

Digital Essentials

Course: FOU 140 (3 credits)

Meets: M/W 12-2:50pm, CVPA room 258

Instructor: Ellen Mueller

Contact: emueller1@umassd.edu

Office Hours: 12:30-3pm Tue/Thu at Star Store 345,
or by appointment

[SCHEDULE LINK](#)

CATALOG DESCRIPTION:

Fundamental digital media concepts and techniques in studio practice. Emphasis is placed on the use of digital tools in all creative areas. Hands-on projects demonstrate and reinforce integration of computers in the creation of two, three, and four-dimensional work. Students will develop a visual and verbal language for developing, analyzing, and presenting work. Course is designed for first-year art students.

FURTHER DESCRIPTION:

This course is integral to the first-year experience in the Studio Arts Foundation program. It establishes and reinforces principles and technical skills necessary for success when using computers and digital tools for creative production, problem solving and presentation.

The course will consist of presentations, discussions, readings, and group and individual critiques of assigned projects. Some class time will be spent working on projects and in individual consultation with the instructor.

The class will meet as a group each week for topical presentations and technical demonstrations. Some sessions will be used for viewing homework projects or to view the work of artists and designers that support the conceptual and technical issues addressed in class.

There will be approximately six assignments during the semester. Each project will have a due date or day designated for a review. Ultimately, and to complete the semester, will be the requirement to assemble a portfolio of all the work completed this semester, presented in an designated format.

In order to earn 3 academic credits, students should expect to spend a total of 90 hours in class and a total of 180 hours outside of class working on assigned projects.

COURSE OBJECTIVES:

- Demonstrate a comprehension of the fundamental principles of design relative to digitally created visual works.

- Demonstrate a comprehension of general computer literacy including the terminology of hardware and software, operating systems, the Internet, and the fundamentals of file creation, formats and delivery.
- Comprehend clearly the characteristics and qualities of both vector and raster based image generation and apply these sensibilities to the development of new ideas.
- Develop operational skills for capturing images using digital cameras and scanners, and demonstrate and exercise editorial processes to digitally adjust, crop and manipulate images.
- Develop hand and technical skills using digital drawing and painting tools for image generation and photographic editing.
- Comprehend concepts of narrative and time, including sequence, pace and rhythm, and develop skills for digitally capturing, creating and presenting dynamic time-based works.
- Comprehend the process for digitally translating a two-dimensional idea into three-dimensional form, and preparation of the result for digital sculpture or fabrication output.
- Develop skills documenting creative processes and comprehend the concepts and implications of social media, Internet presence and mass distribution.

Students will be able to:

- Plan, execute and edit ideas in a digital workspace using critical thinking skills during all phases of the creative process.
- Apply a fresh working knowledge of computerized tools and techniques to thoughtfully construct and present new ideas and expressions.
- Effectively communicate and understand creative ideas and information to and from others working with computers and digital tools.
- Construct and deliver works of growing technical and conceptual quality, and digitally archive all ideas and finished work.
- Develop creative approaches for the use of digital technology in all creative areas.



NOTES ON PERSEVERANCE:

We will encounter frustrations as we deal with unexpected road-blocks, and create workarounds that fit within our timeline. These are important skills to practice, as you will do the same when you leave school and enter the world of professional artistic practice. Our weekly discipline will include a variety of activities which may include, but are not limited to, discussion, active installation creation/viewing, sketchbook entries, and scheduled readings/writings. It is important to know you do not have to be a trained artist to participate in this course. However you must be willing to explore how this medium allows you to develop and refine your artistic practice, regardless of your preferred artistic medium. Please note that an instructor, I cannot force the effort required to practice art. It must come from a desire and aptitude for struggle. Dedication and willingness to create will ensure your success in this class.

NOTES ON COURSE CONTENT:

We're about to experience some content that can be, and has in the past been, considered provocative. People in this course have been offended by what we're about to see, so even if you think this is harmless or funny, keep in mind that this can also offend. Have respect for how other people in the room feel. That said: provocative art might not be directly offensive, but can remind you of difficult experiences, and it can work on you emotionally before your thinking mind has a chance to catch up. This means it can surprise you, and that's ok, and this room is a place to talk about offendedness and problematic art, and you can also communicate with me via email or office visit. I'll also try to contextualize this art by putting it in its historical moment where it will hopefully make better sense.

