

# 1009ART

## Introduction to Screen Analysis

### Semester 1 2009

Academic Organisation:	School of Humanities
Faculty:	Faculty of Humanities & Social Sciences
Credit point value:	10
Student Contribution Band:	Band 1
Course level:	Undergraduate
Campus/Location/Learning Mode:	Gold Coast / On Campus / In Person Nathan / On Campus / In Person
Convenor/s:	Prof Albert Moran (Gold Coast) Dr David Baker (Nathan)
Enrolment Restrictions:	Nil
This document was last updated:	17 February 2009

#### **BRIEF COURSE DESCRIPTION**

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The course aims to teach skills of analysis and critical discussion of film and to present some of the main scholarly and critical approaches that have developed in the academic discipline of Film Studies. A chronological history of cinema is not offered: films are selected for study because they exemplify particular themes and approaches. The course aims to develop skills in the area of textual analysis, historical knowledge and critical as well as theoretical methods.

Incompatible: 1002AMC Film, Media and Culture

Incompatible: 1002FMC Film, Media and Culture

Incompatible: 1002AMC Introduction to Screen Analysis

Incompatible: CMM17 Introduction to Screen Analysis

## SECTION A – TEACHING, LEARNING AND ASSESSMENT

### COURSE AIMS

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### LEARNING OUTCOMES

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By the end of semester you should:

- be able to recognise a range of choices relating to narrative, mise en scene, editing and sound that together make up the style of particular films
- have acquired the appropriate vocabulary to describe the stylistic features of particular texts
- be able to analyse audio-visual texts in terms of the meanings and effects produced by the technical choices embodied in them
- be able to analyse texts in terms of the specific meanings and effects produced by their overall organization and techniques of narration
- be able to recognise and identify the various techniques used in screen performance
- be aware of some of the issues that have been raised by film theorists and critics around the standard forms of textual organization and characterisation.
- have acquired, in addition to these discipline-specific skills, better generic skills, including an understanding of how to apply ideas, the ability to analyse, to think critically, and to write clearly.

As well as teaching the course-specific skills above, our aim is to encourage students to develop, oral, written and visual communication skills, critical judgment, informed independence of thought, and the ability to conduct research.

The intended learning outcomes are:

**1. Analytical skills.** To understand, through close textual analysis, the formal operations of screen texts; to analyse and appreciate their aesthetic strategies.

**2. Historical knowledge.** To gain knowledge of some significant works and key developments in screen history, and to relate stylistic trends to historical contexts.

**3. Critical enquiry.** To achieve a basic grasp of some important critical and theoretical approaches to film and television; to evaluate the aesthetic, social and cultural value of the representations their images offer; to locate creative endeavour within 'entertainment' media.

**4. To articulate,** orally and in writing a range of issues with precision and fluency.

To **read critically** audio-visual and written texts.

To acquire practice in forming independent **judgements**, based on properly evaluated sources.

## CONTENT, ORGANISATION AND TEACHING STRATEGIES

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This course is taught through screenings, lectures and seminars. Screenings offer students examples of the films that exemplify particular themes and approaches, as well as providing common material for discussion and appreciation. Lectures articulate the structure and central concerns of the course. Seminars are a forum in which students are encouraged to discuss the designated reading materials, issues and approaches raised in the lecture, and most importantly the films themselves.

**NB There are a number of differences between the course offerings between the Nathan and Gold Coast campuses. Both Nathan and Gold Coast programs and assessment are printed on this course outline. PLEASE MAKE SURE YOU ATTEND TO THE PARTICULAR CAMPUS YOU ARE ENROLLED IN.**

**GOLD COAST STUDENTS ONLY:** The venue for the weekly class is G06 2.05 in Business 3. Each class will follow the order of (1) lecture; (2) film screening; (3) workshop. The class will meet on Friday, normally on a weekly basis although holidays and lecturer absence will result in either double classes or no classes on two occasions (see Lecture Outline).

## CONTENT SUMMARY

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### NATHAN CAMPUS C

Bordwell and Thompson page numbers refer to *Film Art*, 8<sup>th</sup> edition, 2008.

