

HANDBOOK FOR STUDYING IN THE

Department of Theory of Art & Design



MONASH University
Art & Design

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INTRODUCTION

This booklet is designed to assist you throughout your three years of undergraduate study in the Department of Theory of Art & Design.

It will help you to understand TAD (Theory of Art & Design) units; to get the most out of lectures and your private study; to write appropriate essays; to do well in your assignments and to **ENJOY** the unit.

The student administration office of the Department of Theory of Art & Design is in Building D, level 1.

Many students ask:

Why study the theory and history of Art & Design – isn't this taking away precious time that could be spent in the studio?

Our department is committed to giving you a broader understanding of the contexts you work in as a practitioner. Your enrolment in the Faculty of Art & Design is the first step in building a career in a field that has a long and varied tradition. Whether you are studying industrial design, interior architecture, applied arts, visual communication or fine art, your field of study – even multi-media – operates within a tradition. To be successful you need to know and understand that tradition, history and context of practice. The study of the history and theory of art and design, while developing your basic knowledge and understanding also refines your ability to critically comprehend and evaluate visual culture. Assignments are designed to develop your knowledge base, refine your critical acumen and acquire the research, analytical and writing skills to equip you for the process of life-long learning.

Apart from being a non-negotiable requirement of completing your degree, the material and ideas you study in our units, as well as the skills of critical thinking, analysis, researching and writing that you develop as you progress through the various year levels, will all pay-off in your studio work. Our units, our teaching and assessment are designed toward ensuring you realise your maximum potential in your studio practice.

THE STRUCTURE OF YOUR STUDIES IN THE THEORY OF ART & DESIGN

All students enrolled in First Year Fine Arts and Visual Arts undertake:

TAD1101 – ‘The history of pre-industrial art & design’ (semester one)

and

TAD1102 – ‘Visual culture and the media of the industrial age’ (semester two).

All First Year Design students undertake:

TAD1203 – ‘Introduction to Design History and Theory’ (semester one)

These units introduce you to the history of Western art and design, as well as to the development of the general ideas, concepts and beliefs fundamental to Western art and design practices.

In second and third years, students undertaking their main studies in Design courses take units specifically aimed at expanding their knowledge and understanding of their studio areas. Some Design students may also take an elective of their choice in the Theory of Art & Design. Fine Art, Visual Arts and Creative Arts students are offered a choice of units at each level beyond First Year. This enables you to undertake study in specific areas of personal interest. It is important to note that not all units offered by this Department are available every year but in the years they are taught most units are available at both Second and Third year levels – this is something you need to keep in mind when planning your course.

CONTACTING LECTURERS AND TUTORS

The offices for Theory of Art & Design staff are located on the third floor of G Building. Staff consultation times are generally displayed on the staff member's office door. Most staff members have a voicemail message service available on their telephone (however, part-time staff may not receive the message for a few days). As part of their introductory class, staff will inform you of the best way to arrange to see them. Because many staff are part-time it may not be possible to arrange meetings at mutually suitable times, in these circumstances ask your lecturer or tutor to refer you to another staff member able to assist you.

METHODS OF TEACHING

Most of our units are taught by the standard university format of lecture plus tutorial.

Lectures:

In the lecture you are presented with a discussion and/or analysis of a specific topic. A lecture program outlining lecture topics will be given out at the beginning of the semester. At a minimum you should prepare yourself mentally by knowing what the lecture of the day will be covering, but additional preparatory reading will benefit you immeasurably.

During the lecture you are expected to take notes. Some lecturers will provide you with an outline of their lecture in either a handout or with an overhead projection, but not all lecturers will do this. Lecturers have their individual styles; once you have identified this you can determine the best way for you to approach the lecture. Most lecturers are happy for students to ask questions during their lectures. You can generally assume that if you did not understand a point, most other people did not either and they will be grateful to you for asking for clarification. Some, but not all lecturers will allow time at the end of the lecture for questions, however in general, questions requiring more than a point of clarification are deferred to the tutorial where time can be spent giving a detailed answer.

Unless you are trained in shorthand you will be unable to take down the lecture word for word. Some lecturers allow tape recorders to be used, especially if you have language difficulties or a disability making listening or writing difficult. If you want to tape the lectures you must ask for permission from the lecturer. For those of you taking written notes the best advice is to learn to write down key words and phrases and artists' names and the title of works discussed, rather than trying to write whole sentences. The development of your own form of shorthand can be helpful (as long as you are consistent and can interpret your own notes). It is also a good idea to get into the habit of reviewing lectures as soon as possible after they are finished – ideally this can be done with some of your classmates over a coffee where you can share your views, compare and complete your notes.