NOTES ON RESPECT:

The work created in the course may be of a personal and/or controversial nature. Please respect your colleagues and give their work your best attention. If you disagree with a work or its content, remember that when engaging with others' work you must be a responsible and professional critic, and as such must work to make your criticism constructive and descriptive. Speak in this class with the expectation of being heard, and listen carefully because it is an opportunity to be changed.



NOTES ON GOING TO COLLEGE:

We go to college to for a degree and a job, but we also go to college to become better members of society. We are here to learn...

- Love of truth: Love of truth is an intellectual virtue because its absence has serious moral consequences. Relativism chips away at our fundamental respect for one another as human beings. Once truth becomes suspect, debates become little more than efforts at manipulation (think of political spin).
- Honesty: Honesty enables students to face the limits of what they themselves know; it encourages them to own up to their mistakes.
- Fair-mindedness: Students need to be fair-minded in evaluating the arguments of others (being aware of their own biases).
- Humility: Humility allows students to face up to their own limitations and mistakes and to seek help from others.
- Perseverance: Students need perseverance, since little that is worth knowing or doing comes easily. We will practice this skill rigorously.
- Courage: Students need intellectual courage to stand up for what they believe is true and take risks.
- Good listening: Students can't learn from others, or from their professors, without listening. It takes courage to be a good listener, because good listeners know that their own views of the world, along with their plans for how to live in it, may be at stake whenever they have a serious conversation.
- Perspective-taking and empathy: It takes a great deal of intellectual sophistication to get perspective-taking right. You must be able to put yourself in the shoes of someone else and identify with their unique situation. These skills pay enormous dividends in professional life.
- Wisdom: Any of the intellectual virtues I've mentioned can be carried to an extreme. Wisdom is what enables us to find the balance between timidity and recklessness, carelessness and obsessiveness, flightiness and stubbornness, speaking up and listening up, trust and skepticism, empathy and

detachment. Wisdom is also what enables us to make difficult decisions when intellectual virtues conflict. Being empathetic, fair, and open-minded often rubs up against fidelity to the truth. Practical wisdom is the master virtue.[credit to [Barry Schwartz](#)]

Online Policy



You must check e-mail, this website, and our learning management system (Canvas) on a regular basis to take this course. Assignments will be dispersed via these channels and it is your responsibility to stay informed.

When you submit a file, you must put your last name into the file-name.

Example: Mueller-first-draft.jpg

Email Correspondence



[Here's a funny \(and accurate\) article about emailing profs.](#)
You must check e-mail on a regular basis to take this course. Assignments will be dispersed via email.
Allow at least 24 hours for a response during the work week, and at least 48 hours for emails sent on the weekend.

Never delete an email related to this class. I will often refer back to previously sent emails, and it is your responsibility to keep track of these.

If you submit a file via email, it must include your LAST NAME.



Checklist for your

emails:

1. Write from your school-assigned email address. That immediately lets your professor see that your e-mail is legitimate and not spam.
2. All emails should have a descriptive subject line that includes your course number/section. (example: Art 100 MWF, Homework #1 question)
3. Open with a greeting (example: Hello ____, Hi ____, Greetings ____, etc).
4. Ask politely. "Could you clarify what our author was discussing on page 72? Thanks!" is a lot better than "I need the assignment."
5. Do not use txt speak.
6. Before asking a question, first thoroughly read the syllabus, course documents, assignments, and announcements (these are all available online). If your question is readily answered in the online documents or a previous email, it will not be a high priority for me to respond.
7. DO NOT TYPE IN ALL CAPS. IT READS AS IF YOU ARE SHOUTING AT THE RECIPIENT OF YOUR EMAIL.
8. Proofread what you've written. You want your e-mail to show you in the best possible light.
9. Sign with your full name, and list course/section. (example: Jane Anderson, English 370, MWF 10:00).

EXAMPLE:

TO: mueller_e@wwc.edu

FROM: simpson_m@wwc.edu

SUBJECT: Art 100 MWF, Essay #1 question

Hi Professor Mueller,

I'm writing my essay on motifs in Citizen Kane and I'm not sure how much background information to include about the story and characters. Or is that necessary for this paper? Thanks!

