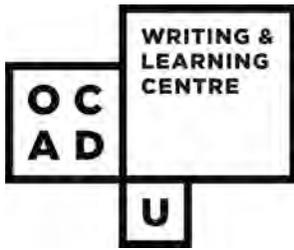




**ink**

**ACADEMIC ESSENTIALS  
FOR FIRST YEAR**





# Table of Contents

## Introduction

Schedule and WLC Services .....	1
Where to find support .....	2

## Reading Critically

Tips and Tricks.....	3
Sample Reading Worksheet.....	4-6
Sample Margin Notes .....	7-9
Sample Mind Map .....	10
Sample Reverse Outline.....	11
Sample Reading Log Notes.....	12-13

## Taking Lecture Notes

Tips and Tricks.....	14
Signal Words .....	15
Blank Lecture Note Worksheet .....	16-18

## OCAD U Library Website

Library Screen Shots .....	19
MLA Definitions .....	20
What is a Database? .....	21
What is Peer-Reviewed?.....	22
Citation Resource List .....	23

## Time Management

Student Friendly Apps.....	24
----------------------------	----

Blank Worksheets .....	25-32
------------------------	-------

## Welcome to INK!

This workshop will give you the opportunity to build essential tools for success in both your liberal studies and studio courses.

### SCHEDULE

- 3:00-3:15 Welcome and Introductions
- 3:15-4:15 Time Management
- 4:15-4:45 Critical Reading
- 4:45-5:15 Pizza Break
- 5:15-5:45 Taking Lecture Notes
- 5:45-6:00 Library Website
- 6:00-7:00 Critique



---

### WRITING AND LEARNING CENTRE



### WHAT WE OFFER

- One-to-one Tutoring
- Daily Drop-In Sessions
- Study Groups
- Specialized English Language Services
- Specialized Tutoring for Thesis Year Work
- Tutoring at the Indigenous Visual Culture Program Office
- Studio Learning Appointments
- First-Year Writing Workshops
- Time Management Workshops
- Avoiding Plagiarism Workshops
- Online Resources
- Print Resources

To Book an Appointments, visit or contact us at:  
Room 1510, Level 5, 113 McCaul --- [www.ocadu.ca/wlc](http://www.ocadu.ca/wlc) --- [wlc@ocadu.ca](mailto:wlc@ocadu.ca) --- 416-977-6000 ext.229

---

For other resources that OCAD University offers please consult the next page.

# WHERE TO FIND SUPPORT

## Financial Aid & Awards

Level 1, 51 McCaul Street; financiala@ocadu.ca, ext 416-977-6000 ext 250

## Health & Wellness Centre

Level 2, 51 McCaul Street; hwc@ocadu.ca, 416-977-6000 ext 260  
Good2Talk Postsecondary Helpline: 1-866-925-5454 (available 24/7/365)  
Distress Centres of Toronto Crisis Line: 416-408-4357 (available 24/7/365)

## Student Advising Centre

Room 266, Level 2, 100 McCaul Street; advising@ocadu.ca, 416-977-6000 ext 4022

## Student Success Programs

**Campus Life** : Level 1, 51 McCaul Street; ocadcampuslife@ocadu.ca, 416-977-6000 ext 275

**Career Development Services** : 51 McCaul Street; zfarber@ocadu.ca, 416-977-6000 ext 3843

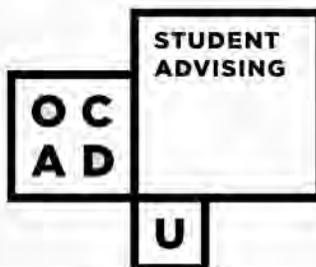
**Disability Services** : Level 3, 100 McCaul Street, Room 316; csd@ocadu.ca, 416-977-6000 ext 339

**First Generation Program** : Level 5, 113 McCaul Street; cbartleman@ocadu.ca, ext 229

**International Student Services** : Level 1, 51 McCaul Street; international@ocadu.ca, 416-977-6000 ext 293

**Student Union** : Level 5, 205 Richmond Street; studentu@ocadu.ca, 416-977-6000 ext 241

Check out [www.ocadu.ca/students](http://www.ocadu.ca/students) for more information!



### Remember

Every student learns and reads differently and you will develop your own techniques the more you practice. The notetaking worksheet and these tips and tricks are just suggestions to help you figure out what's best for you.



### Before you start

Think about why you're reading, this will give you context.

Consider your environment, this will ensure you are setting yourself up for success.

Set a time limit, and take breaks. You can't read everything in one sitting.



### As you read

Reading is an active exercise- think of it as having a conversation with the author. To help with this dialogue, try: the following:

- Write notes in the margins of the text
- Use visual organizers, like mind maps or charts
- Summarize the reading in your own words instead of copying the textbook directly
- Create a reverse outline
- Create a vocabulary list
- Question why you highlight or underline. Make sure it is purposeful. (Hint: read a whole section before highlighting.)

Keep a reading notebook where you can try some of these techniques



### When you're done

Discuss the text orally with a friend, or recite it to yourself

Skim the whole text to refresh yourself

Write down any questions you might have that you would like clarified

Prepare for class



# READING CRITICALLY

Use this guide to work through your readings. Remember to consider your environment while reading and set a time limit ahead of time.

## Step 1 ●

Skim the article to preview the text and gain a general understanding of what you are about to read.

Author: \_\_\_\_\_

Title (year)/Chapter: \_\_\_\_\_

Abstract/Topic: \_\_\_\_\_

Purpose for Reading: \_\_\_\_\_

Scan the article for titles, subtitles, images and special information boxes.

Read the abstract, introduction, first sentences, conclusion, subtitles

## Step 2 ●

Look for the **structure** in the reading. Is it organized by themes, ideas, arguments? Look for key words and ideas in each area. Summarize in **your own words** the sections that seem important.

Subtitle/Argument: \_\_\_\_\_

Key Words: ●

- 
- 
- 
- 
- 
- 

Key Idea(s)/Summary

Subtitle/Argument: \_\_\_\_\_

Key Words: ●

- 
- 
- 
- 
- 
- 

Key Idea(s)/Summary

Subtitle/Argument: \_\_\_\_\_

Key Words: ●  
●  
●  
●  
●  
●

Key Idea(s)/Summary

**Step 3** ●

Describe in **your own words** the text's thesis or main theme.

