

RUTGERS UNIVERSITY

Department of Landscape Architecture

Professor - Dr. Anette Freytag (anette.freytag@rutgers.edu)

Office Hours: Mondays and Thursdays, 2:00pm–4:00pm, by appointment.

11:550:480 Topology & Design: Special Problems in Design History & Theory

Wednesdays, 12:10pm–3:10pm, Hickman Hall 130

WCD Writing and Communication Core Curriculum Course, 3 credits

Prerequisites: None



Two one-day field trips:

Saturday, October 7: Usonia, Westchester, NY and James Rose Center, Ridgewood, NJ

Monday, Nov. 27: New York City. FD "Tannhäuser" at Metropolitan Opera and Neue Galerie

LMS: Canvas. There you will find all course material and weekly learning goals and material

Find all program updates / designated speakers and topics for own presentations on Canvas

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 Seminar

"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.

Proponents of the total work of art were not only active in music, but also in dance, art, architecture, garden architecture, and interior design. They 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 (Modernism / Fluxus/Early Postmodernism). A focus is put on studying the scenography and phenomenology of gardens and houses and utopian ideas as well as ideologies ranging from communism to fascism. In Art Nouveau, for example, the garden as a lost paradise and the concept of an "eternal spring" for the arts plays a central role. Excursions to New York

City (Neue Galerie and the Metropolitan Opera)— as well as to the James Rose Center in Ridgewood New Jersey and the artist colony of Usonia in Westchester, New York – are part of the program.



Learning Goals and Learning Objectives

Writing and Communication / Writing in the Discipline

This is a core curriculum course to fulfill the WCD – Writing and Communication / Writing in the Discipline requirement. After taking this course you should be able to:

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, Fall 2023: Total Work of Art at an advanced, professional level by **effectively communicating through oral and written 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, and many articles as well as 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/>)



CANVAS

We use Canvas as Learning Management System. There you will find all course material and weekly learning goals and material. You will also find all program updates and when you are supposed to give your presentations. All assignments will be submitted and graded through Canvas. Please make sure to check the class website regularly.

Study material

A large number of articles and the table of content of books you need to prepare your individual presentations and papers are uploaded on Canvas (about 150), in thematic clusters. Due to the pandemic, Rutgers Libraries have made an immense effort to provide online access to books. Therefore, no special book reserve has been created for this semester. The Art Library is the best place to consult the books you will need for this course in person: Art Library, College Ave Campus, 71 Hamilton Street, New Brunswick, NJ, 0890 <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 have been uploaded to CANVAS by the instructor. The assignments might change per upcoming proposals from students throughout the development of the course.

Accommodations for Students with Disabilities

Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation:

<https://ods.rutgers.edu/students/documentation-guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible.

To begin this process, please complete the Registration form on the ODS web site at:

<https://ods.rutgers.edu/students/registration-form>

Full policies and procedures are to be found at <https://ods.rutgers.edu/>

Absence Policies

Students are expected to attend all classes; if you expect to miss a class, you must 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. If not reported the absence is unexcused. More than one unexcused session will be reflected in down grading.

COVID-19 Protocols

Under any circumstance: stay at home when you are sick.

For Rutgers' Covid-19 protocol see: <https://coronavirus.rutgers.edu/>

Excursions

It is vital for the learning progress that students attend the three planned excursions to NYC as well as the visit of Usonia and the James Rose Center. 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 are doing other work not related to the actual class.

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 is uploaded on CANVAS

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. You need to submit your final paper by December 22. 8am at the very latest, if you want to be sure that you get a grade for this semester.

Schedule of Classes: Dates, Topics and Assignments (maybe subject or change)

Wednesdays, 12:10–3:10pm, Hickman Hall 130

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| W 1 | <p>September 6</p> <p>Short introductions What is our respective background? Why this class? Expectations Definite outline of the class, confirming dates for field trips and organization Navigating Canvas – Overview possible topics for presentations and papers</p> <p>Short break</p> <p>Introductory lecture on the concept of the Total Work of Art / Synthesis of the Arts (Anette Freytag) Q+A</p> <p>Short break</p> <p>Fluxus activity (surprise) on aesthetic values</p> <p><u>Assignment 1 (reading) for the discussion on September 13 (5 points)</u> 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> <p><u>Assignment 2: decide by September 13 on which topic you will present (15 points)</u> 15-20min of presentation, followed by Q+A You will receive 15 points for the oral presentation once you have held it and uploaded your presentation to Canvas (pdf or any other file).</p> |
| W 2 | <p>September 13</p> <p>Richard Wagner's Gesamtkunst and its significance for contemporary culture</p> <p>WCD workshop I: How to read a text Discussing the assigned readings together: Keith Warner, "Gesamt Werk Kunst: A Few New Thoughts." Diane V. Silverthorne, "Wagners' Gesamtkunstwerk" Short break</p> |

