

Topology & Design
11:550:480 3 credits

Syllabus Spring 2020 WCD Core Requirement



Fall 2020: Wednesdays 10:55am-1:55pm, Blake Hall, Room 148
Start: September 2, 2020

Venue: Blake Hall, Cook Campus, 93 Lipman Drive, seminar room 148
Bus stop EE, F, REX B, REX L, "Red Oak Lane", then 3-5 min walk

Prerequisites: None

Professor: Dr. Anette Freytag
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Website for uploaded course material: rutgers.sakai.edu

Topology & Design: Special Problems in Design History & Theory (3)

The term "topology" derives from the Greek words for "place," "space," and "study," "word," "sense". It comprises a theory of place (concept of "genius loci") and a method of presenting arguments in a discourse. As a design approach, topology advocates to pay attention to deeper spatial, physical, poetic and philosophical values in a long tradition of designed nature.

Interdisciplinary Course

"Gesamtkunstwerk - Total Work of Art: When Life and Art, House and Garden Become One."

The "total work of art" or "all-embracing art form" (deriving from the German word "Gesamtkunstwerk") is a utopian concept to transcend the daily life of people and make them better human beings through art and high-quality craftsmanship. A very important starting point of this idea is the oeuvre of the German composer Richard Wagner and the next generation of composers like Franz Schreker and Erich Wolfgang Korngold. In opera, dance performances like those of the Ballets Russes, as well as in architecture and garden architecture proponents of the total work of art created ensembles where every detail interrelates with all others to create a meaningful whole. Nothing was left to chance.

During this interdisciplinary seminar, we will investigate the concepts of ensembles (house, garden, interior design, placed artworks as well as artistic performances held within the

ensembles) between roughly 1870 (Arts & Crafts Movement) and 1970 (Fluxus // Late Modernism/Early Postmodernism), with a special focus on Art Nouveau and Art Deco. In the latter, the garden as lost paradise and the concept of an “eternal spring” plays a central role in this utopian idea.

The course will be held together with students from Art History, German Literature and Mason Gross (music and visual arts). Excursions to in New York City – to Neue Galerie, the Metropolitan Opera and the New York City Ballet – as well as to the James Rose Center in Ridgewood New Jersey - are part of the program.



Learning Goals and Learning Objectives

Writing and Communication / Writing in the Discipline

1. Communicate effectively in modes appropriate to a discipline or area of inquiry.
2. Analyze and synthesize information and ideas from multiple sources to generate new insights.
3. Evaluate and critically assess sources and use the conventions of attribution and citation correctly.

Students address the discipline-specific topic of **Topology & Design, Spring 2020: Total Work of Art** at an advanced, professional level by **effectively communicating through written and oral arguments** with a combination of oral presentations followed by a draft essay submittal showing effective format, terminology and concepts with later incorporation of comments (by peers as well as instructor) through revision and proper citation. The instructor is a very productive writer with a long list of publications in five languages, including seven books, over 30 chapter in books, over 15 articles (partly peer reviewed) and four research reports for the protection and maintenance of historical gardens and sites. **Instructions on writing will also include how to establish a writing routine and accountability and address hot topics like procrastination and writing block.**

Learning Goal 1:

Communicate effectively in modes appropriate to a discipline or area of inquiry: Students shall understand the concept of the *Gesamtkunstwerk* - total work of art, its origin and its impact.

Learning objectives associated with this learning goal:

1a. Students shall gain a basic understanding of how artistic developments affect different fields of artistic creation in parallel. This shall help them to understand that the artistic creation of the field they are specialized in is embedded in a broader cultural context.

1b. Students shall grasp that the utopian dimension of the concept of the *Gesamtkunstwerk* - total work of art - was triggered by social and economic challenges. They shall understand how the artists, architects and craftsmen that worked under this banner wanted to change society.

Learning Goal 2:

Analyze and synthesize information and ideas from multiple sources to generate new insights. Students will learn about the aesthetic rigor of the *Gesamtkunstwerk*-program. By studying historical *Gesamtkunst*-examples originating between approx. 1870 and 1970 they should improve their skills in analyzing, describing and interpreting ensembles that embrace different art forms. Design and performing arts students shall be inspired for their own creative work.