---

---

---

**Step 4** ●

Think critically about the text, respond and analyze it.

Question	Response
What are some general thoughts you have about this text?	
Does it bring to mind art works, other readings, pop culture or personal experiences?  How can I relate this text to my practice?	
How does this text relate to course content?  How can I use this text to do more research?	
Is there a lens (or position) through which this text is written?	

# READING CRITICALLY

Use this guide to work through your readings. Remember to consider your environment while reading and set a time limit ahead of time.



## Step 1

Skim the article to preview the text and gain a general understanding of what you are about to read.

Author: STOCKSTAD  
Title (year)/Chapter: Chapter 19  
Abstract/Topic: MODERN ART IN EUROPE AND THE AMERICAS, 1900-1945  
Purpose for Reading: CLASS

Scan the article for titles, subtitles, images and special information boxes.

Read the abstract, introduction, first sentences, conclusion, subtitles

## Step 2

Look for the **structure** in the reading. Is it organized by themes, ideas, arguments? Look for key words and ideas in each area. Summarize in **your own words** the sections that seem important.

Subtitle/Argument: BACKGROUND INFORMATION / CONTEXT

Key Words: ● MODERNISM IS MODERN (specific mov. vs. "up to date")  
● 20<sup>th</sup> c = 1900s.  
● colonialism = countries expanding into other countries  
●  
●  
●

Key Idea(s)/Summary  
Politics, war, & technological change of 20<sup>th</sup> c. is important to understanding how art changed during this time. — While an "advancement" & progress in these also momentous change in art  
democracy/capitalism vs. instability of colonialism & nationalism.  
WWI/WWII → atom, bomb / medicine

Subtitle/Argument: MODERNISM (movement)

Key Words: ● modernism: "specific movement in history of art, focused on the rejection of conventions & a commitment to radical innovation" (p. 512)  
● Fauvism  
● Cubism  
● Futurism  
● Dada

Key Idea(s)/Summary  
TENDENCIES OF MODERNISM  
① Abstraction and non-representational art (Q) → are these the same?  
② Emphasis on process  
③ QUESTIONING ART ITSELF

# MODERN ART IN EUROPE AND THE AMERICAS, 1900–1945

## LOOKING FORWARD ▶

Pablo Picasso (1881–1973) was a towering presence at the center of the Parisian art world throughout much of the twentieth century, continually transforming the form, meaning, and conceptual framework of his art as his style developed in relation to many factors at play in the world around him. Early in the century in his great Cubist work **MA JOLIE** (FIG. 19–1) of 1911–1912, Picasso challenged his viewers to think about the very nature of communication through painting. Remnants of the subjects Picasso worked from are evident throughout, but any attempt to reconstruct the “subject”—a woman with a stringed instrument—poses difficulties for the viewer. *Ma Jolie* (“My Pretty One”) is in some sense a portrait, though hardly a traditional one. Picasso makes us work to see and to understand the figure. We can discover several things about *Ma Jolie* from the painting; we can see parts of her head, her shoulders, and the curve of her body, a hand, or a foot. But in Paris in 1911, “*Ma Jolie*” was also the title of a popular song, so the inclusion of writing and a musical staff in the painting may also suggest other meanings. Our first impulse might be to wonder what exactly is pictured on the canvas. To that question, Picasso provided the sarcastic answer, “It’s My Pretty One!”

On the other hand, it might be argued that the human subject provided only the raw material for a formal, abstract arrangement. A

subtle tension between order and disorder is maintained throughout this painting. For example, the shifting effect of the surface—a delicately patterned texture of grays and browns—is unified through the persistent use of short, horizontal brushstrokes. Similarly, with the linear elements, strict horizontals and verticals dominate, although irregular curves and angles break up their regularity. The combination of horizontal brushwork and right angles firmly establishes a grid that effectively counteracts the surface flux. Moreover, the repetition of certain diagonals and the relative lack of details in the upper left and upper right create a dominant pyramidal shape reminiscent of Classical systems of compositional stability (SEE FIG. 13–4). Thus, what at first may seem a chaotic composition of lines and muted colors turns out to be a carefully organized design. For many, the aesthetic satisfaction of such a work depends on the way chaos seems to resolve itself into order.

In 1923, Picasso said, “Cubism is no different from any other school of painting. The same principles and the same elements are common to all. The fact that for a long time Cubism has not been understood ... means nothing. I do not read English, [but] this does not mean that the English language does not exist, and why should I blame anyone ... but myself if I cannot understand [it]?”

1900s

CUBISM

OBJECTS ARE ANALYZED, BROKEN UP &  
REASSEMBLED IN ABSTRACTED FORM

SEE

19.3

EXAMPLE OF CUBISM

↳ what's to come - but other isms' b4.

