<table>
<thead>
<tr>
<th><strong>instructor:</strong></th>
<th>PJ Carlino</th>
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<tbody>
<tr>
<td><strong>course title:</strong></td>
<td>Industrial Design History</td>
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<tr>
<td><strong>institution:</strong></td>
<td>Parsons School of Design</td>
</tr>
<tr>
<td><strong>date offered:</strong></td>
<td>Fall, 2020</td>
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| **posted date:** | March 2020 |
| **stable URL:** | www.vafweb.org/resources/syllabi/carlino1 |

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INDUSTRIAL DESIGN HISTORY

3 Credits, Graduate Seminar
Wednesday, Online
9:00 AM – 11:40 AM EST

INSTRUCTOR

Faculty: PJ Carlino,

Course Assistant:

COURSE DESCRIPTION:

In this course, students develop a critical future-oriented understanding of the history of product and industrial design. Readings and lectures expose students to multiple perspectives within a historical context and encourage students to challenge historical (and especially post-Industrial Revolution) assumptions. Students are urged to critique as well as celebrate the past and future 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.

FACULTY NARRATIVE

Industrial design makes sense on multiple levels. It makes visual sense, it makes material sense, and it makes historical sense. The visual side of industrial design is always on display, and the materials for the study of its visual form are many. We will follow the well-documented history of aesthetic styles. But organizing design history solely through a seemingly linear progression of styles collapses the diversity of historical moments into a mistakenly unitary view of society, erasing the variety and complexity of design and eliding the histories of those who do not fit the dominant mold.

This class, therefore, is something more than a course in memorizing iconic objects and the characteristics of stylistic change. We will be interrogating the canon by examining non-Western design, vernacular design, and the boundaries of industrial design as a practice and a profession. The class is the fruit of years of wandering through the complex web of culture surrounding the practice of industrial design. It is an examination of the wonders of design, a meditation on the ecological principles surrounding design practice, and a consideration of the ethics of designers.

The principles of industrial design are both ancient and forever new, a set of customs passed down from artists and artisans since the dawn of human
civilization. “Defining and explaining design and what a designer does are dependent not only on immersion in design practice,” design theorist Clive Dilnot contends, “but also on the ability to see this practice in both historical and social perspectives.”¹ To better understand what a designer does, we situate design history within cultural change. We examine a variety of object types, including architecture, interiors, graphics, fashion, furniture and products, and draw upon examples from high-style celebrity designers as well as vernacular and anonymous design. Throughout, we situate design within social, political, and economic contexts. We consider materials, technology, and debates informing the configuration of things such as modernism and taste, the changing role of the designer, and the shifting patterns of production, consumption, and use. We examine how gender, race, and class intersect with design practice.

This is a broad-based course that seeks to pique your interest and enthusiasm for the history of design and provide you with intellectual tools for further research, inquiry and writing in your areas of interest. You will increase your design literacy through open discussion and exploration of both historical and contemporary concepts of design.

**FACULTY BIO**

**ASSESSABLE ASSIGNMENTS:**

- Quizzes
- Short writing assignments
- Research Project
- Discussions

LEARNING OUTCOMES

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

A. DEMONSTRATE ability to broaden historical examples through cross-referencing required reading and lectures with external illustrations and vocabulary.

B. DEMONSTRATE how formal, functional and ethical criteria have stemmed from historical contexts and are embodied in a product’s design.