Learning objectives associated with this learning goal:

2 a. The thorough study of selected ensembles that follow the *Gesamtkunstwerk*-idea shall improve the skills of students that belong to designing or performing disciplines to create meaningful and beautiful spaces / performances, where every component interrelates with the others.

2b. Students from other disciplines as the above stated will learn how to “read” and describe such ensembles and relate their aesthetics to the literature and fine arts of the time.

Learning Goal 3:

Evaluate and critically assess sources and use the conventions of attribution and citation correctly.

Learning objectives associated with this learning goal:

Apart from the content learning, the main goal of the class is to learn how to effectively read scholarly texts, how to establish a continued writing process (incl. fighting procrastination, writer’s block and techniques of self-encouragement and accountability) and how to assess sources and use the conventions of attribution and citation correctly.

Handbooks for the writing component of this class:

Anne Lamott, *Bird by Bird. Some Instructions on Writing and Life*, New York: Anchor books, 2019 (first ed. 1994)

The Chicago Manual of Style (17th edition)

(Online resource see: <https://www.chicagomanualofstyle.org/>)



SAKAI

Please make sure to check the class Sakai website regularly. All assigned reading material and all necessary information will be uploaded and regularly updated.

Study material

A large number of articles and the table of content of books you might need to prepare your individual presentations and papers are uploaded on SAKAI (about 150). The books that you will need are all in the stacks of the Art Library, College Ave Campus, 71 Hamilton Street, New Brunswick, NJ, 08901-1248 <https://www.libraries.rutgers.edu/art>

Reading Assignments

You are expected to complete assigned readings and exercises before the start of class and give your personal reflection on the text. This course is about interdisciplinary learning through a highly sophisticated artistic concept.

Thus, it is essential that you commit to coming to class prepared and that you fully participate in class discussions and assignments. All necessary texts and will be uploaded to SAKAI by the instructor. The assignments might change per upcoming proposals from students throughout the development of the course.

Accommodations for Students with Disabilities

Please follow the procedures outlined at <https://ods.rutgers.edu/students/registration-form>. Full policies and procedures are at <https://ods.rutgers.edu/>

Absence Policies

Students are expected to attend all classes; if you expect to miss one or two classes, please use the University absence reporting website <https://sim.rutgers.edu/ssra/> to indicate the date and reason of your absence. An email is automatically sent to me.

Excursions

It is vital for the learning progress that students attend the three planned excursions to NYC as well as the visit of the James Rose Center. We will visit the Neue Galerie, attend a dress rehearsal at the MetOpera and watch the Ballet "Firebird" at the David Koch Hall.

All entrance fees are covered.

Course Work

Keynote presentations of lectures are not provided online or in print. You are encouraged to take notes during the lecture.

Course Evaluation

Final Grades include: A (90-100%), B+ (86-89%), B (80-85%), C+ (76-79%), C (70-75%), D (60-69%), F (less than 60%) Downgrading will be effective if students use cell phones during classes, surf in the Internet or doing other work not related to the actual class.

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| Individual student course grades are based on possible | 100 points / 100% |
| 1. Learn to communicate effectively in modes appropriate to a discipline or area of inquiry: In-class discussion of readings assignments | 30 points / 30% |
| 2. Analyze and synthesize information and ideas from multiple sources to generate new insights: Show through oral presentations and writing samples | 30 points / 30% |
| 3. Evaluate and critically assess sources and use the conventions of attribution and citation correctly: Writing workshops and 4 steps to final paper | 40 points / 40% |

Grade Rational

See the Rubric on Writing and Communication that will be handed out in class.

Oral presentation and final paper incorporating review and revision

The students will hold oral presentations during the course and resume their findings in a final paper of about 15 pages.

Schedule of Classes: Dates, Topics and Assignments (maybe subject or change)
 Fridays 12:35-3:35pm, Blake Hall 128

THIS SYLLABUS DOES NOT REFLECT THE COVID19 CHANGES!

