usually less effective. When you put text on the screen, let the viewer read it — in silence. Don't read it out loud. Use fewer than 100 words per slide.

The maximum time for an individual short is 10 minutes. If you wish, you can do your short jointly with one other person. Maximum time for two-person shorts: 14 minutes.

Your short should be recorded on video and posted online for viewing by other class members. In class, we will form groups to assist you with recording your short. We will decide about where we will post videos and decide about privacy settings and related matters.

Check out some of last year's top shorts at [http://www.bmartin.cc/classes/mwp\\_top\\_shorts.html](http://www.bmartin.cc/classes/mwp_top_shorts.html)

You are expected to comment on the draft shorts of at least three other students. This is part of what's assessed.

### **Checklist for your short**

- I've presented a specific media item.
- I've discussed two or more sources about the theory/concept.
- My short is less than 10 minutes.

## **Concepts and theories**

---

### **Peace/war/violence/nonviolence**

You can pick any of these for the short, the class activity and the project report. For other possibilities, check with Brian. Options marked \* must be linked with case studies involving violence.

aggression  
assassination  
backfire\* (see week 3)  
centre of gravity (in Clausewitz's framework)  
conflict resolution  
conspiracy theories\* (see week 1)  
culture jamming  
deciphering violence (see week 4)  
disarmament  
enlightenment (in Buddhism)  
euthanasia  
forgiveness  
genocide  
grammar of war discourse (see e-readings by Annabelle Lukin)  
just war theory  
lying\* (see week 5)  
mediation  
militarism  
military-industrial complex  
nonviolent action (see week 2)  
pacifism  
peacebuilding  
peace conversion  
peacekeeping  
positive peace  
protest music  
realism (in international relations)  
reconciliation  
riots  
satyagraha (Gandhian nonviolence)

social defence  
social justice  
terrorism  
torture

### 3: Class activity

**due:** Class activities are given in class in weeks 5 to 11. The week for your activity will be decided in class.  
20%

**weighting:** Allocated time will be

**length:**

- individual, 20 minutes
- team of two, 38 minutes
- team of three, 54 minutes

#### *Assessment criteria for class activities*

1. Understanding of theory
2. Use of case study
3. Audience involvement
4. Aids (handouts, slide show, posters, videos, costumes, props, music)
5. Method of evaluating how well the class understood your message

This is an activity, *not a presentation*.

You can work individually or in a team of two or three students to run the class on a topic agreed by your tutor. Normally the topic will cover both a case study and a peace/war concept or theory — your choice: see the list above. The case study will normally include a connection with the media but, unlike the shorts, there is no need to focus on a particular media item. For example, you might cover the Kennedy assassination from the point of view of conspiracy theories (or assassination) or a peace rally from the point of view of nonviolent action.

You should provide every student with a take-away workbook that includes a summary of the activity, tasks linking theory with case studies, and annotated references and links for further study of the topic.

A few specific points:

- Identify sources for any quotes.
- Practise in advance to iron out difficulties and check timing. Keeping to time can be a big challenge.
- Plan every detail. For example, if you want responses to a question, you might display the instruction “Everyone write down a response on a slip of paper” rather than “What do you think?” Planning details will make your workshop more engaging.
- If you show potentially disturbing images (such as of torture), provide a warning so no one is obliged to view them.

Here are some examples of activities that were effectively organised to involve the audience, use many aids and evaluate what the class has learned (the 3rd, 4th and 5th assessment criteria). You show understanding of the theory and case study (the 1st and 2nd assessment criteria) by the content and organisation of materials used.

#### **Sample 1**

Students are put into groups of three according to the team’s prearranged plan. The groups deal with a series of tasks: studying a handout and filling in a questionnaire; drawing a diagram; watching a two-minute video clip and writing a critic’s summary comment; playing a game; and preparing questions for the other groups. At the end, each student answers a single probing question; the team picks up the answers.