Maggie Simpson

Art 100 MWF



Why do we practice sending emails using these professional practices? Because it is important to develop these writing habits for after you graduate. 78% of people say email etiquette impacts their decision to engage with you. (this includes your future employers)

Attendance Policy

This class relies on interaction with peers and the instructor, which cannot be duplicated outside of class. Students who miss class are putting both themselves and their classmates at a disadvantage. Students are responsible adults and if they miss a class, it is assumed they had good reason to do so. Therefore, I do not distinguish between excused and non-excused absences. **Students are allowed 3 absences before their final grade is affected.** Students are responsible for completing any work missed during their absence and for obtaining pertinent class notes & materials. **It is suggested that you SAVE your 3 absences for emergency use only** (when you become sick or injured, a death in the family, broken down car, bad weather, etc).

CRITIQUE ATTENDANCE
CRITIQUE ATTENDANCE

Any student who misses the final critique (see the class schedule) will automatically lose 2 letter grades off their overall grade for the class. If a student misses any other critique during the semester, their overall grade for the course will **drop by one letter grade per missed critique.**

Roll Call

Come to class on time and be prepared to work. Class roll is taken everyday at the start of class. Class begins and ends promptly as scheduled. For every session of class, you have the opportunity to earn participation points: a **P (2 points)**, **L (1 point)**, or **A (0 points)**.

P = Present, on-time, and ready for class
L = Late for class / disruptive / late returning from a break / left class early / present but unprepared for class (does not have the required materials at class) / on phone for non-class related activities or research (texting, watching videos of sporting events, etc)

A = Absent

Only 3 absences are allowed. As mentioned above, this includes all types of absences (colds/flu, broken-down cars, family emergencies, legal requirements, religious observance, etc). **If you go over 3 absences, your final grade in the course will be affected as follows:**

4 absences = Drop 1 letter grade (10%) off your final grade for the course – your highest achievable grade is a B+
5 absences = Drop 2 letter grades (20%) off your final grade for the course – your highest achievable grade is a C+
6 absences = Drop 3 letter grades (30%) off your final grade for the course – your highest achievable grade is a D+
7 absences = automatic failure (do not come to class anymore)

3 L's equal 1 Absent.

If you are absent for any reason, contact a classmate or myself to find out what you missed. I will expect you to be prepared for the next class day like everyone else. If you have trouble attending class for any reason (national guard service, a documented disability, etc), please discuss your attendance problems privately with me before/after class. **Clear communication BEFORE it becomes a problem is key to solving these issues.** Check the status of your attendance regularly if you are concerned. **If you come to class late, make sure it's not marked as an absence.** If I do not hear you during roll call, it is your responsibility to speak up, otherwise you will be marked absent. **Keeping track of your attendance grade is your responsibility, not the instructor's.** You cannot notify me a few days later that you were late.



NOTE – Observance of Religious Holy Days:

Students who anticipate the necessity of being absent from class due to observation of a major religious observance must provide notice of the date(s) to the instructor, in writing, **by the second class meeting.**

Grading Policy

In order to earn 3 academic credits, students should expect to spend a total of 90 hours in class and a total of 180 hours outside of class working on assigned projects. You are expected to put in work outside of class. If there is no evidence of dedicated work outside of class, your grade will be affected. Work must be ready for class (whatever that entails for the medium we are currently working in). If your work does not fit these criteria, your grade will be affected.

In this class, it does not matter if you already know how to use the media, or are “good” at any of these tasks. Whether you’ve done some of these projects before, or are completely unfamiliar with them, **you are expected to thoroughly immerse yourself in each project and medium.** Failure to do so will affect your grade.

The major course requirement is to demonstrate a comprehensive understanding of the medium through the process and creation of unique, well-designed projects. You will be evaluated on creative quality of concept, uniqueness in content and production methodology, aesthetic results, success in communication and presentation of concept, and adherence to project guidelines. You will be expected to document and archive your project and defend its value.



Artistic creation is a comprehensive, developmental activity. Grading is based on the students’ performance in several related areas:

- Evidence of students’ understanding and proficiency of techniques and concepts
- Implementation of those ideas in the particular assignments
- Craftsmanship (as it relates to the medium of the work, etc)
- Degree of participation in class and in group-critiques
- Willingness and attitude to experiment
- Initiative demonstrated and individual effort during and after class time
- Overall preparedness and progress through the semester

GRADING BREAKDOWN

The completion and fulfillment of criteria for an individual assignment grants you a C grade (75% of the available points). After that, the originality of the work, the clarity and thoroughness of an idea and the quality of the work’s execution will potentially raise your grade. Reworking projects if they were not as successful as they could have been is highly

encouraged, and expected. **There are absolutely no extra credit possibilities.**

Your final grade will reflect the quality and completion of all assignments, your productivity, progress, effort and preparedness during class time and your participation and attendance during class and, in particular, at critiques.