Attending all the lectures and taking good notes is beneficial for many reasons:

- Essay questions and tutorial topics are usually based on material covered in lectures, so you will understand clearly what aspect of a topic you are expected to cover in assignments.
- The lecture is the main forum in which someone who is expert in the field, i.e. your lecturer, presents to you the main arguments and ideas relating to a specific topic. (Think of all the reading and researching time you are saved by having this expert, trained person here in front of you presenting it to you in a language you can understand!)
- The lecture covers a large amount of information and in one hour (or sometimes two) you can expand your knowledge and understanding of a subject immeasurably. (And after all – that's why you are at university!)

The best thing you can do in a lecture is THINK MORE and WRITE LESS. By listening carefully to the lecture and thinking about what is being said you will quickly identify the key points and the main information you need to record. But remember you do need to take notes – do not rely on your memory alone – memory is notoriously unreliable.

Copyright warning

All materials produced for teaching this course of study, including all lectures delivered, all audio and visual aids* to presentation of lectures and any supplementary materials, are protected by copyright.

You are permitted to use these materials only for your personal study and research. Use of the materials for any other purposes, including sale of your personal lecture notes, without express permission of the copyright owner, may infringe copyright. The copyright owner may take action against you for infringement.

*includes overheads, PowerPoint slides and any on-line materials.

Behaviour in lectures:

Arrive punctually. The lecturer will have planned to fill every available moment, late arrivals mean that not only are other students distracted, as well as the lecturer, but the lecturer will be forced to hurry material in order to cover everything planned.

Turn off your mobile phone. Nothing is more distracting than having a phone ringing during the lecture.

Raise your hand if you have a question. The lecturer can then respond at an appropriate point, rather than have the flow of their discussion interrupted.

No talking. Do not have private discussions with your neighbour during lectures. Apart from inhibiting your learning process, it is discourteous to both your fellow students and the lecturer.

Tutorials:

Whereas the lecturer does most of the talking in the lecture, in the tutorial it is your turn to discuss, question, explore, analyse and examine the issues of the topic under review. The format and substance of tutorials varies from tutor to tutor (incidentally your tutor may not be the same person as your lecturer). Some classes will have formal class presentations in which students present a paper on a specific topic set by the tutor, other classes will require you to have read specific material in order to participate in a general discussion. Whatever format your tutor chooses, the only way you will gain maximum benefit from the tutorial is if you fulfil the tasks asked of you.

Tutorials can be a wonderful opportunity for a lively and challenging exchange of ideas and expansion of knowledge. They are forums in which you can develop your public speaking skills, refine your ability to present an argument and hone your facility to present ideas coherently and concisely. But all this depends upon you undertaking the preparatory work and making a commitment to participate and not just go along for a free ride. Do not let someone else do all the talking and then complain because they always dominate the class – speak up and have your say.

UNIT REQUIREMENTS & ASSESSMENT

The means of assessment varies from unit to unit but during the course of your studies with us you can expect to have to undertake gallery reports, essays (both short (under 1,500 words) and long (up to 3,500 words)), slide tests and class presentations or seminar papers. Those studying our units by distance education (DE) may have different forms of assessment; nevertheless, you will find the information in this document helpful, while more specific information relevant to your needs will be contained in your DE package.

This booklet contains general information on each of these different methods of assessment. Your lecturer and or tutor will provide you with more detailed information on their specific requirements at the beginning of each semester. DO NOT hesitate to ask for a more detailed explanation or directions if you are feeling confused about what is required of you. Some lecturers and tutors keep examples of work from previous years, so if you are feeling unclear about what is required or the standard expected ask if there are some examples available to guide you.

Attendance

You are expected to attend a minimum of 80% of all classes (lectures and tutorials). Absences should be explained and photocopies of medical certificates given to your tutor to keep on your record.

Assessment

The letter grades HD, D, C, P and N are used to signify your assessment.

HD	High Distinction: this indicates your work shows considerable insight into the topic, its problems and issues, and that these have been handled in a superior manner with regard to demonstrated knowledge and critical acumen. HD indicates a mark between 80% and 100%.
D	Distinction: indicates your work is of very high quality, showing skilful use of research and/or critical capacity. The student demonstrates ability to analyse, compare, explain and offer solutions to problems posed. D indicates a mark between 70% and 79%.
C	Credit: indicates your work is of sound quality and demonstrates research into the topic and ability to elaborate and present a case clearly to the reader. C indicates a mark between 60% and 69%.
P	Pass: indicates your work is satisfactory in terms of information and presentation, but that there is room for considerable improvement. P indicates a mark between 50% and 59%.
N	N = Not Satisfactory: Your work does not satisfy the criteria of demonstrating insight, understanding and research into the topic, and/or you have failed to demonstrate the communication skills to warrant a passing grade. N indicates a mark of less than 50%.

