TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI
VICTORIA UNIVERSITY OF WELLINGTON

FACULTY OF ARCHITECTURE & DESIGN
Te Wahanga Waihanga-Hoahoa

2014

Trimester 1

COURSE OUTLINE

LAND261

LANDSCAPE ARCHITECTURE COMMUNICATION

GENERAL

Trimester 1; 15 points

ASSESSMENT

100% internal by assignment

CLASS TIMES AND LOCATIONS

STUDIO: Fridays 9.30 –10.30 VS221;
10.30 -12.20 VS319 & 322;
12.40 -14.30 VS221, 319, 322 & 001

COORDINATOR

Warwick McLeod
Room: Wigan 007
Phone:463-6121
Cellphone:0220453998
Email: warwick.mcleod@vuw.ac.nz
Office Hours: Mondays, Thursdays 12 – 2

Tutor details will be provided at start of the course.

COMMUNICATION OF ADDITIONAL INFORMATION

Any changes or additions to this Course Outline will be discussed and agreed with the class, and conveyed through Blackboard or via email to all students enrolled in the course.
Changes to submission dates for items of assessment cannot occur without permission from the Head of School.

PRESCRIPTION

Studio-based introduction to the fundamental forms, techniques and concerns of landscape architectural representation; the communication of landform, materiality and landscape experience in plan, section, sketch, diagram, perspective and model; using analogue and digital methods with an emphasis on thinking through making.

COURSE CONTENT

In design, two types of communication are fundamental. There is what we usually think of by the word communication, namely conveying our ideas to others; and to communicate 3 dimensional ideas to others, we must be able to draw and to model. But there is another communication even more fundamental to designing, which is communication with our own selves. We need to draw our ideas, model our ideas, to be able to see them in formulation, to critique them and reassess them. Far from being the "result" of an already conceived and formed idea, drawing-with-modelling is a mysterious but magical process, through which the sparks of individual creativity ignite the world into forms; and burn, as the design process. Each designer's drawing-with-modelling practice becomes his or her unique best friend; and once that friendship is sealed, its honesty and clarity will sustain a whole life as a confident spatial designer.

As designers, it is crucial to understand and manipulate the ways in which concepts and ideas are communicated to clients, other designers and society. These instincts must be honed, challenged and continually widened to keep ones' work unique and evocative in this modern world.

Through this course students will immerse themselves in methods of communication via media such as drawing, visual analysis, physical modelling, 3d computer modelling and imaging. Each project and the associated exercises contain aspects of visual research, inhabitation of site, and representation of these processes. This course is run concurrent with LAND211 and should help students to challenge the methods of representation used within their design work. Each project consists of a series of loosely defined challenges which will create the 'final presentation' of work which is submitted at the end of each project. This course is designed to strengthen students' abilities in presentation and communication of simple to complex design concepts. The course is to act as each student's testing ground for developing their own style and personal design philosophy with regards to presentation and design concepts.

Design is created through a series of processes. We tend to instinctively start from site – then will build upon this basis with precedents, spatial objects and theoretical concepts. This course attempts to provide an alternative route for design – one that consists of the representations techniques undertaken by each student. Students will embark upon a series of motions; starting with site, moving into the conceptual realm, then back to site. The process will be repeated within both projects, using different mediums. Within the course students must take on the responsibility of engaging with landscape architectural concepts, ideas, meaning, poetic interpretation and craft. Clear reasoning and method must be practised and recorded by each student, as an awareness of creation is key to communicating clearly, via oral and/or visual means, the original intent and philosophy of design concept.

COURSE LEARNING OBJECTIVES

The aim of the course is primarily to train you in the habit of drawing; so that drawing becomes a natural means of your design process, for your ideas to become communicable <u>within the design process</u> to others, and still more importantly for you to be able to see and critique your own ideas in their formation. By the end of the course students will be well versed in drawing methods specific to the analysis and representation of 3D form and space: namely; diagram, plan, section, elevation, axonometric, and perspective. They will have developed a close relationship with the world of marks on paper as a source of generating ideas of 3D form and space; and will be well-practised in thinking through issues of form and space by the medium of a fluid and confident freehand process.

Another important objective is to bring students through to a level of fluency with computer programs for spatial design and visualisation. And, equally, confidence with generating ideas through hands-on 3D processes.