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| | <p>Introduction to Wagner’s music and drama (Anette Freytag)</p> <ul style="list-style-type: none"> - The Ring Cycle - The Leitmotiv technique - Bayreuth-architecture and Greek drama and theaters (Delphi) <p>Short break</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)</p> <p>WCD mini workshop: In class writing assignment: respond to the video you have just seen / guided through questions.</p> <p>Assignments of oral presentations (and/or in the week after)</p> <p><u>Assignment 3 (reading) for September 20 (5 points)</u> 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. 5 points.</p> <p>Prepare a three-minutes stand up presentation about a topic you care for Sept. 20</p> |
| W 3 | <p>September 20</p> <p>How is a Garden a Total Work of Art?</p> <p>Assignments of oral presentations / everyone knows when and what to present.</p> <p>WCD workshop II: Stand-up presentations of three minutes each + feedback Short break</p> <p>Discussing the assigned reading together: Erik A. de Jong, “The Aesthetics of La Gara”</p> <p>Anette Freytag preps slides of the actual garden to support the discussion. Short break</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. (Anette Freytag)</p> <p><u>Assignment 4 (reading) for September 27 (5 points)</u> 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. 5 points.</p> |

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| W4 | <p>September 27 Arts & Crafts Movement</p> <p>Student presentations (4) (each 15-20min+ Q+A)</p> <p>Topics to choose:</p> <p>Arts & Crafts Movement Victorian Women Gardeners Gertrud Jekyll (several topics possible) Frank Lloyd Wright I (or on October 4) 15 points per presentation</p> <p><u>Assignment 5 (reading) for October 4 and 7 (5 points)</u> James Rose, "Freedom in the Garden. A Contemporary Approach in Landscape Design", Pencil Points. October 1938, 19: 640-644. Ernö Goldfinger, "The Sensation of Space", in [?], 54–56 (text given by Dean Cardasis)</p> <p>If you want to know more on James Rose: Dean Cardasis, <i>James Rose. A voice offstage</i>, Athens: The University of Georgia Press 2017.</p> |
| W 5 | <p>October 4</p> <p>Guest Lecture by Lynnette Widder (via Zoom) "Kaneji Domoto (1912-2002) – How I bought the Lurie House in Usonia and learned all about the architect" Short break</p> <p>Student presentations (3): Modernist Houses, Gardens and Landscapes (in preparation of the field trip) 15 points per presentation</p> <p>Frank Lloyd Wright – Prairie House and/or Fallingwater James Rose – space sculptures with shelters (not houses and gardens) Elie Saarinen – house and garden</p> <p>Prep of October 11: Form groups and decide, who will present which chapter of Anne Lammott's book "Bird by Bird", Part 1 "Writing" (pp. 3-87.) Present in the class of October 11</p> <p>October 7 – all entrance fees covered Morning: Field trip to Usonia, Westchester, NY 9:30am — 11:30am Visiting houses from Kaneji Domoto and F. L. Wright</p> <p>Afternoon: Field trip to James Rose House Ridgewood New Jersey http://jamesrosecenter.org</p> |

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| | <p>1:00pm: Lecture by Dean Cardasis, Director of the James Rose Center Followed by a guided tour through the house and garden, Q+A</p> <p><u>Assignment 6 (writing) for a discussion on October 11, due October 18 (10 points)</u> Write two to max three pages (11 points, 1.5 interspace) of personal reflection on your impressions of the field trip. What you have learned during the lectures and the trip? Please link this to the idea of how houses and gardens are transfigured by art and design. Consider the assigned readings we have studied so far (Warner, Silverthorne, de Jong, Todd, Rose, Goldfinger). How do you think you would change as a person if living in one of the historic ensembles we have discussed? Make notes for a discussion on October 11. Text due before the class of October 18. 10 points</p> <p><u>Assignment 7 (reading and presenting) for October 11 (WCD workshop) (5 points)</u> Form groups to present the various chapters of Anne Lamott’s book “Bird by Bird”. Present in the class of October 11. 5 points</p> <p><u>Assignment 8 (presenting): Learning basic style guide rules (CMS, APA, or MLA) and presenting them to the class (slide presentation)- can be done in groups.</u> Please chose style guide/group for presentation on October 25. 5 points.</p> |
| W 6 | <p>October 11</p> <p>WCD Writing and Communications Workshop Discussion in class about the texts you have written on your personal experience of the field trip with a reflection on our prior readings.</p> <p>Student presentations of Anne Lamott’s advice on writing</p> <p>Getting into 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., etc.</p> <p>Discussing what needs to be in the outline of a paper</p> <p><u>Assignment 9 (final paper) step 1: Write an outline for your paper (5 points)</u> Due by October 17, 12pm; discussed in class on October 18. 5 points.</p> <p><u>Assignment 10 (reading) for October 18 (5 points)</u> 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>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> |