98-100% = A+	88-89% = B+	78-79% = C+	68-69% = D+
-----------------	----------------	----------------	----------------

93-97% = A	83-87% = B	73-77% = C	63-67% = D
---------------	---------------	---------------	---------------

90-92% = A-	80-82% = B-	70-72% = C-	60-62% = D-
----------------	----------------	----------------	----------------

59% or
lower = F

Meaning of your Grade – (taken from the Riegler Press, Inc., class record book)

GRADE A: Superior

1. Scholarship – Strong, exceeding requirements of instructor
2. Initiative – Contributions exceeding the assignment, showing independent resourcefulness
3. Attitude – Positive benefit to class
4. Cooperation – Leading all group activities, constant and spontaneous
5. Individual Improvement – Marked and growing

GRADE B: Good-Above Average

1. Scholarship – Accurate and complete, meeting all requirements of instructor
2. Initiative – Good when stimulated by some desirable achievement
3. Attitude – Proper and beneficial to group
4. Cooperation – Good in group work
5. Individual improvement – showing marks of progress and responding to stimulation

GRADE C: Average

1. Scholarship – Barely meeting assignments and showing evidence of need of encouragement
2. Initiative – Uncertain and apparent only at times
3. Attitude – Generally neutral but not objectionable
4. Cooperation – Not positive nor very effective and irregular
5. Individual Improvement – Very ordinary, definite marks lacking

GRADE D: Below Average, yet passing

1. Scholarship – not meeting all assignments and requirements of instructor
2. Initiative – lacking
3. Attitude – Indifferent

4. Cooperation – Just fair at times and lacking at other times

5. Individual Improvement – not noticeable

GRADE F: Failing

Work unsatisfactory and is a failing grade and hence not defined.

Late Work Policy

All assignments must be submitted on time. There are no exceptions.



Hard-copy/physical assignments are always due at the start of class

I do not accept late assignments, so you cannot hand in the assignment after class has started (even just a minute or two!), or at the end of class. If you will not be able to make it to class on the day a hard-copy/physical assignment is due, send it to class with a friend/sibling/relative/etc or share it online with me so I can see proof that the assignment was completed by the deadline. You are responsible for the information missed by an absence.

Online assignments are always due 1 hour before the start of class.

Computer/technical difficulties are not an excuse for not getting your work in on time. Plan for websites to go down; plan for your email to stop working; plan for an internet outage. Extreme circumstances need to be reported to me ASAP.



Backing Up Your Work.

You will be putting a lot of time and effort into your projects. As such, you are expected to back up your work regularly in order to prevent data loss from failed media or hard drives. You should keep at least two copies of your work on different drives at all times. “My hard drive ate it” is not an acceptable reason for incomplete assignments. When working on a project, save consistently. The universal keyboard shortcut for this on Mac is command-s, and on a PC ctrl+s. Make a habit of it. When you’re finished working for the day, immediately create a backup of your work.

There is no extra credit.

Textbook/Supplies

ID your stuff! Put your name on everything.

Equipment:

Laptop computer, preferably w/software Adobe CC suite, or, minimally Adobe Photoshop CC, Digital camera of any type (including smartphones), headphones

Storage Media:

Two or more reliable storage media for working and archiving: i.e. portable USB drive w/500 Gb or greater, flash drive w/32 Gb or greater.

Other Materials:

Notebook, sketchbook, drawing/writing tools

Recommended Texts

1. *Photoshop CC: The Missing Manual*, Lesa Snider, 2015, Pogue Press
2. *Photoshop CC Visual Quickstart Guide*, Weinmann & Loureasa, Peachpit Press

(these texts are available online for electronic readers)

Critique

We will have in-depth critiques, and we will meet often to briefly critique work during class. During these critiques, you will familiarize yourself with the ways of looking, thinking and talking about art. We will examine the formal and conceptual attributes of each student’s work in addition to different approaches to critiquing. The purpose of these critiques is to develop a vocabulary of critique, help each other in expanding our technical and conceptual capabilities, and establish a sense of an in-class artists’ community.