Students who pass this course will be able to:

1. employ drawing and modelling methods and skills to analyse space/form relationships;
2. apply a variety of mixed media techniques to the representation of landscape architecture
3. communicate via analogue and digital methods of presentation with a high level of craft and consideration

GRADUATE SKILLS

Graduate Skills	***Taught***	***Practised***	***Assessed***
Knowledge			
• Information literacy	✓	✓	✓
Creative and Critical Thinking			
• Problem solving	✓	✓	✓
• Critical evaluation	✓	✓	✓
• Work autonomously		✓	✓
• Creativity and innovation	✓	✓	✓
Communication			
• Effective communication (written)		✓	✓
• Effective communication (oral)		✓	✓
• Effective communication (graphic)	✓	✓	✓
• Work effectively in a team setting		✓	✓
Leadership			
• Ethical behaviour in social / professional / work environments		✓	
• Responsible, effective citizenship		✓	
• Commitment to responsibilities under the Treaty of Waitangi		✓	

TEACHING FORMAT

LAND261 consists of two projects assisted in their formation through a series of lectures, studio based discussions and computer/workshop based tutorials. This course focuses on the process of designing – the making – and how this process of creation is intrinsically necessary to each design project and its execution. The process of this course is designed to hone students' skills in representation and communication in processes involving both analogue methods and digital methods. Engaging students in such a wide variety of mediums strengthens their technical knowledge of both analogue and digital methods while allowing students to perceive what each medium's strengths are – and what a mixed media response can create.

We will explore methods of physical modelling to bring fluidity to the design process and to find effective ways to allegorize form & space, and the sequential experience of form & space. We will get to know a language of form/space and its significance to the imagination, and study this language with line. Through constant drawing, the student becomes aware of the very close bond between line and creativity, in form/space imagination. Students will learn to use a variety of methods to get the creativity going, in order to then investigate this relationship through drawing.

The class is in 3 stages:

1. Each class begins with an hour-long drawing test. Each of these tests is worth 2% of your total grade for the course. In these tests you get in groups of 4 or 5 and discuss among yourselves (by means of drawing) the spatial composition of a particular design, of which you have a limited amount of evidence in photos. Each student makes their own drawings as part of these discussions and submits them at the end of the test. Each test is assessed on the day by your tutor with a simple pass/fail grade (without comments). Non-attendance and thereby non-participation in a drawing test will result in an irrevocable grade of 0 for that test.
2. 10.30-12.20 of each class is in the computer studios
3. 12.40-2.30 is held in whatever location is appropriate to the medium or issue being investigated that day. It may be on site, or in the studio, the computer studio, or the workshop.

MANDATORY COURSE REQUIREMENTS

None

WORKLOAD

Attendance and participation is an important aspect of the learning process, and you are expected to attend all the lectures and tutorials.

If extraordinary circumstances arise that require you to be absent from some class sessions, you should discuss the situation with the Course Coordinator as soon as possible.

You should expect to spend around 150 hours on this course, including both scheduled class time and independent study. Typically this involves around 15 hours per week during the 12 teaching weeks.

Please visit the link below for information on Studio Courses:
www.victoria.ac.nz/fad/faculty-administration/current-students#studioculturepolicy

ASSESSMENT

Note: Victoria's grading system has changed for Trimester 1 2014 with the introduction of a new C- grade.

The course is internally assessed by assignment work in the form of three (3) modules. Assignments are assessed and graded A+, A, A-, B+, B, B-, C+, C, C-, D, E, (where C- is a PASS). Grades only are issued to students. The final grade for the course is based on the aggregation of the percentage marks for each of the assignments, and a final grade of C- or better is required to pass the course.

NOTE: In order to ensure equity, hand-in dates cannot be modified. A hand-in date cannot be changed without permission from the Head of School.

2 projects take you through fundamental processes of spatial composition and design in stages; and give you practice in approaches and skills in form/space visualisation and conceptualization.

The first of these projects is to design and make a series of "Quality Spaces": in which each space is encountered in a sequence of concealing and revealing, and the means of access from one to the next is metaphoric for the threshold between spaces.

The second project explores "Qualities at Scale & of Scale". You make 5 scale models - each zooming in on a certain area of the preceding one - of a space designed from your imagination of the formal qualities of the site.

Drawing is a most important aspect of all projects; indeed drawing and modelling are considered two sides of the same coin, indispensable to each other in the design process. Depth, clarity, and fluency of search through both methods are the ultimate goals of these projects.

