

The Ohio State University
Anthropology 602.02
Laboratory Methods in Archaeology
Autumn, 2005

Instructor: William S. Dancey, Associate Professor
Office: 110 Lord Hall
Phone: 292-9770; e-mail: dancey.1@osu.edu
Hours: T & R 9:30-11:30, and by appointment

Times: Lecture/Discussion, T & R 11:30-1:18
Laboratory, F 2:30-5:18

Place: Lord Hall, Room 235

Textbooks (required)

- *Lithic Analysis*, by George Odell (Kluwer Academic, 2004)
- *Pottery in Archaeology*, by Clive Orton, Paul Tyers, & Alan Vince (Cambridge, 1993)
- *Statistics for Archaeologists: A Commonsense Approach*, by Robert D. Drennan (Plenum, 1996)

Description: This course provides practical experience in the analysis of artifacts from archaeological contexts and how to report the results of laboratory analysis. It shows also how analysis and theory are inescapably linked. Hands-on projects use lithic and ceramic collections from Ohio sites but the principles should be the same for all classes of archaeological remains. Students apply the principles of hypothesis testing to artifact assemblages from sites that are part of ongoing research into the prehistory of central Ohio. Paradigmatic and taxonomic approaches to classification are described and applied. The use of statistics is explored both in describing collections and evaluating hypotheses.

Objectives:

- (1) To recognize and accurately measure and record the major attributes of select artifact classes using standard nomenclature.
- (2) To understand the relationship between observation and measurement within the total research process, including problem formulation and hypothesis testing.
- (3) To understand the application of statistics to archaeological description and analysis.
- (4) To employ standard methods of data display and artifact illustration.
- (5) To report the results of research accurately and clearly.
- (6) To construct accessible collection catalogs and devise appropriate conservation measures.

STUDENTS WITH DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR NEEDS KNOWN TO THE INSTRUCTOR, AND FOR SEEKING AVAILABLE ASSISTANCE AS SOON AS POSSIBLE, AND ARE RESPONSIBLE FOR SEEKING AVAILABLE ASSISTANCE FROM THE OFFICE OF DISABILITY SERVICES (292-3307), PRIOR TO OR AT THE BEGINNING OF THE QUARTER. I RELY ON THE ODS FOR ASSISTANCE IN VERIFYING THE NEED FOR ACCOMMODATIONS AND DEVELOPING ACCOMMODATION STRATEGIES.

Student Outcome: The student who masters the material from this class should be prepared to design and undertake an archaeological analysis independently or with minimal supervision. She/he will be able to formulate a research problem, select appropriate methods and apply sampling theory along with statistical analysis. The ideal student will also be capable of producing well-written, well-organized, and well-illustrated reports.

Format: Class sessions consist of lectures, guided lab work, and discussion. Since most of the course includes work with collections that cannot be taken home, the lab will be open at arranged times for individual work.

Evaluation: Students are graded on the results of the following:

(1)	Exams (2) (25 % each).....	50 %
(2)	Project report	30 %
(3)	Poster.....	10 %
(4)	Presentation	<u>10 %</u>
		100 %

Exams: Two exams are given, a midterm and a final. They include essay, short answer, problem, and objective kinds of questions.

Projects: Students conduct supervised artifact analysis and write up the process and its results according to professional publication standards. Analysis concerns the technological, functional, and stylistic properties of chipped stone cores, flakes, blanks, and tools; ground stone blanks, finished tools, and ornaments; and ceramic body and rim sherds. The instructor provides a problem and research design. Instructions regarding format, length, etc. are provided in the third week of the class.

Poster: The process and results of the project research are displayed on core board in poster form following professional meeting standards. Instructions for how to make a poster are given in class.

Presentation: The student prepares a 5-10 minute talk to present in front of the class reporting the process and results of the project research. Pointers on giving a presentation are given in class.

Project Study Collections: The Autumn, 2005, class will work with collections from Licking, Franklin, and Ross counties in Ohio.

Grading: Tests and other instruments of evaluation are graded according to the scale shown below.

A (95-100); A- (90-94); B+ (87-89); B (83-86); B- (80-82); C+ (77-79); C (73-76); C- (70-72); D+ (65-69); D- (60-64); E (Below 60) In a qualitative sense the letter grades mean the following:

- A Performance demonstrates mastery of basic concepts and the ability to employ them creatively and uniquely; exceeds modal expectations
- B Mastery of basic concepts; dependable level of performance
- C Near mastery of course subject matter; inconsistent performance
- D Deficient performance; incomplete assimilation of material
- E Less than adequate level of performance

Attendance Policy:

Attendance is required. Chronic absence is considered grounds for disenrollment.