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| <p>W 1</p> | <p>January 24</p> <p>Short introductions Definite outline of the class, confirming dates for excursions (Official introduction on January 31, as music students have to leave for an audition) Giving out the Tickets for "Firebird"</p> <p>Input lecture "Ballets Russes" 1909-1929 by Stephanie Fritz, a senior of Mason Gross / French Horn and former student of this class (Fall 2017) (in view of the evening performance)</p> <p>FIELD TRIP NYC 8pm Ballet "Firebird" at the New York City Ballet, Lincoln Center, David Koch Hall.</p> <p>Reading Assignment 1 for the <u>discussion on January 31</u> Julliet Bellow, "Introduction: The Ballet Russes and the Parisian avant-garde", Modernism on Stage. The Ballet Russes and the Parisian Avant-Garde, by Julliet Bellow, Surrey: Ashgate 2013, 1-22. [no necessity to read beyond] John E. Bowlit, "Stage Design and the Ballets Russes", <i>The Journal of Decorative and Propaganda Arts</i>, (5), Summer, 1987, 28-45. Barry Millington, "All in together. The Gesamtkunstwerk revisited", in <i>The Wagner Journal</i> (11) 1, 46-61. 5 points</p> |
| <p>W 2</p> | <p>January 31</p> <p>Part I Discussion of the "Firebird" Ballet experience / Reflection on the reading.</p> <p>Introductory lecture on the concept of the Total Work of Art from the early 18th century to the late 20th century (Anette Freytag)</p> <p>Expectations Definite outline of the class, confirming dates for excursions. Assignments of oral presentations.</p> <p>The instructor will bring binders with a printed version of the material that is uploaded on SAKAI as well as a hard disk.</p> |

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| | <p>Part II Discussion of assigned reading material Barry Millington, "All in together. The Gesamtkunstwerk revisited", in <i>The Wagner Journal</i> (11) 1, 46-61.</p> <p>Part III In-class writing workshop How to read a text, how to start writing</p> <p>Reading and discussing selected chapters of Anne Lamott, <i>Bird by Bird. Some Instructions on Writing and Life</i>, New York: Anchor books, 2019 (first ed. 1994)</p> <p>Assignment 1 for 02/14: Look at the uploaded PPT of detailed explanations of the Style Guides for CMS, MLA, APA. Discuss on 01/31 who will be presenting what on February 14. (If students do not want to use a style - do not need to use it, we drop the one) 5 points</p> <p>Reading Assignment 2 for 02/14 Keith Warner, "Gesamt Werk Kunst: A Few New Thoughts", in <i>The Wagner Journal</i> (3) 2, 49-61. Diane V. Silverthorne, "Wagners' Gesamtkunstwerk", in <i>The Routledge Companion to Music and Visual Culture</i>, ed. by Tim Shepard and Anne Leonard, New York-London: Routledge [year?], 246-254. 5 points.</p> |
| W 3 | <p>February 7 NO CLASS (Compensation for field trips) (Instructor is lecturing at Yale, German Department and School of Architecture: "Walking, Writing Designing: Peter Handke's Influence on Postmodern Landscape Architecture. See: https://german.yale.edu/event/lecture-anette-freytag-rutgers-university-walking-writing-designing-peter-handkes-influence)</p> |
| W4 | <p>February 14</p> <p>Part I In-class writing workshop How to research, how to present, how to use CMS, MLA, APA ? 1. Guest presentation by Art Librarian Megan Lotts on research tools and the libraries as well as on the use of Zotero and its advantages. 2. Students presenting the Style guides of CMS, MLA, APA according to who is using which.</p> |

