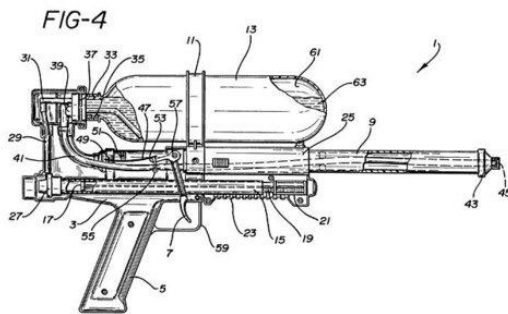


SUPER SOAKER

U.S. Patent

Dec. 24, 1991

5,074,437



MFA INDUSTRIAL DESIGN
SCHOOL OF CONSTRUCTED ENVIRONMENTS
25 E 13th Street, Rm 201 New York, NY 10013
(212) 229-8955 / SCE.PARSONS.EDU

Syllabus: History of Industrial Design

PGIN 5000, Fall 2022
Sec A 3918, Fridays 12:10 - 2:50 pm
Sec B 9674, Fridays 4:00 - 6:40 pm

Faculty: Gretchen Von Koenig
gvonkoenig@newschool.edu
TA: Aditya Rao
raoa149@newschool.edu
Office Hours by email request

SYLLABUS OVERVIEW

Course Description

This course gives students a broad look at the history of industrial and product design throughout time, focusing on design following the Industrial Revolution. This class will review some of the many historical fields that intersect with design history, where designers and non designers are entangled with the complex history of objects. This seminar encourages students to develop a critical future-oriented understanding of the history of product and industrial design through many lenses, including socio-technological innovation, economics, business, ethics, gender, scale of production, efficiency, labor, human-centered design, systems thinking, ecological impact, engineering, science, and cultural expression. We will focus on analyzing and the greater role objects play in shaping our social and cultural environments and raising critical questions about the relationships between design, designers and the industrialized world. Class will be conducted in a lecture-discussion format. Research projects and exercises as well as home research assignments will be included. I hope this class becomes a space to

question whose history is presented, what exactly constitutes a history of objects and how various aspects of cultural, racial, socio-economic, and gendered identities play out in the design, use and access to objects throughout time.

Learning Outcomes

By the successful completion of this course, students will be able to:

1. DEMONSTRATE critical response of design practices, ideas, and histories and an awareness of the breadth and complexity of industrial design histories across time and geography
2. FLUENCY in histories of various styles across geographies and eras, histories of manufacturing methods, and materials histories as they relate to a broad spectrum of social and cultural conditions in which designed objects are produced and consumed.
3. DEMONSTRATE an awareness of historical methodologies and theories that are used to analyze the history of objects such as material culture analysis, social construction of technology, actor-network theory and semiotics
4. FLUENCY in the ability to contextualize industrial design history with their personal histories and interests in the field.
5. FLUENCY in writing as synthesis, articulation, and communication of ideas
6. DEMONSTRATE ability to interpret, analyze and critique primary and secondary sources such as historical documents, images, and sources

Learning outcome definition key.

The stages of student learning that relate to the learning outcomes of the program

Note: MASTERY, TRANSFER, and SCHOLARSHIP are attributes typically unique to graduate level work

UNDERSTANDING: The student is conversant in the language and importance of the topic in relation to product design

COMPETENCE: The student has the ability to apply knowledge of the topic within the design process consistently, but often in a basic and routine way

STRENGTH: The student has the ability to apply the knowledge in multiple ways that show an understanding of more subtle aspects of the topic

DEMONSTRATION: The student has the ability to consistently and accurately apply the knowledge in their own way, making subtle distinctions in where and when the knowledge is applicable

FLUENCY: The student can apply the knowledge in unique and improvisational ways to support design arguments.

