



2016

Trimester 1

COURSE OUTLINE

LAND 261

Landscape Architecture Communication

GENERAL

Trimester 1; 15 points

ASSESSMENT

100% internal by assignment

Note: Any hand-in dates scheduled in the exam period are tentative until the official exam timetable is available.

CLASSTIMES AND LOCATIONS

STUDIO: Tuesday 10:30 – 12.20 Room: VS318
 Tuesday 12:40 – 14.30 Room: VS319 & 322

FINAL ASSESSMENT: Will be held in the end of Trimester One examination period 10 - 29 June

COORDINATOR

Warwick McLeod

Room: Wigan 007

Phone: 463-6121

Cellphone: 0220453998

Email: warwick.mcleod@vuw.ac.nz

Office Hours: Wednesdays, Thursdays 9 – 10.30

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.

This course is designed to strengthen students' abilities in representation and communication of simple to complex design concepts. 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 space and 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.

We will explore methods of drawing, digital modelling and 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.

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 within the design process 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 should 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

<i>Graduate Skills</i>	<i>Taught</i>	<i>Practised</i>	<i>Assessed</i>
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 analogue drawing/modelling workshops and digital drawing/modelling workshops.

The class is in 2 stages:

1. Each class begins with a 2 hour-long drawing test (10.30-12.20 in VS318, onsite, or in the workshop). Each of these tests is worth 2% of your total grade for the course. In these tests you draw, with the assistance of each other and your tutors, the spatial designs and problems you will be working through in each project. Much of the time this drawing will be done hand-in-hand with site analysis or physical modelling. You submit these drawings at the end of the test and they are 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. 12.40-14.30 of each class is in the computer studio VS319, where number of different computer programmes are introduced and practiced.

Group Work: There is no group work assessed.

MANDATORY COURSE REQUIREMENTS

MCR's are requirements, in addition to achieving a pass grade that students must meet in order to pass a course. In order to pass the course, you must also satisfy the following:

- Attend and present your project work at all scheduled critical reviews in order to demonstrate the achievement of CLO 2.

If you believe that *exceptional circumstances* may prevent you from meeting the mandatory course requirements, contact the Course Coordinator for advice as soon as possible.

WORKLOAD

Attendance and participation is an important aspect of the learning process, and you are expected to attend all the lectures and tutorials. Learning attitude towards the course content will be considered when assessing the exercises.

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 10 hours per week during the 12 teaching weeks, plus 30 hours during the mid-trimester break, study week and examination period.

Please visit the link below for information on Studio Courses:

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

Students with course timetable clashes are responsible for discussing these with their Course Coordinators. Students who then choose to remain enrolled in such courses must recognise that it is their sole responsibility to seek information from peers, Blackboard and other sources, and catch up on course material they may miss because of clashes.

ASSESSMENT

All work submitted for this course must be original and developed for this course only, unless prior approval is gained from the course coordinator to further develop existing work from previous or concurrent courses.

The course is internally assessed by assignment work in the form of 3 projects. 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.

To provide a comprehensive overview, a detailed description of the assignments which contribute towards the final course grade follows:

Project 1: Revealing Qualities of Space	(7 Weeks: due 10.30am April 19th)	40%
Project 2: Spatial Qualities at Scale	(7 Weeks: due 10.30am June 17th TBC)	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:

Project 1: (40%) Revealing Qualities of Space

Brief description:

The first of these projects is to design and make a series of enclosing and disclosing spaces: a metaphoric communication of the sequential understanding of a walk through a site. This project asks students to interpret this walk as the interdependent processing of 3 Qualities (namely: Materiality/Structure; Light/Sight; and Conditionality/Interactivity/Sequence): and draw and model means to communicate this interpretation.