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| W 7 | <p>October 18</p> <p>Vienna around 1900: Klimt, Hoffmann, Wiener Werkstätte & the Stoclet House</p> <p>The Stoclet Ensemble: Interior, House and Garden (lecture by Anette Freytag)</p> <p>Student presentations (2) possible topics: Viennese Secession, Werkbund, Wiener Werkstätte, Salon Culture, Klimt, Muthesius, Mathildenhöhe; Politics of wholeness.</p> <p>WCD Writing and Communications Workshop Discussion of Outlines</p> <p><u>Assignment 11 (final paper) step 2, due by November 17 (10 points)</u> Please write a first draft of your final paper (5-7 pages, 11 points, 1.5 interspaces.). Use at least two sources and refer to them in the text; integrate 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. Due by November 17, 12pm. 10 points.</p> <p>As soon as draft is uploaded, the instructor will send out the text to your peers.</p> <p><u>Assignment 12 (final paper) step 3: Peer review, due by November 28 (5 points)</u> Give a peer review to two draft papers of your colleagues by November 28, 12pm. 5 points.</p> <p>Reading assignments for October 25 Hamed Koshravi, "The Multiple Lives of Gabriel Guevrekian", <i>iAA Files</i>, 71, 2015, 50–63. 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. 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. Kenneth Frampton, "Maison de Verre", <i>Perspecta</i>, (12), 1969, 77-109;111–128. http://www.jstor.org/stable/1566961 (look through)</p> |
| W 8 | <p>October 25</p> <p>WCD Writing and Communications Workshop Learning about Style Guides – student presentations</p> <p>France — Art Deco, Cubism, Early Modernism Student presentations (3) Houses and gardens by Robert Mallet Stevens and Gabriel Guevrekian Maison de Verre by Pierre Chareau, Bernard Bijovet, Louis Dalbet</p> |

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| | <p>Reading assignments for November 1</p> <p>Luisa Valle, "Roberto Burle Marx and the Synthesis of the Arts: Local, Global, Modern" in <i>Brazilian Modern: The Living Art of Roberto Burle Marx</i>, ed by Edward J. Sullivan (New York: The New York Botanical Garden 2019), 104-113.</p> <p>Luisa Valle, "The Modernism of Roberto Burle Marx or the Importance of Memory for Imagining the Future" (flyer, one page)</p> |
| W 9 | <p>November 1</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>Roberto Burle Marx - Total Work of Art and Activism The Total Work of Art in Latin American Modernism Student presentations (2-3)</p> <p>Reading assignments for November 8</p> <p>Alice T. Friedman, "People who live in glass houses. Edith Farnsworth, Ludwig Mies van der Rohe, and Philip Johnson", in <i>American Architectural History</i>, ed. by Keith L. Eggener, London and New York: Routledge 2004), 316-341.</p> |
| W 10 | <p>November 8</p> <p>People Living in Glass Houses – Student presentations (1-2)</p> <p>Mies van der Rohe, Philip Johnson. Villa Tugendhat, Farnsworth House, the Glass House and their Gardens and Landscapes</p> <p>The Picturesque of the Barcelona Pavilion (1) Discussion</p> <p>Reading Assignments – will be announced, according to final presentations.</p> |
| W 11 | <p>November 15</p> <p>Open Class / Possible topics: The Raymond Farm and the New Hope Experiment, Bauhaus, Fluxus Women in the Decorative Arts and Gardens</p> <p>Do not forget: <u>Assignment 11 (final paper) step 2: first draft due by Nov. 17, 12pm</u> Please write a first draft of your final paper (5-7 pages, 11 points, 1.5 interspaces.). Use at least two sources and refer to them in the text; integrate 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. 10 points.</p> <p>As soon as draft is uploaded, the instructor will send out the text to your peers. Assignment 12 (final paper) step 3: Give a peer review to two draft papers of your colleagues by November 28, 12pm. 5 points.</p> |