MASTERY: The student has command of advanced knowledge and shows ability to choose superior scenarios

TRANSFER: The student can teach/transfer knowledge to others—creating explicit tools and strategies

SCHOLARSHIP: The student has evidence of expanding the field of knowledge and is prepared for external peer review evaluation

Assessable Assignments

Weekly Reading Responses	DUE Weekly
Database Project: Design Archives	DUE Week 3 - 9/15
Exhibition Review, Group + Individual	DUE Week 7 - 10/13

Draft Exhibition Proposal	DUE Week 5, 9/29
Full Draft Exhibition Proposal	DUE Week 11, 11/10
Final Exhibition Proposal	DUE Week 15, 12/15

Final Grade Calculation

20%	Class Participation Required: Learning Center Visit
25%	Weekly Writing Responses
25%	Assignments (Database, Exhibition Review Presentation, Individual Papers)
30%	Exhibition Proposal Project

Assignments *Please note that all due dates are the Thursday before class, at 11:59PM

- **WEEKLY READING RESPONSES:** Each week you will submit a 350-400 words response to a Canvas Discussion board that reflects on the readings for that week. These responses are open ended and should incorporate major themes from the readings, questions the readings raise or questions you have after reading them, how the ideas in the writing can translate to other contexts & object inquiries, how the readings speak to your interests in design, whether or not you agree or disagree with the author & why, links to past weeks or the ways the readings helped you think in new ways. Please integrate at least 1 object (from outside the readings) to integrate into your analysis as an example for the ideas you are generating.
- **DATABASE RESEARCH PROJECT:** Database project Research the scope and extent of the following databases to present out to the class. Each presentation should be around 5-7 minutes and thoroughly cover what each database offers and show through screen shots/visuals how it is laid out.
- **EXHIBITION REVIEW:** During the week of October 7th, you will choose a design or object related exhibition in a NYC museum and do a review of the exhibition, contents, display, themes and execution. These will be presented in class the following week and must include an overview of the exhibition, the curatorial thesis, your reaction to the exhibition, critiques and/or feedback both on object selection and exhibition design, layout and flow. You will be required to take this essay to the University Learning Center to review with a writing tutor, due by Oct 27th.
- **EXHIBITION PROPOSAL:** Semester long research project to research, curate, plan & design an exhibition around object histories. The proposal will be specific [Sheila C. Johnson Design Center](#) whose mission is:
The mission of the SJDC is to generate an active dialogue on the role of innovative art and design in responding to our contemporary world. Its critical curatorial agenda, provoked by current environmental and social challenges, reflects and advances creative research and pedagogic practices. The exhibition and public programs in its two galleries encourage an interdisciplinary examination of possibility and process, blurring the boundaries between classroom, laboratory and exhibition, and link the university to local and global debates.

Materials and Expenses

This course does not require you to buy a textbook, I will provide all the readings via new school library access or PDFs available through your canvas account. However, there are many readings that will be pulled from the following publications that you may want to purchase for your own library:

1. Gorman, Carma. *The Industrial Design Reader*. New York: Allworth Press, 2004. Print.
2. Kirkham, Pat, and Susan Weber. *History of Design: Decorative Arts and Material Culture*,

1400-2000. New Haven, CT: Yale U Press, 2013. Print.

3. Margolin, Victor. *World History of Design: Prehistoric Times to World War I*. London: Bloomsbury Academic, 2015.
4. Raizman, David. *History of Modern Design*. 2013.
5. Brody, David & Hazel Clark. *Design Studies: A Reader*. 2013.
6. Houze, Rebecca and Grace Lees-Maffei. *The Design History Reader*. 2015.

Course Outline

Outlined below are the weekly themes, time periods & assignments. Please note that the readings are listed in the week they are due. All assignments, readings and materials can be accessed through the course canvas page.