C. DEMONSTRATE how historical and contemporary contexts influence the nature of design.

D. DEMONSTRATE arguments for the theoretical underpinnings that have driven particular practices and industries.

E. DEMONSTRATE ability to critically read multiple perspectives and develop a historically referenced point of view.

<table>
<thead>
<tr>
<th>LEARNING OUTCOME DEFINITION KEY</th>
<th>EXPECTATION OF THE PROGRAM</th>
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<tbody>
<tr>
<td>UNDERSTANDING</td>
<td>The student is conversant in the language and importance of the topic in relation to product design</td>
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<tr>
<td>COMPETENCE</td>
<td>The student can apply knowledge of the topic within the design process consistently, but often in a basic and routine way</td>
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<tr>
<td>STRENGTH</td>
<td>The student can apply the knowledge in multiple ways that show an understanding of more subtle aspects of the topic</td>
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<tr>
<td>DEMONSTRATION</td>
<td>The student can consistently and accurately apply the knowledge in their own way, making subtle distinctions in where and when the knowledge is applicable</td>
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<tr>
<td>FLUENCY</td>
<td>The student can apply the knowledge in unique and improvisational ways to support design arguments.</td>
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<tr>
<td>MASTERY</td>
<td>The student has command of advanced knowledge and shows ability to choose superior scenarios</td>
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<tr>
<td>TRANSFER</td>
<td>The student can teach/transfer knowledge to others—creating explicit tools and strategies</td>
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<tr>
<td>SCHOLARSHIP</td>
<td>The student has evidence of expanding the field of knowledge and is prepared for external peer review evaluation</td>
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**Final Grade Calculation**

30%  Class discussions  
25%  Reading / Video Responses  
15%  Quizzes  
30%  Research Project Assignments

I will drop the lowest three grades on Reading / Video Responses and the lowest two grades on Class Discussions and Quizzes.

**Materials and Expenses:**

<table>
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<tr>
<th>Price</th>
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<tbody>
<tr>
<td>$20.00</td>
<td><em>The New York Times – Student Subscription</em> - $1/week</td>
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Additional required and recommended readings and videos to watch will be available online through the library or posted to Canvas by me.

**Minimum Technology Requirements:**

Online instruction using canvas and Zoom will require students to have either a computer, tablet, or smartphone which can run those applications with a minimal internet access speed of 800kbps upload and 1.0Mbps download. It is recommended that students make use of a webcam or the camera included in their device to participate in video discussions. It is also recommended that a headset with microphone is used to limit background noise.

Accessing the internet through a shared connection or wireless network (wi-fi) may affect connectivity and slow down internet speed. If possible, a wired connection is recommended.

**Course Outline**

<table>
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<tr>
<th>Session</th>
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<td>1</td>
<td>09/02</td>
<td>Welcome</td>
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<td>2</td>
<td>09/09</td>
<td>Historicism</td>
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<td>3</td>
<td>09/16</td>
<td>Reformism</td>
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<td>4</td>
<td>09/23</td>
<td>Industrialism</td>
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<tr>
<td>5</td>
<td>09/30</td>
<td>Nationalism</td>
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<tr>
<td>6</td>
<td>10/07</td>
<td>Utopianism</td>
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<td>7</td>
<td>10/14</td>
<td>Consumerism</td>
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<td>8</td>
<td>10/21</td>
<td>Humanism</td>
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<tr>
<td>9</td>
<td>10/28</td>
<td>Populism</td>
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</table>
Detailed Course Schedule

Week 1  09/01  Welcome and class overview

Week 2  09/02-09/08  Historicism

Required Reading Due 09/06:


Online Discussions Due 09/07:

Is design history relevant to design practice?

Industrial design and Protest!

Week 3  09/09-09/15  Reformism

Video Lecture

Design Reform – Pugin, Cole, Ruskin & Morris

Required Reading Due 9/13


Export Porcelains (Walnut Creek, CA: Left Coast, 2011), 31-50. (abridged)


OPTIONAL READING


ONLINE DISCUSSION

Was Josiah Wedgwood a design activist?

PREPARE FOR IN-CLASS DISCUSSION

In what products do you see arts and crafts ideals of consideration of the worker, honesty in materials, and traditional methods of making today?

How do you think modern consumers think about craft and the nature of work, and is it different or the same as the ideas of Morris and Ruskin?

ASSIGNMENT GIVEN

Research Essay: 24 Questions to Ask an Object (Due 9/23)

Week 4 09/16-09/22 Industrialism

VIDEO LECTURES

Mechanization and Design in the USA.

REQUIRED READING DUE 9/20


Jeffrey Meikle, “Art and Industry in the Gilded Age,” in Design in the USA, 50-87.


**OPTIONAL READINGS**


**ONLINE DISCUSSION**

What types of products do people use today in their home to display their status? What modern parallels can you think of to moral arguments for or against the purchasing and display of objects? Are any of these arguments based on perceived gender, class, race, or ethnic differences?

**PREPARE FOR IN-CLASS DISCUSSION**

What objects were displayed in your home as a child, or are displayed in your living space now, that are meaningful to your identity and/or class? What material or visual characteristics make those objects important?

**Week 5 09/23-09/29  Nationalism**

**VIDEO LECTURES**

Nationalism: East Meets West.