Submission Requirements:

- Analytic drawings and diagrams of the site
- A series of physically modelled spaces which enclose each other; made from found materials, to which processes have been applied to discover and transform them, as an organisation of Materiality/Structure, Light/Sight; and Conditionality/Interactivity/Sequence that represents a sequential experience of a walk through the site.
- A digital version of the same, designed in SketchUp, Rhino, and 3DSMax

- Freehand drawings designing the physically modelled spaces
- A poster using Illustrator, Photoshop and InDesign, presenting the digital version
- A written statement of 3- 5 sentences explaining the student's concept

Project 1 Assessment Criteria	CLO(s)
Analysis, exploration & creative interpretation of materiality/structure (drawings, enclosing/revealing models)	1,2,3
Analysis, exploration & creative interpretation of light/sight (drawings, enclosing/revealing models)	1,2,3
Analysis, exploration & creative interpretation of conditionality/interactivity/sequence (drawings, enclosing/revealing models)	1,2,3
Imaginativeness and conceptual skill in exploring, refining and choreographing a complete 4-dimensional experience (drawings, enclosing/revealing models, written statement)	1,2,3
Ability with freehand sketching, diagrams and drawing	1,2,3
Craft in physical modelling (drawings, enclosing/revealing models)	1,2,3
Ability to model with 3D software (digital version)	1,2,3
Ability to compose with 2D software (poster)	1,2,3
Imaginativeness, clarity and coherence in poster design	1,2,3
Aggressiveness in exploring and pursuing excellence with the whole project	1,2,3

Project 2: (40%) Spatial Qualities at Scale

Brief description:

Students take site traces from project 1's site as clay and plaster casts, and by reconsidering these at different scales as if they were nested within each other, design a park; exploring how Scale creates manifolds of another 3 interdependent spatial qualities, namely Solid/Void/Form/Space; Dimensionality/Edge/Path /Threshold; and Typology/Language. This design and process are represented in drawings and as 4 physical scale models. The scale models are modelled both digitally and physically, using digital software in tandem with workshop facilities such as the laser cutter, the CNC routers and manual machines.

Submission Requirements:

- 4 scale models
- Designs for these in SketchUp, Rhino, 3DSMax, AutoCad, and Illustrator
- Edited plaster casts from site-traces
- Freehand design-process drawings
- A written statement of 2- 3 sentences explaining the student's concept
- A poster using Illustrator, Photoshop and InDesign, presenting the student's process through the project

Assessment Criteria:

Project 2 Assessment Criteria	CLO(s)
Sensitivity & appreciation in seeing spatial qualities at scale (edited plaster casts)	1,2,3
Exploration, creativity, & refinement in solid/void spatial & formal composition (scale models & drawings)	1,2,3
Exploration, creativity, & refinement in composition of dimensionality, path, edge and threshold (scale models & drawings)	1,2,3
Exploration, creativity, & refinement in composition of typologies and language (scale models & drawings, written statement)	1,2,3
Craft in physical modelling (scale models)	1,2,3
Ability with freehand sketching and drawing	1,2,3

Ability with 3D software (scale models)	1,2,3
Ability with 2D software (poster)	1,2,3
Imaginativeness, clarity and coherence in poster design	1,2,3
Aggressiveness in exploring and pursuing excellence with the whole project	1,2,3

Project 3: (20%)

Brief description: Each class begins with a 2 hour-long drawing test. Each of these tests is worth 2% of your total grade for the course. In these tests you draw, with the assistance of each other and your tutors, the spatial designs and problems you will be working through in each project. Much of the time this drawing will be done hand-in-hand with site analysis or physical modelling. You submit these drawings at the end of the test and they are 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.

Submission Requirements:

- Drawings on sheets of A3, stapled together, with accompanying sketchbook drawings, at the end of each Tuesday morning session

Assessment Criteria:

Project 3 Assessment Criteria	CLO(s)
Depth of exploration of spatial design 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

The School has a long tradition of providing *critical review* of student work as it progresses especially in design projects. For further information, please refer to the website below.

Critical Review: www.victoria.ac.nz/fad/faculty-administration/current-students/faqs#criticalreview

All grades posted during this course are only provisional results until entered on your student record in Banner.

SUBMISSION AND RETURN OF WORK

The drawing tests must be handed in immediately at the end of the test. They will be marked the same day and handed back to students. Only in advance of the missed test date, arrangements may be made with the course co-ordinator to complete a test at some other occasion.

Project 1 and project 2 must be personally presented to the class by each student. This is done with an (approximately) 3-minute verbal presentation, with the project submission exhibited, followed by 10 minutes of subsequent critique, in the class of the submission due date; which will be dedicated to these presentations and critiques. All the work should be exhibited in this class, and remain exhibited for the rest of the day whilst the course co-ordinator makes an initial assessment, and can be picked up at the end of the day. Complete assessment will be based on the digital submission, which includes full photo documentation and scans of the analogue 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

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

Basic to this course is experimentation in materiality, processes and mark-making. Therefore students must be as proactive as they can in finding and bringing in to class as diverse and complete a range of materials and tools as possible – particular materials & processes classes will be flagged in the schedule.

