

TMD 326G WHAT IS GOOD DESIGN?

T,TH 00:00 -00:00

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OFFICE HOURS: M,W 0:00-0:00/ TH 0:00-0:00 (OR BY APPOINTMENT)

“What is Good Design?” Is this question equally applicable to a fashionable garment, an electronic device, and a city plan? Are the answers to each case comparable? This course aims to develop a deep and wide-ranging understanding of what lies within that question by examining the field of design with textiles and apparel as a starting point. A wide perspective, from philosophical, cultural and long-term historical viewpoints, affords the formation of diverse thoughts and knowledge on the nature of good design through an examination of the good, the beautiful, the useful, and the nature of creativity and human being in the world. Students will examine writings on design, aesthetics, philosophy, ecology, history, sociology, and cultural theory. A final project will aim the students’ analysis toward the critique of specific designs and proposals toward their improvement from more than one cultural and historical perspective.

STUDENT LEARNING OUTCOMES

This course bases its following objectives on the desired outcomes of General Education courses in Humanities and Global Responsibility. In addition it is a “Grand Challenge” course. Here are the course objectives, presented in the context of each of these respectively:

General Education: Humanities Outcomes

From a vantage point within the field of textile and apparel design, students will:

Recognize relevant concepts and tools: Be able to select and use relevant concepts from different times, places, and authors to consider the problematic question of whether something is “good design.” Show thorough awareness of what principles, methods, and concepts are relevant to the discussion of specific designs and their context

Ask relevant questions or frame significant hypotheses: Be able to convert ill-defined problems within readings and analytical discussions of designs into clear and contextualized sub-questions that can be addressed within well-defined philosophical and theoretical frameworks – and do this with a high degree of efficiency, accuracy, and thoroughness.

Analyze: Apply concepts to address the task: Be able to apply relevant concepts thoroughly and so correctly structure a grounded critical approach in order to satisfactorily discuss, discern, and perhaps resolve, whether a product is “good design.”

Analyze: Deconstruct an argument:

- a) Correctly describe the logic and/or evidence --from course readings and discussions-- used to convey an argument about the quality of a design.
- b) Distinguish between facts and inferences, especially where discussions veer toward taste, habit, and tradition in the analysis and discussion of fashions and trends.
- c) Accurately compare and contrast positions on fashions, trends, and style between different authors, cultural contexts, and historical periods.
- d) Effectively build cogent synthesis across philosophical, historical, and/or cultural divides.

Innovate: Demonstrate innovative and creative thinking: Be able, by accurately critiquing a design according to given philosophical and theoretical frameworks, to subsequently outline a new, creative, and innovative approach to the design that attempts to alter accepted norms and break associated boundaries.

General Education: Global Responsibility Outcomes

From a vantage point within the field of textile and apparel design, students will:

Develop global self-awareness. Be able to articulate an identity within a global context of designs and design practices. Compare design practices and perspectives of others with your own, recognizing global commonalities and differences.

Consider global communication. Develop globally-aware interaction: Be able to apply knowledge of patterns of global differences of needs and constraints --relating to design and aesthetics-- in order to communicate about and/or interact appropriately designs from other cultures, societies, or countries, and the people who work with them or make them.

Consider Global Impact. Be able to appreciate others' Perspectives: Be able to explain issues by adopting the perspectives and circumstances of others and recognizing the needs and constraints that structure and form their relationships with designs and the world(s) of design.

Grand Challenge

This is an interdisciplinary general education course: A "Grand Challenge." It should therefore facilitate your *exploration of multiple perspectives on areas of contemporary significance*, and include their *ethical implications*. Here is how it meets these criteria:

1. The inclusion of complex issues of contemporary significance.

From a vantage point within the world of textile and apparel design:

- Students will encounter and critically discuss the relationship of design to the structures of both historical and contemporary societies, by examining philosophies and theories of design from a diverse range of historical periods and cultural contexts. This will build an awareness of design as something larger than that framed within a context of Western industrialization.
- Examinations and discussions of how design impacts society through different disciplines, such as fashion, urban planning, commercial products, and new technologies, will focus on the word "good" in "good design" in order to arrive at varied perspectives of what "good design" may be.
- The responsibility of designers in terms of a response to global climate change and resource depletion, will prompt discussions on how design decisions impact the entire life-cycle of a product and thus contribute to sustainability and the efficient use of resources.
- Design as counterculture will also be examined. With that, design as a political force that can serve both conservative and radical agendas is seen as an element in social structuring.