#### **Sample 2**

Each student, on entering the classroom, is given an animal token and a questionnaire. After filling out the questionnaire and depositing it in a box, students go to one of four groups according to their token. Each group spends 12 minutes at each of four stations around the room. At each station, there is an activity: a video followed by discussion, a game, a set of handouts followed by a quiz, and construction of a diagram. Each team member runs a station; the fourth station runs on its own. At the end, students fill out the same questionnaire in order to see how much they learned.

### Sample 3

Each student is given a workbook, with text, pictures, cut-outs and quizzes. Slides are automatically projected on the screen; posters are on the walls; music is playing; a pile of cards is on a table. Some of the workbook exercises require use of information or clues from the slides, posters, songs and cards. Team members are available to answer individual queries. At the end, the team collects the pages of the workbooks filled out by students, leaving the main content of the workbooks for students to take away.

### Suggestions

- *Don't* talk to the class about the case study or theory.

*Why not?* Because it's low on audience involvement, and it's inefficient.

*Instead,* use a handout with the same information. People can read text in a fraction of the time it takes to say it out loud.

- *Don't* give verbal instructions.

*Why not?* Because half the class won't be listening and some people won't hear them correctly.

*Instead,* provide written instructions in a handout, on a poster or a slide. Only give instructions verbally, if necessary, to explain or reinforce written instructions.

- *Don't* show a video for more than a minute or two at a time.

*Why not?* Because it's low on audience involvement. Viewers quickly switch into passive entertainment mode.

*Instead,* have a quiz or other exercise to fill out during the video, or show a minute's worth of the video, have a break for discussion, then show another minute, etc.

- *Don't* tell the class to "get into groups."

*Why not?* Because self-selected groups may not be the size or composition that you want.

*Instead,* decide in advance the size of groups and — possibly — who you want in each one. You can allocate people to groups by some arbitrary criterion, such as birthdays, height or random numbers. Or you can allocate people according to their views about specific issues, such as about war. Or you can select the groups in advance, to get a desired mix of personality types. For example, to foster balanced participation, you might put the most talkative students in a group together, and the quietest ones.

## 4: Project plan

**due:** at least 24 hours before the beginning of your week 10 tutorial

**weighting:** 10%

**length:** 100 words

**Submission:** email your plan to your tutor, with a copy on e-learning

The project plan is a summary of what you plan to do in your project. Describe your case study, your theory and how you'll carry out the project.

If it's submitted on time, your mark for the plan will be the same as for the project report. If it's late, you lose 10% per day. If you don't hand it in, you get zero for this component. If it's not satisfactory, we'll ask you to prepare a revised version, and you'll receive the same marks.

The main purpose of the project plan is to get you thinking about the project early.

By all means submit your plan before the due date!

## 5: Project report

**due:** 2pm, Wednesday 12 June

**weighting:** 35%

**length:** 2500 words

**Submission:** Email to your tutor, with a copy to e-learning  
If your submission is an object (poster, T-shirt, etc.), submit it at Arts Central.

No special cover sheet is needed.

Put your student number on the report.

Put your tutor's name on the report.

Do **not** put your own name on the report.

In the dialogue, use a pseudonym for yourself and any other BCM390 student.

### *Project report assessment criteria*

- Understanding of the case study
- Understanding of theory
- Use of sources (about case study and theory)
- Expression and appearance

Prepare an information pack for the general public to help people understand what is and isn't covered in media portrayals of an issue concerning war, peace, violence or nonviolence.

Use a theory or concept covered in the subject, or another theory with Brian's approval. Include a case study to illustrate the application of the theory or concept.

The information pack can be a written text, slide show, leaflet, poster, website, video or any other suitable format. For a written text, the maximum length is 1000 words. Other formats should cover the equivalent of 1000 words. Use footnotes to give references and to explain points that are complex or not fully treated in the text. (Footnotes do not count in the word total.) When using graphics, include acknowledgement of sources (e.g. web addresses). Your case study can be historical or contemporary.