**REQUIRED READING DUE 9/27**


1. Anna Jackson, “Art Deco in East Asia,” [Japan, China, Korea], 370-381.

**OPTIONAL READING**


**ONLINE DISCUSSION**

How do the readings this week in design history, imperialism and colonization make you think differently about design and what is foreign, what is a national style, and what is traditional? What examples can you find of cultural borrowing by industrial designers, graphic designers, fashion designers, interior designers or other design. (try a google search for [design] [appropriation]

**PREPARE FOR IN-CLASS DISCUSSION**

Analyze Williamson’s essay “The Bicycle” for its structure, thesis and use of evidence

**ASSIGNMENT DUE 09/23**

Research Essay: 24 Questions to Ask an Object
ASSIGNMENT GIVEN

Research Essay: Proposal of 2-3 objects to Google Doc (Due 9/30)

Week 6  09/30-10/06  Utopianism

VIDEO LECTURES

Universalism – Avant Garde Modernism and the Bauhaus

REQUIRED READING DUE 10/04


Zara Arshad, “Constructing Histories to Shape the Future: China Design Museum,” Design and Culture, 9, no. 3 (2017), 263-281


OPTIONAL READING


ONLINE DISCUSSION
Can you think of an example of a designed object that has achieved Le Corbusier's ideal of perfection?

What advantages and what problems do you see in designers attempting to create perfect, universal products that will serve all people?

**PREPARE FOR IN-CLASS DISCUSSION**

How and why did the curators of the China Design Museum present their objects stripped from the socio-economic web that surrounded them historically? What are the gender implications of the exhibition design and the objects displayed?

**ASSIGNMENT DUE 09/30**

Research Essay: Proposal of 2-3 objects

**ASSIGNMENT GIVEN**

Research Essay: Proposal and preliminary observations to Google Doc (due 10/07).

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**Week 7  10/07-10/13  Consumerism**

**VIDEO LECTURES**

Consumerism Parts I and II.

**REQUIRED READING DUE 10/11**

Harold Van Doren, “The Designer's Place in Industry” [excerpt] in the *Industrial Design Reader*


**OPTIONAL READINGS**


Thorstein Veblen, Conspicuous Consumption, from The Theory of the Leisure Class (Oxford University Press, 2009), 49-69.


ONLINE DISCUSSION

Select an advertisement published between 1930 and 1939. How does the advertisement attempt to stimulate desire in the viewer to purchase? Explain how the advertisers attaches a lifestyle to the product - how do they use words and images? If the ad suggests rituals of acquisition and use, relate those as well.

PREPARE FOR IN-CLASS DISCUSSION

Who or what are the fashion intermediaries of the online sphere who attach meaning and identity to products? How is meaning attached to products in new ways in the online sphere? What are some of the new rituals or ways of transferring the meaning of products to the user?

ASSIGNMENT DUE 10/07


ASSIGNMENT GIVEN


Week 8  10/14-10/20  Humanism

VIDEO LECTURES

Humanism Parts I, II, and III.

REQUIRED READING DUE 10/18
Elliot Noyes, “Organic Design in Home Furnishings,” in The Industrial Design Reader, 144-46 (PRINT), 125-126 (DIGITAL)


Edgar Kaufmann, Jr. “What is Modern Design?” in The Industrial Design Reader


Sign up and read ONE the following three topics to read in preparation for the in-class discussion


Optional Readings


Russell Flinchum, “I was not a woman designer . . . I was a designer who happened to be a woman” in Design History Beyond the Canon, 209-225.


ONLINE DISCUSSION

What do the MoMA curators Kinchin and Gardner believe was the purpose of the mid-century “Good Design” competitions? What does Saval mean by the statement How Good Design Failed Us? What are your thoughts on the role of art and design museums within the field and practice of industrial design?

PREPARE FOR IN-CLASS DISCUSSION

Research the background of the designer or designers you read about in preparation for the discussion – their education, successes and challenges, and how they related to the surrounding culture and practice of design and begin to contribute to the virtual pin-up board.

