

2404QCA

History of 20th Century Design

Semester 1 2009

Academic Organisation:	Queensland College of Art
Faculty:	Queensland College of Art
Credit point value:	10
Student Contribution Band:	Band 1
Course level:	Undergraduate
Campus/Location/Learning Mode:	South Bank / On Campus / In Person
Convenor/s:	Dr Craig Douglas (South Bank)
Enrolment Restrictions:	Restricted: Approval from Head of School
This document was last updated:	25 November 2008

BRIEF COURSE DESCRIPTION

The course will look at a broad range of subjects including graphics, industrial/product design, interior design, architecture and the applied arts until the 1980s. The major aesthetic, social and ideological concerns of the 20th century will be discussed within the context of growing industrialisation, mass communication, and internationalism. The development of modernism in Europe, and the rise of consumerism in America will be analysed. Post modernism will be addressed within the context of design, as will recent developments in electronic imaging and interactive media. The contribution made by Asia to design in the 20th century will also be covered.

Restriction: Student must be enrolled in a QCA or GFS Program

SECTION A – TEACHING, LEARNING AND ASSESSMENT

COURSE AIMS

This course is important to design students as it provides an historical, sociological, cultural and aesthetic framework upon which all of their future theoretical and research studies will be based. This course will provide design students with a specific knowledge of key 20th century designers and design movements and an understanding of the interdisciplinary nature of design practice across all specialised design studio areas including graphic, product and interior design. This study will consider cultural variations within the context of European, American, Japanese and Australian societies.

It also aims to provide a visual bank of images (shown in every lecture), used as visual resources which not only illustrate the main ideas/characteristics/aesthetics of the design work but provide visual comparisons which can be critically analysed. As theory informs practice, this study aims to foster a high standard of research and communication skills and to provide an interdisciplinary foundation to complement the student's studio practice.

LEARNING OUTCOMES

Content Based outcomes:

The student should achieve/attain:

1. specific knowledge of the effects of industrialisation and technological advancement on international design and designers from 1850 to the present.
2. sound knowledge of the key characteristics of Pre-Modernism, Modernism and Postmodernism as they relate to design.
3. in-depth knowledge of influences, innovation and impacts of individual designer's work.

Cognitive outcomes:

The student should gain:

1. improved ability to communicate verbally and to analyse, critique and engage constructively with key issues facing today's designers.
2. better understanding of how design affects society and how society affects design (the interaction of social, cultural, economic, artistic, technological factors).
3. ability to apply this knowledge to enhance/self assess their own studio based projects

Application outcomes:

The student will be able to:

1. critically analyse text and to identify and discuss key points of selected design readings
2. determine research topics relevant to his/her discipline; to effectively research and document relevant matter; to develop a convincing argument; to write a clear, concise grammatically well structured academic essay.
3. visually analyse, in both two and three dimensional work, the structural/aesthetic/ideological elements of a design work.

CONTENT, ORGANISATION AND TEACHING STRATEGIES

The course will consist of two one-hour lectures and a one-hour tutorial per week. The lectures will be timetabled as a two hour block and a short break will be taken between lectures. In most cases, the lectures will be illustrated with visual imagery and excerpts from videos. In the first half of the semester, the tutorials will be used to critically analyse each weekly set reading. Students will work in small groups and summarise their findings for the rest of the class. This allows students to practice team skills which are essential to all design work practices. In the second half of the semester, students will present a short talk based on a research specific topic. This allows the students to collaborate and share their research findings with their fellow students and to improve their presentation skills, which are essential for their professional success as designers.

CAMPUS SPECIFIC ARRANGEMENTS: This course is taught this semester at Southbank only.

CONTACT SUMMARY- Mandatory requirements

1. Students are expected to attend a minimum of 80% of both the lectures and tutorials. Attendance will be taken each week. If your continued absence is due to medical problems please obtain an official medical absentee form from Student Administration and have it filled in by your medical professional. If your attendance falls below the minimum level, you will be asked to submit, in writing, reasons why this has occurred.
2. It is the responsibility of the student to make sure that he/she has been allocated a tutorial presentation date and that he/she is aware of all due dates for assignments.
3. **PLEASE NOTE** – All OS students must remain in Australia to sit the final test in Week 13– no early supplementary tests will be set.