2. An interdisciplinary approach.

- **Many disciplinary perspectives:** In order to address the complex interplay of art, design, culture, and identity, students will examine, in the six main course readings and their supplementary texts, writings on design, aesthetics, philosophy, ecology, history, sociology, and cultural theory. (See included reading list.)
- **Multi-disciplinary perspective:** The professor has a Ph.D. (BU 2011) in Anthropology and Material Culture, and a significant background in the design field: B.A. in 3d Design, 20 years designing professionally for theater, film, exhibits, and public art; also 24 years of teaching design and design-related courses, 19 of those at URI. The perspectives and know-how gained from these experiences will be brought to bear in lectures and in-class discussions.

3. Recognition and application of ethical principles.

From a vantage point within the world of textile and apparel design:

- The ethical challenges facing designers in the present day will be presented within the frame of resource depletion and the need for sustainability, and fair trade practices.
- Students will learn to recognize the responsibilities that come with the power designers can have over the life cycle of products and the consumption habits of people all over the world.
- Lectures and discussions based on readings will prompt the analysis and examination of the consequences of different design choices.
- The globalization of commerce and production requires that the discussion be placed within a context of needs and constraints that can be addressed from different vantage points in time, place, and history.

COURSE STRUCTURE AND SCHEDULED READINGS

- Each of the course's six units is two weeks long (four sessions) and has a core reading that will anchor discussion and invite an examination of supplementary readings. All supplementary texts, with the exception of Tatora's *Design, Fashion, and Technology* (2015) will be made available in the Sakai "Resources" folder or in the Library's Reserve section. Please see the **attached reading list** for details.
- **WEEK 1** will be devoted to introducing the course, course projects, and schedule.
- 1. **WEEKS 2 & 3: *Design Dialogues*** (Heller & Pettit 1998) will serve to introduce the multifaceted topic. A book of interviews, it allows access to different designer's thoughts on topics as varied as rational design, design in Japan, history as commodity, curating design, design theory, professionalism, education, celebrity, criticism, social responsibility, interactive environments, and technology and design, to name only a few.

*** Here, as in later weeks, selected chapters from *Design, Fashion, and Technology: From Prehistory to Present* (Tortora 2015) will be supplementary texts, to directly reference different cultural and historical points in the relationship of fashion, design and technology through the ages. (See the attached Reading List for a listing of supplemental texts.)
- 2. **WEEKS 4 & 5:** The second unit will center on one of Plato's Dialogues, *Hippias Major* (in Woodruff 1983) in which Socrates and Hippias inconclusively debate the nature of beauty by considering appropriateness, usefulness, goodness, and joy. The examples given, of mundane objects (ladles, etc.) brings the discussion into what we now call "design." Supplementary readings will largely involve philosophical texts analyzing values, the good, the beautiful, and usefulness. Concepts relating to sustainability will also be introduced.
- 3. **WEEKS 6 & 7:** William Morris' essays on art and craft in *Hopes and Fears for Art* (Morris 1882) will anchor unit four, affording discussion of (and an examination of other texts involving) the place of art and creativity in human existence, adding the effects, benefits, and problems of modern industrialization and mass production. Sustainability issues will emerge as a result and become part of the discussion.
- 4. **WEEKS 8 & 9:** The pace will slow down in unit four as *Poetry, Language, Thought* (Heidegger 2013) presents a discussion of the place of craft, creativity, and art in human existence. Heidegger's essays, "The Origin of the Work of Art," "Building, Dwelling, Thinking" and "The Thing" (including "Epilogue: A Letter to a Young Student") also prompt a discussion of how we may even ask such questions as "What is good design?" and "What is good?"
- 5. **WEEKS 10 & 11:** Unit five will revolve around the reading of *Wabi-Sabi: for Artists, Designers, Poets & Philosophers* (Koren 2008.) This invites non-western-industrial viewpoints and the contemplation of design philosophies of (perhaps) a more harmonious and long-term view. Supplementary texts invite anthropological discussions on how we may observe, understand, and resonate with other cultures.
- 6. **WEEKS 12 & 13:** Richard Sennett's *The Craftsman* (2008) will close the course. Sennett's discussion of craftsmanship and culture ranges widely and considers the man-made environment in a way that appropriately rounds off the course and links all the units. Students will therefore revisit earlier readings to supplement it, applying what they have learned, and connecting dots over time and cultural divides.
- **WEEK 14** will be given over to review and preparation for the final project and paper (see below.)