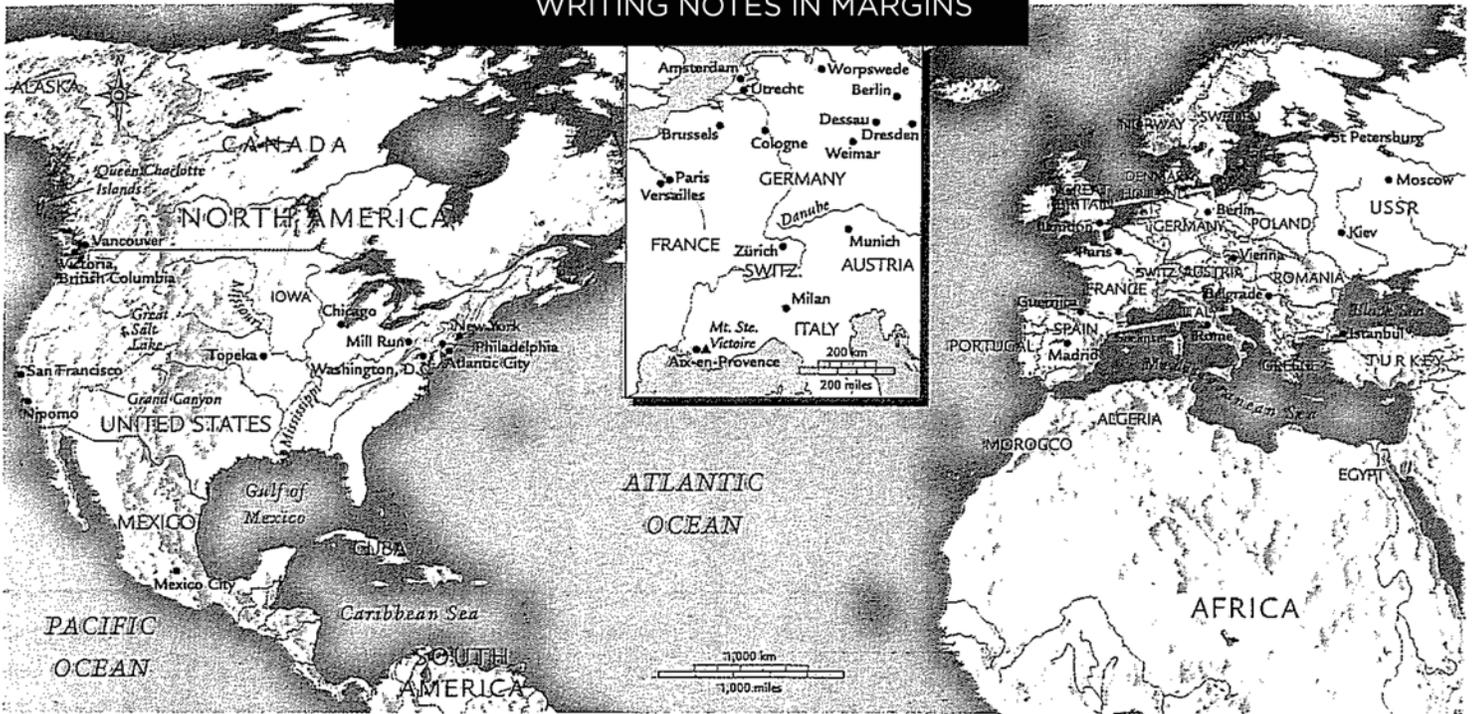
## LEARN ABOUT IT

- 19.1** Assess the impact of Cubism on abstract art in the early twentieth century. *HOW WAS CUBISM INFLUENTIAL?*
- 19.2** Examine the different ways that artists in the modern period responded directly or indirectly to the violence of war. *HOW DID ARTIST REACT TO THE WAR IN THEIR WORK?*

- 19.3** Investigate how Dada and Surrealism changed the form, content, and concept of art.
- 19.4** Analyze the relationship between function, form, and technology in early twentieth-century architecture.

🎧 Listen to the chapter audio on myartslab.com

**SAMPLE- READING CRITICALLY  
WRITING NOTES IN MARGINS**



**MAP 19-1 • EUROPE AND NORTH AMERICA IN THE 1920s AND 1930s**

During the first half of the twentieth century, European avant-garde art movements in France and Germany—especially in Paris and Berlin—influenced the development of Modern art across Europe and North America.

<sup>1900s</sup>  
The backdrop of politics, war, and technological change is critical to understanding twentieth-century art. As the century dawned, many Europeans and Americans believed optimistically that human society would “advance” through the spread of democracy, capitalism, and technological innovation. However, the competitive nature of colonialism, nationalism, and capitalism created great instability in Europe, and countries joined together in rival political alliances (MAP 19-1). *countries expanding into other countries*

World War I erupted in August 1914, initially pitting Britain, France, and Russia (the Allies) against Germany and Austria (the Central Powers). The United States entered the war with the Allies in 1917 and contributed to an Allied victory the following year. World War I significantly transformed European politics and economics, especially in Russia, which became the world’s first Communist nation in 1917, when a popular revolution brought the Bolshevik (meaning “Majority”) Communist party of Vladimir Lenin to power. In 1922, the Soviet Union (U.S.S.R.), a Communist state encompassing Russia and neighboring states, was created.

American and Western European economies soon recovered from the war (with the exception of Germany, whose economy was weakened by reparations that the Allies demanded), but the 1929 New York stock-market crash plunged much of the world into the Great Depression. In 1933, U.S. President Franklin D. Roosevelt responded with the New Deal, an ambitious welfare program meant to provide jobs and stimulate the American economy. Britain and France instituted state welfare policies during the 1930s as well. Elsewhere in Europe, the economic crisis brought to power right-wing totalitarian regimes: Benito Mussolini in Italy.

Adolf Hitler in Germany, and General Francisco Franco in Spain. Meanwhile, in the Soviet Union, Joseph Stalin succeeded Lenin in 1924.

German aggression toward Poland in 1939 led to the outbreak of World War II, the most destructive war in history. World War II claimed the lives of millions of soldiers and civilians from Asia, North America, and Europe, including 6 million European Jews who perished in the Nazi Holocaust. It ended in Europe in May 1945 and in the Pacific that August.

During the two great wars of the twentieth century, technological innovations resulted in such deadly devices as the fighter bomber and the atom bomb. Yet dramatic scientific developments and improvements in medicine, agriculture, communications, and transportation also transformed the daily life of millions of people, especially in Europe and North America. The first analog and digital computers, designed to process huge amounts of data and perform advanced calculations, were also introduced in the 1930s, though they were not widely used until after World War II.

Accompanying the momentous changes in politics, economics, and science were equally revolutionary developments in art and culture, which scholars have gathered under the label of “Modernism.” Although the word “modern” simply means “up-to-date,” the term “Modernism” (or “Modern,” with a capital M) connotes a specific movement in the history of art, focused on a rejection of conventions and a commitment to radical innovation. Like scientists and inventors, Modern artists engaged in a process of experimentation and discovery, exploring new possibilities of creativity and expression in a rapidly changing world.