CONTENT SUMMARY

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PLEASE NOTE – The lectures are complemented by the recommended text for this course – *Design: A Concise History* by T. Hauffe.
Read the associated chapter BEFORE attending the lecture.

DUE DATES FOR ASSESSMENT ITEMS ARE INTEGRATED INTO LECTURE OUTLINE

To pic	Lecture Content	Tutorial/Laboratory Content	Readings
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Topic	Lecture Content	Tutorial/Laboratory Content	Readings
1.	<p>Introduction & Information session Course content/assessment/resources</p> <p>Lect 2 What is design? What is the inter-relationship between theory and practice? How do cultural differences impact upon design directions? Why did Japan lead the world in niche marketing and the development of a global marketplace ?</p>	<p>Video – <i>the Industrial Revolution</i> What was the early impact of industrialisation & mechanisation upon society in the 19th century? What were the ethical & aesthetic controversial issues raised at this point in history?</p>	<p>Readings will be discussed and the first reading assigned – to be prepared for Week 2</p>
2.	<p>Design & Society: <i>Design Reforms: Ruskin, Morris & the English Arts & Crafts Movement</i> Why was their philosophy socialistic? Why did they look towards the past and revive craftsmanship? What were the main issues raised regarding the role of decoration and the designer?</p> <p>Lect 2 Design & Cultural Differences: <i>The American Arts & Crafts Movement</i> What was the difference between the English vs American philosophies? Did the American designers herald the beginnings of capitalism? What were the modifications/compromises that the American designers initiated to ensure the success of their work?</p>	<p>Tute <u>Reading</u> – Leslie Bowman (1990) ‘Myths & Realities of the American Arts & Crafts Movement’ in <i>American Arts & Crafts – Virtue in Design</i> to be discussed</p>	<p>Students are reminded to prepare reading number 2 for Week 4.</p>
3.	<p>Reform Movements: Art Nouveau & Jugendstil</p> <p><i>England & France</i> Did Art Nouveau become the first link between art & industry? What role did symbolism & stylisation play in decorative art and graphic design ? How did it reflect the emergence of the modern woman? Lect 2 <i>Austria & Germany</i> What role did anti-historicism</p>	<p>Tute – Essay categories distributed and presentation dates set.</p> <hr/> <p>Tute Reading – Amazone, femme Nouvelle and the threat to the bourgeois family.</p>	

Topic	Lecture Content	Tutorial/Laboratory Content	Readings
	<p>play in Jugendstil? Who/What were the Secessionists, the Wiener Werkstatte & the German Werkbund? Why were both Macintosh and Behrens key figures in this pre-modernist period?</p>		
4.	<p>Key Modernist Influences: <i>Russian Constructivism & El Lissitzky</i> How was a political ideology linked to utopian idealism in the visual arts?</p> <p>Bauhaus, Art Deco & Progress Was the teaching of the Bauhaus based on innovation, experimentation and new technologies? Why were women designers an important part of the history of the Bauhaus?</p>	<p>Tute <u>Reading</u> - Isabelle Anscombe (1984) 'The Rational Woman; Women in Design from 1860 to the present day' in <i>A Woman's Touch</i> discussed.</p>	
5.	<p>Post-War Industry: Produce & Profit What caused the rise of consumerism & mass production after WW1 in the 1920s and 1930s?</p> <p>Design & 1950s: Consumerism What impacted upon the 'second wave' of consumerism & mass production in the 1950s?</p> <hr/> <p>Video - Why were the main advertising methodologies used in television commercials that impacted so effectively upon the viewing audience?</p> <hr/>	<p><u>Tute Reading</u> – S. Ewen (1976) 'Mobilising the Instincts' in <i>Captains of Consciousness</i> discussed</p>	
6.	<p>Design & Communication <i>Typography & Corporate Design</i></p>	<p>Tute <u>Reading</u> – Raymond Turner (1990), 'Managing the Corporate Image' in <i>Managing the Corporate Image</i></p>	<p>ALL STUDENTS MUST HAND IN ESSAY TOPIC TO</p>