WHERE CAN I GET HELP IF I NEED IT?

Any difficulties you are experiencing with your studies in the Theory of Art & Design should first be discussed with your tutor. He or she will assist you, if they can, or direct you to the place where you can get the help you need.

The Faculty has an **International Liaison Officer**, who will assist with any issues affecting International students and students for whom English is a second language. The International Liaison Office can be contacted on 9903 1843.

The **Learning Skills Unit** is a free service available to all Monash students to assist them with study skills, essay writing and stress management, among many other services. They are located in the Library or you can visit the Language and Learning Online website where they have a number of helpful tips for note-taking, study skills and essay writing. The web address is <http://www.monash.edu.au/lis/lionline>

Students can get immediate support via daily drop-in sessions for quick attention to study issues.

The university also provides a free health and counselling service for its students at the **Community Services Unit** located in Building B, level 1, near the Gate House. The Community Services Unit is open Monday to Friday, 9 am to 5 pm. You do not need to make an appointment but can simply drop in and see the Duty Doctor or the Duty Counsellor. They will also advise you if you should apply for special consideration at assessment time because of some serious problem affecting your studies.

LIBRARIES

You should familiarise yourself with all of the library's services. The orientation tours provided by the library at the beginning of the year are highly recommended. Even if you think you already know how the library works these tours can benefit you by alerting you to facilities and services you were not aware of.

You should also familiarise yourself with the Library homepage on the web. This is your starting point to use the catalogue, check your borrowing record, check the opening hours, or even renew your loans. Much of this you can do from home.

As well as being able to access books through the Voyager Catalogue, you should familiarise yourself with the print and electronic databases. These data bases give you access to the specialised material available in journals. By the third year of your studies you should be regularly using journal articles as the basis of your research.

Judy Nolan is the librarian for Art & Design and she should be contacted in the library if you have specific queries. An excellent website for Art & Design has been established and is located at:

<http://www.lib.monash.edu.au/caulfield/adfac.htm>

This site will lead you to the Art & Design electronic databases as well as valuable and reputable Art & Design internet sites.

In addition to using the university library, you will find the Arts Library of the State Library in Swanston Street Melbourne of great use as you undertake more advanced research. You cannot borrow from the State Library, but you are able to photocopy most material.

GUIDE TO VISUAL ANALYSIS

Regardless of your year level, the unit or whether you are responding to an essay question or presenting a class paper, visual analysis will be a skill you need to demonstrate. It is a skill that is also invaluable to your own practice, as you need to develop the ability to step back from your own work and objectively question it.

“Looking is not as simple as it looks.” Ad Reinhardt.

The following areas are guidelines to the ways in which you can analyse visual objects. Not all areas will be applicable at all times and different mediums, such as advertising, painting, architecture, film, computer images and television present different qualities to be evaluated.

Often students make the mistake of **describing** works rather than **analysing** them. The difference is this: a description tells us what is; an analysis begins to tell us why the artist/designer made the choices they did, how these decisions influence the viewers’ understanding and appreciation of the image, and whether or not you think the work is “successful” in resolving problems of representation or conveying meaning. Analysis takes the painting, the sculpture, the advertisement, or whatever, apart in order to understand how it works and what it means. Good analysis should provide you, and your reader (or listener), with a deeper, more complex understanding of the work. In understanding how images or objects created by others “work” you develop frameworks to evaluate your work and that of your peers.

The shift from description to analysis can begin with an adjective or adverb.

Compare the following sentence;

The room is painted red.

With...

*The room is painted **blood** red.*

*The **small** room is painted **a warm, rich** red.*

*The **claustrophobic room** is painted **a flat, dull** red.*

In the latter three examples the reader is given a much clearer sense of what the work **looks** like and what its appearance might **signify**.

But even better is:

Van Gogh painted the walls of the night cafe blood red. This disturbing colour, applied in thick swirling brushstrokes, conveys an unsettling sense of latent violence.

In this sentence you move beyond simple description to attributing meaning to the painting and analysing how the painting works on the viewer.