Week 9 10/21-10/27 Populism

VIDEO LECTURES

Populism: Populuxe, Tupperware, and Charles Harrison

REQUIRED READING AND VIDEOS DUE 10/25

Jeffrey Meikle, Design in the USA, 151-173


OPTIONAL READINGS

Raizman “Chapter 12: Design and Mass Appeal: A Culture of Consumption,” in History of Modern Design


ONLINE DISCUSSION

Are there connections between the MC Walker saleswoman, the Tupperware saleswoman, and the Avon lady, compare to the "gig" economy of today? Are there opportunities for the industrial designer through the direct sale market with parties and promotions? What other observations can you make about design and sales systems like this?

PREPARE FOR IN-CLASS DISCUSSION

Watch the video “Design for Dreaming.” What observations can you make about how design is being imagined in this video? Who do you imagine was the target audience? Why did the video jump from automobiles to kitchens and back to automobiles?

Week 10 10/28-11/03   Futurism

VIDEO LECTURES

Futurism Parts I, and II.

REQUIRED READING AND VIDEOS DUE 11/01


Raymond Loewy, “The MAYA Stage,” in The Industrial Design Reader, 155-159 (PRINT), 133-136 (DIGITAL)

ONLINE DISCUSSION
What examples can you share of popular culture (films, music and music videos, television, social media, etc.) influencing architecture, industrial design, or interior design?

**PREPARE FOR IN-CLASS DISCUSSION**

Is Lowey's framework for defining acceptable innovation valid today? Come to class with two or three points of agreement, or disagreement. If you have time, come with an example of a product that failed because it fell into the "shock" range.

**Week 11 11/04-11/10  Skepticism**

**VIDEO LECTURES**

Skepticism Parts I, II, III, and IV.

**REQUIRED READINGS AND VIDEOS DUE 11/08**


Video Interview: Michael Graves

To prepare for our in-class discussion, sign up on the google doc to read ONE of the following essays.


**OPTIONAL READINGS**


Maria Elena Buszek, “CLOTHES CLOTHES CLOTHES PUNK PUNK PUNK WOMEN WOMEN WOMEN” in *Design History Beyond the Canon*, 2019


**ONLINE DISCUSSION**

Watch the four video lectures. In your canvas response support one of these two thesis statements: In 2020, we continue to live in an era of postmodern design. In 2020, have moved beyond Postmodernism into a new design age.

**ASSIGNMENT DUE 11/04**

Research Essay: Approach and annotated bibliography to Google Doc.

**ASSIGNMENT GIVEN (OPTIONAL)**


**Week 12  11/11-11/17  Universalism**

**VIDEO LECTURES**

Universalism, Transgenerational Design, Ford Third Age Suit, Smart Design

**REQUIRED READING DUE 12/06**

You will be assigned ONE of the following readings:


**OPTIONAL READINGS**


Video: *Objectified* (excerpt)


**ASSIGNMENT DUE (OPTIONAL) 11/11**


**ASSIGNMENT GIVEN (OPTIONAL)**

Research Essay: Outline due 11/19

**Week 13 11/18-11/24  Activism**

**VIDEO LECTURE**

Design *Activism* Overview

**REQUIRED READINGS AND VIDEOS DUE 11/22**


Video – “Design for the Other 90%”

OPTIONAL READINGS


PREPARE FOR IN-CLASS DISCUSSION

Sign up to research one of following topics and begin to contribute to the virtual pin up board: Barbie Liberation Organization and Billboard Liberation Organization, Adbusters, No Shop, Corporate Activism, Tyranny of the Plug, Design Activist Organizing and Training

ASSIGNMENT DUE (OPTIONAL) 11/19

Research Essay: Outline

ASSIGNMENT GIVEN

Research Essay: Final Submission and Presentation Due 12/16

Week 14  12/02-12/08  Craftivism

VIDEO LECTURES

Craftivism Parts I, II, and III.

REQUIRED READING DUE 11/14


Choose one of the following groups of readings A or B

Choice A

Kamaladevi Chattopadhyay, “Indian Handicrafts,” in *The Craft Reader*, 192-198


Choice B

Jonathan Griffin, “Adding a New Name to the Canon in Clay: Doyle Lane,” *New York Times*, 7/29/2020


**OPTIONAL READING**


**PREPARE FOR ONLINE DISCUSSION**
Sign up to research one of following topics and begin to contribute to the virtual pin up board: Needling with Needlework, Makers Making a New Society, Fiber as Protest, Art Smith- Jewelry, George Nakashima – Furniture, Maria Martinez - Pottery

Week 15  **Presentations**

Assignment Due (12/16)

Research Essay: Six-minute pecha kucha presentation, Final essay submission to Google Doc

**STUDENT RESPONSIBILITIES:**

**Time Commitment**

Because this is an online course, you will be working independently on course assignments without in-person interactions with an instructor. Here are a few things to keep in mind:

- Expect to spend 5-6 hours per week on course work outside of our online meetings.
- You need to check into the course and do the work almost every day during the 15 weeks. Don’t expect to take extended breaks, vacations, etc. or you will fall behind.
- Don’t expect that an online course will be easier than an in-person course or that it will take less time.