### **How to become a great writer**

See <http://www.bmartin.cc/classes/writing.html>

For example, you might examine war reporting on the Afghanistan war using Cerulo's framework. You might examine violence against LGBTI (Lesbian, gay, bisexual, transgender and intersex) people using theories of aggression. You might explain the low number of news reports on nonviolent protests in Israel/Palestine using nonviolence theory. You may wish to supplement the war/peace theory with media theories, for example news values or agenda-setting theory re Israel/Palestine protests.

After developing an initial version of your information pack, you should test it out on some members of the public — this includes anyone not at the university — and modify it in light of their comments.

Have a look at good dialogues, and good reports, at [http://www.bmartin.cc/classes/mwp\\_tops/](http://www.bmartin.cc/classes/mwp_tops/).

Supplement the pack with a 1500-word dialogue between you, your group members and anyone else relevant about

- how you chose your case study
- how you gathered materials

- the response to the initial version of your pack
- what you discovered about the strengths and weaknesses of your theory
- any unexpected findings
- difficulties
- future topics for investigation
- anything else of interest.

The dialogue should be interactive, like a conversation. It is fictional: you write the dialogue rather than recording an actual one.

We encourage you to work in a team on the project, sharing information collected about case study, theory and feedback from members of the public. You may choose to write your own individual report. Alternatively, two or three team members may submit a jointly written pack and separate dialogues or submit separate packs and a jointly written dialogue. Jointly written packs and dialogues should be the same length as individually written ones.

### **Afterwards**

Brian will email you comments on your report and will keep project reports in his office until the end of week 3 of spring session. Other tutors will tell you how to obtain comments and reports.

## Tutorial Guide:

### What happens in “lectures”

---

Interactive exercises involving speaking, writing, giving feedback, role plays, interviewing and other skills — especially for preparing for the short

### What happens in tutorials

---

- Introductions and/or sharing (weeks 1–13)
- Weekly 1-minute reports (weeks 1–13)
- Exercises on theories (weeks 1–5)
- Class activities (weeks 5–11)
- Preparation for the project (weeks 8–13)

### Theories

---

#### • Week 1. Conspiracy theories

Bring to your tutorial an article about a conspiracy theory or about conspiracy theories generally and be ready to talk about it for 30-60 seconds.

#### • Week 2. Nonviolent action

There's a large amount of writing about nonviolent action. Some entry points:

- Gene Sharp. See especially his classification of methods of nonviolent action and his framework called the dynamics of nonviolent action. Publications are available at <http://www.aeinstein.org/>. A copy of Sharp's monumental *The Politics of Nonviolent Action* (in three parts) is in Short Loans.

- International Center on Nonviolent Conflict (<http://www.nonviolent-conflict.org/>), with copies of many articles.

- Kurt Schock, “Nonviolent action and its misconceptions” (available online).

- Brian Martin and Wendy Varney, “Nonviolence and communication,”

<http://www.bmartin.cc/pubs/03jpr.html>

#### • Week 3. Backfire

Some attacks backfire against the attackers. Articles about this theory are available at <http://www.bmartin.cc/pubs/backfire.html>.

#### • Week 4. Deciphering violence

Karen Cerulo has analysed standard ways that violence is described in stories. Her book *Deciphering Violence: The Cognitive Structure of Right and Wrong* (New York: Routledge, 1998) is in Short Loans. A key extract from this book is an e-reading. Bring to your tute a newspaper or magazine with news stories about wars, murders or other violent events.

#### • Week 5. Lying

“Telling lies for a better world?” <http://www.bmartin.cc/pubs/03sa.html>

Dan Ariely, *The (Honest) Truth about Dishonesty: How We Lie to Everyone — Especially Ourselves* (New York: HarperCollins, 2012)

Paul Ekman, *Telling Lies: Clues to Deceit in the Marketplace, Politics, and Marriage* (New York: Norton, 1985).

Charles V. Ford, *Lies! Lies!! Lies!!! The Psychology of Deceit* (Washington, DC: American Psychiatric Press, 1996).