BACKGROUND INFO / CONTEXT

AMERICAS, 1900-1945

Modernism vs Modern vs modern

# Early Modernism in Europe

tendencies

- ① Abstraction vs. non representational \* ?
- ② process of making
- ③ of art itself

As the twentieth century progressed, the pace of artistic innovation within Modernism increased, producing a dizzying succession of movements, or "isms," including Fauvism, Cubism, Futurism, Dadaism, and Surrealism. Each movement had a charismatic leader or group who promoted a defining philosophy, often through written declarations of principles called manifestos. Although Modernism is characterized by tremendous diversity, several broad tendencies mark many Modernist artists across the boundaries created by the "isms." Foremost is a tendency toward abstraction, at times going as far as nonrepresentational art, which communicates exclusively through such formal means as line, shape, color, and texture, avoiding any reference to the natural world or to narrative subject matter. A second aspect of Modernism is a tendency to emphasize the physical process of artistic creation, for example, by highlighting the visibility of brushstrokes or chisel marks. A third feature is Modernism's continual questioning of the nature of art itself through the adoption of new techniques and ordinary materials that break down distinctions between art and everyday life.

The rise and spread of Modernism in the early twentieth century was driven by such exhibitions as the 1905 "Salon d'Automne" ("Autumn Exhibition") in Paris, which launched the Fauve movement; the first *Der Blaue Reiter* exhibition in Munich in 1911; and the 1913 New York Armory Show, the first large-scale introduction of European Modernism to American audiences. The Museum of Modern Art opened in New York in 1929, and state-supported museums dedicated to Modern art also appeared in major European capitals, such as Paris, Rome, and Brussels, signaling the

transformation of Modernism from an embattled fringe movement to an officially recognized vanguard of "high culture."

FRANCE like in 1800s.

① **Les Fauves**  
 The Salon system still operated in France, but the ranks of artists dissatisfied with its conservative precepts were swelling. Early in the century, these malcontents launched the "Salon d'Automne" in opposition to the official Salon in the spring. Reviewing the exhibition in 1905, critic Louis Vauxcelles referred to some of the young painters contemptuously as *fauves* ("wild beasts"), a term that captured the sense of forceful color and impulsive brushwork in their paintings, which conveyed a new intensity of visual experience—"like sticks of dynamite," as *fauve* painter André Derain remarked. Vauxcelle's derogatory characterization seemed more than fitting to those who admired these paintings, and art historians now group them under the label Fauvism. *wasn't meant as compliment*

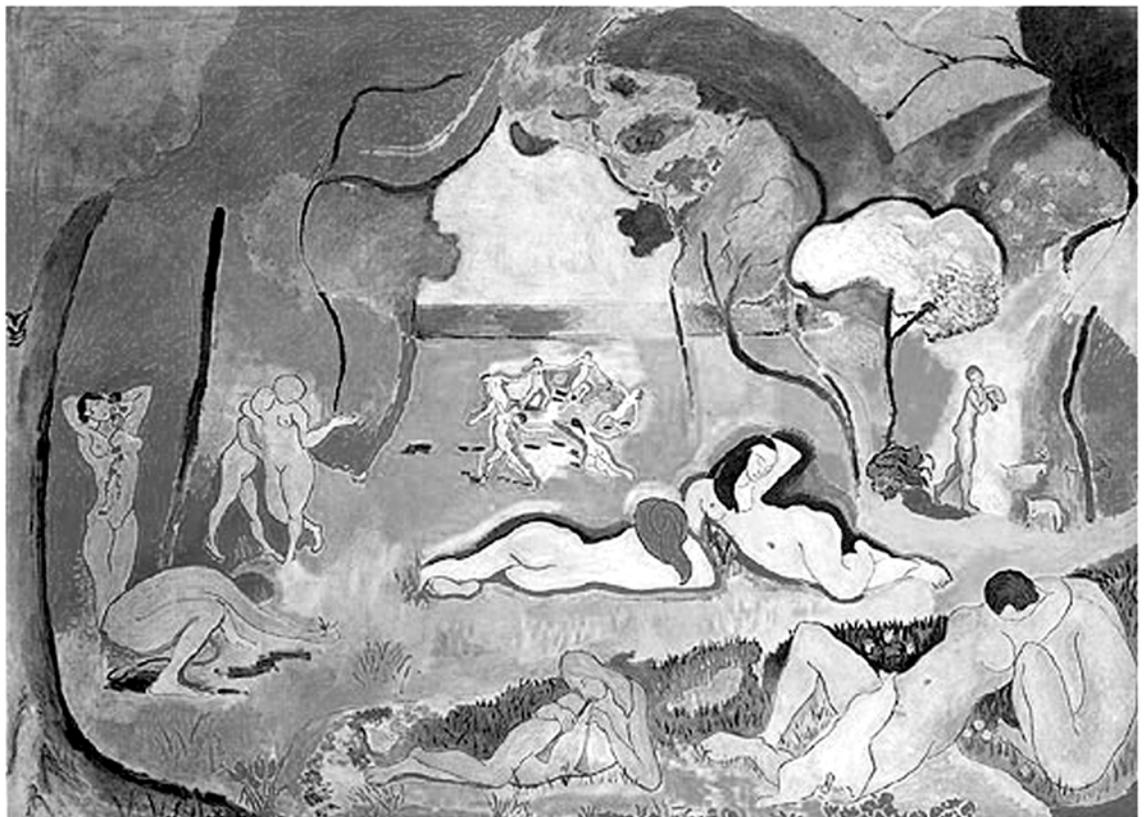
Fauves style

EX **LE BONHEUR DE VIVRE (THE JOY OF LIFE)** (FIG. 19-2), painted by one of Fauvism's leading painters Henri Matisse (1869–1954), transforms hedonistic pursuits within a pastoral landscape into a vibrant arrangement of luscious colors. Naked revelers dance, make love, commune with nature, or simply lounge in their idyllic, seaside glade. Freed from naturalistic constraints, colors contribute as much to the joyous mood as the uninhibited figures themselves. The long, flowing curves of the trees and the sinuous contours of the nude bodies animate the composition with continual movement and at the same time establish a quality of "serenity, relief from the stress of modern life," as Matisse characterized his work from this period. He wrote, "The whole arrangement of my picture

def - pleasure is the only intrinsic good. Pleasure → pain

19-2 • Henri Matisse  
**LE BONHEUR DE VIVRE (THE JOY OF LIFE)**  
 1905–1906. Oil on canvas,  
 5' 8½" × 7' 9¼" (1.74 ×  
 2.38 m). The Barnes  
 Foundation, Merion,  
 Pennsylvania. © Succession  
 H. Matisse/DACS, London. Photo:  
 © The Barnes Foundation, Merion,  
 Pennsylvania.