Date	Topic or Activity	Assignment
W 1 9/2	Introduction, Review Syllabus, Intro Lecture	<p><i>Readings:</i> —Walker, John. "Defining the Object of Study," in <i>Design Studies: A Reader</i>, eds. Hazel Clark and David Brody. London and New York: Bloomsbury: 2009. 42-48.</p> <p>—Thomas S. Mullaney, "TYPING IS DEAD," in <i>Your Computer is on Fire</i> (Cambridge: MIT Press, 2021). 337-360.</p> <p><i>Suggested:</i>—Victor Margolin. "Design History or Design Studies: Subject Matter and Methods." <i>Design Issues</i> 11, no. 1 (1995): 4-15.</p> <p>—Prown, Jules David. "Mind in Matter: An Introduction to Material Culture Theory and Method." in <i>Design Studies: A Reader</i>, eds. Hazel Clark and David Brody. London and New York: Bloomsbury: 2009. 220-230.</p> <p>—Judy Attfield, "FORM/female FOLLOWS FUNCTION/male: Feminist Critiques of Design," In <i>Design History and the History of Design</i>, by Walker, John A., 199-225. London: Pluto Press, 1989.</p> <p>—John Heskett, "Industrial Design," in <i>Design History: A Students' Handbook</i>, edited by Hazel Conway (London: Routledge, 2005), 110-133.</p> <p>—McCracken, Grant. "Culture and Consumption: A Theoretical Account of the Structure and Movement of the Cultural Meaning of Consumer Goods." <i>Journal of Consumer Research</i> 13, no. 1 (1986): 71-84.</p> <p>—Grace Lees-Maffei and Kjetil Fallan, "INTRODUCTION: National Design Histories in an Age of Globalization," 1-18.</p> <p>—Adrian Forty, "Design, Designers & the Literature of Design," in <i>Objects of Design: Design 7 Society 1750-1980</i> (London:Thames & Hudson, 1986) 241-5.</p>
W2 9/9	Pre-1700 Influences from East & West	<p><i>Readings:</i> —LISTEN: Neil MacGregor, "<u>Olduvai Handaxe</u>" from <i>History of the World in 100 Objects</i>, January 2010.</p> <p>—Kwong-Chiu Chiu, "Interior Design and Furnishing in Pre-Modern China," in <i>Encyclopedia of East Asian Design</i>, edited by Haruhiko Fujita and Christine Guth (London: Bloomsbury Visual Arts, 2019), 44–57.</p>

—Beth Holman, *Disegno: Italian Renaissance Designs for the Decorative Arts* (New York, NY: Cooper-Hewitt, National Design Museum, Smithsonian Institution, 1997), 1-13.

Suggested:— Dora Thornton, *The Scholar in His Study* (New Haven, CT: Yale University Press, 1997), 1-13.

—LISTEN: Neil MacGregor, "[Clovis Spear Point](#)" from *History of the World in 100 Objects*, January 2010.

—Arthur K. Wheelock, *A Collector's Cabinet* (Washington: The National Gallery of Art, 1998), 13-23.

W3
9/16

1700-1850
Design in
Proto-Industrialization

Assignment: DATABASE RESEARCH PROJECT

Readings: —Guyatt, Mary. "The Wedgwood Slave Medallion," *Journal of Design History* 13, no 2 (2000).

—Mimi Hellman, "Furniture, Sociability, and the Work of Leisure in Eighteenth-Century France," *Eighteenth-Century Studies* 32, no. 4 (1999): 415-45. <http://www.jstor.org/stable/30053926>.

—LISTEN: "The Economy That Slavery Built" 1619 Project, Episode 2, New York Times. August 30, 2019. [Listen here](#).

Group Work In Class: Group Exhibition Themes

Suggested: —Russell Lewis, "Everything Under One Roof: World's Fairs and Department Stores in Paris and Chicago," *Chicago History* 12.3 (Fall 1983): 28-47.

—Square, Jonathan Michael. "A Stain on an All-American Brand: How Brooks Brothers Once Clothed Slaves." *Vestoj.com* (n.d.) last accessed 7/25/2020. <http://vestoj.com/how-brooks-brothers-once-clothed-slaves/>

—Grier, "Introduction: Symbols and Sensibility," in *Culture & Comfort: Parlor Making and Middle-Class Identity, 1850-1930*

W4
9/23

1850–1900
Responses to
Industrial
Revolution

Assignment: Draft Exhibition Proposal, 350 words. To be presented in class

Readings: —Deyan Sudjic, "*E is for Expo*," + "*O is for Ornament*" *Designing The Modern World from A-Z*, pg. 169-179, 345 - 347.

—Breckenridge, Carol A. "The Aesthetics and Politics of Colonial Collecting: India at World Fairs." *Comparative Studies in Society and History* 31, no. 2 (1989): 195–216. <http://www.jstor.org/stable/178806>.