In addition students should be sure to bring in every day, in a personal toolbox readily at hand:

Surfaces -

- Visual Diaries/Sketchbooks
- Drafting film pad
- Papers and tissue of different transparency
- An A3 clearfile or binder

Drawing tools -

- 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
- Clutch lead holder with leads of different width
- Pens of different width
- Marker pens of different greyscale value
- Coloured pencils, pens and markers of different width of application tip and opacity of ink

Cutting tools –

- Craft knives of all different kinds & Cutting mat
- Hole punch

Measuring tools -

- Drafting triangles and curves, Ellipses and circles
- Tape measure, Scale rule
- Camera
- Protractor, Drafting compass

Fasteners -

- 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

SET TEXTS

None

RECOMMENDED READING

Burden, Ernest	Design Presentation
Burden, Ernest	Elements of architectural design
Burden, Ernest	Visionary architecture
Burden, Ernest	Architectural delineation
Burden, Ernest	Perspective Grid Sourcebook
Ching, Frank D.K	Architectural graphics
Ching, Frank D.K	Architecture: Form, space & order
Ching, Frank D.K	Drawing a creative process
Collier, Graham	Form, Space and Vision
Cooper, Douglas	Drawing and Perceiving
Cooper, Douglas & Mall, R	Drawing and Perceiving
Forseth, Kevin & Vaughan, D	Graphics for Architects
Forseth, Kevin	Rendering the visual field
Hanks, Kurt & Belliston, Larry	Draw! A visual approach to thinking
Kasprisin, Ron & Pettinari, J	Visual Thinking for Architects and Designers
Laseau, Paul	Architectural drawing: options for design
Laseau, Paul	Freehand sketching: an introduction
Laseau, Paul	Frank Lloyd Wright: between principals and form
Laseau, Paul	Ink-line sketching
Laseau, Paul	Graphic problem solving for Architects and Designers
Laseau, Paul	Graphic thinking for Architects and Designers
Laseau, Paul	Architectural representation handbook
Laseau, Paul	Visual notes for architects and designers
Leach, N ed.	Digital Tectonics
Locklard, William Kirby	Drawing as a means to Architecture
Lorenz, A & Leonard L	Architectural illustrations inside and out
Lorenz, A	Illustrating architecture
Lorenz, A	Drawing in colour: rendering techniques for pen, pencil.....
Luscombe, D. & Peden, A	Picturing Architecture
Lin, Mike W	Drawing and Designing with Confidence
Lin, Mike W	Architectural rendering techniques
Nelms, Henning	Thinking with a pencil
Porter, Tom	How Architects Visualise
Porter, Tom	Architect's Eye
Porter, Tom	Graphic Design Techniques for Architectural Drawings
Porter, Tom	Manual of graphic techniques for architects
Porter, Tom	Graphic design techniques for architectural drawing
Porter, Tom	Architectural drawing masterclass
Porter, Tom	Design drawing techniques
Smith, Kendra Schank	Architects' Drawings
Steenbergen, C. (edt)	Architectural Design and Composition
Uddin, M Saleh	Axonometric and oblique drawing
Uddin, M Saleh	Composite drawing
Uddin, M Saleh	Hybrid drawing techniques by contemporary architects
Uddin, M Saleh	Digital architecture
White, Edward T	Space adjacency analysis
White, Edward T	Presentation strategies in Architecture
Yee, Rendow	Architectural Drawing