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| | <p>Part II</p> <p>The concept of the Total Work of Art and its relation to Richard Wagner's Gesamtkunst-Idea</p> <p>Discussing the assigned readings together: Keith Warner, "Gesamt Werk Kunst: A Few New Thoughts." Diane V. Silverthorne, "Wagners's Gesamtkunstwerk"</p> <p>Introduction to Wagner's music (Anette Freytag)</p> <ul style="list-style-type: none"> - The Ring Cycle - The Leitmotiv technic - <p>Reading Assignments 3 for 02/21: Read the synopsis of "The Flying Dutchman" (for example: https://www.metopera.org/season/in-cinemas/synopsiscast/2019-20/der-fliegende-hollander/?performanceNumber=15644) Have Keith Warner, "Gesamt Werk Kunst: A Few New Thoughts." ready to discuss the staging of Flying Dutchman by Joachim Schamberger on 02/21.</p> <p>Colin Trodd, "The Arts and Crafts Movement and the Crafting of Culture", in <i>The Della Robbia Pottery. From Renaissance to Regent Street</i>, ed. by Judie Sheldon, Liverpool: Liverpool University Press 2015, 73-88.</p> <p>Esther da Costa Meyer, "Gesamtkunstwerk, or the Politics of Wholeness", in <i>Gustav Klimt. Painting, Design and Modern Life</i>, ed. by Tobias Natter and Christoph Grunenberg, London: Tate Publishing 2008, 24-31.</p> <p>5 points</p> |
| W 5 | <p>February 21</p> <p>Part I</p> <p>Staging Richard Wagner - Psychology and Landscape (interior and exterior) - opera and video - power and love - ego and compassion</p> <p>Watching a video by Joachim Schamberger, Director of Opera at the Bienen School of Music at Northwestern University in Chicago (15min) (http://www.joachimschamberger.com) Joachim Schamberger works internationally as a Stage Director and Video Designer. His productions have appeared in the United States, Germany, Italy, France, the Czech Republic, Brazil, Norway, Israel, Japan and China. Mr. Schamberger is a graduate of the Merola Opera Program of the San Francisco Opera, and studied digital film production and 3-D animation at the New York Film Academy.</p> <p>Discussion</p> |

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| | <p>Part II Arts and Crafts Movement in Europe and the Americas (Anette Freytag)</p> <p>Discussing the reading assignments: Colin Trodd, "The Arts and Crafts Movement and the Crafting of Culture"</p> <p>Part III Intro to Vienna around 1900 and the Salon Culture</p> <p>Oral presentation (the individual oral presentations count 15 points) Glynnis Gourhan: The Culture of the Salon Connected discussion of the reading assignments Esther da Costa Meyer, "Gesamtkunstwerk, or the Politics of Wholeness"</p> <p>Important: Additional reading assignment 4 for the field trip on February 28: Jane Kallir, "In Search of the Total Art Work: Klimt, the Secession and the Wiener Werkstätte", in: <i>Gustav Klimt in Search of the "Total Artwork"</i>, ed. by Jane Kallir, Munich-Berlin-NY et al: 2009, 20-29. Anette Freytag talking to Marc Hotermans: "Above all it was the proportions that excited me", in <i>Yearning for Beauty: The Wiener Werkstätte and the Stoclet House</i> (exhibition catalog), ed. by Peter Noever et al., Ostfildern: Hatje Cantz, 2006, 379-381. 5 points, be prepared to discuss in Neue Galerie!</p> |
| W 6 | <p>February 28 - ONE DAY NYC FIELD TRIP MetOpera, Final Dress Rehearsal of The Flying Dutchman, 10:30am-1pm Meeting point: 10:10am in the foyer of the MetOpera, Lincoln Center, NYC.</p> <p>Afternoon at the Neue Galerie (Arts & Crafts, Wiener Werkstätte, Gustav Klimt) 1048 Fifth Avenue NYC - https://www.neuegalerie.org Coffee at the Viennese Café Sabarsky of Neue Galerie (c.a. 2:00pm) to get in the mood of the Viennese culture Anette Freytag will give an introduction to the intellectual culture of the Kaffeehaus, the Ringstrasse, the connection R. Wagner - G. Semper- O. Wagner - J. Hoffmann- Wiener Werkstätte and how the Jewish Intelligentsia and Bourgeoisie adapted the aesthetics of the Secession and Wiener Werkstätte as their aesthetics of emancipation and why.</p> <p>3pm- 5pm: Visit of Neue Galerie Presenting in groups of 2: Chose an art object, describe what you see and link it to what you have learned so far about the idea of the "total work of art" 5 points</p> |