**Strategy for Success**

**Thursday-Sunday read the essays and watch any videos.**

I have assigned several articles, essays and videos each week. Because some of the responses ask you to comment on other essays and videos, I suggest that you read and watch them in the order they appear in the Canvas module. Each reading response assignment includes prompts that require a written response of one to two paragraphs. Read the prompt before the essay. Then, make notes while skimming the essay or watching the video. I have posted guidelines for skimming and annotating in the “Ongoing Resources” folder of Canvas.

**Saturday-Tuesday contribute to the online discussions**

I have developed the reading response prompts to guide you through the analysis you need to contribute to the discussion boards, but I encourage students to offer their interpretations on design topics supported by readings and visual analysis. You can suggest your own topics and threads. The discussion boards are a place for us to share our opinions about design and design history and relate what we are reading to contemporary design theory and practice. As you complete the
readings over the weekend, review the discussion prompts and begin to formulate your response.

In most cases, I will require you to submit your first response before seeing the responses of others. It’s better to post something, rather than nothing. Do your best to have an opinion or an idea and respond to your fellow students. You can always go back and add or modify your response.

In your discussions and comments, you may be informal but minimize grammatical mistakes that can be confusing and avoid text abbreviations (for example lmk, smh, nvm). You may want to type your discussion posts in a word processor that checks spelling and grammar before copying and pasting to the discussion board.

Identify the primary and secondary sources of evidence for the point you are making. Use the readings from this class, the sources noted in the readings, or other sources. Hyper link the text in your discussion to internet pages you cite as sources. You can also embed images and videos that support your discussion point directly into your post.
# Course Design and Expectations for Participation/Attendance

## Weekly Schedule

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<th>Instructor</th>
<th>Wednesday</th>
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<th>Tuesday</th>
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<tbody>
<tr>
<td>Participate in Synchronous Session</td>
<td>Monitor email and reply to any questions</td>
<td>Monitor email and reply to any questions</td>
<td>Post video lectures</td>
<td>Monitor and reply discussion</td>
<td>Monitor and reply discussion</td>
<td>Monitor and reply discussion; prepare new content</td>
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<tr>
<td>Place new lessons/content and assignments</td>
<td>Grade prior week assignments</td>
<td>Grade prior week assignments</td>
<td>Grade prior week assignments</td>
<td>Send assignment feedback to students</td>
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<tr>
<td>Open discussions</td>
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<th>Student</th>
<th>Wednesday</th>
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<th>Tuesday</th>
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<tbody>
<tr>
<td>Participate in Synchronous Session</td>
<td>Work Offline-Reading Responses</td>
<td>Work offline-Reading Responses</td>
<td>Work offline; Reading Response</td>
<td>Post and Respond to other students in discussions</td>
<td>Make additional posts.</td>
<td>First discussion post due 9:00 AM EST</td>
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</tr>
<tr>
<td>Check online for new content and assignments</td>
<td>Post and Respond to other students in discussions</td>
<td>Watch video lecture(s)</td>
<td>Post and Respond to other students in discussions</td>
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<td>Respond to other student posts in discussion</td>
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<td>Respond to other student posts in discussion</td>
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## Weekly Deadlines:

The deadlines below are scheduled to encourage students to watch the short lectures and analyze the readings and videos so they will be better informed to participate in the discussions. I encourage you to submit your responses and discussion posts before the deadlines, rather than wait until the last minute.

- **Monday 11:59 PM EST**  Students’ weekly reading, and video responses are due
- **Tuesday 09:00 AM EST**  Students’ first discussion post answering the prompt is due. You may begin submitting and commenting in the discussion as you finish the readings and videos.