This is also a good point to digress for a moment. Many students ask whether it is appropriate for them to give **their** opinions in their written work. The fact is that even in the statement above an opinion is being expressed. The statement does not say “I think Van Gogh’s use of blood red paint is disturbing...;” but rather “This disturbing colour, applied...[blah, blah].” But, the very fact that you have singled out this aspect of the work for discussion communicates an opinion implicitly – clearly you see this as important. So

consciously or not, you are always imparting your own view by deciding what is important to discuss, by emphasising particular points and also, by what you leave out.

Begin your visual analysis by asking many questions of the work. Why, Why, Why? Should be your refrain. Why this medium, why this format, why this subject, why is this placed there, why this size, why this shape...etc. etc.??

Sylvan Barnet in *A Short Guide to Writing about Art*. 4th ed. New York: Harper Collins, 1993 (a highly recommended book) suggests beginning with these questions:

What is my first response to the work?
 When and where was the work made?
 Where would the work originally have been seen?
 What purpose did the work serve?
 What is the title? Does it help to illuminate the work?

More specifically you might find it appropriate to concentrate on areas such as:

Medium What is it that you are examining? An oil, acrylic or watercolour painting, an etching, lithograph or screenprint, a bronze, marble or wooden sculpture, a colour advertisement in a magazine, a film still, a film, a multi-media work, an installation?

Subject matter What is represented in this work? Is it a portrait? A landscape? An historical scene? Why has the artist represented this subject? Is this a common or unusual subject for art? If it is a common subject has the artist represented it conventionally or atypically?

Composition Is the image organised symmetrically, or asymmetrically? How does the composition assist (or not) in the interpretation of the work?

Line How are lines used in this work? Do they define shapes; imply volume; suggest solids; or act decoratively? Is line used expressively or emotionally? Are the edges of the line sharp and distinct or blurred and unclear?
 What tools has the artist used to make these lines: pens, pencils, needles, crayons, pastels, paint brushes?
 Do the lines provide a sense of urgency, of motion, of agitation or serenity?

Shape Shape is an area set apart from another by an enclosing line, or by some other feature which sets it off, such as a change in texture or colour. Does the work contain organic, natural shapes; or geometric shapes? Are significant shapes soft, relaxed, curvilinear, or irregular, or are they hard, rigid and rectangular?

Light How is apparent light used to reveal images and surfaces? Does the direction from which light appears to come appear natural or contrived, or is the light-source ambiguous? How has the artist used darkness or shadow? Is the shift from light to dark areas gradual and subtle, or

abrupt and dramatic? Has the artist used chiaroscuro to give the illusion of three-dimensionality?

Colour How does colour contribute to the overall effect of the work? Is the range of colours significant? Does colour convey a mood, for instance? How is colour used to model surfaces and to produce a three-dimensional effect? Are the colours naturalistic or more experimental? Is colour used symbolically or to evoke an emotion? What roles do primary, secondary, or tertiary colours play? Do any colours predominate – how and why?

Film, video, multi-media work These mediums require their own criteria for analysis, but the principles from the comments above still apply. Start with why, why, why...?

The above list is not exhaustive – there are many other areas that can be discussed – this is simply to give you some starting points.

GUIDE TO ESSAY WRITING

Check the specific requirements of your unit so you know which range of topics are available to you. Choose an essay topic that is of interest to you.

Having chosen the essay topic, identify clearly what it is that you are being asked to do.

Sample question:

In the 1960s the field of art 'expanded'. How and why did this happen? In answering this question concentrate on no more than four artists who created a non-traditional practice and critically examine their work.

Length: 2,000 words.

What is the question? What will your examiner be looking for in your answer? Where do you begin? What can you reasonably expect to cover in 2,000 words?

- Essay questions are based on material covered in lectures and most often require you to study in depth an issue or area touched on in the lecture, so begin by looking at your lecture notes. This review of your notes should remind you that in the lecture on the 1960s Conceptual Art, Minimal Art, Performance Art and Happenings were discussed. So art 'expanded' from painting and sculpture to other mediums.
- Refer to one of the general texts recommended in your bibliography. *The Dictionary of Art* is a good place to start. The Dictionary has listings under movements and individual artists' names. The information is written by experts and sometimes includes references for further reading. This source is far superior to general encyclopaedias or Encarta. In answering the above example you might look up "Conceptual Art," "Minimal Art," "Performance Art" or "Happenings," you might also look up specific artists you noted down in the lecture. There are other good reference books in the Reference Section of the library and time spent familiarising

yourself with this section is a good investment. (You will also find a number of excellent image resource books adjacent to the theory and history reference books.)