Weekly drawing tests are held to ensure students always have drawing in the forefront of their attention and to progress their drawing skills.

Project 1: **Quality Spaces**	(6 Weeks: due 9.30am April 11th)	....	40%
Project 2: **Qualities at Scale & of Scale**	(5 Weeks: due 9.30 June 6th)		40%
Project 3: **Drawing Tests**	(Weekly: due each class)		20%
Total		....	100%

The submission requirements and assessment criteria for the 3 projects are as follows:

1. **Quality Spaces (40%)**: The first of these projects is to design and make a series of spaces: a communication of the subjective understanding of a walk through a site. These spaces are orientated to feed into LAND211 while still creating a separate thought process. This project tasks students with interpreting landscape as 12 Qualities; namely: Materiality; Structure; Solid/Void; Form/Space; Dimensionality; Edge; Threshold; Interactivity; Sequence; Texture; Light; and Language: and constructing means to communicate this interpretation.The walk is on the site assigned to the student in LAND211, along a path defined by the student. This route can be pre-planned or a more instinctive walk – depending on how the student wishes to engage with the site. The physical modelling is by hand and encourages tactile & haptic exploration of materiality; similarly the 2-dimensional work is hand-drawn, hand-painted, and at a scale that develops an experiential understanding of light, dark, surface and texture.

   Submission Requirements:
   - 1 scroll painting: composed from charcoal, ink and crayon drawings/paintings recording impressions of light/dark conditions within the site
   - A digital version of this from the same paintings/drawings scanned and altered in Photoshop
   - A series of spaces which enclose each other; made from found materials, to which processes have been applied to discover and transform their materiality
   - A digital version of the same, designed in SketchUp, Rhino, and 3DSMax
   - Freehand drawings designing these Quality Spaces

Quality Spaces Assessment Criteria	**CLO(s)**
Exploration & creative interpretation of 3D light and dark experiences	1,2,3
Ability to model with 3D software	1,2,3
Ability with freehand sketching and drawing	1,2,3
Exploration & creative interpretation of materiality and processes	1,2,3
Understanding and creativity in spatial & formal composition	1,2,3
Creative exploration,and understanding of structure	1,2,3
Imaginativeness and conceptual skill in exploring, refining and choreographing a complete 4-dimensional experience	1,2,3
Craft	1,2,3

2. **Qualities at Scale and of Scale (40%)**: This project explores the already completed 'walk' through Quality Spaces as an inspiration and means of designing. Through the exercises formulated within the project brief, beginning with a "scale-shift"-prompting exercise taken from re-experiencing the LAND211 site, students are asked to reinterpret, through the same abstract terms but considered at very different scales, the spaces completed for Project One; and then transform them into physical scale models. Students will explore how Scale creates manifolds of the 12 Qualities of Materiality; Structure; Solid/Void; Form/Space; Dimensionality; Edge; Threshold; Interactivity; Sequence; Texture; Light; and Language, and the relationships between them. 5 different scale models will be modelled both digitally and physically, using digital software in tandem with workshop facilities such as the laser cutter, the routers and manual machines. A digital-to-print version is also produced, by which students learn how to optimally represent 3D spatial qualities in the 2-dimensional world

   Submission Requirements:
   - 5 scale models
   - Designs for these in SketchUp, Rhino, 3DSMax, AutoCad, and Illustrator
   - Edited plaster casts from site-traces
   - Freehand design-process drawings
   - A printed poster using Illustrator, Photoshop and InDesign presenting the complete project

Qualities at Scale & of Scale Assessment Criteria	CLO(s)
Ability with freehand sketching and drawing	1,2,3
Ability to model with 3D software	1,2,3
Ability with 2D software	1,2,3
Depth of exploration & imaginativeness of the experience of scale	1,2,3
Understanding and creativity in spatial & formal composition	1,2,3
Understanding and creative exploration of relationships of abstraction and metaphor	1,2,3
Exploration & creative interpretation of materiality and processes	1,2,3
Craft	1,2,3

3. **Drawing Tests (20%):** Each week the class begins with a one-hour-long drawing test, 9.30-10.30. Each of these tests is worth 2% of the total final mark. In these tests you get in groups of 4 or 5 and discuss among yourselves (by means of drawing) the spatial composition of a particular designed space, of which you have a limited amount of evidence in photos. Each student makes their own drawings as part of these discussions and submits them at the end of the test. Each test is assessed on the day by your tutor with a simple pass/fail grade (without comments). Non-attendance and thereby non-participation in a drawing test will result in an irrevocable grade of 0 for that test. Mere attendance and participation is not enough to ensure a pass; steady improvement will be expected, with the bar set higher each week.