#### Week 1: Mar 2-Mar 6

**Lecture:** Introduction: Frame, Shot, Scene and Structure

**Screening:** *Shadow of a Doubt* (Hitchcock, 1943)

**Reading:** Bordwell and Thompson pp 1-52

#### Week 2: Mar 9 - 13

**Lecture:** Film Form & Genre

**Screening:** *The Wizard of Oz* (Fleming, 1939)

**Reading:** Bordwell and Thompson pp 54-65; 318-338

#### Week 3: Mar 16 – 20

**Lecture:** Principles of Film Form/Segmentation

**Screening:** *Rear Window* (Hitchcock, 1954)

**Reading:** Bordwell and Thompson pp 65-72

#### Week 4: Mar 23 – 27

**Lecture:** Narrative as a Formal System

**Screening:** *Citizen Kane* (Welles, 1941)

**Reading:** Bordwell and Thompson pp 74-109

**Week 5: Mar 30 – Apr 3**

**Lecture:** Mise en Scene basics

**Screenings:** *Vertigo* (Hitchcock, 1958)

**Reading:** Bordwell and Thompson pp 112-131

**Week 6: Apr 6-10**

**NO CLASSES:**

**MID SEMESTER BREAK: Apr 13-17**

**Narrative report due Monday, April 20, 10 am**

**Week 7: Apr 20-24**

**Lecture:** Stardom, Performance & Character

**Screening:** *Rebel Without a Cause* (Ray, 1955)

**Reading:** Bordwell and Thompson pp 132-40

**Week 8: Apr 27 - May 1**

**Lecture:** Advancing the Narrative through Mise en Scene

**Screening:** *Our Hospitality* (Keaton/Blystone, 1923)

**Reading:** Bordwell and Thompson pp 141-161

**Week 9: May 4 - May 8**

**Lecture:** Cinematography

**Screening:** *The Grand Illusion* (Renoir, 1937)

**Reading:** Bordwell and Thompson pp 162-217

**Week 10: May 11 - 15**

**Lecture:** Editing

**Screening:** *The Birds* (Hitchcock, 1963)

**Reading:** Bordwell and Thompson pp 218-263

**Week 11: May 18 - 22**

**Lecture:** Sound

**Screening:** *A Man Escaped* (Bresson, 1956)

**Reading:** Bordwell and Thompson pp 264-303

**Week 12 : May 25 - 29**

**Lecture:** Documentary

**Screening:** *The Decline of Western Civilization Part II: The Metal Years* (Spheeris, 1988)

**Reading:** Bordwell and Thompson pp 339-354

**Week 13 : June 1 – 5**

**Lecture:** Experimental Film

**Screening:** *Un Chien Andalou* (Bunuel/Dali, 1929); *Meshes of the Afternoon* (Deren, 1943); *Daisies* (Chytilova, 1966)

**Reading:** Bordwell and Thompson pp 355-377

**Final Essay due Monday June 15, 10am.**

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**CONTENT SUMMARY**

**GOLD COAST CAMPUS C**

The course text book is Bordwell and Thompson FILM ART: AN INTRODUCTION. No particular edition is specified so that you may use a new or second hand copy. Readings in the text book are specified not in pages but in chapters and sections (such as FA 4 (b) where the reference is to Section b of Chapter 4). An asterisk (\*) against a film title means that a discussion of that week's film can be found in the text book.

**Block 1: Fundamentals of film form and style**

**WEEK 1: 6 March.** New technology and old technology. Studying film. Subjects - business, viewing, policy, text. Film art - form and style. FA 1.

\* **Citizen Kane**

**WEEK 2: 13 March.** The matter of form including narration ("story-telling"), segmentation ('chapterizing'), story, plot. FA 2 & 3. Worksheet 1 in workshop.

\* **North by Northwest**

**WEEK 3: 20 March.** Style: Mise-en-scene ("staging"). FA 5 Worksheet 2

\* **Our Hospitality**

**WEEK 4: 27 March.** Style: Photographic Image FA 6 Worksheet 3

\* **La Grande Illusion.**

**WEEK 5: 3 April.** DOUBLE CLASS.(1) Style: Editing. FA 7 Worksheet 4

\* **His Girl Friday.** (2) Style: Sound. FA 8 Worksheet 5 \* **A Man Escaped.**

**WEEK 6: NO CLASS** 10 April GOOD FRIDAY

**17 April MID SEMESTER VACATION - NO CLASS**

## Block 2: Conceptual extension and variations

**WEEK 7: 24 April.** Narration in classical (Hollywood) film. FA 3, 10 (a) Worksheet 6. Handout.

**Silence of the Lambs**

**WEEK 8: 1 May.** Art cinema and narration. FA 3, 10 (b) Worksheet 7. Handout.

\* **L'Anee Dernier a Marienbad (Last Year at Marienbad)**

**WEEK 9: 8 May.** Television narration and style. Story-telling including seriality and art television. Handout. Worksheet 8

\* **Twin Peaks**

**WEEK 10: 15 May.** DOUBLE CLASS. (1) Non-narrative - classical documentary and its variations FA 4, 10 (c) Worksheet 9.