If there is feedback due on an assignment of yours, I will always send feedback by Sunday 6 PM EST. For most assignments you will have the opportunity to revise and re-submit your assignment for up to one whole grade improvement (for example from C to B, or B- to A-).
Attendance

I will look for the following activities to assess weekly attendance:

- Thoughtful contributions to synchronous and asynchronous class discussions
- Participation in group work
- Submission of completed assignments demonstrative of learning outcomes
- Engaged peer review feedback, as well as responses to faculty and peer feedback
- Completion of quizzes, readings, discussions or other activities in Canvas (or other platforms we use for the course)

Late Submissions

I will allow two late submissions without penalty, but I will reduce your grade on the third and subsequent late submissions by one half (for example from 10 points to 5 points). Late submissions must be submitted within one week of the due date. If you are having trouble keeping up with the assignments, please get in contact with me.

Essays developed on your personal site

In essay assignments, be formal, intentional, and follow the grammar, punctuation, and citation rules of the Chicago Manual of Style (author-date) system of citations. Type essays in 12-point Times New Roman font. Caption images, illustrations, videos and other media with the source.
**Research Essay**

This course includes a research-based multi-media essay of **3,000 to 4,000** words (excluding notes) that reveals the history of an everyday object. The more focused your topic; the easier the assignment will be to complete. Something strange or obscure but revealing works well. What are your subject’s origins and how and why has it changed over time? What are the practices and rituals that surround your object and how do they relate to the values, desires and needs of the culture(s) in which it was created and used? What does your research reveal about the broader culture? Why was this object created? In other words, if you had to give the class a presentation on your subject – what story would you tell and why?

Your goal will be to gather and analyze an array of sources and make a compelling argument that enriches your readers’ understanding of design history. A strong essay will go beyond providing a simple summary description. It will be anchored by a complex, arguable thesis that is developed and sustained throughout. It will also rest on a solid, creatively assembled body of evidence—from the course lectures and readings as well as outside research. The finished product should demonstrate the writer’s interest in the topic and ability to engage the material using skills and knowledge gained over the course of the semester.

**Workshops & Deadlines**

Your progress on the research project will be assisted by a series of workshops and deadlines during the semester.

**Week 5: (09/30) DEADLINE Proposal of two to three objects for the paper**

**Week 6: (10/7) DEADLINE Proposal and preliminary observations**

Make a 500-750-word pitch of the specific object, problem, or design topic you would like to address for your final project. Convince the class that you should be allowed to write about what you’ve selected. Include some ethnographic observations about your object, practice or subject as it appears today, explain why you find it interesting, and speculate about how researching your topic’s longer history might reveal new insights.

**Week 6 (10/7) WORKSHOP Reading for Research Essays**

This workshop takes students through the process of collecting, reading, and synthesizing sources for Research Essays. Emphasis is placed on responding critically to sources, keeping notes on each source, and citing appropriately.

Special attention will be paid to assessing, managing, and discerning among online sources.
Week 7 (10/14) DEADLINE Close description of an object
A 1000-1200 word written description of the object following the method of Jules Prown, “Mind in Matter”

Week 08:(10/21) WORKSHOP Fundamentals of the Academic Essay
An exploration of the essay, from pre-writing to conclusion. The role of writing as a process, as well as academic writing and its conventions and purpose, forms the basis of the discussion.

Week 11: (11/04) DEADLINE An explanation of research approach and preliminary annotated bibliography
Write a detailed paragraph outlining how you’ve gone about your research. Summarize what you’ve found so far and what you haven’t found but wish you could. Add to this an annotated bibliography of the ten most important sources that you will use in your essay (i.e. include the sources full bibliographic citation and write a few sentences under each entry, explaining why it is so useful).

Week 11: (11/04) WORKSHOP Crafting a Strong Thesis Statement
A solid thesis statement dictates the architecture of an essay. In this workshop, the presenter reviews the characteristics of a strong thesis as well as pitfalls to avoid. The presenter then discusses how creating a well-defined thesis statement helps organize ideas and define perspectives while enhancing a paper's clarity.

Week 12: WORKSHOP (optional) on essential essay elements and mechanics
A workshop addressing how to shape your essay around a strong thesis and structure, as well as how to make it appear professional and scholarly by making use of proper formatting and citation methods.