*The Joy of Life* was originally owned by the brother and sister Leo and Gertrude Stein, important American patrons of European avant-garde art in the early twentieth century. They hung their collection in their Paris apartment, where they hosted an informal salon that attracted leading literary, musical, and artistic figures, including Matisse and Picasso. In 1913, Leo moved to Italy while Gertrude remained in Paris, pursuing a career as a Modernist writer and continuing to host a salon with her partner, Alice B. Toklas.



Sample Mind Map



**SAMPLE- READING CRITICALLY  
REVERSE OUTLINE**

What's Wrong With Cats?

*argument - comparison vs. dogs*

INTRO

"A dog is man's best friend." That common saying may contain some truth, but dogs are not the only animal friend whose companionship people enjoy. For many people, a cat is their best friend. Despite what dog lovers may believe, cats make excellent house pets as they are good companions, they are civilized members of the household, and they are easy to care for.

THESIS

COMPANIONS:

- affectionate
- playful
- trainable

<sup>②</sup> In the first place, people enjoy the companionship of cats. Many cats are affectionate. They will snuggle up and ask to be petted, or scratched under the chin. Who can resist a purring cat? If they're not feeling affectionate, cats are generally quite playful. They love to chase balls and feathers, or just about anything dangling from a string. They especially enjoy playing when their owners are participating in the game. Contrary to popular opinion, cats can be trained. Using rewards and punishments, just like with a dog, a cat can be trained to avoid unwanted behavior or perform tricks. Cats will even fetch!

CIVILIZED:

- QUIET
- HOUSE-TRAINED
- CONTENT TO SCRATCHING POST

<sup>③</sup> In the second place, cats are civilized members of the household. Unlike dogs, cats do not bark or make other loud noises. Most cats don't even meow very often. They generally lead a quiet existence. Cats also don't often have "accidents." Mother cats train their kittens to use the litter box, and most cats will use it without fail from that time on. Even stray cats usually understand the concept when shown the box and will use it regularly. Cats do have claws, and owners must make provision for this. A tall scratching post in a favorite cat area of the house will often keep the cat content to leave the furniture alone. As a last resort, of course, cats can be declawed.

"PROBLEM"  
- claws can be destructive (against argument)

EASY TO CARE:

- No walks
- No grooming
- Leave @ home for long time

Lastly, one of the most attractive features of cats as house pets is their ease of care. Cats do not have to be walked. They get plenty of exercise in the house as they play, and they do their business in the litter box. Cleaning a litter box is a quick, painless procedure. Cats also take care of their own grooming. Bathing a cat is almost never necessary because under ordinary circumstances cats clean themselves. Cats are more particular about personal cleanliness than people are. In addition, cats can be left home alone for a few hours without fear. Unlike some pets, most cats will not destroy the furnishings when left alone. They are content to go about their usual activities until their owners return.

Cats are low maintenance, civilized companions. People who have small living quarters or less time for pet care should appreciate these characteristics of cats. However, many people who have plenty of space and time still opt to have a cat because they love the cat personality. In many ways, cats are the ideal house pet.

#1, 2, 3 = ↑

<http://lklivingston.tripod.com/essay/sample.html>

CHAPTER 19

MODERN ART IN EUROPE & THE AMERICAS, 1900-1945

- Qs • How & why was cubism influential
- How did the modern artists. (cubism / dada / surrealism) change the FORM, CONTENT & CONCEPT of art.
  - How did modern artists react to the war in their work.

**Context** is important to understanding 20<sup>th</sup> c. (1900s) art :

- ie Politics - democracy / capitalism
- War - WWI / WWII
- Technological change - atom bomb / medicine

= advance

def - countries expanding  
into other countries

vs. ← instability of colonialism  
nationalism

**ART** : Modernism : "specific movement in the history of art, focused on the rejection of conventions & a commitment to radical innovation" (p. 512)

ie Fauvism, Cubism, Futurism, Dada, Surrealism

- TENDENCIES :
- ① Abstraction (& non-representational art)
  - ② emphasis on process
  - ③ questioning art itself

① FAUVISM

- movement info
- made unofficial "Salon" show (salon d'automne) to rebel against the systeme.
  - art critic called the artists: "fauves" = wild beasts
  - France but not as a compliment. — b/c colours, brushwork not realistic

EXAMPLE

Matisse, Le Bonheur de Vivre, 1905-06

- Matisse, leading Fauvist painter.
- not naturalistic
- vibrant, movement, curvilinear, showed hedonism
- EXPRESSIVE

def hedonism:

- pleasure is only intrinsic good (wiki)

Q is this where the idea that personal expression in painting is important?

do i have "expression" in my work?  
eventhough its minimal

Q: ARE THESE THE SAME?

② DIE BRÜCKE and EXPRESSIONISM

- movement info
- German
  - Name (= the bridge) comes from Nietzsche — German philosopher
  - Paradox "metaphor of the bridge to explain how civilization is precariously balanced b/w 2 contradictory states of being": progress + degeneration, modernity + barbarism (future) + (past)

EXAMPLE

Kirchner, Street Berlin, 1913



# TAKING LECTURE NOTES

## Tips and Tricks

Use these tips and the following worksheet to improve your note taking skills. Remember that these are guidelines and you can choose what works best for you.

### Step 1 Before the Lecture

Read the Course Outline- to get a general idea of what topic is being covered  
Look over the powerpoint.  
Prepare a note taking structure for use during lecture.  
Read or skim required readings.

This allows you to:

- Identify the main concepts and ideas before the lecture.
- Determine how the lecture relates to the "big picture".
- Note any questions you might have.
- Recognize when readings and lecture content overlap in order to identify
- important information.

### Step 2 During the Lecture

#### Listen for Structure

Like textbooks or essays, course lectures are structured in order to convey information in a clear manner.