To pic	Lecture Content	Tutorial/Laboratory Content	Readings
	<p>Why did new directions in typography and corporate design emerge at critical points in cultural history?</p> <p>Lect 2 <i>The Poster</i></p> <p>What role did protest & propaganda play in the development of the power of poster design?</p> <p>What signs/symbols/colours were used repeatedly by designers to communicate specific ideas/emotions.</p>	discussed.	TUTOR FOR APPROVAL
7.	<p>Design & Popular Culture & Trends:</p> <p><i>What is Postmodernist design?</i></p> <p>The 1960s & 1970s – what were the popular trends & the features of radical design?</p> <p>Lect 2 Design & Protest: <i>The impact of punk on graphic, fashion and the decorative arts.</i></p> <p>How was punk linked to the financial markets?</p>	Tute Reading– ‘There is no kitsch’	
8.	<p>Postmodernist Directions & Contexts</p> <p>Graphic design 1980s & 1990s – how did appropriation and paradox play a major role?</p>	Rick Poyner’s <i>Pornotopia</i> (2006)	
9.	<p>READING WEEK (No Lectures)</p> <p>Sign up for individual consultations</p>		
10.	<p>Design, Animation & Film: <i>techniques adopted by multi-media designers.</i></p> <p>What key innovations in style and technique influenced contemporary digital designers?</p> <p>Who were the leading animators in Australia?</p> <p>Lect 2 Design & Sustainability</p> <p>What are the moral and ethical issues which confront today’s designers?</p>	Tony Fry’s <i>Design Futuring;Sustainability,Ethics and New Practice</i> (2008)	ESSAYS DUE

To pic	Lecture Content	Tutorial/Laboratory Content	Readings
11.	Web Design Advertising: <i>Concepts, Visual Spectacle & Branding</i> What are the strategies employed by web designers to woo potential customers?	Laird Borelli's Net Mode: Web Fashion Now (2002)	
12.	Revision Week		
13.	END OF SEMESTER TEST (in lecture time)		

ASSESSMENT

Item	Assessment Task	Length	Weighting	Total Marks	Relevant Learning Outcomes	Due Day and Time
1.	Annotated bibliography		15%	100 marks		Week 6 Monday morning
2.	A Research essay of 1500 words. Students will be allocated a general theme from which they will decide a specific research topic.	1500 wds	45%	100 marks	The ability to research effectively, write coherently, develop an argument, compare authorities' views and critique their ideas presented in their original text	Week 11 Monday morning
3.	End-of-semester test - based on lectures material, & set texts and readings discussed in tutorial time.		40%	100 marks	To gain knowledge of key developments in design throughout history, become aware of innovatory contributions of individual designers and to contextualise this material within a social, historical and cultural framework.	WEEK 13 – during class time

A total score of 50% or more is required to pass this course. Please note; marks may be adjusted at end of semester College Assessment Board meeting and cut-offs for grading (pass, credit, distinction etc) may be changed.

ASSESSMENT DETAILS

1. ANNOTATED BIBLIOGRAPHY

DUE: Week 6

WEIGHTING: 15%

Choose three (3) sources that have a common theme–

1. A reading
2. A journal article
3. A book

Provide a synopsis of the key ideas presented in the text and critically comment on the significance/relevance of the publication within the context of 20th & 21st century design issues

CRITERIA FOR ASSESSMENT:

- a) Ability to clearly and coherently summarise the content of the writing.
- b) Degree and legitimacy of critical analysis evident in the description of the publication.
- c) Level of English expression displayed.
- d) Ability to effectively reference.

2. RESEARCH ESSAY QUESTION

LENGTH *1500 words (10% variation only allowed).*

DUE Week 11

WEIGHTING 45%

Late penalty – 10 % per day. After 2 weeks, essay will not be accepted

TOPIC

As it is very important for you to be able to apply your theoretical research to your own studio discipline, you are to consider an issue which relates to your area of study. In other words, if we accept the notion that theory informs practice, it is important to be able to place your design interests and directions within a global framework. This global framework would include social & aesthetic responses, historical & cultural precedents, technological developments and economic restraints.

Choose an essay topic/question that references a number of these factors and is relevant to your design work.