John J. Mearsheimer, *Why Leaders Lie: The Truth about Lying in International Politics* (New York: Oxford University Press, 2011)

W. Peter Robinson, *Deceit, Delusion and Detection* (London: Sage, 1996).

Paul H. Weaver. *News and the Culture of Lying* (New York: Free Press, 1994).

• **Weeks 6–13.** There are no specified topics or readings. See above for what happens in lectures and tutorials.

## Codes of Practice, Rules and Guidelines

The University of Wollongong has in place codes of practice, rules and guidelines that define a range of policy issues on both educational and student matters. Students must refer to the Arts Faculty Handbook or online reference which contains a range of policies on educational issues and student matters. Some of the policies relevant to the Arts Faculty are listed below:

### Academic Grievance Policy (Coursework & Honours Students):

<http://www.uow.edu.au/about/policy/UOW058653.html>

### Acknowledgement Practice/Plagiarism:

<http://www.uow.edu.au/about/policy/UOW058648.html>

### Code of Practice Teaching & Assessment:

<http://www.uow.edu.au/about/policy/UOW058666.html>

### Student Charter

<http://www.uow.edu.au/student/charter/index.html>

### Code of Practice – Student Professional Experience:

<http://www.uow.edu.au/about/policy/UOW058662.html>

### Course Progress Policy:

<http://www.uow.edu.au/about/policy/UOW058679.html>

### EEO Policy:

<http://www.uow.edu.au/about/policy/UOW058685.html>

### Human Ethics Research Guidelines:

<http://www.uow.edu.au/research/rso/index.html>

### Intellectual Property:

<http://www.uow.edu.au/handbook/generalcourserules/UOW028651.html>

### Non-Discriminatory Language Practice & Presentation:

<http://www.uow.edu.au/about/policy/UOW058706.html>

### Occupational Health and Safety:

<http://www.uow.edu.au/about/policy/UOW016894.html>

### Academic Consideration Policy:

<http://www.uow.edu.au/about/policy/UOW058721.html>

### Student Conduct Rules and accompanying Procedures:

<http://www.uow.edu.au/about/policy/rules/UOW060095.html>

### Code of Practice – Honours

<http://www.uow.edu.au/about/policy/UOW058661.html>

### Code of Practice – Research

<http://www.uow.edu.au/about/policy/UOW058663.html>

### Academic Integrity and Plagiarism Policy

<http://www.uow.edu.au/about/policy/UOW058648.html>

### Graduate Qualities Policy

<http://www.uow.edu.au/about/policy/UOW058682.html>

## Conventions Governing Written Work

Consult the relevant School and Program on the Faculty of Arts website for the appropriate referencing system used for this subject at

[www.uow.edu.au/arts](http://www.uow.edu.au/arts)

OR

<http://www.library.uow.edu.au/resourcesbytopic/UOW026631.html#electronic>

### Presentation

- assessments must be laid out in 1.5 line spacing (minimum) or in double spacing
- use A4 paper
- leave a margin of no less than 4 cm
- students are strongly encouraged to print on both sides of the paper
- all assessments should be word processed
- all assessments must be page numbered, including bibliographies or works cited (not including coversheets or title pages).

A new learning support product is now available. It provides a structured framework to guide students through citing and referencing protocols across a range of styles including AGLC, Harvard, APA6, Oxford, Chicago and MLA.

The new framework is available via the Library website <http://public01.library.uow.edu.au/refcite/style-guides/html/>

## Submission of Assignments: Wollongong Campus

To submit an assignment and for all student enquiries please go to Arts Central - located in 19.1050. Unless your tutor or lecturer asks you to do otherwise, submit all assignments by depositing them in one of the three slots (100, 200 or 300 level) opposite Arts Central, 19.1050 in the Arts building. **All assignments are to be submitted by 4.00pm on the due date. Any assignments handed in after 4.00pm will be considered late and will be deemed submitted on the next business day.**

All assignments deposited in the specific 'Level' slots must have a cover sheet attached. Ensure that all sections of the cover sheet are filled in, including your tutor's name and the assignment question. Remember to sign, the plagiarism declaration. The cover sheet is appropriate for all assignments being submitted to the Faculty of Arts. Cover sheets can also be downloaded from the Faculty's webpage at: <http://www.uow.edu.au/content/groups/public/@web/@arts/documents/doc/uow075742.pdf> Ensure that you download both pages.