TASKS AND ASSIGNMENTS

1) Routine Projects:

- a) **Reader response/ Discussion notes:** For each class, students will have prepared a **short reader response** to the section of text under examination. These should simply be notes in which they isolate the main points and concepts, identify those they find most significant, and formulate a few questions and counterpoints of their own. These are to be combined with notes from subsequent classroom discussions.
- b) **Summary papers:** Each unit will require a **short (one page) summary paper** on the core text, encapsulating the entirety of the discussions and presenting the student's individual view and stance toward the topic at hand, comparing it with practices and perspectives of other cultures, times, and places.
- c) **Exit Surveys:** At the end of each unit a survey will gather queries, concerns, and thoughts from students for

a “cycle of inquiry” to influence the next unit and the work to follow. A final survey (#6) will gather information to further the course goals for the following term.

2) Lectures and Discussions:

- The first part of each session will involve an instructor-led examination of the text, its background, and its author, where the students’ will contribute points from their written responses. This will serve to identify and isolate further questions and topics.
- The second part will be devoted to small-group discussion, in which the students will discuss one or more of the identified questions, while the instructor and teaching-assistant visits each group in turn to facilitate and prompt discussion.
- The class ends on a brief round, where each group describes its discussion, conclusions, and further questions, then hands these in, in the form of **discussion notes** that are added to their individual **reader responses**.

3) Mid-Term Exercises:

The mid-term will be produced outside the classroom, and take the form of a formal short paper addressing in further detail a choice of questions derived from the in-class discussions. A given design will be the focus of an analysis aimed at determining its quality and avenues toward its improvement. Students will be required as part of these exercises to prepare and adopt a viewpoint that is of another time, culture, and/or place. (“From the point of view of a garment worker in the Philippines...”)

4) A Final Design Critique Project & Paper

The end-of-term project will, like the Midterm Exercises, be produced outside the classroom. It will take the form of a formal position paper addressing in further detail a choice of questions derived from the in-class discussions with the goal of critiquing a specific chosen design and proposing a path toward its improvement through redesign. Students will be required as part of these exercises to discuss the issues presented from more than one viewpoint in time, culture, and/or place. (“In the late 19th century, this would have...”)
Note: Rubrics will demand a formal presentation and writing style as well as requiring reference to the supplementary readings and class discussions, and an application to contemporary situations or problems.

GRADING

All projects must be handed in (uploaded) on time. Projects will be marked down by 20% for each day they are late for up to four days, after which they will receive a zero. With documentation of illness you may arrange a make-up project. Arrangements for make-up projects can also be made due to funerals, court appearances, or other such personal reasons, but only if notification is given beforehand and in writing. Scheduling conflicts due to athletic activities will be taken into consideration, given documentation from coaches. “Incomplete” will be allowed for medical reasons only. The Final Project is due by the end of the final exam time and will not be accepted late unless by prior arrangement or for documented medical reasons.

GRADE BREAKDOWN:

Reader response/ discussion notes	20%
Unit summary papers (6x 4% “one-pagers”)	24%
Survey responses (6x 1%)	6%
Midterm Exercise (Short Analysis Paper)	20%
Final Design Critique Project and Paper	25%
Attendance and Participation	5%

GRADE SCALE:	93% - 100% A	90% - 92% A-	87% - 89% B+
	83% - 86% B	80% - 82% B-	77% - 79% C+
	70% - 72% C-	67% - 69% D+	63% - 66% D
			00% - 62% F

ATTENDANCE, CONDUCT, AND PARTICIPATION

With all material and rationale for assignments arriving in lecture/ discussion format, classroom attendance is key to success in this course. The successful completion of the course requires continuity of

thought and engagement with the material. Be prepared to actively take part in discussions; to ask and respond to questions. Maintaining good lecture and discussion notes, and keeping up with readings and assignments is the best way to be continually prepared and to do well.

A sign-in sheet will be provided to tally attendance. It is your responsibility to sign in. Students found to be signing in absent students will be counted absent as well. Absences will be excused for medical reasons and serious family reasons, but must be explained in writing –not via email- due to the number of students in the class. Documentation of illness consists of a Health Services visit note and/or a note from your private clinician. An unexcused absence will result in 1% off your grade. After 4 unexcused absences your continuing participation in the course will be questioned.

Arrive on time and do not leave early. Please show the professor, assistant, and your classmates all due respect by practicing good attendance and by being on time. Generally, the classroom will be open 10 minutes before class begins.