You will have been allocated one broad category/theme to be used for your essay. Your theme will be one of the following:

CATEGORIES

1. Design as socio-political comment
2. Design and new technologies
3. Design as seduction/persuasion
4. Design and popular culture
5. Design as lifestyle
6. Design and appropriation
7. Design as humour
8. Design as narrative
9. Design and sustainability
10. Design as history
11. Design and the environment
12. Design and ethics

Your essay topic can pertain to any historical period between 1850 and the present day but must relate to a DESIGN topic. The topic can be chosen from the fields of digital design/graphic design/ industrial design/ product design/ built environment design/architectural design/interior design/furniture design/fashion design.

Your essay topic must be written in the form of a question. The argument that you present must be clear and concise and supported by visual and written evidence. The written evidence (using other author's quotes, visual descriptions, summaries etc.) must be documented using the Harvard Author-Date method of 'in-text references' and must include page numbers!

Some suggested topics: (each topic includes a suggested theme/category that it might fall under)

- 1) How did graphic designers in the 1970s and 1980s respond to social or/ to environmental concerns in their work? (Design as socio-political comment) (Design as narrative) (Design and the environment)
- 2) 'Text as Image' in graphic design work has important historical precedents. In typographical terms, how have contemporary designers been informed by the past? (Design as history)
- 3) Conceptual art has impacted on both fine art and design since the 1960s. How have designers used stylistic devices to communicate 'ideas' effectively in 2-D, electronic or 3-D design? (Design and appropriation) (Design as seduction) (Design as narrative)
- 4) How are postmodernist 3-D design products influenced stylistically (or in aesthetic terms) by technological, and/or social and/or cultural factors? (Design and new technologies) (Design and popular culture) (Design as lifestyle)
- 5) Consumers have been increasingly attracted to designer products. How have design directions and/or marketing strategies contributed to this trend? (Design as seduction) (Design and ethics) (Design as humour) (Design and sustainability)
- 6) Choose two decades (or certain periods of time within a decade) which are comparable in terms of stylistic and/or technological developments. Suggest the social/historical reasons for this. One decade must be pre- 1945 and the other post 1945 (ie 1920s and 1950s). (Design as history) (Design and new technologies)

- 7) According to published authorities, what are the most significant factors which signal success in electronic design. What are the precedents for this? (Design as humour) (Design as lifestyle)

CRITERIA FOR ASSESSMENT

Your text will be assessed according to the following prioritised criteria:

1. DEVELOPMENT OF ARGUMENT

- Does the text develop the main ideas of the argument logically and coherently?
- Does it show evidence of critical analysis and debate?
- Does it suggest diversity of opinion (comparative or counter-arguments written by other authors, ie a balanced and objective viewpoint)?

2. RESEARCH

- Does it contain topical and relevant research material?
- Does it illustrate depth and diversity in researching techniques?
- Does it cite 10 different key authors (from *different* sources) and include borrowed quotes that are relevant within the context of the argument?

3. LITERACY

- Does it indicate an acceptable tertiary level in the use of grammar, syntax and language skills?
- Is it cogent, concise and clear?

4. PERTINENCE OF VISUAL SUPPORT

- Do the visuals complement and support the argument presented?
- Have you provided a visual analysis of several works?

5. DOCUMENTATION

- Are the quotes properly documented using the author/date method (Harvard), ie in-text references?
- Have page numbers been included in the majority of references cited?
- Is the bibliography or list of references correctly listed?

Check the Art Theory handbook or the QCA-Art Theory website for details and advice on how to write essays:

Art Theory website – www.griffith.edu.au/faculty/qca/

Remember! A research essay must show evidence of your 'researched material' by including direct quotes, borrowed ideas or summaries of views presented by individual authors, all documented in the Harvard author-date style. If this is not evident in your essay, you cannot receive a pass mark! If page numbers are not included you will be asked to re-submit your essay.

Adequate use of English is essential to mount a successful argument. If you have any problems in writing English, you must seek assistance through the Language support/Learning assistance program provided by the Learning assistance Unit (LAU).

SUBMISSION:

Cover Sheet: A cover sheet must be stapled to the front of all submitted assessment for Art Theory. Be sure to fill in all relevant sections and to sign the declaration. So not put your assignment in a folder or in a plastic sheet. Retain a copy of all assignments submitted.