Listen for clues that professors provide that indicate:

- What they will talk about: **Introduction**
- When they move to a new idea or topic: **Transition**
- When they are departing from the main subject: **Digression**
- When they are repeating information: **Restatement**
- When they are summarising: **Conclusion**

#### Listen for Information

Listen for clues that point to key information:

- Listen for **repetition, rephrasing ideas, elaboration**
- Listen for **connections** between readings and lecture
- Look for information on board or powerpoint
- Listen for **key words** (often given in advance)
- Listen for the conclusion or summaries
- Listen to the tone of lecturer's voice

#### SIGNAL WORDS

Signal words are phrases or words used to connect ideas, create relationships between ideas and guide the listener through the lecture in an organized manner.

You can think of signal words as signs on a road that guide a tourist.

These are especially important to look for in a lecture as they point to both structure and content.

Still not sure what signal words are?

SEE THE BACK FOR EXAMPLES!

### Step 3 After the Lecture

- Review it orally with yourself or classmate
- Summarize the lecture in your own words-try doing this with an outline or mind map
- Re-write your notes
- Combine your reading notes with your lecture notes
- Make index cards with key ideas, concepts and/or vocabulary
- Fill in any information you might have missed

• Use Step 3 from the "Reading Critically" to respond, analyze and engage with the lecture

# Listening to a Lecture or a Podcast

The following transition signals (words and phrases) are frequently used to signal the stages of a presentation and show how parts are related.

<b>Introduction</b>	<ul style="list-style-type: none"> <li>• What I'd like to discuss</li> <li>• I'm going to talk about</li> <li>• I want to consider</li> <li>• I'm going to explain</li> </ul>
<b>To indicate chronological order</b>	<ul style="list-style-type: none"> <li>• First</li> <li>• To begin with</li> <li>• Second</li> <li>• Next</li> <li>• Then</li> <li>• Finally</li> </ul>
<b>Order of importance</b>	<ul style="list-style-type: none"> <li>• The most important</li> <li>• The most significant</li> <li>• Another important</li> </ul>
<b>Listing</b>	<ul style="list-style-type: none"> <li>• Firstly</li> <li>• Secondly</li> <li>• Thirdly</li> <li>• Finally</li> <li>• One</li> <li>• Two</li> <li>• Three...</li> </ul>
<b>Transition</b>	<ul style="list-style-type: none"> <li>• I'd like to move on to</li> <li>• Turning now to</li> <li>• Moving on to</li> <li>• Having looked at X, let's consider Y</li> </ul>
<b>Digression</b>	<ul style="list-style-type: none"> <li>• As an aside</li> <li>• Making a small digression</li> <li>• There's an interesting anecdote about</li> </ul>
<b>Return to the main point</b>	<ul style="list-style-type: none"> <li>• Returning to</li> <li>• To get back to</li> <li>• After that short digression</li> <li>• We'll get back to</li> <li>• Let's return to the topic</li> </ul>
<b>Restatement</b>	<ul style="list-style-type: none"> <li>• In other words</li> <li>• To repeat</li> <li>• Once again</li> </ul>
<b>Conclusion</b>	<ul style="list-style-type: none"> <li>• So</li> <li>• We've seen that</li> <li>• To sum up</li> <li>• In brief</li> <li>• In conclusion</li> <li>• Finally</li> </ul>

“HOUSEKEEPING”:  
(Administration/course updates/assignment information etc...)

LECTURE TITLE: \_\_\_\_\_

INTRODUCTION

SUB-TOPIC/IMAGE		
Key Ideas	Supporting Points	Other Information

QUESTIONS, NOTES, THOUGHTS

KEY WORDS/VOCABULARY

SUB-TOPIC/IMAGE		
Key Ideas	Supporting Points	Other Information

QUESTIONS, NOTES, THOUGHTS

KEY WORDS/VOCABULARY

SUB-TOPIC/IMAGE		
Key Ideas	Supporting Points	Other Information

QUESTIONS, NOTES, THOUGHTS

KEY WORDS/VOCABULARY

SUB-TOPIC/IMAGE		
Key Ideas	Supporting Points	Other Information

QUESTIONS, NOTES, THOUGHTS

KEY WORDS/VOCABULARY

CONCLUSION

TO DO/FINAL THOUGHTS/QUESTIONS:

Home / Library

## Dorothy H. Hoover Library

[Summon](#)
[Catalogue](#)
[Ebooks](#)
[Media](#)
[Databases A-Z](#)
[Journals A-Z](#)

Search print and digital collections (ebooks, articles, images, etc.)

[More Search Options](#) | 
 [Subject Guides](#) | 
 [RefWorks](#) | 
 [Interlibrary Loan](#)



### About the Library

The Library is open approximately 72 hours per week during the fall/winter semesters and provides a variety of study areas, including an Information Commons maintained by IT Services.

[LEARN MORE](#)



### Learning Zone

The Learning Zone is OCAD U's newest library space; an alternative work area where you can collaborate with other students and faculty or seek advice from library staff.

[LEARN MORE](#)



### Visual Resources

Visual Resources & Special Collections at OCAD U is comprised of analog and digital image, video, media and archival materials.

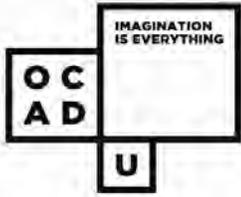
[LEARN MORE](#)



### How do I...

Information on how to find help online, by telephone, by email.

[LEARN MORE](#)



# MLA Definitions

@ DOROTHY H. HOOVER LIBRARY

## Citation

- refers to all materials (books, journal articles, essays, web pages, etc.) used in the preparation of an essay, paper, or other forms of academic writing.
- **Note:** This term is sometimes used to describe a **Parenthetical Reference**.

## Parenthetical References (or In-Text References, or Citations)

- are used in the MLA style in the body of the text to acknowledge information, ideas or quotations that have been borrowed from another source.
- are placed in brackets after quoted material in the text of a work and feature the:
  - **author's name** (or title of cited work if no author is listed),
  - **page number** (if page numbers are used in the cited work).
- must have a corresponding entry in the **Works Cited** list to provide the information required by law to quote safely from other people's works.
- **See:** MLA Style Guide: Parenthetical References for more information.
- **Do not confuse with:**

### Footnotes or Endnotes:

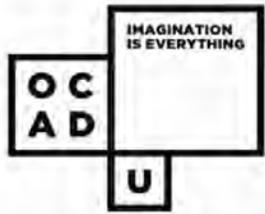
- a different citation method used in the Chicago Style and generally not in the MLA style. After a quotation is used in the body of the text, a number is assigned to the quotation. The corresponding number is printed with the citation at the bottom of the page (footnote) or at the end of the paper (endnote). Consequent quotations are numbered consecutively.
- these can be used in a paper using MLA Parenthetical References. Use them only to explain or comment on points that are worthy of inclusion, but seem out of place in the framework of an essay or paper; or to include references to other works, relating to information in the body of an essay or paper.