Please switch phones and other communication devices off before entering the classroom. Laptops and tablets may be needed in class, but please do not use them in such ways that they become a distraction to you or those around you. **Please note:** If you are texting or surfing, you are not present in the classroom. There are absolutely no circumstances under which texting or web-surfing will be tolerated during class sessions for reasons other than project-work. You may be asked to leave if observed to be consistently engaged in such activities.

ACADEMIC INTEGRITY

Students are expected to be honest in all academic work. A student's name on any written work, quiz or exam shall be regarded as assurance that the work is the result of the student's own independent thought and study. Work should be stated in the student's own words, properly attributed to its source. Students have an obligation to know how to quote, paraphrase, summarize, cite and reference the work of others with integrity. The following are examples of academic dishonesty: • Using material, directly or paraphrasing, from published sources (print or electronic) without appropriate citation. • Claiming disproportionate credit for work not done independently. • Unauthorized possession or access to exams. • Unauthorized communication during exams. • Unauthorized use of another's work or preparing work for another student. • Taking an exam for another student. • Altering or attempting to alter grades. • The use of notes or electronic devices to gain an unauthorized advantage during exams. • Fabricating or falsifying facts, data or references. • Facilitating or aiding another's academic dishonesty. • Submitting the same paper for more than one course without prior approval from the instructors.

STUDENT RESOURCES

STUDENTS WITH DISABILITIES

Any student with a documented disability is welcome to contact me –either by email, phone, or in class— so that we may arrange reasonable accommodations. As part of this process, please first be in touch with **Disability Services for Students Office** at 302 Memorial Union, Phone 401-874-2098. Please do this as soon as possible

THE ACADEMIC ENHANCEMENT CENTER (AEC)

Success requires that you keep pace with the work, understand course concepts, and study effectively. The Academic Enhancement Center (www.uri.edu/aec/) is a great place to do this. At the AEC you can work alone or in groups, and tutors and professional learning specialists are available to help you to learn, manage your time and work, and study well. On the Kingston campus, it's open Monday through Thursday from 10 a.m. to 9 p.m. and Fridays until 1 p.m. All services are free (the coffee is free as well!), and no appointment is needed. You can call for complete information at 874-2367, or just stop by the center on the fourth floor of Roosevelt Hall.

RHODY OUTPOST

Are you or a student you know experiencing a hardship, such as being at risk for going hungry or no place to live? If so, URI has resources to provide confidential help. **Rhody Outpost** provides URI students who are food insecure with emergency food services and resources. Rhody Outpost is housed at St. Augustine's Episcopal Church on 15 Lower College Road. Contact them at rhodyoutpost@gmail.com, or 401-874-2568. Please contact the Office of Vice President for Student Affairs at 401-874-2427 for help with emergency housing.

TMD326G: Core and Supplementary Readings (By Course Unit)

This course requires intensive reading. Six core texts will anchor the discussion and invite an examination of the supplementary readings.

Tortora's *Design, Fashion, and Technology* (2015) and Sennet's *The Craftsman* (2008) will be read in their entirety to provide insight into the relationship of design, culture technology, and fashion through history, world-wide. *Design, Fashion, and Technology* is the core text in unit one but also read to supplement all but one of the other course units (see below.) Other texts will be made available on the Sakai site and/or in the URI Library Reserves.

UNIT 1: WHAT IS "DESIGN"? WHERE IS "DESIGN"? (Weeks 2 & 3)

Core text 1: Tortora, Phyllis G. *Design, Fashion, and Technology*. New York: Bloomsbury, 2015

See above.

Supplementary text: Selections from:

Heller, Stephen, and Elinor Pettit. *Design Dialogues*. New York: Allworth Press 1998

Design Dialogues will also serve to introduce the multifaceted topic by considering "what is design and where do we find it?" A book of interviews, it allows access to different designer's thoughts on topics as varied as rational design, design in Japan, history as commodity, curating design, design theory, professionalism, education, celebrity, criticism, social responsibility, interactive environments, and technology and design, to name only a few. Students will read different sections for quick presentation and discussion.

UNIT 2: THE USEFUL AND THE BEAUTIFUL (Weeks 4 & 5)

Core Text: Woodruff, Paul (ed.) *Two Comic Dialogues: Ion and Hippias Major*. Indianapolis : Hackett Pub. Co., 1983.

The second unit will center on one of Plato's dialogues, *Hippias Major* (c. 390 BCE) in which Socrates and Hippias inconclusively debate the nature of beauty by considering appropriateness, usefulness, goodness, and joy. Mundane objects (ladles, etc.) bring the discussion into what we now call "design." Supplementary readings will involve philosophical texts analyzing values, the good, the beautiful, and usefulness.

