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instructor: PJ Carlino
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WORLD DESIGN AND VISUAL CULTURE

INSTRUCTOR

PJ Carlino

Faculty Bio, CV

Office hours will be Wednesdays 12 PM-1 PM PST or by appointment.

Zoom Meeting Address

CATALOG DESCRIPTION

A history of western and non-western design with an emphasis on how design influences, and is in turn influenced by, cultural, political, economic and technologic forces. The course will look at design practice (architecture, urbanism, products, graphics, etc.) through two distinct lenses: one focusing on visual and physical qualities, the other on how design affects the lives of the many diverse groups that interact with the products of this practice. Lecture, discussion. 3 units.

ASSESSABLE ASSIGNMENTS:

- Canvas and Zoom Discussions
- Exam 1
- Research Essay
- Exam 2
- Quizzes

FINAL GRADE CALCULATION

- 40% Exams (2)
- 40% Research Essay
- 10% Online and In-class Participation
- 10% Quizzes

Online discussions will be graded as complete / incomplete. See below for how the grade will be determined (rubric). I will drop the lowest two grades for quizzes and discussions and will not penalize the first two late discussion submissions. Subsequent late submissions will be penalized by 25%. The course will use an absolute point-based system. Grades will not be curved.

Exams and quizzes will be timed. You will be allowed to use your notes, the textbook, and the internet.

The exams are not cumulative. The exam covering subjects discussed in classes from 01/25 through 03/01 will take place on 03/03. The exam covering subjects discussed in classes from 03/08 through 04/21 will take place on 04/26.

The research essay will be developed in stages with the final submission due on May 14th to your online project page.

G.E. LEARNING OUTCOMES

Upon completion of this course, you will be able to:

1. Demonstrate an understanding of and appreciation for the diversity of the human community
2. Demonstrate a comprehensive understanding and appreciation of design as part of the Western and Non-Western cultural heritage in the humanities
3. Demonstrate knowledge of the conventions and methods of the study of the humanities
4. Investigate, describe, and analyze the roles and effects of human culture and understanding in the development of human societies
5. Compare and analyze various conceptions of humankind.

COURSE OBJECTIVES

Upon completion of this course, students should be able to:

- A. Recognize major trends and movements design history.
- B. Explain how specific examples of design reflect the social and ethical values of the societies that created them.
- C. Interpret visual material (e.g., buildings, interiors, photographs, graphics, etc.) and written sources (e.g., histories, memoirs, critical reviews, etc.) to explain how design represents a balance between forces of production and consumption.
- D. Describe how the many and varied forms of design practice can affect distinct ethnic, racial, gender and economic groups in different ways.
- E. Analyze contemporary examples of design and articulate what they tell us about economic, social, political and artistic aspirations.

MATERIALS AND EXPENSES:

- *History of Design: Decorative Arts and Material Culture, 1400-2000*, Pat Kirkham and Susan Weber, editors. \$32.00
- Articles for the final section of the class will be available on Canvas.
- You will need a free subscription to the [Miro](#) online whiteboard application.

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 800 kbps upload and 1.0 Mbps 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.

WRITING AND RESEARCH RESOURCES

- Libraries
- Peer and Academic Resource Center
Offers one-on-one tutoring sessions and videos that support reading and writing.
- Additional resources are posted on the Object Study site for the course.

SCHEDULE

	Week	Topic	Reading	Total Pages	Research Essay Assignment
1400-1600					
1	01/25	01/27	Welcome, East Asia	Kirkham, pp. 3-31	29
2	02/01	02/03	India, The Islamic World, Africa	Kirkham, pp.32-82	51
3	02/08	02/10	Europe, The Americas	Kirkham, pp. 83-141	59
1600-1750					
4	02/15	02/17	Tea Ceremony, East Asia, India	Kirkham, pp. 145-195	51
	02/19	Last Day to Drop a Class with a grade of W			
5	02/22	02/24	The Islamic World, Africa, Europe	Kirkham, pp. 196-267	72
					02/24 Proposal objects for the essay
6	03/01	03/03	The Americas, Exam 1	Kirkham, pp. 268-305	38
1750-1900					
7	03/08	03/10	East Asia, India, The Islamic World	Kirkham, pp. 308-373	66
8	03/15	03/17	Africa, Europe	Kirkham, pp. 374-435	62
	03/22	03/24	Spring Break		
9	03/29	3/31	The Americas, Cesar Chavez Day (no class 3/31)	Kirkham, pp. 436-479	44
					03/31 Deduction and Speculation
1900-2000					
10	04/05	04/07	East Asia, India	Kirkham, pp. 482-531	50
11	04/12	04/14	The Islamic World, Africa, Indigenous and Latin America	Kirkham, pp. 532-595	64
12	04/19	04/21	Europe and North America	Kirkham, pp. 596-654	59
2000-2018					
13	04/26	04/28	Exam 2 , East Asia & India	TBD	
14	05/03	05/05	The Islamic World & Africa	TBD	Draft and Bibliography
15	05/10	05/12	Europe & the Americas	TBD	5/12 Essay Due