Student Responsibility: You are on your honor to work alone, unless instructed otherwise, and to submit material that reflects your own abilities. Anything else is academic misconduct and will be reported.

Ethical Considerations:

- (1) All collections are from systematic field projects undertaken by the Ohio State University Department of Anthropology and artifacts are not to be removed from the laboratory.
- (2) Knowledge of site locations provided in this class is privileged information and students are not authorized to visit sites without supervision or to reveal site locations to other persons.

GENERAL BIBLIOGRAPHY

- Adams, J. L. 2002 *Ground Stone Analysis: A Technological Approach*. University of Utah Press, Salt Lake City.
- Andrefsky, W., Jr. 1998 *Lithics: Macroscopic Approaches to Analysis*. Cambridge Manuals in Archaeology. Cambridge University Press, Cambridge.
- Banning, E. B. 2000 *The Archaeologist's Laboratory: The Analysis of Archaeological Data*. Kluwer Academic, New York
- Cotterell, B. and J. Kamminga 1990 *Mechanics of Pre-Industrial Technology: An Introduction to the Mechanics of Ancient and Traditional Material Culture*. Cambridge University Press, New York.
- Crabtree, D. E. 1972 *An Introduction to Flintworking*. Occasional Papers No. 28. Idaho State University Museum, Pocatello.
- Hayden, B. (editor) 1979 *Lithic Use-Wear Analysis*. Academic Press, New York.
- Meltzer, David J. and Robert C. Dunnell (editors) 1992 *The Archaeology of William Henry Holmes*. Smithsonian Institution Press, Washington, D.C.
- Rice, P. M. 1987 *Pottery Analysis: A Sourcebook*. University of Chicago Press, Chicago.
- Schick, Kathy D. and Nicholas Toth 1993 *Making Silent Stones Speak: Human Evolution and the Dawn of Technology*. Simon & Schuster, New York.
- Semenov, S. A. 1964 *Prehistoric Technology, an Experimental Study of the Oldest Tools and Artifacts from Traces of Manufacture and Wear*. Translated by M. W. Thompson. Cory, Adams and MacKay, London.
- Shennan, S. 1997 *Quantifying Archaeology*. 2nd ed. Edinburgh University Press, Edinburgh.
- Shepard, A. O. 1961 *Ceramics for the Archaeologist*. Publication 609. Carnegie Institution of Washington, Washington, D.C.
- Sutton, M. Q. and B. S. Arkush 1996 *Archaeological Laboratory Methods: An Introduction*. Kendall/Hunt, Dubuque, IO.
- Whittaker, J. C. 1994 *Flintknapping: Making and Understanding Stone Tools*. University of Texas Press, Austin.

OUTLINE AND SCHEDULE

Week	Day	Date	Ses- sion	Topic(s)	Reading
1	R	Sep 22	1 LD	Syllabus, student background; doing research	
	F	Sep 23	2 LA	Lab tour; records, collections, cataloging, resources	
2	T	Sep 27	3 LD	Systematics; measurement scales	Drennan: chpts. 1-6
	R	Sep 29	4 LD	Descriptive statistics; database construction	
	F	Sep 30	5 LA	Research project assignments	
3	T	Oct 4	6 LD	Lithic analysis	Odell: all
	R	Oct 6	7 LD	Field trip to Ohio Historical Society Collections Center	
	F	Oct 7	8 LA	<i>Work individually on project</i>	
4	T	Oct 11	9 LD	Lithic analysis	
	R	Oct 13	10 LD	Lithic analysis	
	F	Oct 14	11 LA	Flint knapping demonstration	
5	T	Oct 18	12 LD	Report preparation; exam review	
	R	Oct 20	13 LD	<i>Work individually on project</i>	
	F	Oct 21	14 LA	<i>Work individually on project</i>	
6	T	Oct 25	15 EX	MIDTERM EXAM	
	R	Oct 27	16 LD	Ground stone analysis	
	F	Oct 28	17 LA	<i>Work individually on project</i>	
7	T	Nov 1	18 LD	Pottery making demonstration	Orton et al.: all
	R	Nov 3	19 LD	Ceramic analysis	
	F	Nov 4	20 LA	<i>Work individually on project</i>	
8	T	Nov 8	21 LD	Ceramic analysis	
	R	Nov 10	22 LD	Artifact illustration	
	F	Nov 11	VAC	Veterans Day (no class)	
9	T	Nov 15	23 LD	Advanced statistics	Drennan: chpts. 7-15
	R	Nov 17	24 LD	Artifact conservation and curation	
	F	Nov 18	25 LA	<i>Work individually on project</i>	
10	T	Nov 22	26 LD	<i>Work individually on project</i>	
	R	Nov 24	VAC	Thanksgiving Vacation (no class)	
	F	Nov 25	VAC	Thanksgiving Vacation (no class)	
11	T	Nov 29	27 PR	Presentations	
	R	Dec 1	28 PR	Presentations	
	F	Dec 2	29 LA	Poster Day; exam review	
12	M	Dec 5	31 EX	FINAL EXAM (1:30-3:18)	