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| | <p>Assignment 2 for March 6</p> <p>Write three pages about your experience at either the MetOpera or the Neue Galerie by referring to the texts you have read beforehand. This can be a very personal text. Keep a separate "writing diary" on how you faced obstacles, what techniques you applied to get into writing - 3 pages, 11 points, 1.5 interspace.</p> <p>Please upload to SAKAI by March 5, 6pm.</p> <p>10 points</p> <p>Reading assignment for 03/06</p> <p>Anette Freytag, "Close to Paradise: The Stoclet House - Masterpiece of the Wiener Werkstätte," in <i>Yearning for Beauty: The Wiener Werkstätte and the Stoclet House</i> (exhibition catalog), ed. by Peter Noever et al., Ostfildern: Hatje Cantz, 2006, 360-373.</p> |
| W 7 | <p>March 6</p> <p>Part I</p> <p>In class writing workshop</p> <p>Discussion in class about the texts you have written on your personal experience with a reflection on our readings. (please have all assigned texts for Wagner and Wiener Werkstätte-Sessions February 14, 21, 28 with you!)</p> <p>Discussion on your writing: How to establish a writing routine? How to overcome low self-confidence and perfectionism? The benefit of "shitty first drafts". The POM method (Pomodoro method. 25/30/30 or 45min of writing with a timer, then 5min of break). How to end each writing sequence on a positive note. The editing process, etc.</p> <p>Part II</p> <p>Input lecture: The Stoclet Ensemble: Interior, House and Garden: A total work of art</p> <p>Reading: Anette Freytag, "Close to Paradise: The Stoclet House - Masterpiece of the Wiener Werkstätte," (see 02/28)</p> <p>Reading assignment 5 for 03/13</p> <p>Hamed Koshravi, "The Multiple Lifes of Gabriel Guevrekian", in: <i>AA Files</i>, 71, 2015, 50-63.</p> <p>Hamed Koshravi, "Discreet Austerity. Notes on Gabriel Guevrekian's Gardens", <i>Wolkenkuckucksheim-Cloud Cuckoo-Land. International Journal on Architectural Theory</i>, 2015 (20) 34, 199-212.</p> <p>Aline Leroy, Cécile Briolle, Jacques Repiquet, "Villa Noailles, Hyères; Villa Cavrois, Lille (Rob Mallet-Stevens), in: <i>Modern Movement Heritage</i>, ed. by Allen Cunningham, London and New York: Routledge, 1998, 120 - 127.</p> <p>5 points</p> |

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| | <p>Assignment 3 - Final Paper Step 1: Prepare the Outline for your final paper Upload to SAKAI by March 12, 6pm 5 points</p> |
| W 8 | <p>March 13</p> <p>Part I In class writing workshop Present you outlines to the class. Feed-back by instructor and class. How to improve the outlines?</p> <p>Part II Oral presentation: Peter Houdalis: The Ballet Russes</p> <p>Part III Oral presentations: Zoe Orino: Robert Mallet-Stevens Max Lazen: Gabriel Guevrekian</p> <p>Discussion / of reading assignments Reading assignments: Hamed Koshravi, "The Multiple Lives of Gabriel Guevrekian" Hamed Koshravi, "Discreet Austerity. Notes on Gabriel Guevrekian's Gardens", Aline Leroy, Cécile Briolle, Jacques Repiquet, "Villa Noailles, Hyères; Villa Cavrois, Lille (Rob Mallet-Stevens)</p> <p>Assignment 4 for class April 3. Final paper Step 2 Please write a first draft of your final paper (at least 5 pages, 11 points, 1.5 interspaces.). Use at least 2 sources and refer to them in the text) at least one quote and at least one indirect reference) and include a bibliography of the cited sources at the end of the draft). If you will use pictures in your paper, have at least one picture included with a caption and the reference of the source of your image). Upload to SAKAI by Monday, March 30, 6pm, at the latest. As soon as draft is uploaded, the instructor will send out the text to your peers. Please do a peer review of two texts that you will receive and upload this by April 2, 6pm, at the latest. 10 points (7 for own text, 3 for peer review)</p> |
| W9 | <p>March 20 SPRING BREAK NO CLASS</p> |