***PLEASE also ensure that you include the name of your tutor on all work submitted to Arts Central; if you are unsure about your tutor's name please consult the Subject Coordinator for clarification.***

**It is the responsibility of the student to keep a copy of all work submitted for assessment to the Faculty. Receipts for work submitted are optional and issued by the Faculty upon request.**

Assignments sent by fax or e-mail will not be accepted unless by prior agreement between the lecturer and student.

Where assignments are submitted by Australia Post it is imperative that this be done using registered mail – this will ensure that students have an official receipt of mailing their assignment. The assignment should be mailed on the day it is due, and the envelope should indicate this by having the post date of Australia Post date stamped on there. The envelope should be addressed to the specific tutor or academic, Faculty of Arts, University of Wollongong, Northfields Avenue, NSW 2522.

## Return of Assignments: Wollongong Campus

The University's Code of Practice Teaching and Assessment requires that at least one assignment be assessed and returned before Week 9 of session.

Assignments submitted during session will be returned to you by your lecturer or tutor. Arts Central does not hold any assignments during session.

Assignments submitted at the end of session will be held at Arts Central for 21 days after the release of results. After this time, assignments will be disposed of. Please take your student card with you when collecting your work. During this period, assignments can be collected: Monday-Friday between 10:00am-12.00pm and 2:00pm-4.00pm.

If you **cannot collect assignments personally** during the **allocated hours** and have confirmed that your assignment has been marked and returned to Arts Central, you can drop off a **stamped and self-addressed envelope** any time to Arts Central and it will be mailed out to you. Please mark your Subject Code/s on the back. Most Faculty of Arts assignments can be sent out this way but allow enough space/postage for all your work in one envelope.

## Academic Consideration

Students who miss a deadline, or fall below the minimum attendance requirements, or otherwise find their work in the subject affected by illness or serious misadventure should lodge a formal request for Academic Consideration via SOLS. The procedures for lodging a request are available at: <http://www.uow.edu.au/about/policy/UOW060110.html>

## Performance Grades and Notes on Assessment

The approved grades of performance and associated ranges of marks for 100, 200, 300 and 400 level subjects are as follows:

Satisfactory completion:

High Distinction	85% to 100%
Distinction	75% to 84%
Credit	65% to 84%
Pass	50% to 64%
Fail	0% to 49%

Supplementary assessment may be offered to students whose performance in this subject is close to that required to pass the subject, and are otherwise identified as meriting an offer of a supplementary assessment. The precise form of supplementary assessment will be determined at the time the offer of a supplementary is made.

## Changes to Examination Rules:

The Examination Rules and a supporting Examination Procedure has been implemented in exam periods for any sessions starting from 1 January 2012.

**Key changes to note include:**

- exams now have a standard duration of either one (1) hour, two (2) hours or three (3) hours, with writing permitted from the outset;
- the practice of allowing international students access to foreign language translation dictionaries in exams has been discontinued; and
- calculators approved for use in exams will be identified by a UOW tamper-evident label.

## Penalty for late submission of work:

Late work (i.e. any work required for assessment that has not been given an extension) will be subject to a 10% penalty per day. The penalty is applied to the original mark awarded. **Work submitted after seven calendar days will not be marked and will be given a mark of 0.**

## Plagiarism

Students are responsible for submitting original work for assessment, without plagiarising or cheating, abiding by the University's Academic Integrity and Plagiarism Policy as set out in the University Handbook, the University's online Policy Directory and in Faculty Handbooks and subject guides. Re-using any of your own work (either in part or in full) which you have submitted previously for assessment is not permitted without appropriate acknowledgement. Plagiarism has led to the expulsion of students from the University.