Anthropology 610

Ethnobotany

The Ohio State University
Spring Quarter 2006

Meeting time and place: TR 12:30-2:18, MP 1021

Instructor: Dr. Kristen J. Gremillion, 111 Lord Hall, gremillion.1@osu.edu

Office hours: TR 2:30-4:00 and by appointment

Course content and rationale:

Relationships between human and plant populations have played a critical role in shaping human behavioral and biological adaptations. Ethnobotany is a multidisciplinary field of study that investigates these relationships by combining the anthropologist's emphasis on the cultural context of plant use with the botanist's understanding of the ecological and biological traits of useful plants. This course provides a survey of ethnobotany from a general anthropological perspective (that is, one that considers the biological, cultural, and social role of plants in human societies both past and present). Methods of data collection and data analysis will be considered, but greatest emphasis will be placed on the current state of ethnobotanical knowledge and its significance. Topics to be addressed touch on different uses of plants (as food or medicine, in ritual, and in manufacture), how people think about plants and the natural world, the origins of agriculture, ecological relationships between humans and plants, paleoethnobotany, and the relevance of ethnobotany to contemporary global issues. Illustrative examples will be drawn from ethnographic, archaeological, and botanical literature.

Carmen:

Some of the materials for this course can be accessed via Carmen, an online course tool administered by Technology Enhanced Learning Resources at OSU. To log on, follow this link:

<http://telr.osu.edu/carmen/>

Once you reach the Anthropology 610 page, you will find news, readings, copies of handouts, the syllabus, links to web resources, and information about class projects. **All handouts, outlines, and other course materials will be posted on this web site. It is up to you to view or download them; no paper copies will be handed out.**

Required texts:

Cotton, Catherine. 1996. *Ethnobotany: Principles and Applications*. Wiley, New York.

Davis, Wade. 1997. *One River*. Simon and Schuster.

Nabhan, G. P. 2002. *Enduring Seeds: Native American Agriculture and Wild Plant Conservation*. University of Arizona Press, Tucson.

Minnis, P. (ed.). 2000. *Ethnobotany: A Reader*. U. of Oklahoma Press, Norman.

Web resources (see course schedule below)

Course objectives:

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

1. Explain why ecological relationships between humans and plants can be said to span a continuum representing different types and degrees of interaction.

2. Discuss the causes and consequences of plant domestication and agricultural subsistence.
3. Discuss the nutritional, social, and economic significance of wild plant foods in both foraging and agricultural populations.
4. Identify some of the bioactive compounds found in plants and discuss the cross-cultural relevance of ethnopharmacology.
5. Discuss the use of psychoactive plants in traditional healing and ritual, using specific examples.
6. Explain why classification of plants and perception of the plant environment vary cross-culturally.
7. Describe methods used to obtain evidence of human-plant relationships from the archaeological record.
8. Discuss the relevance of ethnobotany to public policy issues, such as environmental conservation and world hunger, and describe the ethical dilemmas faced by ethnobotanists.

Course structure:

Class meetings will combine lecture, discussion, visual presentations, and exercises. In addition, students will devote time outside of the classroom to work on a project (see below).