Please submit all essays to the QCA Library (Southbank).

All essays are date stamped and your name is recorded.

Essay preparation:

- 1) Make sure your essay topic is acceptable to the lecturer. Submit the topic in writing and make an appointment to see your tutor.
- 2) If you have had trouble writing essays in 1st year, you MUST seek help from the Learning Assistance teachers (make appointment in library).
- 3) You MUST discuss the content of the essay with your tutor weeks before it is due.
- 4) If resource material is not available in the QCA library, try City Council libraries or visit the Qld State Library, Southbank.
- 5) If you cannot locate relevant research material, ask the reference librarian for help.
- 6) Do not include lengthy quotes. Instead choose the sentence that relates directly to the idea being presented in your text. Always document the source and page number of your quoted material.
- 7) You must include a reference page listing only the resources that you have quoted in your essay. For a 1500 word essay, you must use a minimum of 10 in-text references. This means that ten different sources must be used!!
- 8) Not more than 25% of your references should be electronic, unless the topic relates to electronic/digital design. Do not use web material that does not cite a reputable authority as author.
- 9) Always keep a copy of your essay in case your submitted essay is misplaced.

Penalties; will apply for late submission of paper – 10% per day. An assignment is not accepted after 2 weeks.

3. *End of Semester Test*

DATE: WEEK 13

LENGTH: 1 ½ HOURS

Weighting: 40%

QUESTIONS BASED ON LECTURE MATERIAL PART 1 (30%) and READINGS PART 2 (10%)

IT IS ESSENTIAL THAT YOU ATTEND 80% OF ALL LECTURES AND TUTORIALS – IT IS IMPOSSIBLE TO PASS THIS TEST IF YOU DO NOT DO SO

There will be adequate choice of questions to answer.

This test will assess your general knowledge and understanding of the main pre-modern, modern and postmodern design movements, their characteristics and your familiarization with the main practitioners and their work. It will also test your understanding of the cultural relationship of design to society at different time periods during the 19th and 20th centuries. In PART 1 you will not be asked to recognize and identify individual works/images as seen in the lectures, however you should be able to nominate and discuss the importance of at least one (1) major piece of work produced by the key designers. Key slides will not be highlighted during the lectures. It is essential that you take good lecture and tutorial notes during the course of the semester to ensure

success in this test. Small thumbnail sketches of the key visuals drawn next to your notes often help to remind you of the images. If you are absent from the lecture, borrow the notes from your classmates.

PART 2 of this test is based on the assigned readings and A-V discussed during the course of the semester. In the tutorials, you will discuss the main points/characteristics/arguments presented in the text. Weekly readings are available on the Griffith homepage and can be downloaded from the library catalogue. They are listed under the course code 2404QCA (pull down screen ie author, subject, name of book, course code etc.).As there are numerous readings listed, check author and title of reading with the readings list provided to ensure that you prepare the correct essay. These readings are also available from the reserve desk of the QCA library to photocopy.

READINGS LIST

You must read and prepare these chapters carefully BEFORE the tutorial discussions in :

WEEK 2 - Bowman, Leslie (1990) 'Myths and Realities of the American Arts and Crafts Movement' in *American Arts and Crafts – Virtue in Design*, Boston: Bullfinch Press.

WEEK 3 –Amazone, femme nouvelle and the threat to the bourgeois family.....

WEEK 4 - Ewen, S. (1976) 'Mobilising the Instincts' in *Captains of Consciousness*, New York: McGraw-Hill.

WEEK 5 - Anscombe, Isabelle (1984) 'The Rational Woman' in *A Woman's Touch: Women in design from 1860 to the present day*, London: Virago Press.

WEEK 6 - Turner, Raymond (1990) 'Managing the Corporate Image' in E. Melgin et al (Eds.), *Managing the Corporate Image*, Helsinki: Univ of Industrial Arts Press.

WEEK 7 – 'There is no Kitsch'

WEEK 8 – Poyner, Rick (2006) '.....' in *Pornotopia: Travels in Visual Culture*, London: Lawrence King.

WEEK 9 – no reading

WEEK 10 – Fry, Tony (2008) '.....' in *Design Futuring – Sustainability, Ethics and New Practice*, Oxford: Berg.