—Jackie Mansky, *W.E.B. Du Bois' Visionary Infographics Come Together for the First Time in Full Color*, [Smithsonian Mag Nov 2018](#)

Suggested: —William Morris, “The Lesser Arts,” in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2004), 35-40.
 —David Brody, “Domesticating the Orient: Edward Morse, Art Amateur, and the American Interior,” in *Visualizing American Empire: Orientalism and Imperialism in the Philippines* (Chicago: University of Chicago Press, 2010), 29–58.
 —Rydell, Robert W, *All the World’s a Fair: Visions of Empire at American International Expositions, 1876–1916* (Chicago: University of Chicago Press, 1984).— Benedict, “Rituals Of Representation: Ethnic Stereotypes And Colonized Peoples At World's Fairs,” 28-59.
 —Henry Cole, “On the International Results of the Exhibition of 1851,” in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2004), 3-11.
 —Ida B. Wells-Barnett and Robert W. Rydell, eds., *The Reason Why the Colored American Is Not in the World’s Columbian Exposition: The Afro-American’s Contribution to Columbian Literature* (Urbana: University of Illinois Press, 1999). Full Text on UPENN Digital Library

W 5
9/30

1800-1930:
Innovation and
the Efficiency
Imperative in the
United States

Assignment: Draft 10 Objects for Exhibition List (presented in class)
Readings: —Christine Frederick, “The Labor Saving Kitchen” in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2004), 177-183.
 —Frederick Winslow Taylor, *The Principles of Scientific Management* (New York: Harper, 1911), 41-48.
 —Cook, Lisa. "Violence and Economic Growth: Evidence from African American Patents, 1870–1940," *Journal of Economic Growth*, June 2014, Volume 19, Issue 2, pp 221–257.
 —LISTEN: Duffin, Karen and Childs, Mary. “**Patent Racism.**” Produced by NPR. Planet Money. June 20, 2020. Podcast, MP3 audio, 25:46, <https://www.npr.org/transcripts/876097416>.

Suggested: —Frank Lloyd Wright, "The Art and Craft of the Machine," *Brush and Pencil* 8, no. 2 (1901): 77-90.
 —WATCH: *Metropolis*, dir. By Fritz Lang (1927) [available on YouTube for free (check links), and to rent from YouTube, Amazon Prime, Google Play]

W6
10/7

NO CLASS

DESIGN EXHIBITION REVIEW - presentations in next class
 Administer Mid Term Course Feedback Forms [Sample form [here](#)]

W 7
10/14

1900-1920:
Exploring
“modernity”

Assignment Due: Group Reviews of Design Exhibitions + individual exhibition review papers

Readings:—Chris Dingwall, “A Thing Of Beauty Is A Joy Forever: A Short History Of African American Design In Chicago,” In *Art, Commerce And The Politics Of Race*,” 1-18.

—Silverman, Debora L. “Art Nouveau, Art of Darkness: African Lineages of Belgian Modernism, Part I,” *West 86th* 18, no. 2 (Fall-Winter 2011) :139–181.

Suggested: —Wendy Kaplan, “The Filter of American Taste: Design in the USA in the 1920s,” in *Art Deco 1910-1939*, ed. by Charlotte Benton, Tim Benton, and Ghislaine Wood (Boston: Bulfinch Press/AOL Time Warner Book Group, 2003), 335-343.

—Anna Calvera, “The Influence of English Design Reform in Catalonia: An Attempt at Comparative History,” *Journal of Design History* 15, no. 2 (2002): 83-100.

—Helen Appleton Read, “The Exhibition in Paris” in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2004), 113-120.

W8
10/21

1920 - 1940:
Interwar Period
& European
Modernism

Readings: —Hermann Muthesius and Henry Van de Velde, “Statements from the Werkbund Conference of 1914” in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2004), 88-92.

—Charlotte Perriand. “Wood or Metal?” (1929); “The Homemaker and Her Domain” (1936), in *Charlotte Perriand: An Art of Living*, ed. by Mary McLeod (New York: H.N. Abrams, 2003), 1-2.

—Matilda McQuaid, *Lilly Reich: Designer and Architect* (New York: MoMA) 1996

Suggested: —Walter Gropius, “Programme of the Staatliches Bauhaus in Weimar” in *Programs and Manifestos on 20th-Century Architecture*, ed. Ulrich Conrads (Cambridge, Mass: MIT Press, 1971), 49-53.