\* **Olympia**, (excerpts), \* **The River** (excerpts) and \* **High School** (2) Non-narrative - abstract, experimental, and avant-garde. FA 4 Worksheet 10. Final collection of any remaining worksheets.

\* **Ballet Mechanic**, \* **A Propos de Nice** and

\* **Un Chien Andalou. Meshes of the Afternoon**

**WEEK 11: 22 May NO CLASS**

**WEEK 12: 29 May** Course summary. The necessity of a historical poetics of cinema. Film history. FA 1, 11. NO screening or workshop.

**WEEK 13: 5 June.** In class - writing of summary paper.

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## ASSESSMENT

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**NB NATHAN AND GOLD COAST ASSESSMENT DIFFER. PLEASE MAKE SURE YOU ARE FAMILIAR WITH ASSESSMENT FOR THE CAMPUS ON WHICH YOU ARE ENROLLED.**

### NATHAN CAMPUS ONLY

Item	Assessment Task	Length	Weighting	Total Marks	Relevant Learning Outcomes	Due Day and Time
1.	Narrative Report	1500	30%	100	1, 4	Monday Week 7, April 20, 10am
2.	Long Essay	2500	45%	100	1, 2, 3, 4	Monday Week 15, June 15, 10am
3.	Worksheets	n/a	25%	100	1, 2, 3, 4	In-class weekly from week 2.

The first essay tests your ability to consider issues of form and narrative to a specific film using the ideas and vocabulary introduced during the first four weeks of the course. The second essay tests your ability to understand and integrate critical scholarship and textual analysis in relation to course films. The worksheets test your comprehension of weekly readings and screenings.

#### Assessment 1: Narrative Report

Weighting: 30%

Length: 1500 words

Due date: Monday 28 April 2008

Answer each of the following questions. Exemplify each answer by using ONE of the following films: *Shadow of a Doubt*; *The Wizard of Oz*; *Rear Window*; *Citizen Kane*.

Word length for each question should be no less than 300 words and no more than 500 (total = 1500).

- 1/. Explain the distinction made in *Film Art* between **plot** and **story** in narrative films. Discuss the relationship between story and plot in your chosen film.
- 2/. Consider the **opening** and **closing** of your film. Describe how the opening sequence generates expectations about the film's development. Explain why it is useful to compare the opening and closing of the film when analysing its **narrative**.
- 3/. Explain the term **narration** in terms of range and depth of information. Use examples from your chosen film.
- 4/. Discuss how **causality** operates in two or three scenes from your specific film. Make sure you describe how specific events **motivate** other events.

#### Assessment 2: Long Essay

Weighting: 50%

Length: 2500 words

Due date: Monday 16 June 2008

Analyse a sequence from any ONE of the films studied on this course (you can **not** work on the film you discussed in assessment item 1). The sequence should be 5-10 minutes in length.

The following suggests how you might structure your essay.

1/. Very briefly describe the genre of the film (ie what kind of film is it, what other films is it similar to/does it refer to; what sorts of expectations does an audience bring to such a film), the sequence itself, and the most significant action/s that occur in the sequence.

2/. Explain the **point** of your chosen sequence in terms of its contribution to the overall film:  
What is its function in terms of narrative exposition?  
What contribution does it make to the development of character/s?  
What is the sequence attempting to achieve in terms of audience viewpoint and sympathy?  
What thematic issues does the sequence help to develop?

3/. Describe how the elements of mise en scene interact in the sequence in order to visually and aurally represent and develop the main point/s as outlined in 2/. above. Remember to refer to the film as a whole when necessary.

Consider the following:

Setting; décor; props; costume; make-up (SDPCM):

1/. How do SDPCM relate to and contribute to the overall story?

2/. What does SDPCM tell us about character?

Are there any particular uses of colour occurring in this scene that form part of an overall pattern in the film?

Consider action and performance – use of space and blocking.