Study Groups

If you are finding difficulties understanding the readings, try to establish a peer learning group with a few other students with whom you can share notes. This study group can meet to help each other prepare for the readings test.

The test format will include multiple choice, and/or true/false questions and short answer questions.

Refer to the questions posed under each lecture topic listed on the Lecture Content graph. These can be used as a guideline to help you prepare for the test.

Hard copy dictionaries (no electronic dictionaries) may be taken into the test.

GRADUATE SKILLS

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 checked="" type="checkbox"/>
Effective communication (interpersonal)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Information literacy	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Problem solving	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Critical evaluation	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Work autonomously	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Work in teams	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Creativity and innovation	<input type="checkbox"/>	<input 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

Convenor Details	Southbank
Campus Convenor	AP Bonnie English
Email	b.english@griffith.edu.au
Office Location	S02 6.26
Phone	3735 3186
Fax	3735 3228
Consultation times	Tuesday 12 -3pm

Teaching Team:

Dr Jess Berry

j.berry@griffith.edu.au

Ph: 3735 3181

COURSE COMMUNICATIONS

Please contact the Course Convenor via email or at consultation times.

TEXTS AND SUPPORTING MATERIALS

READINGS LIST

You must read and prepare these chapters carefully BEFORE the tutorial discussions in :

WEEK 2 - Bowman, Leslie (1990) 'Myths and Realities of the American Arts and Crafts Movement' in *American Arts and Crafts – Virtue in Design*, Boston: Bullfinch Press.

WEEK 3 –Amazone, femme nouvelle and the threat to the bourgeois family.....

WEEK 4 - Ewen, S. (1976) 'Mobilising the Instincts' in *Captains of Consciousness*, New York: McGraw-Hill.

WEEK 5 - Anscombe, Isabelle (1984) 'The Rational Woman' in *A Woman's Touch: Women in design from 1860 to the present day*, London: Virago Press.

WEEK 6 - Turner, Raymond (1990) 'Managing the Corporate Image' in E. Melgin et al (Eds.), *Managing the Corporate Image*, Helsinki: Univ of Industrial Arts Press.

WEEK 7 – 'There is no Kitsch'

WEEK 8 – Poyner, Rick (2006) '.....' in *Pornotopia: Travels in Visual Culture*, London: Lawrence King.

WEEK 9 – no reading

WEEK 10 – Fry, Tony (2008) '.....' in *Design Futuring – Sustainability, Ethics and New Practice*, Oxford: Berg.

SECTION B – ADDITIONAL COURSE INFORMATION

POINTS WORTH RE-ITERATING:

1. Check the Art Theory handbook or the QCA-Art Theory website for a guide to referencing and bibliographic style and advice on how to write essays:

Art Theory website – www.griffith.edu.au/faculty/qca/

2. Consult with your tutor for advice regarding content of assessment items.

3. Make an appointment to see a Griffith learning assistance advisor to get help with structuring/writing essays and help with preparing for tests. Appointment book in QCA library to book day and time of meeting.

4. Study Groups

If you are finding difficulties taking lecture notes, understanding the readings, preparing for the end of semester test - try to establish a peer learning group with a few other students with whom you can share notes.

5. Submission of Assignments – Cover sheet, fully completed is required (see Art Theory Admin). Place assessment items in allocated box in the QCA library at Southbank. They will be date stamped and recorded. Always keep a copy of your assignment in case of loss.

6. Return of Assessment items

Tests will be returned to students in class 2-3 weeks after the test. All tests not returned on the day will be held in the Art Theory Admin Office (Southbank) Essays with written feedback will be available for pick-up (in same location) by the end of week 15. After six months, all assignments will be discarded.

7. Take responsibility for your own learning – think consequences!

N.B. Students should refer to the Learning@Griffith website for any changes in information about this course.

SECTION C – KEY UNIVERSITY INFORMATION

ACADEMIC MISCONDUCT

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

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

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/

Information about Laboratory safety can be obtained from http://www.griffith.edu.au/ots/secure/health/content_labsafety.html

KEY STUDENT-RELATED POLICIES

All University policy documents are accessible to students via the University's Policy Library website at: 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

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

[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.