—Adolf Loos, “Ornament and Crime,” in *Spoken into the Void: Collected Essays: 1897-1900* (Cambridge, Mass.: Published for the Graham Foundation for Advanced Studies in the Fine Arts, Chicago, Ill., and the Institute for Architecture and Urban Studies, New York, N.Y., by MIT Press, 1982), 226-231.

—Caroline Constant, “E.1027: The Non Heroic Modernism of Eileen Gray,” *Journal of the Society of Architectural Historians* 53, no. 3 (September 1994): 265-279.

W9
10/28

1930-1960s
Streamlining in
American
Industrial Design
& Consumerism

DUE: Writing Center Receipt
ARCHIVES VISIT: R&Company

Readings: —Regina Lee Blaszczyk, “Introduction,” AND “Sunshine Yellow,” in *The Color Revolution*. Cambridge: MIT Press. 2012.

- Earnest Elmo Calkins, “What Consumer Engineering Really Is,” in *Consumer Engineering: A New Technique for Prosperity* (New York: harper And Brothers Publishers, 1932) 1-15.
- Tara Andrews (2009) Design and Consume to Utopia: Where Industrial Design Went Wrong, *Design Philosophy Papers*, 7:2, 71-86, DOI: [10.2752/144871309X13968682694993](https://doi.org/10.2752/144871309X13968682694993)
- Raymond Loewy, “The MAYA Stage,” in *The Industrial Design Reader*, 155-159 (PRINT), 133-136 (DIGITAL)

Suggested:

- Christian T. Roden, "Henry Dreyfuss Designs the Postwar Ocean Liner," *Winterthur Portfolio* 49, no. 4 (2015): 137-73.
- Norman Bel Geddes, “Streamlining,” in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2004), 135-137.
- Lizabeth Cohen, *A Consumers Republic*

W10
11/4
1930-1960s
Deviations and
Evolutions of
Modernism

- Readings:* —Morawski, Erica N. “Modernism on Vacation: The Politics of Hotel Furniture in the Spanish Caribbean,” In *The Politics of Furniture: Identity, Diplomacy and Persuasion in Post-War Interiors*. Freddie Floré and Cammie McAtee, eds. London: Routledge, 2017: 33–46.
- Eden Medina, “Introduction” and “Constructing the Liberty Machine,” in *Cybernetic Revolutionaries: Technology and Politics in Allende’s Chile*. MIT Press, 2012. 1-7, 9
- LISTEN: Project Cybersyn, 99 Percent Invisible, 10.4.16.
<https://99percentinvisible.org/episode/project-cybersyn/>

- Suggested:* —Bobbie Tigerman. "'I Am Not a Decorator': Florence Knoll, the Knoll Planning Unit and the Making of the Modern Office." *Journal of Design History* 20, no. 1 (2007): 61-74.
- Wilson, Kristina. 2015. “Like a ‘Girl in a Bikini Suit’ and Other Stories: The Herman Miller Furniture Company, Gender and Race at Mid-Century,” *Journal of Design History* 28 (2): 161-181.
- Eliot Noyes, “Organic Design in Home Furnishings,” in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2004), 144-46.
- William C. Miller, "Furniture, Painting, and Applied Designs: Alvar Aalto's Search for Architectural Form." *The Journal of Decorative and Propaganda Arts* 6 (1987): 6-25. doi:10.2307/1503910.

W 11
11/11
1940-1970
Post War/Cold
War & The Space
Age

ASSIGNMENT DUE: EXHIBITION Proposal Draft Presentations

Readings: —Nixon & Khrushchev, "The Kitchen Debate," in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2004), 173-74.

—Jane Pavitt, "Bomb in the Brain," in *Fear and Fashion in the Cold War* (London: V&A Press, 2008), 100-119.

—Sean Topham, "A Question of Living Tomorrow," in *Where's My Space Age? The Rise and Fall of Futuristic Design* (New York: Prestel Publishing, 2003) 57-113.

—Lichtman, Sarah A. "Do-It-Yourself Security: Safety, Gender, and the Home Fallout Shelter in Cold War America." *Journal of Design History* 19, no. 1 (2006): 39-55.

Suggested: —HARRIS, DIANNE. "MAGAZINE LESSONS: Publishing the Lexicon of White Domesticity." In *Little White Houses: How the Postwar Home Constructed Race in America*, 59-81. University of Minnesota Press, 2013.