Consider the effects of casting.

Light and Lighting – Is it drawing attention to/away from certain areas or characters?

What direction and intensity of lighting? Important for story?

Camera distance from main subject. Effect?

Position and angle of camera. Effect?

Camera focus and perspective. Effect?

Camera Movements:

Reinforcing or independent of the movements performed by characters?

Maintaining or changing the centre of interest?

Similar to or different from human vision? In what way?

Is the camera favouring one character or group by adopting or depicting their viewpoint?

Continuity or discontinuity editing? Why?

Pace and Rhythm of editing. Why?

Sound: Synchronous with image?

Use of on and off screen space?

Effects? Why?

Music? Why?

Nb Your aim is to establish the basic point of the scene being analysed, and to consider the **most important** aspects of the interplay of elements of mise en scene, cinematography, sound and editing that contribute to this basic point. Your discussion of **mise en scene** should support your argument about what the point of the scene is. DO NOT simply list out the various elements of mise en scene etc and describe them.

In some cases it may be possible to work on a film that has NOT been screened in the course. In order to do this you must contact your tutor, in writing, by the end of week 10 suggesting an alternative film and presenting a clear and convincing case as to why your alternative film is appropriate for the assessment item. The tutor will, at their discretion, accept the alternative film; seek further discussion & clarification; or reject the alternative.

### Assessment 3: Worksheets

From week 2 onward worksheets will be distributed, completed and collected in tutorials on a weekly basis. These sheets will be based on the week's reading and the film for that week.

Essays will be returned in tutorials within two weeks of submission (that is two weeks after the student has handed in the essay, not two weeks after the due date). If you require detailed comments, indicate this on the cover sheet. If you require additional feedback make an appointment to see your tutor.

## ASSESSMENT GOLD COAST CAMPUS ONLY

Item	Assessment Task	Length	Weighting	Total Marks	Relevant Learning Outcomes	Due Day and Time
1.	Narrative Report	1500 words	30%	100	1, 4	24 April 2009 (week 7).
2.	Summary Paper	2500 words	45%	100	1, 2, 3, 4	5 June (In class) (week 13)
3.	Worksheets	Na	25%	100	1, 2, 3, 4	Throughout semester

### Assessment 1: Narrative Report.

Weighting: 30%

Length: 1500 words

Due: 24 April 2008.

How does the film L A Confidential tell its story?

To help you refer to specific points in the narration, it is useful to undertake a plot breakdown which might be included in an Appendix. Matters of film style and composition should be referred to only if they make significant contribution to the film's story telling. The Sample Analyses in FILM ART offer examples of how this kind of approach might work.

### Assessment 2: Summary Paper

Weighting: 45%

Length: 2500 words

Due: 5 June (In class)

Prepare an extended briefing paper on the topic of film art that highlights your understanding of course fundamentals and applications.

This assignment is split into three sections. In the first, you are required to demonstrate your knowledge and recognition of various elements of film form and style. Here, particular reference to narration and compositional elements of staging, photography, continuity and sound will be important. The second section of the summary paper calls for your evaluation of various formulations of film principles and cases. This part of the paper will highlight your mastery of how film art works in practice. The third component of the briefing paper will involve extended composition. It requires the analysis of one of the films shown in the course.

### Assessment 3: Worksheets

Weighting: 25%

Length: Na

Due: Throughout semester

A total of ten (10) worksheets will be distributed, completed and collected in workshops. They are based on set readings and films screened. The questions asked are elementary and straightforward.

NB, Assessment 1 and 2 will be workshopped in class and further printed breakdowns of the tasks will be made available.

## GRADUATE SKILLS

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Graduate Skills	Taught	Practised	Assessed
Effective communication (written)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Effective communication (oral)	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Effective communication (interpersonal)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Information literacy	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Problem solving	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Critical evaluation	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Work autonomously	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Work in teams	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Creativity and innovation	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Ethical behaviour in social / professional / work environments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Responsible, effective citizenship	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## TEACHING TEAM

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Convenor Details	Nathan and Logan
Campus Convenor	Dr David Baker
Email	D.Baker@griffith.edu.au
Office Location	2.16 Macrossan, Nathan Campus
Phone	3735 7270
Fax	
Consultation times	TBC

Convenor Details	Southbank Campus
Campus Convenor	Professor Albert Moran
Email	A.Moran@griffith.edu.au
Office Location	Gold Coast Campus tba 2.04 Macrossan, Nathan Campus
Phone	3735 7438
Fax	
Consultation times	TBC

*Additional teaching team member, Nathan Campus*

	Dr Amanda Howell
Email	A.Howell@griffith.edu.au
Office Location	2.65 Macrossan, Nathan Campus
Phone	3735 7159
Fax	
Consultation times	TBC

## **COURSE COMMUNICATIONS**

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Students may communicate with the course convenor by email or phone; tutors will provide their contact details and consultation hours during the first tutorial. These will also be posted, along with other announcements on the relevant Learning@Griffith course site.