Course requirements and evaluation:

1. The class participation component includes, but is not necessarily limited to, attendance and contribution to discussions and other in-class activities.
2. The midterm and final examinations will cover both assigned readings and all in-class activities (lectures, films, student presentations, etc.).
3. Each student will complete a final project consisting of a comprehensive ethnobotanical survey of a selected plant taxon. Results of the survey will be presented to the class as a Powerpoint presentation or web page. At the end of the quarter, students will be asked to hand in an electronic copy of the presentation along with an annotated bibliography of sources consulted (undergraduate students) or a research paper (graduate students).

Final letter grades will be determined on a percentage basis using the total of points earned from all assignments. In general, grading will follow a standard scale (90%-100% = A, 80%-89% = B, etc.).

Components used to determine the final grade are weighted as follows:

Midterm	25%
Final	25%
Project	40%
Class participation	10%

Policies:

1. Examination dates

Examinations *may* be given in advance of the test date by prior arrangement if, in the instructor's judgment, there is a legitimate reason for absence. No makeup exams will be given.

If an exam is missed due to illness and adequate documentation is provided, alternative arrangements will be made (details to be determined on a case-by-case basis).

2. Policy on Academic Misconduct

All students should become familiar with the rules governing alleged academic misconduct. All students should be familiar with what constitutes academic misconduct, especially as it pertains to plagiarism and test taking. Ignorance of the rules governing academic misconduct or ignorance of what constitutes academic misconduct is not an acceptable defense. Alleged cases of academic misconduct are referred to the proper university committees.

Course schedule:

(assigned readings, denoted by ⇒, are to be completed *before* the date under which they appear).

Web=Anthropology 610 web site; see instructions above.

(3/28) Introduction

(3/30) Botanical basics

⇒ Readings on the web (see Carmen Anthropology 610 website)

⇒ Cotton Ch. 1-4

(4/04) The ecology of human-plant interaction

⇒ Minnis Ch. 10 (Bye)

⇒ Minnis Ch. 3 (Nabhan et al.)

(4/06) Wild plants as food

⇒ Cotton Ch. 5

⇒ Minnis Ch. 11 (Minnis)

⇒ Film: *Beautiful Tree: Chishkale*

(4/11) Domestication and agriculture

⇒ Cotton Ch. 6

⇒ Minnis Ch. 12 (Nabhan et al.)

(4/13) Plants in art and technology

Film: *Wooden Box Made by Steaming and Bending*

⇒ Cotton Ch. 7

⇒ Minnis Ch. 2 (Anderson)

⇒ Minnis Ch. 14 (Estabrook)

(4/18) Medical ethnobotany; ethnopharmacology

⇒ Minnis Ch. 7 (Voeks)

⇒ Begin Davis

(4/20) Medical ethnobotany; ethnopharmacology

⇒ Continue Davis

(4/25) Psychoactive plants and shamanism

⇒ finish Davis

⇒ Cotton Ch. 8

(4/27) NO CLASS MEETING: Society for American Archaeology Annual Meeting

(5/02) MIDTERM (through medical ethnobotany)

(5/04) Ethnobotany and cognition; folk taxonomy; ethnoscience

⇒ Minnis Ch. 1 (Alcorn); Introduction to Part 2 (Brown)

⇒ start Nabhan

⇒ Cotton Ch. 9

(5/09) Paleoethnobotany

⇒ Cotton Ch. 10

(5/11) Conservation, biodiversity, and cultural survival

⇒ finish Nabhan

- ⇒ Cotton Ch. 11
- ⇒ Minnis Chapter 13 (Brush)
- (5/16) Intellectual property rights and biodiversity prospecting**
- Film:
- ⇒ Cotton Ch. 12
- (5/18) Field trip to Ornamental Plant Germplasm Center**
- (5/23) Student presentations**
- (5/25) Student presentations**
- (5/30) Student presentations**
- (6/01) Student presentations; summation**

******Final examination: Thu, June 8, 11:30 pm - 1:18 pm******

Other important information:

In case of unexpected instructor absences the information will be posted on the following departmental website. This site should be consulted during inclement weather to check for possible class cancellations or delays. Please do not call the department.

<http://anthropology.ohio-state.edu/html/course.htm>

If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office For Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously contacted the Office for Disability Services, I encourage you to do so.