- After gathering this general information your next step is to focus in on the question and, in the case of the example given, decide which artists you will concentrate on. Go through the bibliography provided by your lecturer for relevant material, follow up references provided in the *Dictionary of Art*, do focused reading on the specific artists to be discussed. Decide whether you are going to concentrate on four artists in one specific field, say “Performance Art,” or whether you are going to discuss four different areas and refer to only one artist representative of each field. Note that the essay question is quite broad and gives you the freedom to focus on either one area or to undertake a broad discussion. You have the option to write on only one artist; the only prohibition is that you cannot discuss more than four artists.
- As your time is precious, you need to undertake focused reading. In most cases you do not need to read the whole book, but you can scour the book for material relevant to your topic. Use the chapter headings and the index as a guide. If articles are recommended then you **DO** need to read the whole article (articles are much more specific and detailed than books in most cases). If you need assistance with identifying appropriate material ask your tutor. You should also note that you are expected to read specialist texts at university level. General Secondary School art history texts and books aimed at the mass market are not acceptable resources.
- Do not just read – take notes. If the article is in your unit reader or you are able to photocopy it you can use a highlighter to identify key points and make notes in the margin. When you have narrowed down your key points try and put the ideas into your own words, ensuring that you carefully record the source of information for your footnotes. It is tempting to write down quotes, word for word, but essays that simply string together a range of quotations are very boring for your reader and do not demonstrate your comprehension of the ideas being presented. One or two good quotes can be impressive: more than that and you start to look lazy or uncomprehending. But the ability to incorporate the ideas of others into your text (always properly acknowledged) is impressive and demonstrates your capacity to research, read, absorb, evaluate, understand and communicate. Details of how to correctly document your essay follow this section.
- Make a rough plan of your essay – map it out putting in all the points you want to make. Decide on the works you want to discuss – choose the ones that will best illustrate your point and support your argument.
- You should use clear, concise language in your essay. You should avoid sexist language (such as “mankind” or “man” to indicate human beings) and refrain from using slang terms, abbreviations or too much jargon.

- Write your first draft. Get a friend to look at it and give you comments on it. If you do not feel that you can ask anyone to read your essay for you try reading it out loud to yourself. Often flaws become very apparent in this process. Do you answer the essay question? Are your arguments clear and developed logically? Have you chosen appropriate examples to illustrate your point? Is your expression clear and appropriate? Your grammar and spelling correct? Use resources such as spell and grammar check available in most word processing packages, but do not rely on them, as they will not pick up all mistakes. Set the Language to English (Australian) not English (US).
- Correct mistakes, tidy up problems in structure, check through again to ensure the essay says what you want it to – print it up (all lecturers prefer type-written essays, some will refuse to accept hand-written work), make a copy for yourself, make sure you include your name and hand it in ON TIME. (Having gone to all this effort you don't want to lose points for being late!)

DOCUMENTING YOUR ESSAYS

Visual material

All works discussed in your essay should be properly documented with the artist's or designer's name, the title of the work (underlined or in italics), the medium, measurements, the date of completion and the collection in which the work is held. Photocopies of images are always appreciated and should be referred to as figures and numbered successively.

For example,
Jackson Pollock, *Naked Man with Knife*, ca. 1938-41, oil on canvas, 127 x 91.4 cm.,
Tate Gallery, London. (fig.1).

The full details of the work should be provided when the work is mentioned for the first time. Thereafter, the work can be referred to in abbreviated form, for example, Pollock, *Naked Man with Knife*, (fig. 1).

Documenting other sources

All material derived from other sources must be correctly and consistently acknowledged. If using the author's actual words you should indicate this by the use of quotation marks. Quotes longer than several lines should be isolated in a separate indented paragraph **without** quotation marks.

For example:

Jo Bloggs writes that the "single most common failure of art and design students" is that of sloppy documentation, she states that,

In my five years of teaching I have been continually frustrated by the refusal of art and design students to correctly document their essays. When I discuss this with my students it becomes clear that they fear that if they acknowledge too

many sources in their essays then it will appear as if this is not their own work or ideas but that of someone else. I try to explain to them, firstly, it is important that they encounter and understand the thoughts and ideas of others, this is a fundamental step in gaining knowledge and understanding. Secondly, the acknowledgement of their sources is an important way of signalling to me that they have undertaken the required research for this essay, that they have read and understood the key texts and have been able to identify key arguments.¹

Whether you quote an author directly or indirectly (by translating their ideas into your own words) you must acknowledge the source.