## **TEXTS AND SUPPORTING MATERIALS**

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The **essential** textbook for this course is David Bordwell and Kristin Thompson, *Film Art*. 8<sup>th</sup> Edition, 2008.

It would be possible to use an earlier edition of the book, but please be aware that each edition is updated and page numbers of earlier editions are different. It is up to you to work out the equivalent section if you use an earlier editions.

## SECTION B – ADDITIONAL COURSE INFORMATION

### Key Dates

15 March	Last date for adding a course for Semester 1
29 March	Census date for Semester 1 – last date to drop a course without being liable for fees
30 April	Last date for withdrawal without failure (WF) from Semester 1 courses

### Submission of Items

All assessment items should be submitted to Off Campus & Assignment Handling Services (OC&AHS) unless instructed to do otherwise by the Course Convenor. **All assessment items must be presented on or before the due date.** Securely attach an *OC&AHS Assignment Cover Sheet* to the front of your assignment which can be obtained from OC&AHS or via the web (<http://www.gu.edu.au/ins/forms>). Do not submit assessment items in plastic folders, as we cannot guarantee that the folder will be returned to you. **You should also keep a copy of your assessment item in case the original is lost and you are requested to resubmit the item.**

Students who are submit their assignment on campus may do so at the following locations:

<b>Nathan Campus:</b>	Lending Services Counter, Nathan Library, Willet Centre (N53) during library hours only. After hours submission box located outside OC&AHS Office, (N53, 0.02) - opposite the Enernet Café.
<b>Gold Coast Campus:</b>	Lending Services Counter, Information Services (G10) during library hours. CMOH – Lending Services Counter (GH1, Level 5) during library hours.
<b>Logan Campus:</b>	Lending Services Counter, Logan Library (L03) during library hours. After hours submission box located outside OC&AHS Office, L03, 2.12.
<b>Mt Gravatt Campus:</b>	Lending Services Counter, Information Services Centre (M13) during library hours only.
<b>South Bank Campus</b>	Lending Services Counter, QCA Library and QCGU Library, during library hours. (S01_1.22)

### Late Submission

For students who require an extension of 1-5 days for medical and other legitimate reasons involving family or work problems—

- you do not need to apply to the Convenor/Tutor
- your assignment **MUST** be accompanied by documentary evidence AND a letter explaining the reasons for lateness. The evidence might take the form of a medical or other professional certificate, or a letter from an employer regarding last-minute emergency work.

If you do not provide documentary evidence with your letter you may be penalised. You may lose 5% of your final mark for each day\* that the item is late. *\*A weekend equates to one day.*

Students who require an extension of more than 5 days should make application for deferred assessment on the official form, supplying clear explanation and documentary evidence.

## Plagiarism/Academic Misconduct

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Students must conduct their studies at the University honestly, ethically and in accordance with accepted standards of academic conduct. Any form of academic conduct which is contrary to these standards is academic misconduct for which the University may penalise a student.

It is YOUR RESPONSIBILITY to be familiar with the University Policy on Academic Misconduct. The misconduct most frequently encountered in the School of Humanities is plagiarism. **Plagiarism is the “knowing” presentation of the work or property of another person as if it were the student’s own.**

Examples of plagiarism include:

- Word for word copying of sentences or paragraphs from Internet sources, books, articles, or another student’s work, without clearly identifying the relevant passages as direct quotations, and disclosing their origin by appropriate referencing
- closely para-phrasing sentences or paragraphs from one or more sources without appropriate acknowledgment in the form of a reference to the original work or works;
- Using another person’s ideas, work or research data without appropriate acknowledgement.