SCHEDULE OF SESSIONS

Week Month	Day	Date	Item	Location	Time	Comments
Week 8 February	M	22				Orientation Week
	TU	23				
	W	24				
	TH	25				
	F	26				
Week 9 Feb/March	M	29				Trimester 1 begins
	TU	1	Dummy Drawing Test	VS318	10.30-12.20	Project 1 introduced
			Digital studio	VS319 & 322	12.40-14.30	
	W	2				
	TH	3				
F	4					
Week 10 March	M	7				
	TU	8	Drawing Test 1	VS318	10.30-12.20	
			Digital studio	VS319 & 322	12.40-14.30	
	W	9				
	TH	10				
F	11				<i>This is the last date that you can withdraw with a full fees refund</i>	
Week 11 March	M	14				
	TU	15	Drawing Test 2	VS318	10.30-12.20	
			Digital studio	VS319 & 322	12.40-14.30	
	W	16				
	TH	17				
F	18					
Week 12 March	M	21				
	TU	22	Drawing Test 3	VS318	10.30-12.20	
			Digital studio	VS319 & 322	12.40-14.30	
	W	23				
	TH	24				
F	25				Good Friday – Public Holiday	
Week 13 March/ April	M	28				Easter Monday – Public Holiday
	TU	29				University Holiday
	W	30				
	TH	31				
	F	1				
Week 14 April	M	4				
	TU	5	Drawing Test 4	VS318	10.30-12.20	
			Digital studio	VS319 & 322	12.40-14.30	
	W	6				
	TH	7				
F	8					
Week 15 April	M	11				
	TU	12	Drawing Test 5	VS318	10.30-12.20	
			Digital studio	VS319 & 322	12.40-14.30	
	W	13				
	TH	14				
F	15					
Week 16 April	M	18				
	TU	19	Critique Project 1 submissions	tba	10.30-14.30	Project 1 submission (physical to critique, digital to R-Drive) 10.30am
	W	20				

	TH	21				
	F	22				
Week 17 April/May	M	25				Anzac Day Observed – Public holiday
	TU	26				Mid Trimester Break starts
	W	27				
	TH	28				
	F	29				Mid Trimester Break ends
Week 18 May	M	2				
	TU	3	Drawing Test 6	VS318	10.30-12.20	Project 2 introduced
			Digital studio	VS319 & 322	12.40-14.30	
	W	4				
	TH	5				
	F	6				
Week 19 May	M	9				
	TU	10	Drawing Test 7	VS318	10.30-12.20	
			Digital studio	VS319 & 322	12.40-14.30	
	W	11				
	TH	12				
	F	13				After this date the Associate Dean's approval is required for withdrawals from Trimester 1 courses.
Week 20 May	M	16				
	TU	17	Drawing Test 8	VS318	10.30-12.20	
			Digital studio	VS319 & 322	12.40-14.30	
	W	18				
	TH	19				
	F	20				
Week 21 May	M	23				
	TU	24	Drawing Test 9	VS318	10.30-12.20	
			Digital studio	VS319 & 322	12.40-14.30	
	W	25				
	TH	26				
	F	27				
Week 22 June	M	30				
	TU	31	Drawing Test 10	VS318	10.30-12.20	
			Digital studio	VS319 & 322	12.40-14.30	
	W	1				
	TH	2				
F	3					
Week 23 June	M	6				Queen's Birthday – Public Holiday
	TU	7				Study Period
	W	8				
	TH	9				
	F	10				Mid-year Examinations begi
Week 24 June	M	13				
	TU	14				
	W	15				
	TH	16				
	F	17	Critique Project 2 submissions	tba	10.30 – 14.30	Project 2 submission (physical to critique, digital to R-Drive) 10.30am
Week 25 June	M	20				
	TU	21				
	W	22				

	TH	23				
	F	24				
Week 26 June/July	M	27				
	TU	28				
	W	29				
	TH	30				Mid-year Examinations end
	F	1				Mid-year break begins
Week 27 July	M	4				
	TU	5				
	W	6				
	TH	7				
	F	8				
Week 28 July	M	11				Trimester 2 begins
	TU	12				
	W	13				
	TH	14				
	F	15				

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

In response to student feedback last year, the projects have been made more self-contained and less dependent on their relationship to the LAND211 projects.

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:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/home/study/plagiarism
- Academic Progress: <http://www.victoria.ac.nz/students/study/progress/academic-progress>(including restrictions and non-engagement)
- Dates and deadlines: <http://www.victoria.ac.nz/students/study/dates>
- Faculty Current Students site: www.victoria.ac.nz/fad/faculty-administration/current-students
- Grades: <http://www.victoria.ac.nz/students/study/progress/grades>
- Special passes: Refer to the *Assessment Handbook*, at <http://www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf>

- Statutes and policies including the Student Conduct Statute: <http://www.victoria.ac.nz/about/governance/strategy>
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/home/viclife/student-charter
- Terms and Conditions: <http://www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- VUWSA: www.vuwsa.org.nz

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>