The evaluation for critique is based on your participation (which may consist of small group discussion, large group discussion, written comments, online comments, etc). If you have trouble thinking of what to say during critique, **remember the components of an artwork: the subject, form, content and context.** If you think about these

components, you should be able to think of something to contribute to the conversation.

Any student who misses the final critique (see the class schedule) will automatically lose 2 letter grades off their overall grade for the class. If a student misses any other critique during the semester, their overall grade for the course will **drop by one letter grade per missed critique.**

Identifying Intentions & Results

Artists have a very specific message for each piece of art. That message is frequently misunderstood/missed. The idea of intentions versus results in its most raw form is essentially what the artist wants to convey and what is actually experienced. The best way to understand the experience of the public's reaction to your work is to request feedback. Peers and teachers can provide helpful feedback. Descriptive feedback, where a person describes the work as if they are speaking to a blind person, is one approach to understanding how your work reads for the viewer. Interpretive feedback, where a person describes the work's symbolic and/or metaphorical meanings, is another approach. One of the most interesting parts of art is the fact that it can mean something a little bit different to everyone who enjoys it.

Studio Maintenance

Students are expected to help maintain the studio spaces as clean, safe places to work. Please remember to return materials used in class to storage, and to wipe off any work surfaces (tables, stools, keyboards, mice, easels, counters, sinks, etc.). Remember to throw away all trash and to recycle all recyclables. Keeping the studio neat for fellow users is vital to using a shared space and learning to be a professional artist. Faculty and Lab Technicians are responsible for monitoring studio usage so you may be asked to do something by someone other than your professor; please respond respectfully and promptly. **There is no eating or drinking in the computer labs.**

SHARED USE OF MATERIALS

All shared supplies and tools must remain in the classroom at all times and should always be returned to the appropriate storage location at the end of class. In some cases, students may check out materials, but they must always notify faculty beforehand.

Special Policies



- 1.) **Cell phones** must be turned off during class. Texting or answering a call in the classroom is disrespectful to your classmates and to the instructor. Students will lose attendance points if your phone rings, if you are texting, if you are talking on the phone, etc.
- 2.) No open **laptops** unless we are researching as a class. Students will lose attendance points if they are using their laptops for non-class related activity.
- 3.) No **headphones** or music players in class unless we're working on projects. Generally, we will listen to the radio as a class.
- 4.) **Letters of recommendation:** As you begin your college career, which might eventually involve asking professors to recommend you for graduate programs, jobs, or internships, please be aware that professors are not obligated to write references for any student who asks us. I don't write a reference for a student unless I can write a *very positive and specific one*. Therefore, your job as a college student is to become the kind of student professors can rave about in recommendations — hardworking, friendly, intellectually inquisitive, and honest. Consider maintaining relationships over time with professors, so that they know you well enough to write for you. Many juniors and seniors tell me they wish they had thought about this during their first year.
- 5.) **NOTICE OF NON-PERMISSION TO SELL OR DISTRIBUTE NOTES OR RECORDINGS OF CLASS LECTURES**
Note-taking is encouraged, however no one has permission to sell or distribute notes or recordings of class lectures.
Letters of rec statement borrowed from [here](#).

Accommodations

In accordance with University policy, if you have a documented disability and require accommodations to

obtain equal access in this course, please meet with the instructor at the beginning of the semester and provide the appropriate paperwork from the Center for Access and Success. <http://www.umassd.edu/dss/>
The necessary paperwork is obtained when you bring proper documentation to the Center, located in Liberal Arts, Room 016; phone: 508.999.8711.

The necessary paperwork is obtained when you bring proper documentation to the Center for Access and Success, which is located in Pine Dale Hall, Room 7136.

If you are having personal issues consider contacting Counseling and Student Development Center at www.umassd.edu/counseling

The purpose of a university is to disseminate information, as well as to explore a universe of ideas, to encourage diverse perspectives and robust expression, and to foster the development of critical and analytical thinking skills. In many classes, including this one, students and faculty examine and analyze challenging and controversial topics. If a topic covered in this class triggers post-traumatic stress or other emotional distress, please discuss the matter with the professor or seek out confidential resources available from the Counseling Center, www.umassd.edu/counseling, 508-999-8648 or – 8650, or the Victim Advocate in the Center for Women, Gender and Sexuality, <http://www.umassd.edu/sexualviolence/>, 508-910-4584. In an emergency contact the Department of Public Safety at 508-999-9191 24 hrs./day.