The School regards plagiarism as serious and markers are asked to report all suspected cases. The School of Humanities uses search engines capable of tracing plagiarised material to all parts of the web. For further information, and an indication of the range of severe penalties that plagiarism can attract, all students are advised to refer to the Griffith University Policy on Academic Misconduct at <http://www62.gu.edu.au/policylibrary>

## Bibliography & Referencing

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All assessment items must be fully and correctly referenced throughout and accompanied by a bibliography. All students should obtain a copy of the School’s *Guide to Referencing*. This guide will be an essential resource for you when writing essays and compiling bibliographies throughout your academic career. Copies of the guide are available from the Reserve section of the Library, and the document will also be available on each course site in Learning@Griffith.

Other guides are available at the Learning Assistance Unit’s Self-Help Resources at [http://www.gu.edu.au/ins/training/study/content\\_studyresources.html](http://www.gu.edu.au/ins/training/study/content_studyresources.html). Go to ‘eStudy Centre – Allen & Unwin’ under General Study Skills, and ‘MLA style citation of electronic sources’ under Referencing. Consult your lecturers if unsure about appropriate citation and bibliographic conventions for oral and written work in the arts and humanities.

### Special Note

#### *Non-discriminatory language*

Please consult the University guidelines on the use of non-discriminatory language in the pamphlet provided with your orientation materials and available from Student Administration. It is School policy that students avoid the use of sexist, racist and other discriminatory language in class work and assessment items. However, in certain circumstances where the appropriate use of such language is shown to be necessary it may be permitted.

### Grading Scale

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The School or Faculty Assessment Board determines the grade cut-off percentages and the grades awarded in this course. The final grade signifies the overall performance of the student in the course.

Grades awarded are as follows:

High Distinction  
Distinction  
Credit  
Pass  
Pass Conceded  
Fail

<b>SPECIAL NOTE:</b> To be awarded a grade of Pass Conceded or higher, students must have completed 85% or more of the weighted items, with marks above zero.
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## Description of Standard Grades:

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**High Distinction (HD)** Exceptional performance indicating complete and comprehensive understanding of the subject matter; genuine mastery of relevant skills; demonstration of an extremely high level of interpretative and analytical ability and intellectual initiative; and achievement of all major and minor objectives of the course.

**Distinction (D)** Excellent performance indicating a very high level of understanding of the subject matter; development of relevant skills to a very high level; demonstration of a very high level of interpretive and analytical ability and intellectual initiative; and achievement of all major and minor objectives of the course.

**Credit (C)** Good performance indicating a high level of understanding of subject matter; development of relevant skills to a high level; demonstration of a high level of interpretive and analytical ability and achievement of all major objectives of the course; some minor objectives not fully achieved.

**Pass (P)** Satisfactory performance indicating an adequate understanding of most of the basic subject matter; partial development of relevant skills; adequate interpretive and analytical ability and achievement of all major objectives of the course; failure to achieve some minor objectives.

**Nongraded Pass (NGP)** Successful completion of a course assessed on a pass/fail basis, indicating satisfactory understanding of subject matter; satisfactory development of relevant skills; satisfactory interpretive and analytical ability and achievement in all major objectives of the course.

**Pass Conceded (PC)** Limited performance indicating partial understanding of basic subject matter; partial development of relevant skills; some evidence of interpretive and analytical ability; achievement of most major objectives of the course; failure to achieve some minor objectives.

**Fail (F)** Unsatisfactory performance indicating an inadequate understanding of the basic subject matter; failure to develop relevant skills; insufficient evidence of interpretive and analytical ability; and failure to achieve major and minor objectives of the course.

Other grades which may be awarded are:

**Fail, No Submission (FNS)** Did not present any work for assessment, to be counted as failure.

**Withdrawal with failure (WF)**

## SECTION C – KEY UNIVERSITY INFORMATION

### ACADEMIC MISCONDUCT

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Students must conduct their studies at the University honestly, ethically and in accordance with accepted standards of academic conduct. Any form of academic conduct that is contrary to these standards is academic misconduct and is unacceptable.

Some students engage deliberately in academic misconduct, with intent to deceive. This conscious, pre-mediated form of cheating is one of the worst forms of fraudulent academic behaviour, for which the University has zero tolerance and for which penalties, including exclusion from the University, will be applied.

However the University recognises many students commit academic misconduct without intent to deceive. These students may be required to undertake additional educational activities to remediate their behaviour.