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| W 10 | <p>March 23rd- March 27th: daily writing group - participation is voluntary Check-in: 9:30am: Outline what you will be working on in the next 2 hrs. Check-back: 11:30am: Report back: how did it go?</p> <p>March 27</p> <p>The "total work of art" idea and the UAM - Unité des Artistes Modernes (Union of Modern Artists) 1925-1958, Input lecture by Anette Freytag</p> <p>Discussion</p> <p>Guest presentation by Luisa Valle, The Graduate Center CUNY Total Work of Art in Latin American Modernism</p> <p>Discussion</p> <p><u>Reading Assignment 6 for the Class on 04/03</u> Kenneth Frampton, "Maison de Verre", <i>Perspecta</i>, (12), 1969, 77-109+111-128. http://www.jstor.org/stable/1566961</p> <p>Emma Cheatele, "Part-architecture: The Manifest and the Hidden in the Maison de Verre and the Large Glass (or Towards an Architectural Unconscious)", in: <i>Architecture and the Unconscious</i>, ed. by John Shannon Hendrix and Lorens Eyan Holm, Ashgate: 2016, 253-271.</p> <p>5 points</p> |
| W 11 | <p>March 30 - April 3: voluntary daily writing group Check-in: 9:30am: Outline what you will be working on in the next 2 hrs. Check-back: 11:30am: Report back: how did it go?</p> <p>April 3</p> <p>Part I</p> <p>In class writing workshop Discussing the draft papers and the peer reviews. How to do a draft? How to improve it? How to give a constructive peer review? Exchange between students and instructor working with the submitted papers.</p> <p>Part II</p> <p>Pierre Chareau, Bernard Bijovet, Louis Dalbet and the <i>Maison de Verre</i>, Input lecture by Anette Freytag</p> <p>Discussion with regard of assigned readings</p> |

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| | <p>Emma Cheadle, "Part-architecture: The Manifest and the Hidden in the Maison de Verre and the <i>Large Glass</i> (or Towards an Architectural Unconscious)"</p> <p>Kenneth Frampton, "Maison de Verre", <i>Perspecta</i>, (12)</p> <p>Last 30 min: Watching a video: Living in the Glass House. (About the Farnsworth House by Mies van der Rohe).</p> <p>Assignment 5: Final Paper, Step 3</p> <p>Write your final paper within the next 3 weeks. Upload your result by April 24, 11:59pm. You will get individual feedback on May 1.</p> <p>20 points</p> |
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| W 12 | <p>April 6-10: voluntary daily writing group</p> <p>Check-in: 9:30am: Outline what you will be working on in the next 2 hrs.</p> <p>Check-back: 11:30am: Report back: how did it go?</p> <p>April 10</p> <p>Part I</p> <p>Wyatt Walker: La Gara and why a garden is a total work of art.</p> <p>Discussion based on reading assignments (partly reading together in class)</p> <p>Erik A. de Jong, "The Aesthetics of La Gara, in: Anette Freytag (Ed.), <i>The Gardens of La Gara. An 18th century estate in Geneva with gardens designed by Erik Dhont and labyrinth by Markus Raetz</i>, Zurich: Scheidegger & Spiess 2018, 39-41.</p> <p>Looking into:</p> <p>Anette Freytag, "The Country Manor La Gara as Palimpsest", in: Anette Freytag (Ed.), <i>The Gardens of La Gara. An 18th century estate in Geneva with gardens designed by Erik Dhont and labyrinth by Markus Raetz</i>, Zurich: Scheidegger & Spiess 2018, 43-45.</p> <p>Part II</p> <p>On Books and Gardens. How to visualize the intellectual concept of a book and its content in graphic design. Two examples of my own work.</p> <p>Input by Anette Freytag</p> <p><u>Reading Assignment 7 for the class on 04/17</u></p> <p>James Rose, "Freedom in the Garden. A Contemporary Approach in Landscape Design" in [? text given by Dean Cardasis], 126-130. (see upload on SAKAI)</p> <p>Ernö Goldfinger, "The Sensation of Space", in [?], 54-56. (see upload on SAKAI)</p> <p>If you want to know more on James Rose:</p> <p>Dean Cardasis, James Rose. <i>A voice offstage</i>, Athens: The University of Georgia Press, 2017.</p> |
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| W 13 | <p>April 17: Field trip to James Rose House Ridgewood New Jersey http://jamesrosecenter.org</p> <p>Onsite presentation by Jason Cincotta James Rose and American Modernism</p> <p>Tour through the James Rose Center guided by Kevin Hofman, Assistant Director of the James Rose Center, who lives there.</p> <p>Q+A</p> |
| W 14 | <p>April 20-24: voluntary daily writing ygroup. Check-in: 9:30am: Outline what you will be working on in the next 2 hrs. Check-back: 11:30am: Report back: how did it go?</p> <p>APRIL 24 FLUXUS - A homage to Rutgers FLUXUS History</p> <ol style="list-style-type: none"> 1. Meeting in the Art Library for Class; Anette Freytag is preparing 3 Fluxus re-enactment happenings to be performed by the class following Fluxus artist's instructions. 2. Studying FLUXUS Materials from Rutgers Special Collections, prepared by Erika Gorder. 3. Visiting the Zimmerli Art Museum, guided tour on Rutgers Fluxus Artists by curator Donna Gustafson |
| W 15 | <p>Mai 1 Final in-class writing workshop Students get feed-back on their papers (each min. 20min) that they have sent to the instructor by April 24; eventually in groups, depending on topics and on the state of the papers. The feedback will be sent in written form with comments on the paper by April 30, 2pm at the latest and discussed on May 1st in webex virtual The revised paper (step 4 /+5 points) is due by May 8, 11:59pm.</p> |