Footnoting

Reference to the ideas of others and quotes must be acknowledged. There are various ways of doing this but the use of footnotes is the preferred method. Footnotes are indicated by a small number, like this² at the end of the relevant sentence. Most word processing programs have an automatic footnoting system, ensure that you familiarise yourself with this capability. Such programs will automatically number your footnotes consecutively, even if you cut and paste and change their original placement in your text.

Books should be cited as follows:

S. Barnet, *A Short Guide to Writing About Art*, 4th ed., (New York: Harper Collins, 1993), p. 152.

Author Title italicised or underlined edition place publisher date page

Articles should be cited as:

O. Sohm, "Caravaggio's Deaths," *The Art Bulletin* 84.3 (2002): 453.

Author Title in quotation marks title of journal italicised volume, number, date, page.

Information from the internet should be cited as:

M. Nunes, "Baudrillard in Cyberspace:" <http://gpc.gpc.peachnet.edu/~mnunes>, p.6 [accessed 21/9/03]

Author Title in quotation marks web address page date accessed.

A later reference to the same source can be abbreviated:

Barnet, *A Short Guide to Writing About Art*, p. 155.

The Referencing Style outlined above is called the Chicago Style. This referencing style is outlined by Kate Turabian in her referencing tool A Manual for Writers of Term Papers, Theses, and Dissertations. 5th ed. Revised and Expanded by Bonnie Birtwistle Honigsblum. Chicago and London: The University of Chicago Press, 1987 (or a later edition). Other acceptable referencing systems are: The Oxford Referencing System and the Harvard [author, date] system.

Which ever method you use, consistency and accuracy are extremely important.

Bibliography

A bibliography should be supplied at the end of the essay and must include all works consulted even if they do not appear in your footnotes. You may, for example, have undertaken extensive reading in preparation for your essay and want to indicate that

¹ Jo Bloggs, *Made up example* (Caulfield: Department of Theory of Art & Design, 2000), p.1.

² Footnote example

reading even if you do not directly refer to that material in your text. Do not pad-out your bibliography with material you really have not read – it will be quite clear to your marker whether you have read the material or not, regardless of whether you directly refer to it in your text.

The form of the reference is slightly different from your footnote references.

- List the works in alphabetical order by the author's surname.
- In the case of journal articles or specific chapters in books it is necessary to include page numbers of the entire article or chapter.

For example:

Barnet, S. *A Short Guide to Writing About Art*. 4th ed. New York: Harper Collins, 1993.

Nunes, M. "Baudrillard in Cyberspace:" <http://gpc.gpc.peachnet.edu/~mnunes>, [accessed 21/9/03]

Sohm, P. "Caravaggio's Deaths." *The Art Bulletin* 84.3 (2002): 449-68.

GUIDE TO APPROPRIATE USE OF SOURCES

Included here is an example of using sources in the discussion of a work of art. The task may be to present a visual analysis of the painting or the discussion may be part of an essay, whichever the case, let's pretend that I have gone along to the National Gallery of Victoria and studied a painting by Pablo Picasso. Later, I have gone to the library and consulted the text, *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria*. Melbourne: National Gallery of Victoria, 2000.

The painting is - Pablo Picasso, *Weeping Woman*, 1937, oil on canvas, 55.2 x 46.2 cm., National Gallery of Victoria, Melbourne. (This is the Primary source material, it should be studied very carefully.)

When I visited the NGV I took some notes based on my observations, my notes include the following points:

- features of face are distorted – eyes shown as simple shapes in black – makes the work intense
- dominant use of green – the face is bright green (a bit sickly!) – tears are shown as solid white shapes
- plain background adds emphasis to face and sense of strong emotion
- face is large against this background – confronts the viewer

I then went to the Library and found the catalogue *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria*. Melbourne: National Gallery of Victoria, 2000. (This is Secondary source material, it needs to be used very judiciously.) There is an essay about this Picasso painting in the catalogue on page 190 by Ken Wach. In the essay Wach writes:

The painting's vivid colours – its lime green and jealous tones, its flushed pinks – the contorted features, the rolling eyes and the two cascades of tears are all caught within a remarkable imagist knot of emotion. This intensity is magnified by the contrast between the woman's face and the painting's comparatively plain background, which shows a small room with a dark

archway looming. The archway culled from Giorgio de Chirico, also surfaces in other of Picasso's darkly emotional works.³

The way in which this material is handled in my written presentation will affect my result. There are numerous ways of utilising sources but, for our purposes, we can talk about three basic approaches. These approaches are:

1. Use the material as if it is my idea. This is called Plagiarism and it means that my assignment must be failed. (It will also result in serious disciplinary issues, see section on Cheating and Plagiarism.)
2. Use the material and acknowledge its source correctly but just include it in the essay without showing its relevance. Depending on the quality of the rest of the assignment this might result in a Pass Grade.
3. Use the material, acknowledge the source correctly and demonstrate its relevance to my argument. Depending on the quality of the rest of the assignment this might result in a very good grade, perhaps even a High Distinction!