The use by students of any website that provides access to essays or other assessment items (sometimes promoted as 'resources'), is extremely unwise. Students who provide an assessment item (or provide access to an assessment item) to others, either directly or indirectly (for example by uploading an assessment item to a website) are considered by the university to be intentionally or recklessly helping other students to cheat. This is considered academic misconduct and students place themselves at risk of being expelled from the University.

For full details about the University's plagiarism policy see: <http://www.uow.edu.au/about/policy/UOW058648.html>

## Faculty Handbook

The Faculty issues a Handbook free of charge to all students enrolled in degrees administered by the Faculty of Arts which can be picked up at Arts Central. It contains information on the structure of the Faculty's degrees, Diplomas, Certificates and the majors and minors offered. An up-to-date version of the handbook is also available in downloadable format on the Faculty of Arts website on the Arts Central webpage: <http://www.uow.edu.au/arts/current/artscentral>

## Grievance Procedures

The term "academic grievance" refers to a complaint by a student concerning an act, omission or decision by a member of staff that adversely affects a student's academic experience. Some examples of a grievance include the following:

- failure to assess work in accordance with specified criteria;
- administrative error in the collating or recording of marks;
- failure to address requests for Special Consideration in accordance with the Special Consideration Policy;
- failure of a member of staff to adhere to General Course Rules or requirements of a relevant Code of Practice;
- failure to adhere to Faculty assessment or examination requirements.

The University and the Faculty of Arts have formal Student Academic Grievance Policies that are to be used **only after informal approaches** have been made to the relevant staff member. If the informal approach has an unsatisfactory outcome the student should follow the procedure outlined in the Faculty of Arts Student Grievance Form.

This form can be downloaded from the UOW website or a copy may be obtained from Arts Central, Level 1, Building 19.

For more information: <http://www.uow.edu.au/arts/current/stgrievance>

## Support Services

Both the Faculty and the University offer support services to its undergraduates.

### Arts Central

Building 19 Level 1  
phone: 02 4221 5328 fax: 02 4221 5341  
Mon – Fri: 9.00am to 5.00pm  
Email: [fac-arts@uow.edu.au](mailto:fac-arts@uow.edu.au)  
[www.uow.edu.au/arts](http://www.uow.edu.au/arts)

### Sub Dean

to make an appointment to see the Sub Dean,  
contact:  
Sub Dean's Assistant - Mark Hutchings:  
Location: 19.1055  
Email: [arts-subdean@uow.edu.au](mailto:arts-subdean@uow.edu.au)  
Ph: 4221 4838

### Student Administration

Student Central – Building 17  
phone: 02 4221 3927 fax: 02 4221 4322  
E-mail: [askuow@uow.edu.au](mailto:askuow@uow.edu.au)  
[www.uow.edu.au/student](http://www.uow.edu.au/student)

### University Library, including the Faculty Librarian

Building 16  
phone: 02 4221 3545  
[uba@uow.edu.au](mailto:uba@uow.edu.au)

### Student Support Adviser

Viv McIlroy  
Mon & Tues Room 67.207  
Wed, Thurs, Fri Room 19.1075  
Support, information and referral for all UOW students , especially:

- international students
- students with a disability
- students on low incomes
- indigenous students

Email: [vmcilroy@uow.edu.au](mailto:vmcilroy@uow.edu.au)  
[www.uow.edu.au/student/services/SSA/index.html](http://www.uow.edu.au/student/services/SSA/index.html)

### Learning Assistance

Learning Resource Centre – Bldg. 11, 209 (level 3)  
phone: 02 4221 3977  
[www.uow.edu.au/student/services/ld](http://www.uow.edu.au/student/services/ld)

### Careers Service – Building 11

phone: 02 4221 3325  
[careers@uow.edu.au](mailto:careers@uow.edu.au)

### Counselling Service – Building 11 (level 3)

phone: 02 4221 3445  
[StudentServices@uow.edu.au](mailto:StudentServices@uow.edu.au)