The Ohio State University
Program in Architecture

Arch 610
Winter Quarter 2007
Graf

"Introduction to Architectural Theory"

Course Description:

This course focuses on the philosophical, ideological, and formal bases of architectural theory and criticism. The structure of the course is thematic and pluralistic. A synoptic review of western architectural history is used as a springboard for discussions on the nature of history, historicism, perception, idealism, the dual aspects of configurational continuity and change, formal systems of logic, interpretation, analytical strategies, and the nature of criticism and its methodologies. At the same time, case studies are presented which require course participants to search for various aspects of 'meaning' posed by architectural works and which demand increasing sophistication and incorporation of the issues developed in the readings, lecture, and class discussions.

Course Objectives:

1. To re-open discussion of architectural theory while reviewing the history of architecture.
2. To pursue the history of philosophical arguments concerning the meaning of buildings as artifacts and their interpretation.
3. To construct critical techniques to provide tools for the analysis and reinterpretation of buildings.
4. To provide strategies for the discrimination between elements and relationships for the categorization of formal configurations and for illuminating systems of logic which develop meaning between elements categories and figures.
5. To develop familiarity with systems of organization and relationships within and between systems.
6. To explore the simultaneous existence of alternative interpretations of buildings and the consequences of reading, re-reading, and misreading the significant arguments made within systems of interpretation.

Course Structure:

The class will meet for three discussions per week. One discussion will focus on issues which relate to the historical sequence established by the reading. One discussion will extend these arguments outside of chronology to larger areas of concern. The third discussion will involve a foray into more interpretive and more uncharted territory. Homework analyses will be assigned every other week and be due on Fridays of odd-numbered weeks. No late homeworks will be accepted. Reading assignments are to be completed by the date which accompanies their listing. Quizzes based on the readings, discussions, and homeworks will occur every Monday. A missed quiz **cannot** be made up except for the most extraordinary of emergencies. The lowest score for a quiz will be dropped from the final tally. There will be no midterm and no final. Grades will be based on homeworks, quizzes, and class performance. Midterm grades will be posted on Monday of the sixth week of class. Attendance at lectures is mandatory. Voluntary recitation periods will be scheduled and are available to those who might want them. Attendance must be arranged with the instructors for a particular recitation period during the first week of class.

Required Texts:
assigned

Additional readings may be

Arnheim, Rudolf, **The Dynamics of Architectural Form**, University of California Press, Berkeley CA., 1977.

Honour, Hugh, and Fleming, John, **The Visual Arts: A History**, Prentice Hall, Englewood Cliffs NJ, 1986 et alia.

Rowe, Colin, **The Mathematics of the Ideal Villa**, MIT Press, Cambridge MA., 1974.

Architecture 610

Lecture Topics Winter 2007

Week One

- Jan.3 Introduction to Form: The blob and arche, Association, differentiation, and Gestalt
- Jan. 5 Formal elements and configurations: Pythagorean Series, Vallus/Valli/Vallum

Week Two

- Jan. 8 Words and Things, the embedding of meaning, spatial etymologies
- Jan. 10 Formal Configurations: The Gate, barrier and route
- Jan. 12 Complexity, Contradiction, and Ambiguity: arguments for barrier versus entry in the Egyptian Pylons/ Vanna Venturi House

Week Three

- Jan. 17 Ideality and destabilization: The Egyptian Temple complex as algorithm and narrative
- Jan. 19 Enclosure and Inflection, The etymology of door, the portal, forum/forest/foreign

Week Four

- Jan. 22 Progressions and Narrative: the construction of complex systems, the Sanctuary of Aesklepios
- Jan. 24 Paradigm shifts and typologies: Historical-Hellenic and Hellenistic space, Pergamon and Priene
- Jan. 26 Paradigm shifts and typologies: Contemporary-Kahn's Saulk Conference Center

Week Five

- Jan. 29 Eternal Verities: the mechanics of visual perception and Gestalt: contour rivalry, good continuation, and the virtually present norm
- Jan. 31 Gestalt Ambiguities and the Construction of Narratives: The Imperial Roman Fora
- Feb. 2 Similarity and Difference: The construction of histories
The synonymy of difference, dialectic, and Hegel

Week Six

- Feb. 5 The Swiss Pavilion as Cosmology, Le Corbusier and Hegelian Dialectic, Aufhebungen and the presence of absence
- Feb. 7 Paradigm Shifts and Representation: Mannerism and Reality
- Feb. 9 The Reversal of Representation: Architecture and Painting in the 1550s

Week Seven

- Feb. 12 Continuity and Differentiation: Spatial explorations of Density and Vacuity
- Feb. 14 Palladio as Phantast: Superimposition and paradoxes of time
- Feb. 16 Referencing and Resemblance: Inevitable Lateness and the unavoidability of embedding