COURSE DESIGN AND EXPECTATIONS FOR PARTICIPATION/ ATTENDANCE

Weekly Schedule

	Wednesday	Thursday	Friday	Saturday	Sunday	Monday	Tuesday
Instructor	Participate in Synchronous Session Post new videos, lesson content and assignments Open discussions	Monitor email and reply to any questions Grade prior week assignments	Monitor email and reply to any questions Grade prior week assignments	Grade prior week assignments	Monitor and reply discussion Send assignment feedback to students	Monitor and reply discussion Participate in Synchronous Session	Monitor and reply discussion; prepare new content
Student	Participate in Synchronous Session Check online for new content and assignments	Watch video lecture(s) Work Offline- Reading Textbook	Work offline- Reading textbook	Work offline; Reading Textbook preparing for group work Post and Respond to other students in discussions	Post and Respond to other students in discussions	First discussion post due 9:00 AM PST Participate in Synchronous Session	Respond to other student posts in discussion Prepare for group work

STUDENT RESPONSIBILITIES:

Time Commitment

Plan to spend 2 hours per week on readings and video lectures and 2 hours per week posting to online discussions, preparing for group work, studying for exams and quizzes and working on the research essay.

Discussions

I expect everyone to participate in online Canvas discussions and in-class Zoom discussions. Discussions are a time to test ideas and new perspectives. The discussion will be more worthwhile if you come prepared.

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)

Zoom Etiquette

Zoom Dos:

- Dress appropriately.
- Keep your camera on for discussions if possible. Feel free to turn it off during lectures and videos.
- Make sure your full name shows up appropriately.
- Mute until you are required to talk.
- Use the Zoom functions to communicate if needed (chat, raise your hand, answer yes/no, etc.).
- Turn off/silence cell phone and close other windows on your computer.
- Be on time to class.
- Pay attention! Maintain eye contact with the speaker on the screen.
- Be prepared to take notes (on your computer or in a designated notebook) or to access course material (have textbook, Canvas course

page, or readings available).

Zoom Don'ts

- Take screenshots, cell phone pictures, or otherwise record the meeting, your classmates, or your instructor without express permission to do so.
- Change your name or your zoom background during the meeting.
- Walk around during the class meeting.
- Sit in front of a window or bright light, this will make your face too dark to see.
- Have conversations with household members off camera.
- Engage in texting, social media, work from other classes, or other distractions while in class.

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) or one full letter grade. Late submissions must be submitted within one week of the due date. If you are having trouble keeping up with the assignments, please contact me.

Essays developed on your personal project page

In written assignments, be formal, intentional, and follow the grammar, punctuation, and citation rules of the *Chicago Manual of Style* Notes and Bibliography system of citations. Type essays in 12-point Times New Roman font. Caption images, illustrations, videos and other media with the source. See the project description at the end of the syllabus for more details on the Object Study assignment.

QUIZZES AND EXAMS

Quizzes

Weekly quizzes will be one or two short answer or multiple-choice questions based on the guided reading.

Exams

Exams will include a series of image identifications, short answer questions, and essays. For image identifications, I will ask you to provide the era (1400-1600, 1600-1750, 1750-1900, 1900-2000), the country of origin, the material and technique, and if known, the designer/maker. I will share weekly lists of required identification images on Canvas. For short answer questions, I will ask you to identify the image and explain the characteristics of historical styles and their context within social and cultural history. Essays will ask you to compare two objects or to provide example objects on a theme such as politics, gender, class, etc.

STRATEGY FOR SUCCESS

Thursday-Sunday read the textbook and watch any videos.