UMass Dartmouth, following national guidance from the Office of Civil Rights, requires that faculty follow UMass Dartmouth policy as a “mandated reporter” of any disclosure of sexual harassment, abuse, and/or violence shared with the faculty member in person and/or via email. These disclosures include but are not limited to reports of sexual assault, relational abuse, relational/domestic violence, and stalking. While faculty are often able to help students locate appropriate channels of assistance on campus, disclosure by the student to the faculty member requires that the faculty member inform the University’s Title IX Coordinator in the Office of Diversity, Equity and Inclusion at 508-999-8008 to help ensure that the student’s safety and welfare is being addressed, even if the student requests that the disclosure not be shared. For confidential counseling support and assistance, please go to <http://www.umassd.edu/sexualviolence/>

Incompletes:

A grade of incomplete will be given only in the case of documented, extraordinary circumstances and is in agreement with the university’s policy on incompletes in the undergraduate catalogue.

[Arnie’s Cupboard](#) is sponsored by the Office of Student Affairs. The purpose of Arnie’s Cupboard is to supplement the food supply for any UMass Dartmouth students/faculty/staff who may be experiencing food insecurity.

Academic Dishonesty

University plagiarism policy and academic dishonesty: This policy appears in the catalogue and student handbook. Please review. Please refer to the following web page which details Academic Regulations and Procedures including the Academic Integrity Policy (<http://www.umassd.edu/studenthandbook/academicregs/ethicalstandards.cfm>)

Your professionalism in this class is recognized by, among other things, your understanding of copyright and fair use in your own work. Just as respecting others’ copyright is important, so is understanding when it is not only legal but appropriate to use others’ material without permission or payment. To clarify, consult CAA’s

<http://www.collegeart.org/fair-use/best-practices>.

“Academic Dishonesty” is defined as “any form of cheating which results in students giving or receiving unauthorized assistance in an academic exercise or receiving credit for work that is not their own.” Plagiarism is defined as “literary theft” and consists of the unattributed quotation of the exact words of a published text or the unattributed borrowing of original ideas by paraphrase from a published text. On written papers for which the student information gathered from books, articles, or oral sources, each direct quotation, as well as ideas and facts that are not generally known to the public-at-large, must be attributed to its author by means of the appropriate citation procedure. Citations may be made in footnotes or within the body of the text. Plagiarism also consists of passing off as one’s own, segments or the total of another person’s work. Self-Plagiarism (definition below) is also not permitted.

Punishment for academic dishonesty will depend on the seriousness of the offense and may include a receipt of an “F” with a numerical value of zero on the item submitted, and the “F” shall be used to determine the final course grade. If the offense is repeated, the student will fail the course.

Detection of Plagiarism:

I use an automated plagiarism detection service to check student assignments for plagiarism.

As a condition of continued enrollment in this course, you agree to submit all assignments to the SafeAssign services for textual comparison or originality review for the detection of possible plagiarism. All submitted assignments will be included in the UMass Dartmouth dedicated databases of SafeAssign assignments. These databases of assignments will be used solely for the purpose of detecting possible plagiarism during the grading process and during this term and in the future. Students who do not submit their papers electronically to the selected service will be required to submit copies of the cover page and first cited page of each source listed in the bibliography with the final paper in order to receive a grade on the assignment.

Many people think of plagiarism as copying another's work or borrowing someone else's original ideas. But terms like "copying" and "borrowing" can disguise the seriousness of the offense:

ACCORDING TO THE MERRIAM-WEBSTER ONLINE DICTIONARY, TO "PLAGIARIZE" MEANS

- to steal and pass off (the ideas or words of another) as one's own
- to use (another's production) without crediting the source
- to commit literary theft
- to present as new and original an idea or product derived from an existing source

In other words, plagiarism is an act of fraud. It involves both stealing someone else's work and lying about it afterward.

BUT CAN WORDS AND IDEAS REALLY BE STOLEN?

According to U.S. law, the answer is yes. The expression of original ideas is considered intellectual property and is protected by copyright laws, just like original inventions. Almost all forms of expression fall under copyright protection as long as they are recorded in some way (such as a book or a computer file).