Week Eight

- Feb. 19 Ideal Modernities: Gehry's Familian House and the persistence of type; primitive structure in complex organizations
- Feb. 21 Greeks and Goths: Gehry and Le Corbusier as exemplars of historical continuities- Familian House, La Tourette, and Norwich and Pergamon
- Feb. 23 Containment and Expansion: The endless discussion between girding and the grid- The French garden in the 16th century, Fontainbleu, Anet, St Germain-en-Laye, and the foundations of Modernism

Week Nine

- Feb. 26 Specificity and system: The position of Route in complex organizations-
The Baroque and the labyrinth in modern systems, the architectural
promenade and Stourhead
- Feb. 28 Inversion/Conversion: Oppositional typologies in the construction of
narratives- Aalto's Villa Mairea
- Mar. 2 "When Picasso ran out of red, he used blue." Richard Norman Shaw and
genius of pictorial seduction

Week Ten

- Mar. 5 Destinations and Origins: Ronchamps and Superimposition- Super-
narratives in oppositional typologies
- Mar. 7 Modern Complexities: Ronchamps- revelation and revolution
- Mar. 9 Modern Complexities: "A brief history of spaghetti," Modernity and
distopia

**Art Education 764 (5 Credits)
Investigating Material Culture: Myth, Mystery and Meaning
Two Meetings a Week for Two and One-Half Hours Each**

Dr. Georgianna Short, Associate Professor
Office 345 Hopkins Hall
Telephone: 614.292.0265
Email: short.4@osu.edu
Office Hours: Tuesday 1:00 - 3:00
or by appointment

Course Description

Art Education 764 Investigating Material Culture: Myth, Mystery and Meaning is transdisciplinary in nature and investigates objects that span centuries from Egyptian pyramids to yesterday's 501 jeans. Objects play an important role in everyday human existence from scent and sound to housing clothing and tools. Information will be shared through dialog, assigned readings, artifacts, guest speakers and site visits. Students will be expected to complete short response assignments, reflective papers and in-depth investigation into an object of personal interest. This class serves as the foundation course for the Graduate Interdisciplinary Specialization in Material Culture Studies and is open to any student interested in the study and meaning of cultural objects.

Course Goals

The goal of this course is to develop students' awareness and research skills in exploring the relationship between the makers of objects and the meaning they assign to the objects they create and use. To investigate these important relationships students will:

1. Situate their understanding of Material Culture within the theoretical perspectives of *Objectification* (Tilley, 2006) and *Habitus* (Bourdieu, 1971-2002).
2. Evaluate the relationship between clothing, personal identity and material culture.
3. Consider why commonplace items may be included in material culture studies and what these objects tell us about the lives of people who used them.
4. Develop an awareness that as a person shapes the object the object also shapes the person.
5. Compare vernacular and monumental architecture's role in material culture studies and discuss the moral and ethical problems associated with conservation, restoration and preservation of architectural structures.
6. Contemplate whether and how the meaning of objects may change when placed in a museum or private collection.

Attendance

Regular attendance is expected. Two unexcused absences will lower a final grade by one-third letter. To be excused, an absence must be reported explaining the reason for the absence, preferably before the class meeting. Excused absences must be supported by appropriate written documentation. It is the student's responsibility to meet with the course instructor to discuss extended periods of absence due to medical problems.

Class Discussion/Participation

Discussion requires more than just talk. You should pay attention and listen to others, ask questions of your peers and the instructor, engage your peers in student-to-student cross talk, take responsibility for picking up the dialogue when we hit silences or points of disagreement, and help keep the conversation on track. This will help keep the discourse in the class moving in a democratic direction where a variety of ideas, theories, and interpretations coexist and help inform one another.

Your participation includes being prepared and offering thoughtful comments throughout the course. Participation also means that you give your full attention during the class discussion, individual and group presentations and guest lectures by asking questions and providing feedback afterward.

Discussion, participation, active engagement in the course materials, and characteristics of comments will be assessed each class session. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, using electronic devices for non-course related activities, reading or engaging in discussion about non-course related material, or acting inappropriately with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class, please let me know as soon as possible so we can discuss your options.