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| | Preparing the field trip on November 27! |
| W 12 | November 22 No Class - Thanksgiving |
| W 13 | <p>November 27 - ONE DAY NYC FIELD TRIP – all ticket fees are covered MetOpera, Final Dress Rehearsal of Tannhäuser, 10:30am-c.a. 3:00pm 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</p> <p>In the second intermission of Tannhäuser, 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>3:30pm- 5pm: Visit of Neue Galerie WCD: 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”</p> <p>Class of November 29</p> <p>Discussion of the field trip, feedback and wrap-up of class. WCD 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><u>Assignment 13 (final paper) step 4: write your final paper (20 points)</u> Write your final paper within the next 3 weeks. Individual consulting / feedback on revised drafts during the class time of December 6 and 13. Upload your revised paper by December 18, 11:59pm. Final delivery to surely get a grade this semester is December 22, 8:00am. 20 points</p> |
| W 14 | <p>December 6 Individual consultations with instructor – discuss your paper (No regular class in compensation of the one-day field trip I)</p> <p>Would you like to join a voluntary writing group? For example: Check-in at 9:00am: Outline what you will be working on in the next 2 hrs. Check-back: 11:15am: Report back: how did it go? (I could join in on Tuesdays and Fridays.)</p> |

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| W 15 | <p>December 13 Individual consultations with instructor – discuss your paper (No regular class in compensation of the one-day field trip I)</p> <p>Would you like to join a voluntary writing group? For example: Check-in at 9:00am: Outline what you will be working on in the next 2 hrs. Check-back: 11:15am: Report back: how did it go? (I could join in on Tuesdays and Fridays.)</p> <p>If you deliver the revised paper (step 4 /+5 points) by December 22, 8:00am, at the very latest, you surely get a grade for this semester.</p> |
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Important dates and deadlines:

Regular classes end: Wednesday, December 13

Delivery of the first outline of the written paper: October 17, 12pm
(feedback to the group in writing workshop on October 18)

Delivery of a first draft (5-7pages) of the written paper: November 17, 12pm.

Delivery of a peer review of two texts: November 28, 12pm.

(feed back to the group in writing workshop on November 29)

Delivery of a second draft / final paper aiming by December 8, 12pm (or earlier)

(Individual thorough feedback by instructor December 6 and December 12 during class time)

Delivery of revised final paper by December 18, 11:59pm

**Latest possible delivery of the final paper to surely get a grade by the end of the semester:
December 22, 8:00am.**

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/>

Turnitin Statement

Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com (via Canvas) for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the Usage Policy posted on the Turnitin.com site.

If you do not agree please contact me immediately.

Just in case....

- Student Health & Wellness Services: <https://shp.rutgers.edu/health-services/>
- Just In Case Web App <http://codu.co/cee05e> [Links to an external site.](#)
Access helpful mental health information and resources for yourself or a friend in a mental health crisis on your smartphone or tablet and easily contact CAPS or RUPD.
- Counseling, ADAP & Psychiatric Services (CAPS)
(848) 932-7884 / 17 Senior Street, New Brunswick, NJ 08901/ www.rhscaps.rutgers.edu [Links to an external site.](#)
CAPS is a University mental health support service that includes counseling, alcohol and other drug assistance, and psychiatric services staffed by a team of professional within Rutgers Health services to support students' efforts to succeed at Rutgers University. CAPS offers a variety of services that include: individual therapy, group therapy and workshops, crisis intervention, referral to specialists in the community and consultation and collaboration with campus partners.
- Violence Prevention & Victim Assistance (VPVA)
(848) 932-1181 / 3 Bartlett Street, New Brunswick, NJ 08901 / www.vpva.rutgers.edu [Links to an external site.](#)
The Office for Violence Prevention and Victim Assistance provides confidential crisis intervention, counseling and advocacy for victims of sexual and relationship violence and stalking to students, staff and faculty. To reach staff during office hours when the university is open or to reach an advocate after hours, call 848-932-1181.
- Scarlet Listeners
(732) 247-5555 / <https://rutgers.campuslabs.com/engage/organization/scarletlisteners>
Free and confidential peer counseling and referral hotline, providing a comforting and supportive safe space.