So, taking approach number 1, I might write:

Picasso's use of colour in *Weeping Woman* is instrumental in conveying the sense of emotion. The painting's vivid colours – its lime green and jealous tones, its flushed pinks – the contorted features, the rolling eyes and the two cascades of tears are all caught within a remarkable imagist knot of emotion. This intensity is magnified by the contrast between the woman's face and the painting's comparatively plain background, which shows a small room with a dark archway looming.

Assignment Result- N- Not Satisfactory
Plagiarism – I am in serious trouble!

Taking approach number 2, I might write:

Picasso's use of colour in *Weeping Woman* is instrumental in conveying the sense of emotion. "The painting's vivid colours – its lime green and jealous tones, its flushed pinks – the contorted features, the rolling eyes and the two cascades of tears are all caught within a remarkable imagist knot of emotion."⁴ The feeling that this woman is really suffering "is magnified by the contrast between the woman's face and the painting's comparatively plain background, which shows a small room with a dark archway looming."⁵

Possible Assignment Result – P – Pass

Taking approach number 3, I might write:

³ K. Wach, "Pablo Picasso," in *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria* (Melbourne: National Gallery of Victoria, 2000), p. 190.

⁴ K. Wach, "Pablo Picasso," in *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria* (Melbourne: National Gallery of Victoria, 2000), p. 190.

⁵ Wach, "Pablo Picasso," *European Masterpieces*, p. 190.

Picasso's use of colour in *Weeping Woman* is instrumental in conveying the sense of emotion. The bright green colour of the face and the solid white forms of the tears combine with the heavy black lines of the distorted eyes, to create, as Wach has described, a "remarkable imagist knot of emotion."⁶ The strength of this emotion is further emphasised by the rather plain background of grey and black which makes the face even more confronting.

Possible Assignment Result – HD – High Distinction

GUIDE TO INTERNET USE

It is easy to be impressed with the sheer volume of information available via the internet. Simply type a key term such as 'Dali' or 'Picasso' into a search engine, such as, Google and you are likely to be presented with literally hundreds of sites offering images, biographical and critical information, even essays! This does not mean, however, that all of this information is reliable or suitable for inclusion in your research. Just as we encourage you to be judicious in your choice of texts you need to apply the same judgement to websites.

Imagine if you could see behind the scenes and find that the information posted on one website was written by a Senior Curator at a major museum. The museum happens to have a fine collection of Picasso paintings, and the curator has published numerous books and articles on Picasso over the past ten years. What if you found out that another site was written by a nerdy twelve year old who just happens to like Picasso. Which site would you trust? In other words, part of your research involves checking the authority of your information. Websites associated with museums and universities tend to be the most appropriate to the needs of a tertiary student. Even so, you may find that one of the texts or articles written by the Curator provides a more in depth discussion than the website.

So the message is, be very careful when using websites. Never rely solely on websites for your research. A good bibliography will include texts, articles and (perhaps) some websites.

⁶ K. Wach, "Pablo Picasso," in *European Masterpieces: Six Centuries of Paintings from the National Gallery of Victoria* (Melbourne: National Gallery of Victoria, 2000), p. 190.

PRESENTATION OF ESSAYS

1. Please type your essay.
2. Use a Departmental Cover sheet and fill in the details as required.
3. Indicate the topic of the essay at the top of Page 1.
4. Keep a copy for yourself (all care is taken, but sometimes essays do get mislaid by teaching staff).
5. Set the line spacing to 'double' or 1.5 and font size to 12 points.
6. Leave a margin of about 3-4 cm. on the left-hand side for comments by your marker.
7. Write on one side of the paper only.
8. Number your pages.
9. Do not submit your essay in a display folder. This requires your marker to remove pages before being able to write on them and is very time consuming.

CHEATING AND PLAGIARISM

Matters subject to disciplinary procedures

Monash University takes cheating very seriously. Students, who are found to have cheated intentionally will be subject to disciplinary regulations, and could suffer loss of marks or other serious penalty.