Drawing Tests Assessment Criteria	CLO(s)
Ability to quickly explore and comprehend the design of a space	1,2,3
Depth of exploration of spatial composition through sketching & drawing	1,2,3
Clarity of sketching & drawing in leading and recording explorative process	1,2,3
Fluency of sketching & drawing leading imaginative spatial and formal investigation	1,2,3
Understanding of conventions of 3D drawing	1,2,3
Skill and accuracy in conventions of 3D drawing	1,2,3

The School has a long tradition of providing *critical review* of student work as it progresses especially in design projects. This is a part of feedback for learning purposes. Such reviews must not be misunderstood as indicators of standards and they are different from *assessment*. Students have a responsibility to attend critical reviews at the appointed time as part of the learning process. Review panels are often composed of internal and external members for the appointed times and cannot be re-composed to consider late submissions. Consequently late work will not receive a critical review, though it will be assessed subject to any penalties as set out below.

Critical Review: May take place during the development phases of a project as well as at the time of the final submission. Its purpose is to identify strengths and weaknesses in the work and to offer suggestions to generally encourage the student. An encouraging critical review does not necessarily mean a good assessment result.

Assessment: May take place at a stage in a project or on final submission (or both). Its purpose is to assess the work in terms of the objectives stated in the hand-out and to express this as a grade. Moderation of all assessment in

design is undertaken at the end of the Trimester after critical reviews, involving a wider group of staff than the immediate lectures in the course. This process ensures fairness.

All grades posted during this course are only provisional results until confirmed by the School Examiners Committee, which meets after the examination period.

Completion of Workshop Orientation and Workshop Safety. Workshop Safety attendance is built into the first two Friday classes. You must complete a workshop safety course before you use the workshop. Familiarity with the workshop is basic to this course, so maintaining good workshop relations is very important. Workshop etiquette must be strictly maintained with adherence to all workshop rules and respect accorded to the workshop technicians.

SUBMISSION AND RETURN OF WORK

All work submitted for assessment must be accompanied by an ASSESSMENT DECLARATION FORM.
You are responsible for ensuring your work is submitted on time and in the required format.

Except for work submitted after the deadline, all hand-ins must be submitted to the Hand-in folder on the R-Drive. This is a School of Architecture requirement to ensure that student work is appropriately archived.

Work submitted late must be submitted to the Course Coordinator.

Late submissions will be penalised as set out below, unless an extension is approved by the Course Coordinator.

EXTENSIONS

In the event of illness or other extraordinary circumstances that prevent you from submitting and/or presenting a piece of work on time, or that you feel adversely affect the quality of the work you submit, it is important that you discuss your circumstances with the Course Coordinator as soon as possible so that appropriate arrangements may be made. If possible, you should complete an Application for Extension form (available from the Faculty Office) for the Course Coordinator to approve before the hand-in date. You will also need to provide suitable evidence of your illness or other circumstances. In an emergency, or if you are unable to contact the Course Coordinator, you should advise the Faculty Office of your situation.

PENALTIES

For work that arrives late without an approved extension, the following penalty will be applied: 5% immediately, then 5% for every subsequent 24 hours including weekends.

REQUIRED MATERIALS AND EQUIPMENT

Camera
A3 photocopy paper
Visual Diaries/Sketchbooks, plain and gridded
Butter pad
Watercolour pad
Sumi-e brush, India ink, White crayon, Black oil stick, Charcoal, Black printing ink
Pencils of all different carbon/clay/graphite balance ie 5H to 7B
Marker pens of different greyscale value
Clutch lead holder with leads of different width
Pens of different width

Drafting triangles and curves, Ellipses and circles
Tape measure, Scale rule
Clear plastic hobby cube 9l
Protractor, Drafting compass
Needles and Pins, Split pins, butterfly clips and paper clips, Toothpicks and skewers
Thin–gauge bendable wire in different colours
Tapes and adhesives, masking tape, uhu glue
Craft knives of all different kinds & Cutting mat, Hole punch
Modelling paste
Casting plaster
Paraffin wax
Desk lamp
Many and various materials as required
In addition, students will need to provide all materials and equipment as necessary for the completion of required work. Please check the website link below for general requirements:

www.victoria.ac.nz/fad/faculty-administration/current-students/faqs#materialsandequipment

SET TEXTS

None

RECOMMENDED READING

See Blackboard.