## Works Cited (or References, or Reference List)

- is a list of books, articles, and any other sources which are **directly cited** in the creation of a newly composed document,
- are arranged alphabetically by authors' last name,
- provide all the basic bibliographic information needed to borrow quotations legally or paraphrase ideas from other sources.
- **Do not confuse with:**

### Bibliography:

- a list of all the materials consulted in order to prepare a paper, even if you have not directly quoted from these information resources.



# What is a Database?

@ DOROTHY H. HOOVER LIBRARY

## Definition

A database is simply an organized collection of information available in electronic format. There are different types of databases that offer access to:

### ARTICLES

- from peer-reviewed journals, magazines, newspapers
- some offer
  - FULL TEXT articles OR
  - CITATIONS to articles (not Full Text).
- Databases that do not have full text articles are also called INDEXES.

### IMAGES & PRODUCTS

- usually HIGH RESOLUTION images from art galleries
- search for information on PRODUCTS, MATERIALS

### QUICK REFERENCE information

- from encyclopedias, dictionaries, etc.
- always FULL TEXT
- some offer links to related images, websites, or articles as well for ALL IN ONE searching

### E-BOOKS

- access an entire publication in electronic format
- allows keyword search of book text
- usually there are copyright restrictions on downloading the entire text

## Why Use Databases?

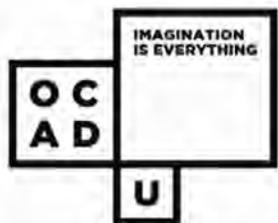
The OCAD Library licenses databases to use in the academic environment. For university-level research in art & design, it is essential that students, faculty and staff use information:

- from credible **academic institutions** and **professional organizations**
- written by **experts, theorists, and the foremost practitioners** of any field of research

Information found by search engines can lead to site completely out of context and often you have no idea who produced the information or who published it online. Whenever you find information on the Internet, always ask:

- who is the AUTHOR?
- who is the PUBLISHER? (**always check the URL!**)
- whether it conforms to academic citation standards with footnotes & bibliography?

**PLEASE NOTE:** This is only the first page of the handout. For more information, visit the library.



# What is a Peer-Reviewed Journal?

@ DOROTHY H. HOOVER LIBRARY

## Peer-Reviewed Journals

<b>What</b>	A JOURNAL is a periodical that: <ul style="list-style-type: none"><li>▪ publishes articles, essays, or research papers</li><li>▪ has content subject to a <b>peer-review process</b></li><li>▪ includes bibliography and detailed footnotes or endnotes.</li></ul>
<b>Why</b>	<ul style="list-style-type: none"><li>▪ to advance scholarship or critical dialogue in a field of study for academic audience</li></ul>
<b>Authors</b>	<ul style="list-style-type: none"><li>▪ academic researchers and scholars</li></ul>
<b>Publishers</b>	<ul style="list-style-type: none"><li>▪ universities, academic organizations or scholarly presses</li></ul>

## What is the Peer-Review Process?

Before any article is published, it must be read and approved by a board of scholars who decide whether it is worthy of being included in a scholarly journal

## How do I know if it's a Journal?

Check the first few pages of the periodical to see:

- if it is published by a university or academic organization OR
- if there is an **advisory board** listed OR
- if the submission guidelines for articles describe the peer-review process OR
- ask a librarian or a faculty member

## Examples

Aurora, History of Photography, Journal of Aesthetics and Art Criticism, October, PAJ



## Citation Resources

While these are some great online and print resources, don't forget that there are people you can ask as well; ask a librarian, book a tutoring appointment, come to drop-in tutoring, ask your teaching assistant (TA) or professor.

### Books

MLA handbook for writers of research papers

By Joseph Gibaldi

Find them at the OCAD University Library:

LB2369 G4 2009 QUI. REF.

LB2369 G4 2009

The Brief Penguin Handbook

By Lester Faigley, Roger Graves and Heather Graves

PE1408 F24 2014 QUI. REF.

### Websites

[OCAD University Library](#)

In text citation and footnote style guides

[http://www.ocadu.ca/library/how\\_do\\_i/find\\_style\\_guides.htm](http://www.ocadu.ca/library/how_do_i/find_style_guides.htm)

[OWL Purdue](#)

MLA and APA style guides

<https://owl.english.purdue.edu/>

[Simon Fraser University](#)

Finding and citing online images

<http://www.lib.sfu.ca/help/publication-types/online-images#citing>

[University of California](#)

Citing online and print images

<http://libguides.lib.uci.edu/content.php?pid=55242&sid=1650699#5383686>

[Modern Language Association \(MLA\)](#)

MLA style guide

<http://www.mla.org/>

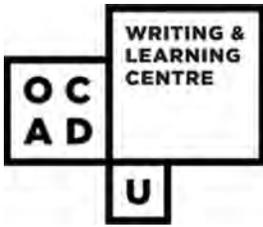
[Concordia University](#)

MLA, APA and Chicago style guides

<http://library.concordia.ca/help/howto/citations.html>

Coverly, Dave. "Grand Theft Auto...You? Plagiarism." 2003. Cartoon. *Plagiarism*, Typepad. N.d. Web. 4 Sept, 2014.





## Student-Friendly Apps

### Planners

Studios <https://www.studiosapp.com/>

MyHomework Student Planner <https://myhomeworkapp.com/>

Any.Do <http://www.any.do/>

### Productivity

Evernote <https://evernote.com/>

SelfControl <http://selfcontrolapp.com/>

AppDetox (Google it!)

Strict Workflow (Google it!)

Productivity Owl <http://www.productivityowl.com/>

Written? Kitten! <http://writtenkitten.net/>

Write or Die <http://writeordie.com/>

### Other

Maths Alarm Clock (Google it!)