— William C. Miller, "Furniture, Painting, and Applied Designs: Alvar Aalto's Search for Architectural Form." *The Journal of Decorative and Propaganda Arts* 6 (1987): 6-25. doi:10.2307/1503910.

—Alice T. Friedman, "Home on the Avocado-Green Range: Notes on Suburban Decor in the 1950s," *Interiors* 1, issue 1-2 (2010): 45-60.

—WATCH: *2001 A Space Odyssey*, dir. Stanley Kubrick (1968) [available to rent on Amazon Prime, YouTube, iTunes, Google Play]

W12
11/18
1960-1970s
Counter
Cultures, Pop,
and The
Sustainability
Shift

Readings:—Nigel Whitley, "Pop, Consumerism, and the Design Shift" *Design Issues* 2, no. 2 (1985), 31-45.

—Victor Papanek, "Preface," in *Design for the Real World: Human Ecology and Social Change*. 1-7. AND Nomadic Furniture

—Sally Ann-Ashton, "Radical Objects: The Black Fist Afro Comb," History Workshop, February 2014:

<https://www.historyworkshop.org.uk/radical-objects-the-black-fist-afro-comb/>

Suggested: —Bill Osgerby, "The Bachelor Pad as Cultural Icon: Masculinity, Consumption and Interior Design in American Men's Magazines, 1930-65." *Journal of Design History* 18, no. 1 (2005): 99-113.

—Buckminster Fuller, "Operating Manual for Spaceship Earth," in *The Industrial Design Reader*, ed. Carma Gorman (New York: Allworth Press, 2004), 186-87.

11/25 NO CLASS FALL BREAK

W13 12/2	1970-1990 Design for Social Good Ethos and Postmodernism	<p>Aditya Lecture</p> <p><i>Readings:</i> —Bess Williamson, CHAPTER TBD in <i>Accessible America</i> —Barbara Radice, “Memphis and Fashion,” in <i>The Industrial Design Reader</i>, ed. Carma Gorman (New York: Allworth Press, 2004), [page numbers needed]. —Clarke, Alison J. “Design for Development, ICSID International Council of Societies of Industrial Design) and UNIDO (United Nations Industrial Development Organization): The Anthropological Turn in 1970s Design.” <i>Journal of Design History</i> 29, no. 1 (August 2015): 43–57. —Henry Dreyfuss, “Joe and Josephine,” in <i>The Industrial Design Reader</i>, 162-168. —<i>An Interview with Lonnie Johnson - Perseverance & Prototypes</i>, United States Patent & Trademark Office. Listen or Read Here.</p> <p><i>Suggested:</i>—David Raizman, “Introduction to Part IV,” in <i>History of Modern Design</i> (New York: Pearson Prentice Hall) 353-363. —Sarah Teasley, <i>Designing Modern Japan</i> —D. J. Huppertz, <i>Modern Asian Design</i></p>
W14 12/9	1990-2010 Consumer-Led Design, The Segmented Market, and Other Topics in Contemporary Design	<p><i>GUEST LECTURE: Jennifer Kaufman-Buhler, author of Open Plan: A Design History of the American Office</i></p> <p><i>Readings:</i> —Kaufmann-Buhler, Jennifer. “Designing Hierarchy,” <i>Open Plan: A Design History of the American Office</i>. New York, Bloomsbury. 15-39. —Dyson, Michael Eric. “Be Like Mike?: Michael Jordan and the Pedagogy of Desire.” In <i>Reflecting Black: African-American Cultural Criticism</i>, 64-77. University of Minnesota Press, 1993.</p> <p><i>Suggested:</i> —Nigel Whiteley, “Consumer-Led Design,” in <i>Design for Society</i> (London: Reaktion Books, 1993) 7-47. —Carma R. Gorman (2009) <i>Religion on Demand: Faith-based Design, Design and Culture</i>, 1:1, 9-22. —Matt Alt, <i>Pure Invention: How Japan Made the Modern World</i> —Christine Reiko Yano, <i>Pink Globalization: Hello Kitty's Trek Across the Pacific</i> —Williams, “Globalism, Nationalism, and Design,” in <i>World Design Nationalism and Globalism in Design</i> (New York: Rizzoli, 1992) 8-17. —Ensminger, Nathan. “The Environmental History of Computing,” <i>Technology and Culture</i> 59, no. 4 Supplement (October 2018), https://muse.jhu.edu/article/712112.</p>