SCHEDULE OF SESSIONS

Week Month	Day	Date	Item	Location	Time	Comments
Week 9 February	M	24				**Orientation Week**
	TU	25				
	W	26				
	TH	27				
	F	28				
Week 10 March	M	3				**Trimester 1 Begins**
	TU	4				
	W	5				
	TH	6				
	F	7	Course & Project 1 intro Workshop Safety Computers Site visit	VS234 Workshop VS319 & 322 onsite	9.30–10.30 10.30-12.20 10.30-12.20 12.40-2.30	
Week 11 March	M	10				
	TU	11				
	W	12				
	TH	13				
	F	14	Drawing Test 1 Workshop Safety Computers Light/Dark paintings	VS234 Workshop VS319 & 322 VS234	9.30 – 10.30 10.30-12.20 10.30-12.20 12.40-2.30	***This is the last date that you can withdraw with a full fees refund*** **Drawing Test assessment (2%)**
Week 12 March	M	17				
	TU	18				
	W	19				
	TH	20				
	F	21	Drawing Test 2 Computers Materiality & Processes	VS234 VS319 & 322 Workshop	9.30 – 10.30 10.30-12.20 12.40-2.30	**Drawing Test assessment (2%)**
Week 13 March	M	24				
	TU	25				
	W	26				
	TH	27				
	F	28	Drawing Test 3 Computers Scroll Paintings	VS234 VS319 & 322 VS234	9.30 – 10.30 10.30-12.20 12.40-2.30	**Drawing Test assessment (2%)**
Week 14 March/	M	31				
	TU	1				

April	W	2				
	TH	3				
	F	4	Drawing Test 4 Computers Quality Spaces workshop	VS234 VS319 & 322 VS234 & workshop	9.30 10.30 12.40-2.30	**Drawing Test assessment (2%)**
Week 15 April	M	7				
	TU	8				
	W	9				
	TH	10				
	F	11	Drawing Test 5 Presentation & Critique of Project 1	VS234 VS234	9.30-10.30 10.30-2.30	**Hand in Project 1 9.30am** **Drawing Test assessment (2%)**
Week 16 April	M	14				
	TU	15				
	W	16				
	TH	17				
	F	18				**Good Friday – holiday**
Week 17 April	M	21				**Easter Monday – holiday** **Mid-Trimester Break**
	TU	22				**Easter Tuesday – VUW holiday**
	W	23				
	TH	24				
	F	25				**Anzac Day – holiday**
Week 18 April/ May	M	28				
	TU	29				
	W	30				
	TH	1				
	F	2				
Week 19 May	M	5				
	TU	6				
	W	7				
	TH	8				
	F	9	Drawing Test 6 Computers Project 2 intro Site visit	VS234 VS319 & 322 VS234 onsite	9.30-10.30 10.30-12.40 12.40-1.20 1.20 – 2.30	**Drawing Test assessment (2%)**
Week 20 May	M	12				
	TU	13				
	W	14				
	TH	15				
	F	16	Drawing Test 7 Computers Laser-cutters & CRC router	VS234 VS319 & 322 workshop	9.30-10.30 10.30-12.40 12.40-2.30	**Drawing Test assessment (2%)** ***After this date the Associate Dean's approval is required for withdrawals from Trimester 1 courses.***
Week 21 May	M	19				
	TU	20				
	W	21				
	TH	22				
	F	23	Drawing Test 8	VS234	9.30-10.30	**Drawing Test assessment (2%)**

			Computers Qualities at scale & of scale workshop	VS319 & 322 VS234 & workshop	10.30-12.40 12.40-2.30	
Week 22 May	M	26				
	TU	27				
	W	28				
	TH	29				
	F	30	Drawing Test 9 Computers Qualities at scale & of scale workshop	VS234 VS319 & 322 VS234 & workshop	9.30-10.30 10.30-12.40 12.40-2.30	**Drawing Test assessment (2%)**
Week 23 June	M	2				**Queen's Birthday – holiday**
	TU	3				
	W	4				
	TH	5				
	F	6	Drawing Test 10 Presentation & Critique of Project 2	VS234 VS234	9.30-10.30 10.30-2.30	**Hand in Project 2 (40%) 9.30am** **Drawing Test assessment (2%)**
Week 24 June	M	9				**Study/Examination Period**
	TU	10				
	W	11				
	TH	12				
	F	13				**Examination Period begins**
Week 25 June	M	16				
	TU	17				
	W	18				
	TH	19				
	F	20				
Week 26 June	M	23				
	TU	24				
	W	25				
	TH	26				
	F	27				
Week 27 June/July	M	30				
	TU	1				
	W	2				**Examination Period ends**
	TH	3				**Mid-year Break begins**
	F	4				