White Noise Block (Google it!)

IFTTT—If This Then That (<https://ifttt.com/>)

Snap2PDF (Google it!)

# WORKSHEETS



# READING CRITICALLY

Use this guide to work through your readings. Remember to consider your environment while reading and set a time limit ahead of time.

## Step 1 ●

Skim the article to preview the text and gain a general understanding of what you are about to read.

Author: \_\_\_\_\_

Title (year)/Chapter: \_\_\_\_\_

Abstract/Topic: \_\_\_\_\_

Purpose for Reading: \_\_\_\_\_

Scan the article for titles, subtitles, images and special information boxes.

Read the abstract, introduction, first sentences, conclusion, subtitles

## Step 2 ●

Look for the **structure** in the reading. Is it organized by themes, ideas, arguments? Look for key words and ideas in each area. Summarize in **your own words** the sections that seem important.

Subtitle/Argument: \_\_\_\_\_

Key Words: ●

- 
- 
- 
- 
- 
- 

Key Idea(s)/Summary

Subtitle/Argument: \_\_\_\_\_

Key Words: ●

- 
- 
- 
- 
- 
- 

Key Idea(s)/Summary

Subtitle/Argument: \_\_\_\_\_

Key Words: ●  
●  
●  
●  
●  
●

Key Idea(s)/Summary

**Step 3** ●

Describe in **your own words** the text's thesis or main theme.

---

---

---

**Step 4** ●

Think critically about the text, respond and analyze it.

Question	Response
What are some general thoughts you have about this text?	
Does it bring to mind art works, other readings, pop culture or personal experiences?  How can I relate this text to my practice?	
How does this text relate to course content?  How can I use this text to do more research?	
Is there a lens (or position) through which this text is written?	

“HOUSEKEEPING”:  
(Administration/course updates/assignment information etc...)

LECTURE TITLE: \_\_\_\_\_

INTRODUCTION

SUB-TOPIC/IMAGE		
Key Ideas	Supporting Points	Other Information

QUESTIONS, NOTES, THOUGHTS

KEY WORDS/VOCABULARY

SUB-TOPIC/IMAGE		
Key Ideas	Supporting Points	Other Information

QUESTIONS, NOTES, THOUGHTS

KEY WORDS/VOCABULARY

SUB-TOPIC/IMAGE		
Key Ideas	Supporting Points	Other Information

QUESTIONS, NOTES, THOUGHTS

KEY WORDS/VOCABULARY

SUB-TOPIC/IMAGE		
Key Ideas	Supporting Points	Other Information

QUESTIONS, NOTES, THOUGHTS

KEY WORDS/VOCABULARY

CONCLUSION

TO DO/FINAL THOUGHTS/QUESTIONS:

# (Peer) Editing Tools

Follow this guide to help you assess your peers' work, and even your own! Ask lots of questions and be sure to ask first about the kind of feedback that they would like. Use the space on the back of this sheet to note your feedback.

## Survey

Surveying will help you interpret details as you read. Look at the title, introduction, headings, images, and conclusion of the text.

- What do these tell you about the paper?*
- Is it formatted correctly with name, course code, date, etc.?*
- Is the topic/theme clear immediately?*
- What is missing or what would have helped you approach it?*

## Read

Now read the text closely. Don't be afraid to mark up the paper as you read with notes and suggestions. This is a draft. As you read, think of questions about what you are reading. Does it make sense? What is being communicated? **Note the thesis statement, main arguments, interesting ideas, statements that stand out, and research that stands out.**

While reading, consider the categories of analysis: language, structure, content, and flow.

## Analysis

When you have finished reading the paper, look back at the notes that you made and see if any of them have been answered while reading. All the questions that you have can be suggestions for the author. Anything you still don't understand would be a main concern to address.

Keep feedback constructive - don't just say "good" or "needs improvement" - explain what is good (is it the flow of the text? A well-supported argument?) and what needs strengthening (i.e. can you make a stronger transition between these two ideas?)

Use the following categories as a breakdown.

### Language

- Is the writing clear and understandable?
- Are there parts of the essay that are unclear? Underline these sections!
- Does the essay contain persuasive language?
- Is there a strong use of vocabulary?
- Circle 10 nouns, verbs, or adjectives that you think are effective and 10 that are ineffective.
- Are there spelling errors?
- Proper punctuation? Correct use of periods, commas, colons, etc.

### Structure

- Is there an introduction?
- Does the intro give an outline of what the author is going to talk about?
- Does the essay have a clearly organized middle sections, with ideas separated into paragraphs?
- Does each paragraph begin with a topic sentence?
- Does each paragraph end with a transition sentence, smoothly connecting the ideas of the previous paragraph to the next?
- Is there a concluding paragraph?
- Is there a bibliography/works cited?

### Content

- Can you identify a thesis statement? Make a note of it in your own words.
- Does the thesis make an arguable claim?
- Does the thesis reference their research and/or object?
- Does each paragraph end with a transition sentence, smoothly connecting the ideas of the previous paragraph to the next?
- Is the research integrated as a smooth transition? It should *not* read as if it has been dropped in without context.
- Does the essay contain evidence to support the claims made?

### Flow

- Does each paragraph end with a transition sentence, smoothly connecting the ideas of the previous paragraph to the next?
- Does the conclusion restate the main points of the essay in a new way and give a sense of completion to the essay?
- Is there an effective dialogue between the author's ideas, the research (from class and external), and the chosen object?

NEXT: CITATIONS

## Research and Citation

For peers' and your own essays always double check all in-text citations and bibliographical references.

Make sure you are using the correct citation style. OCAD follows MLA, however, some professors ask for APA or Chicago

You can refer to the OCAD Style Guide for guidelines, or see some of the resources available at the WLC.

If you are not sure if a source should be cited... do the citation! It is better to be cited, than to be considered plagiarism.

Citations can be tricky, so do them as you go. When reviewing an essay, make sure dates, names and titles in-text are consistent with the works cited page.

# Feedback / Notes

## *Language*

---

---

---

---

---

## *Structure*

---

---

---

---

---

## *Content*

---

---

---

---

---

## *Flow*

---

---

---

---

---

## Overall Feedback and Suggestions

---

---

---

---

---