W 15
12/16

Last Class

ASSIGNMENT DUE: EXHIBITION Proposals Final Presentations

University, College/School, and Program Policies [Faculty must include policies on academic honesty and attendance, as well as any required college/program policies]

Academic Integrity

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University's policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. The full text of the policy, including adjudication procedures, is found at <http://www.newschool.edu/policies/>

Resources regarding what plagiarism is and how to avoid it can be found on the Learning Center's website: <http://www.newschool.edu/university-learning-center/student-resources/>
[Additional college-specific standards for what constitutes academic dishonesty may be included here.]

Intellectual Property Rights: <http://www.newschool.edu/provost/accreditation-policies/>

Grading Policies: <http://www.newschool.edu/registrar/academic-policies/>

Participation/ Attendance/ Expectations for the Remote Learning Environment

University Policy on Students' Meaningful Participation in Online Learning

Participation is an essential part of class and includes: keeping up with reading, contributing meaningfully to class discussions, active participation in group work, and attending synchronous sessions regularly and on time. Students are expected to keep up with class activities and requirements **each week**.

[Also, describe additional expectations for meaningful participation. If students are unable to join synchronous sessions, how will they access the content and materials covered during the session so that they can keep up and "make-up" this absence? How will faculty and students interact on Zoom? Use the chat feature? Etc.]]

Course Policies

[Most courses will have additional policies, such as policies for late assignments, rewrites and extra credit; the use of cellphones, laptops, and other technology in the classroom; or makeup exams/absence on exam days. Some suggested policies are listed in gray below]

Remote Learning Environment Expectations

[Faculty should describe their policies and expectations for the remote learning environment, such as ground rules for learning together in an online setting; the use of cellphones and other technology

during synchronous sessions; use of the chat function in Zoom; default expectation that students have video “on” during synchronous sessions (with individual students seeking accommodations, if needed); parameters for recording and sharing Zoom sessions; etc. (Sample text for online synchronous participation can be found [here](#).)

Recording Synchronous Sessions

[Faculty should describe their plans for recording. Guidelines for recording synchronous sessions can be found [here](#).)

Responsibility

Students are responsible for all assignments, even if they are absent. Late papers, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

Canvas

Use of Canvas may be an important resource for this class. Students should check it for announcements before coming to class each week.

Delays

In rare instances, I may be delayed for synchronous sessions. If I have not joined by the time the session is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss a session entirely, an announcement will be made on Canvas indicating any work that should be completed before the next synchronous session..

Other Course Information

[Instructors may want to attach grading standards and rubrics or any other information important to the course)

Student Course Ratings (Course Evaluations)

During the last two weeks of the semester, students are asked to provide feedback for each of their courses through an online survey. They cannot view grades until providing feedback or officially declining to do so. Course evaluations are a vital space where students can speak about the learning experience. It is an important process which provides valuable data about the successful delivery and support of a course or topic to both the faculty and administrators. Instructors rely on course rating surveys for feedback on the course and teaching methods, so they can understand what aspects of the class are most successful in teaching students, and what aspects might be improved or changed in future. Without this information, it can be difficult for an instructor to reflect upon and improve teaching methods and course design. In addition, program/department chairs and other administrators review course surveys. Instructions are available online at <http://www.newschool.edu/provost/course-evaluations-student-instructions.pdf>.

Resources

The university provides many resources to help students achieve academic and artistic excellence. These resources include:

- University Libraries and Archives: <http://library.newschool.edu> (See also [Reserves](#))
- University Learning Center: <http://www.newschool.edu/learning-center>

- Student Disability Services: www.newschool.edu/student-disability-services/
If you are a student with a disability/disabled student, or believe you might have a disability that requires accommodations, please contact the Student Disability Services (SDS) at studentdisability@newschool.edu, or 212-229-5626, to coordinate all reasonable accommodation requests.
- The New School Food Assistance: For more information on food assistance and additional resources, please click on the link below:
<https://www.newschool.edu/student-support-crisis-management/student-food-pantry-faq/>
- Health and Wellness: For information about services and support available to New School students please click on the link below:
<https://www.newschool.edu/campus-community/health-wellness-support/>