Cheating: 'Cheating' means seeking to obtain an unfair advantage in an examination or in other written or practical work required to be submitted or completed by a student for assessment. (Statute 4.1 Interpretations.)

Plagiarism: 'Plagiarism' means to take and use another person's ideas or work and pass these off as one's own by failing to give appropriate acknowledgement. (Discipline Guidelines 3.3.1)

Collusion: 'Collusion' is the presentation of work which is the result in whole or in part of unauthorised collaboration with another person or persons. If you do not correctly document your sources you may be guilty of plagiarism. Plagiarism is intellectual theft and is considered to be a serious breach of university regulations. Not only will your work fail if it is discovered to be plagiarised you also risk being reported to the university Discipline Committee. (University policy on plagiarism and cheating is outlined in Part II of Statute 4.1 of the Statutes of the University.)

As cases of alleged cheating must be reported to the Chief Examiner, students should seek further advice from lecturing staff if they have any concerns about these matters.

SUBMISSION OF ESSAYS

All students are required to hand in their assignments and essays to their tutors at their tutorial class on the date that the assignment/essay is due, unless you have been granted an extension. Your tutor will instruct you as to any variation of this practice.

Mid-semester essays will be returned by the tutor in class. End-of-semester essays can be returned by post if you fill in a pre-paid Monash envelope, which your tutor will provide. Please note that for this service, you must make sure that your essay folds into three, suitable for posting in a DL envelope. Do not in any event use folders for your essay or bulk out the presentation with unnecessary pages.

EXTENSIONS

The staff are not unsympathetic to the many things life can throw at you undermining all your good intentions to submit work on time. If you are experiencing genuine difficulties approach your tutor as soon as it becomes apparent you will have a problem meeting deadlines. But remember that tutors have deadlines too. The submission dates for assessment are worked out in the context of the semester's work with the intention of getting feedback on your work back to you as soon as possible. It is important that you make every effort to submit work on time.

Late essays with a plausible excuse will be accepted; however, a penalty for lateness applies, unless there is a medical certificate appended giving grounds for the duration of the delay. Tutors may exercise their discretion in the case of special circumstances.

OTHER MATTERS

TAD units, just like your studio units, assume that you will undertake a substantial period of independent study in addition to the time spent in class. As your TAD unit is worth 6 credit points you are expected to spend around 8 hours per week studying IN ADDITION to the time spent in class. When planning your timetable you should include this private study time as well as your actual classes.

Private study time would normally include researching material for essays or class presentations, reading for tutorials, in preparation for lectures or for assessment work. It could also include visiting art galleries and familiarising yourself with the Melbourne art scene. You should also endeavour to attend any major exhibitions that may come to Melbourne regardless of whether the focus of the exhibition directly relates to your study – everything you encounter in the wide world of visual culture is relevant to you as a practitioner!

You are also strongly encouraged to develop the habit of reading, or at least browsing through art and design journals. The university library at Caulfield carries a number of

contemporary journals, as well as having substantial holdings of back issues. When you undertake your library orientation tour you will be shown where current issues of journals are displayed.

Many of you will find that your timetable leaves two or more hours uncommitted during the day, or you may have an early lecture and a late tutorial leaving a large gap in your day. There are many ways you can use this time constructively, for example:

- Undertake research in the library for forthcoming assignments. (Manage your workload and your stress-levels by making an early start on your assignments – no lecturer has ever complained about work being handed in early!)
- Browse through the latest journals in the library. Familiarise yourself with current issues in the art and design worlds. Explore outside of your studio area. If you are a Fine Art student read some design journals – if you are a designer, read an arts journal. Keep abreast of the impulse toward multi- and inter-disciplinary activities.
- Gather together other students with the same timetable as you and organise a tour of the city art galleries. It is quick and easy to catch a train from Caulfield station into the city and browse through a few galleries before returning for that late class.
- Whatever you do, use your time productively. As mentioned above, you are required to undertake a number of hours in private study in addition to class time. Time between classes should not be seen as “free time” but rather time for you to use wisely and productively.

Finally, and this is the hardest demand made of you, you are encouraged to go to the movies regularly! Film is an increasingly exciting and complex medium and is extremely relevant to your studies whether in art or design. (Now that’s 2 hours a week accounted for already.)

A FINAL WORD

TAD staff want you to enjoy your studies with us and more importantly want to ensure you reach your full potential while studying in the Faculty of Art & Design. Our units are designed with this in mind. Much however, depends upon you undertaking the work required and committing yourself to participation in class discussions. We can only do so much – the rest is up to you!