Supplementary texts (In Sakai "Resources" folder & URI Library Reserve):

- Hart, Samuel L. "Axiology –Theory of Values" *Philosophy and Phenomenological Research*, Vol. 32, No. 1 (Sep. 1971), pp. 29-41
- Kant, Immanuel. (1795) "Analytic of the Beautiful" in *The Critique of Judgement*. Nicholas Waler, ed. Transl. by James Creed Meredith. Oxford, England: Oxford University Press, 2008. (This edition will be the basis for the instructor's discussion. Excerpts from other, non-copyright editions will be made available.)
- Korsgaard, Christine M. "Two Distinctions in Goodness." *The Philosophical Review*, XCII, No. 2 (April) 1983, pp 169-195
- St Thomas Aquinas. "On Goodness in General" in *Summa Theologica*. QQ 5

UNIT 3: ART, CREATIVITY, AND MODERN DESIGN (Weeks 6 & 7)

Core Text: Morris, William. *Hopes and Fears for Art*. London. Longmans, Green & Co. 1919 (1882.)

William Morris' essays on art and craft will anchor unit four, affording further discussion of (and an examination of other texts involving) the place of art and creativity in human existence, adding the effects, benefits, and problems of design for modern industrialization and mass production.

Supplementary texts (In Sakai "Resources" folder & URI Library Reserve):

- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*. Hannah Ahrendt ed., 217-252. NY: Schocken Books, 2007.
- Gabo, Naum. "The Realist Manifesto." In *Gabo: Constructions Sculpture Paintings Drawings Engravings*, Gabo, Naum (ed.). London, UK: Lund Humphries, 1957.
- Martinetti et. al. *Futurist Manifestoes* (Available on line.)
- McDonough, William; Michael Braungart. *The Upcycle: Beyond Sustainability--Designing for Abundance*. New York: North Point Press, 2013. (Excerpts)
- Wang, James "The Importance of Aristotle to Design Thinking." *Design Issues*, Spring 2013, Vol. 29, No. 2 , Pages 4-15.

Also: Additional selected sections from:

- Tortora, Phyllis G. *Design, Fashion, and Technology*. New York: Bloomsbury, 2015

UNIT 4: DESIGN, CREATIVITY, AND BEING (Weeks 8 & 9)

Core Text: Heidegger, Martin. *Poetry, Language, Thought*. New York: Harper Perennial Modern Thought, 2013. (Excerpts)

Following the midterm exercises, Heidegger's essays, "The Origin of the Work of Art," "Building, Dwelling, Thinking" and "The Thing" (incl. "Epilogue: A Letter to a Young Student") present a discussion of the place of craft, creativity, industry, and art in human existence, as well as our relationship with nature and industrialization. They also prompt a discussion of how we may even ask questions such as "what is good design?" and "what is good?"

Supplementary texts: Supplementary readings will not be included in this unit, but students will be expected to reflect back, especially on Tortora's *Design, Fashion, and Technology* (2015.)

UNIT 5: NON-WESTERN-INDUSTRIAL PERSPECTIVES (Weeks 10 & 11)

Core Text: Koren, Leonard. *Wabi-Sabi for Artists, Designers, Poets & Philosophers*. Point Reyes: Imperfect Publishing, 2008.

This example invites non-western-industrial viewpoints and the contemplation of design philosophies of a (perhaps) more harmonious and long-term view. Supplementary texts invite anthropological discussions on how to observe, understand, and resonate with other cultures. Students will be urged to identify other non-western-industrial design cultures in their own environment and heritage, and share information on these.

Supplementary texts (excerpts in Sakai "Resources"):

- Barth, Fredrik. "Other Knowledge and Other Ways of Knowing." *Journal of Anthropological Research*, Vol. 51, No. 1 (Spring, 1995), pp. 65-68
- Wikan, Unni. "Beyond the Words: The Power of Resonance" *American Ethnologist*, Vol. 19, No. 3 (Aug., 1992), pp. 460-482.

Also: Additional selected sections from

- Tortora, Phyllis G. *Design, Fashion, and Technology*. New York: Bloomsbury, 2015

UNIT 6: CRAFT AND CULTURE (Weeks 12 & 13)

Core Text: Sennett, Richard. *The Craftsman*. New Haven, CT: Yale University Press, 2008.

Richard Sennett's discussion of craftsmanship and culture ranges widely and considers the man-made environment in a way that appropriately rounds off the course and links all the units. Students will therefore revisit earlier readings to supplement it, applying what they have learned, and connecting dots over time and cultural divides to arrive at a synthesis of the term's readings.