Important dates and deadlines [all these dates have been postponed in the COVID 19 crisis]

Regular classes end: Monday May 4th

Delivery of the outline of the written paper: March 12, 6pm

(feedback to the group in writing workshop on March 13 in class / peer review)

Delivery of a first draft (5 pages) of the written paper: March 30, 6pm.

Delivery of a peer review of two texts: April 2, 6pm.

(feed back to the group in writing workshop on April 3)

Deliver of the final paper (second draft): April 24, 11:59pm

(individual thorough feedback on May 1, during class time)

Delivery of revised final paper on May 8, 11:59pm

Latest possible delivery of the final paper to get a grade by the end of the semester:

May 11, 8am.

Academic Integrity

As an academic community dedicated to the creation, dissemination, and application of knowledge, Rutgers University is committed to fostering an intellectual and ethical environment based on the principles of academic integrity. Academic integrity is essential to the success of the University's educational and research missions, and violations of academic integrity constitute serious offenses against the entire academic community.

The principles of academic integrity require that a student:

- properly acknowledge and cite all use of the ideas, results, or words of others.
- properly acknowledge all contributors to a given piece of work.
- make sure that all work submitted as his or her own in a course or other academic activity is produced without the aid of impermissible materials or impermissible collaboration.
- obtain all data or results by ethical means and report them accurately without suppressing any results inconsistent with his or her interpretation or conclusions.
- treat all other students in an ethical manner, respecting their integrity and right to pursue their educational goals without interference. This requires that a student neither facilitate academic dishonesty by others nor obstruct their academic progress.
- uphold the canons of the ethical or professional code of the profession for which he or she is preparing.
- Adherence to these principles is necessary in order to ensure that everyone is given proper credit for his or her ideas, words, results, and other scholarly accomplishments.
- all student work is fairly evaluated and no student has an inappropriate advantage over others.
- the academic and ethical development of all students is fostered.
- the reputation of the University for integrity in its teaching, research, and scholarship is maintained and enhanced.

Failure to uphold these principles of academic integrity threatens both the reputation of the University and the value of the degrees awarded to its students. Every member of the University community therefore bears a responsibility for ensuring that the highest standards of academic integrity are upheld. See also: <http://academicintegrity.rutgers.edu/>