Week 13: DEADLINE (Optional) First drafts due for feedback

Week 15: Essay due
CHOOSING OBJECTS (THE PARAMETERS)

- The object’s initial design should date between 1830 – 2000
- Ideally, you should have a real example that you can hold, rather than work from photographs.
- Objects should be useful artifacts (not art).
- Objects may be 2D (font, textile, video game) or 3D (appliance, building, package), or a system (corporate identity, signage, stacking food storage).

The following are general themes and objects that might lead you to an object for the final project. The list is far from exhaustive:

| Action Figures                      | Halloween costumes and decorations                  |
| Security blankets/dolls, etc.       | New Year’s Eve noisemakers                           |
| Plush toys (Teddy bears) etc.       | immigrant rituals                                    |
| Bouncey houses                      | marriage proposals                                   |
| Discipline and Punishment – Handcuffs, restraints, etc. | wedding cakes                                      |
| Tv dinners                          | mental illness – straitjackets                        |
| Babypoofing                         | coffins                                              |
| Baby showers                        | funeral urns                                         |
| Bachelor/bachelorette parties      | pet keeping                                           |
| Birth control (pills, condoms, etc.)| pornography                                         |
| Boardgames                           | pregnancy testing                                     |
| Dorm life                           | red ribbon Pins                                      |
| cooking                             | school lunches                                       |
| daycare                             | sickness and masks                                    |
| drug use                            | Coming of age traditions: sweet sixteen parties / Quinceañera / Bar mitzvah |
| flashlights (torches)               | swingers                                              |
| hair styles, hair braiding          | Shoe types (Sneakers, Ballet shoes, tap shoes, galoshes) |
| beauty products                     | Cowboy hats/ cowboy boots                            |
| sporting goods                      | Fetishism / S & M subcultures                         |
| pencil sharpeners                   | transgendered/transsexual identities                 |
| piggy banks                         | TV dinners                                            |
| coffee culture                      | widows                                                |
| souvenirs/snow globes/ refrigerator magnets |                                                       |
| slogan buttons                      |                                                       |

Places to find objects:
Parents and friends, thrift Stores, eBay, Etsy, etc.

Assessment and Expectations:
Research essays for should draw specifically on course lectures and assigned sources as well as on your independent research. Your goal is not simply to summarize and regurgitate the ideas of others, but rather to craft an original essay that builds upon the work we have done together over
the course of the semester. You should support your thesis with detailed evidence and analysis that is sustained throughout the entire essay in a clear and cogent manner.

Your argument should be a historical rather than political or philosophical one; your job is to make claims about what people thought and did (and why) at a particular time, NOT what you personally think about certain beliefs or policies. Try to imagine and uncover the cultural conditions that lead people to create and use the design in that historical moments.

Note: To avoid charges of plagiarism, it is essential that you carefully cite the sources of all your evidence.

GRADING CRITERIA FOR THE RESEARCH ESSAY

An “A” range essay is both ambitious and successful. It presents a perceptive and independent argument backed up by well-chosen evidence, a creative and compelling use of sources, and sensitivity to historical context. It demonstrates that the writer has grappled seriously with the issues of the course, has done a close, critical reading of the texts, and has synthesized the readings, lectures, and well-chosen, clearly attributed outside sources.

A “B” range essay is one that is ambitious but only partially successful, or one that achieves modest aims well. It may demonstrate many of the aspects of A-level work, but falls short in organization and clarity, the formulation and presentation of its argument, or the depth of source analysis. It demonstrates a command of course material, proper attribution of sources, and an understanding of historical context and contains flashes of insight but lacks consistency or depth in the argument.

A “C” range essay has significant problems in articulating and presenting its argument or seems to lack a central argument entirely. Oftentimes, C-range essays offer little more than a summary of information covered in the course, or they might prove insensitive to historical context, contain factual errors, unclear writing, poor organization, or insufficient evidence.

A “D” essay, in addition to displaying the shortcomings of a C-range essay, also fails to grapple seriously with either ideas or texts or fails to address the expectations of the assignment. A D essay suggests seriously insufficient command of the course material.

An “F” essay falls short in the manner of a “D” essay. It is also often significantly shorter than the assigned length, does not demonstrate even a glint of potentially original thought, and suggests a lack of effort or no competence in the material at hand.

WRITING AND RESEARCH RESOURCES

- Libraries
- The University Learning Center (http://www.newschool.edu/learning-center)
- Additional resources are posted on the project page for the course
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 (