Supplementary texts: All texts so far may be called into play.

- Especially: Tortora, Phyllis G. *Design, Fashion, and Technology*. New York: Bloomsbury, 2015

TMD326G - What is Good Design? - Dr. Karl Aspelund
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Week	Tuesday	Assignments due	Thursday
1	<i>For info on assigned readings, see reading list included with syllabus</i>	Reader Response and Discussion Notes due in every session	8-Sep-2016 Introduction: course, syllabus, projects, and schedule
2	13-Sep-2016 UNIT 1: WHAT IS "DESIGN"? WHERE IS "DESIGN"? INTRODUCTION / DISCUSSION (Read Intro to DD)	TBA: Identify designs according to discussion topics	15-Sep-2016 <i>Design Dialogues</i> - Topics 1&2 (TBA) Talk / Discussion
3	20-Sep-2016 <i>Design Dialogues</i> - Topics 3&4 (TBA) Talk / Discussion	TBA: Identify designs according to discussion topics	22-Sep-2016 <i>Design Dialogues</i> - Topics 5&6 (TBA) Talk / Discussion
4	27-Sep-2016 UNIT 2: THE USEFUL AND THE BEAUTIFUL INTRODUCTION / DISCUSSION (Read Plato)	Exit Survey Unit 1 due by Tuesday's class	29-Sep-2016 <i>Hippias Major</i> Talk / Discussion
5	4-Oct-2016 Hart & Kant Talk / Discussion	Summary Paper - Unit 1 due by Tuesday's class	6-Oct-2016 "On Goodness" Korsgaard & Aquinas Talk / Discussion
6	11-Oct-2016 UNIT 3: ART, CREATIVITY, AND MODERN DESIGN INTRODUCTION / DISCUSSION (Read Morris)	Exit Survey Unit 2 due by Tuesday's class	13-Oct-2016 Morris and Gabo Talk / Discussion
7	18-Oct-2016 "Art in the Age of Mechanical Reproduction" (Benjamin) Talk / Discussion	Summary Paper - Unit 2 due by Tuesday's class	20-Oct-2016 McDonough & Wang Talk / Discussion
8	25-Oct-2016 UNIT 4: DESIGN, CREATIVITY, AND BEING INTRODUCTION / DISCUSSION (Read "Origin")	Exit Survey Unit 3 due by Tuesday's class MIDTERM PAPER DUE 10/30	27-Oct-2016 Heidegger's vision (Continue "Origin") Talk / Discussion
9	1-Nov-2016 Heidegger's "Building, Dwelling, Thinking" (exerpts) Talk / Discussion	Summary Paper - Unit 3 due by Tuesday's class	3-Nov-2016 Heidegger's "The Thing" & "Letter" (Exerpts) Talk / Discussion
10	8-Nov-2016 UNIT 5: NON-WESTERN-INDUSTRIAL PERSPECTIVES INTRODUCTION / DISCUSSION (Read "Wabi Sabi")	Exit Survey Unit 4 due by Tuesday's class	10-Nov-2016 Non-Western Perspectives 1 (Wikan, Barth) Talk / Discussion
11	15-Nov-2016 Non-Western Perspectives 2 (Koren, Tortora) Talk / Discussion	Summary Paper - Unit 4 due by Tuesday's class APPROVAL OF EOT PAPERS	17-Nov-2016 Non-Western Perspectives 3 (Koren, Tortora) Talk / Discussion
12	22-Nov-2016 UNIT 6: CRAFT AND CULTURE (Weeks 12 & 13) INTRODUCTION / DISCUSSION (Read Sennet #1)	Exit Survey Unit 5 due by Tuesday's class	24-Nov-2016 THANKSGIVING RECESS CLASSES DO NOT MEET
13	29-Nov-2016 "The Craftsman" (Sennet #2) Talk / Discussion	Summary Paper - Unit 5 due by Tuesday's class	1-Dec-2016 "The Craftsman" (Sennet #3) Talk / Discussion
14	6-Dec-2016 "The Craftsman" (Sennet #4 & #5) Talk / Discussion	Summary Paper - Unit 6 due by class Thu. 12/8 Exit Survey Unit 6 on 12/6	8-Dec-2016 Concluding Discussions Overview of EOT papers
		FINAL Final paper topics must be approved by 11/22!	BY EXAM SCHEDULE Final Paper Due by End of Scheduled Exam Time

10/28/2015