CLASS REPRESENTATIVES

The Faculty of Architecture and Design operates a system of Class Representatives in 100-level courses, and Year Representatives in each of the professional disciplines. Student Representatives are elected during a class session in the first week of teaching. All Student Representatives will be listed on the STUDiO notice board in the Atrium, and the relevant Representatives are also listed on studio notice boards. Student Representatives have a role in liaising between staff and students to represent the interests of students to the academic staff, and also in providing students with a communication channel to STUDiO and the Student Representation organiser.

Class Rep name and contact details:

STUDENT FEEDBACK

The Course Coordinator will discuss feedback from previous students at an appropriate time during the course.

Student feedback on University courses may be found at *www.cad.vuw.ac.nz/feedback/feedback_display.php*.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Aegrotats: www.victoria.ac.nz/home/about/avcacademic/publications2#aegrotats
- Academic Progress: www.victoria.ac.nz/home/study/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/home/study/dates
- Faculty Current Students site: www.victoria.ac.nz/fad/faculty-administration/current-students
- Grades: www.victoria.ac.nz/home/study/exams-and-assessments/grades
- Resolving academic issues: www.victoria.ac.nz/home/about/avcacademic/publications2#grievances
- Special passes: www.victoria.ac.nz/home/about/avcacademic/publications2#specialpass
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/home/about/policy
- Student support: www.victoria.ac.nz/home/viclife/studentservice
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/home/viclife/student-charter
- Student Contract: www.victoria.ac.nz/home/admisenrol/enrol/studentcontract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/home/about
- VUWSA: www.vuwsa.org.nz

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Work Submitted for Assessment

Declaration Form

Student's full name :

Course :

Assignment/project :
(number and title)

Date submitted :

Refer to the information on Academic Integrity, Plagiarism and Copyright on the back of this form.
I confirm that:
I have read and understood the University's information on academic integrity and plagiarism contained at http: www.victoria.ac.nz/home/study/plagiarism and outlined below:

- I have read and understood the general principles of copyright law as set out below:
- This project/assignment is entirely the result of my own work except where clearly acknowledged otherwise:
- Any use of material created by someone else is permitted by the copyright owner.

Signed:

Date:

Academic Integrity, Plagiarism and Copyright

ACADEMIC INTEGRITY

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. University staff and students are expected to treat academic, intellectual or creative work that has been done by other people with respect at all times. Victoria University's reputation for academic integrity adds value to your qualification.

Academic integrity is simply about being honest when you submit your academic work for assessment

- You must acknowledge any ideas and assistance you have had from other people.
- You must fully reference the source of those ideas and assistance.
- You must make clear which parts of the work you are submitting are based on other people's work.
- You must not lie about whose ideas you are submitting.
- When using work created by others either as a basis for your own work, or as an element within your own work, you must comply with copyright law

Summarised from information on the University's Integrity and Plagiarism website:
www.victoria.ac.nz/home/study/plagiarism

PLAGIARISM

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:
www.victoria.ac.nz/home/study/plagiarism

COPYRIGHT

Copyright law regulates the use of the work of an author, artist, designer or other creator.

- Copyright applies to created work including designs, music, computer programs, artistic and literary work.
- The work can be in printed, digital, audio, video or other formats.
- Normally the author or creator of a work owns the copyright for their lifetime and for 50 years after their death, (although sometimes someone other than the creator of a work owns the copyright to the work, such as the creator's employer, or a person who commissions the creator's work).
- You must have permission from the copyright owner to copy, alter, display, distribute or otherwise use created work.
- If the creator has applied a Creative Commons licence to a work, this permits others to use the work but only in accordance with that licence.

Further information on copyright is available on the Victoria University website:
http://library.victoria.ac.nz/library/about/policies/copyright.html

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