Specifically it is academic misconduct for a student to:

- **Cheat in examinations and tests** by communicating, or attempting to communicate, with a fellow individual who is neither an invigilator or member of staff; by copying, or attempting to copy from a fellow candidate; attempting to introduce or consult during the examination, any unauthorised printed or written material, or electronic calculating or information storage device; or mobile phones or other communication device, or impersonates another.
- **Fabricate results** by claiming to have carried out tests, experiments or observations that have not taken place or by presenting results not supported by the evidence with the object of obtaining an unfair advantage.

- **Misrepresent themselves** by presenting an untrue statement or not disclosing where there is a duty to disclose in order to create a false appearance or identity.
- **Plagiarise** by representing the work of another as their own original work, without appropriate acknowledgement of the author or the source. This category of cheating includes the following:
  1. collusion, where a piece of work prepared by a group is represented as if it were the student's own;
  2. acquiring or commissioning a piece of work, which is not his/her own and representing it as if it were, by
    - purchasing a paper from a commercial service, including internet sites, whether pre-written or specially prepared for the student concerned
    - submitting a paper written by another person, either by a fellow student or a person who is not a member of the University;
  3. duplication of the same or almost identical work for more than one assessment item;
  4. copying ideas, concepts, research data, images, sounds or text;
  5. paraphrasing a paper from a source text, whether in manuscript, printed or electronic form, without appropriate acknowledgement;
  6. cutting or pasting statements from multiple sources or piecing together work of others and representing them as original work;
  7. submitting, as one own work, all or part of another student's work, even with the student's knowledge or consent.

A student who willingly assists another student to plagiarise (for example by willingly giving them their own work to copy from) is also breaching academic integrity, and may be subject to disciplinary action.

Visit the University's Institutional Framework for Promoting Academic Integrity Among Students for further details.

## **PLAGIARISM DETECTION SOFTWARE**

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The University uses plagiarism detection software. Students should be aware that your Course Convenor may use this software to check submitted assignments. If this is the case your Course Convenor will provide more detailed information about how the detection software will be used for individual assessment items.

## **HEALTH AND SAFETY**

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Griffith University is committed to providing a safe work and study environment, however all students, staff and visitors have an obligation to ensure the safety of themselves and those whose safety may be affected by their actions. Staff in control of learning activities will ensure as far as reasonably practical, that those activities are safe and that all safety obligations are being met. Students are required to comply with all safety instructions and are requested to report safety concerns to the University.

General health and safety information can be obtained from [http://www.griffith.edu.au/hrm/health\\_and\\_safety/](http://www.griffith.edu.au/hrm/health_and_safety/)

Information about Laboratory safety can be obtained from [http://www.griffith.edu.au/ots/secure/health/content\\_labsafety.html](http://www.griffith.edu.au/ots/secure/health/content_labsafety.html)

## **KEY STUDENT-RELATED POLICIES**

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All University policy documents are accessible to students via the University's Policy Library website at: [www.griffith.edu.au/policylibrary](http://www.griffith.edu.au/policylibrary). Links to key policy documents are included below for easy reference:

[Academic Calendar](#)

[Academic Standing, Progression and Exclusion Policy](#)

[Assessment Policy](#)

[Examinations Timetabling Policy and Procedures](#)

[Guideline on Student E-Mail](#)

[Health and Safety Policy](#)

[Institutional Framework for Promoting Academic Integrity Among Students](#)

[Policy on Student Grievances and Appeals](#)

[Student Administration Policy](#)

[Student Charter](#)

## **UNIVERSITY SUPPORT RESOURCES**

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The University provides many facilities and support services to assist students in their studies. Links to information about University support resources available to students are included below for easy reference:

[Learning Centres](#) - the University provides access to common use computing facilities for educational purposes. For details visit [www.griffith.edu.au/cuse](http://www.griffith.edu.au/cuse)

[Learning@Griffith](#) - there is a dedicated website for this course via the Learning@Griffith student portal.

[Student Services](#) facilitate student access to and success at their academic studies. Student Services includes: Careers and Employment Service; Chaplaincy; Counselling Service; Health Service; Student Equity Services (incorporating the Disabilities Service); and the Welfare Office.

[Learning Services](#) within the Division of Information Services provides learning support in three skill areas: computing skills; library skills; and academic skills. The study skills resources on the website include self-help tasks focusing on critical thinking, exam skills, note taking, preparing presentations, referencing, writing, proof reading, and time management.