I have assigned a reading from the textbook for the first twelve weeks of the course. For each reading, I prompt you with criteria on which you should focus. Watch the video and read the criteria prompt before reading the textbook so you can skim and take notes efficiently. I have posted guidelines for skimming and annotating in the “Ongoing Resources” module of Canvas.

Saturday-Tuesday post to the online discussions.

Brief readings or videos will provide background information for our discussion boards where I encourage students to offer their interpretations on design topics supported by the textbook, visual analysis, and outside sources. 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 textbook reading over the weekend, review the discussion prompt and begin to formulate 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 sources of evidence for the point you are making. Use the reading from this class, the sources noted in the textbook, 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, but please include a caption with the source of the image.

RESEARCH ESSAY

This course includes an online essay of **1,000 – 1,500** words (excluding notes) that reveals the cultural history surrounding an object. From a museum website, you will choose an object that we have NOT looked at in class and that is not in the textbook. Your essay will be equal parts visual analysis of the work and exploration of its historical context.

What are your subject’s origins? 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? What are the themes in the work and how might they relate to the culture and time?

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 rest on evidence—from the course lectures and textbook 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.

All assignments and the final essay will be posted to your online Project Page where we can all make comments and suggestions on one another's work in progress, and you can share with tutors if necessary. Illustrations and photographs must be captioned with credit to the sources. Footnotes and bibliography should conform to the *Chicago Manual of Style* Notes and Bibliography system.

Workshops & Deadlines

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

Week 5: (02/24) DEADLINE Proposal of two to three objects for the paper to your project page

- The object should be available with an image on one of the museum websites listed on Canvas.
- The object should not be one that appears in the textbook.
- The creation date of the objects must be between 1400 and 2000 (15th century through the 20th century)
- Objects should be useful artifacts (not a painting, drawing, photograph, or sculpture)
- Objects may be two-dimensional such as a textile or screen or three-dimensional.

Week 7: (03/10) DEADLINE Description of your object

Write a 300-500 word description of your object. Only describe what you can see. Do not do any research and do not include any historical information other than the name and date (if known) of the work. Identify materials if you can, but if not, just describe the appearance and surface qualities of the materials. Do not make any assumptions or draw any conclusions from your other experience.

Week 8 (03/31) DEADLINE Deduction and Speculation

In part two of the essay assignment, you will expand on your description of the physical qualities of the object by describing your relationship to the

object. Though you may be living in a very different time and a very different culture, you share basic human reactions to objects with those who created and used them. You will imagine what it would be like to use or interact with the object. Do not do any research beyond your direct observation and study of the object. Draw upon your own life experiences as evidence for your deductions and write a couple of paragraphs of about 500 words.

Week 10: (04/07) 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. Video on writing topic sentences.

Week 11: (04/14) VIDEO Crafting a Strong Thesis Statement

A solid thesis statement dictates the architecture of an essay. In this workshop, we will review the characteristics of a strong thesis as well as pitfalls to avoid. We will then discuss how creating a well-defined thesis statement helps organize ideas and define perspectives while enhancing an essay's clarity.

Week 14: (05/05) DEADLINE First drafts due for feedback

05/14: DEADLINE Essay due

Grading Criteria for the Research Essay

An “A” range essay is both ambitious and successful. It demonstrates a thorough understanding of the context and audience and responds to the assigned tasks. The essay uses thorough description and visual analysis to support a perceptive argument backed up by research into historical context. It demonstrates that the writer has grappled seriously with the issues of the course, has done a close, critical reading of the object, 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 visual 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 description and 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.

FINAL COURSE GRADE CRITERIA

Final grades will follow the Grading Policy definition of grade symbols:

A Exemplary achievement of the course objectives. In addition to being clearly and significantly above the requirements, work exhibited is of an independent, creative, contributory nature.

B Superior achievement of the course objectives. The performance is clearly and significantly above the satisfactory fulfillment of course requirements.

C Satisfactory achievement of the course objectives. The student is now prepared for advanced work or study.

Note: The letter grade "C" does not imply satisfactory achievement at the graduate level.

D Unsatisfactory achievement of course objectives, yet achievement of a sufficient proportion of the objectives so that it is not necessary to repeat the course unless required to do so by the academic department.

F Unsatisfactory achievement of course objectives to an extent that the student must repeat the course to receive credit.