ALL OF THE FOLLOWING ARE CONSIDERED PLAGIARISM:

- turning in someone else's work as your own
- copying words or ideas from someone else without giving credit
- failing to put a quotation in quotation marks
- giving incorrect information about the source of a quotation
- changing words but copying the sentence structure of a source without giving credit
- copying so many words or ideas from a source that it makes up the majority of your work, whether you give credit or not (see our section on "fair use" rules)

Most cases of plagiarism can be avoided, however, by citing sources. Simply acknowledging that certain material has been borrowed and providing your audience with the information necessary to find that source is usually enough to prevent plagiarism. See our section on [citation](#) for more information on how to cite sources properly.

GLOSSARY ATTRIBUTION

The acknowledgement that something came from another source. The following sentence properly attributes an idea to its original author:

Jack Bauer, in his article "Twenty-Four Reasons not to Plagiarize," maintains that cases of plagiarists being expelled by academic institutions have risen dramatically in recent years due to an increasing awareness on the part of educators.

BIBLIOGRAPHY

A list of sources used in preparing a work
CITATION

- A short, formal indication of the source of information or quoted material.
- The act of quoting material or the material quoted.
- See our section on [citation styles](#) for more information.

CITE

- to indicate a source of information or quoted material in a short, formal note.
- to quote
- to ascribe something to a source.
- See our section on [citation styles](#) for more information.

COMMON KNOWLEDGE

Information that is readily available from a number of sources or so well-known that its sources do not have to be cited.

The fact that carrots are a source of Vitamin A is common knowledge, and you could include this information in your work without attributing it to a source. However, any information regarding the effects of Vitamin A on the human body are likely to be the products of original research and would have to be cited.

COPYRIGHT

A law protecting the intellectual property of individuals, giving them exclusive rights over the distribution and reproduction of that material.

ENDNOTES

Notes at the end of a paper acknowledging sources and providing additional references or information.

FACTS

Knowledge or information based on real, observable occurrences.

Just because something is a fact does not mean it is not the result of original thought, analysis, or research. Facts can be considered intellectual property as well. If you discover a fact that is not widely known nor readily found in several other places, you should cite the source.

FOOTNOTES

Notes at the bottom of a paper acknowledging sources or providing additional references or information.

INTELLECTUAL PROPERTY

A product of the intellect, such as an expressed idea or concept, that has commercial value.

PARAPHRASE

A restatement of a text or passage in other words. It is extremely important to note that changing a few words from an original source does NOT qualify as paraphrasing. A paraphrase must make significant changes in the style and voice of the original while retaining the essential ideas. If you change the ideas, then you are not paraphrasing — you are misrepresenting the ideas of the original, which could lead to serious trouble.

PLAGIARISM

The reproduction or appropriation of someone else's work without proper attribution; passing off as one's own the work of someone else

PUBLIC DOMAIN

The absence of copyright protection; belonging to the public so that anyone may copy or borrow from it. For more information, see our section on [What is public domain?](#)

QUOTATION

Using words from another source.

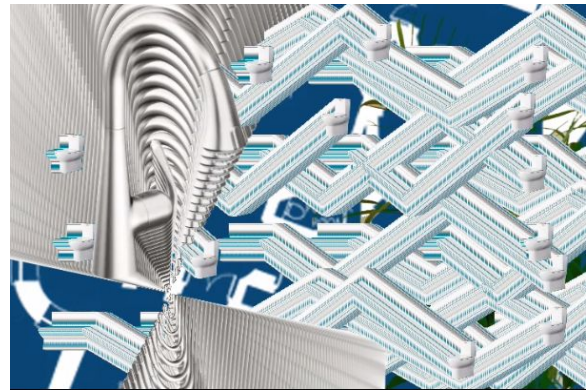
SELF-PLAGIARISM

Copying material you have previously produced and passing it off as a new production.

This can potentially violate copyright protection if the work has been published and is banned by most academic policies.

[\[credit for the above\]](#)

About Your Prof



Feel free to check out my work at EllenMueller.com

Mental Health Statement

As a student, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating, lack of motivation, etc. These mental health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. Counseling services are available and treatment does work. You can learn more about confidential mental health services available on campus at:

www.umassd.edu/counseling

<http://www.umassd.edu/corsairscafe/>

SCHEDULE