Plagiarism Policy

Copying/claiming someone else's words, ideas or works as your own is considered plagiarism. A proper reference style should be used when using words or ideas of others. Suspected cases of plagiarism will be reported immediately to the Committee on Academic Misconduct. The Committee regards academic misconduct as an extremely serious matter. If in doubt, ALWAYS CREDIT YOUR SOURCE. Do not hesitate to consult me with questions about paraphrasing, quoting or collaborating with other students in writing a paper.

Disability Statement

Any student who feels he or she may need an accommodation based on the impact of a disability should contact me privately to discuss his or her specific needs. Students with documented disabilities should contact the Office of Disability Services at 614-292-3307, or visit 150 Pomerene Hall, to arrange accommodations.

Evaluation

Students will be evaluated in a number of different ways. First, each class will have a reading component and a related written component. Requirements for written components will vary. Some will ask students to reflect upon the material they have just read, some will ask students to answer questions about the readings or compare the readings to one another. The type of written response required for each class is fully explained in the Course Schedule.

Students will also participate in three field trips. We will first investigate a house that was once a part of the "Underground Railroad" and why that house may or may not be considered a part of Material Culture. The second field trip will be devoted to the University's Historic Costume and Textile Collection and conduct experiments to determine a textile's composition, age and possible use. All experiments will be conducted under the supervision of

Curator Gayle Strege. Near the end of the quarter, we will visit the Columbus Museum of Art and discuss preservation issues with a curator. After each of these experiences, students will be expected to write a 2 - 3 page paper describing their experience and relating the experience to assigned literature for that day's class.

Students will be expected to conduct individual research on an object of personal interest to them. Findings will be shared orally with class members. Each presentation should include some form of technology such as Power-Point®, video recording, photographs, slides and so forth. Presentations should be between 15 and 20 minutes in length and be accompanied by a written research paper (15-20 pages double-spaced including bibliography) and follow a consistent publication style (e.g., A.P.A., M.L.A.) to be submitted to the professor on the last day of class.

****All papers should include a cover sheet with title, student's name and date, use of 12-point Times or Times New Roman font, 1-inch margins all around, and page numbers. The paper should be stapled (as appropriate).**

Class Participation	12 points
Written Class Assignments (16 papers x 2 points each)	32 points
Field Trip Assignments (3 field trips x 4 points each)	12 points
Final Oral Presentation	14 points
Final Research Paper (15-20 pages)	<u>30 points</u>
TOTAL	100 Points

Grading Scale

Grade	Points
A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
E	62 and below

Required:

Course Pack Available At Grade-A Notes Copy Center, 72 East 17th Street
614.299.9999.

Three Field Trips. Transportation provided. Students who wish to drive their own car may do so. A small admission fee may be required at some sites.

Course Schedule

Please note that this schedule may be subject to change.

Class 1: What is "Material Culture"?

***Reading Assignment:**

Bolin, P.E. & Blandy, D. (2003). Beyond visual culture: Seven statements of support for material culture studies in Art Education. *Studies in Art Education*, 44(3), 246-263

~~Hosking, J. (2006). Agency, biography and objects. In G. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture*, (pp. 74-84). Thousand Oaks, CA: Sage.~~

~~Prown, J.D. (1996). Material/culture: Can the farmer and the cowman still be friends? In W.D. Kingery (Ed.), *Learning from things: Method and theory of material culture studies* (pp. 19-30). Washington, D.C.: Smithsonian Institution Press.~~ 19-27

***Written Assignment:**

Bolin, Hosking, & Prown approach the study of Material Culture in three different ways. Compare these three approaches and describe the one that represents the best "fit" with your thinking on the subject. Please provide specific examples. Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 2: The Meaning of Things

***Reading Assignment:**

~~Csikszentmihalyi, M., & Rochberg-Halton, E. (1999). *The meaning of things: Domestic symbols and the self* (pp. 1-32). UK: Cambridge University Press.~~

***Written Assignment:**

Explain why Csikszentmihalyi & Rochberg-Halton claim that people make things but things also make people. What does symbolism have to do with this transactional relationship? Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 3: Philosophical Underpinnings of Material Culture

***Reading Assignment:**

- ~~Pinney, C. (2006). Four types of visual culture. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of Material Culture*, (pp. 131-144). Thousand Oaks, CA: Sage.~~
- ~~Tilley, C. (2006). Objectification. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture*, (pp. 60-73). Thousand Oaks, CA: Sage.~~
- ~~Bourdieu, P. (2002). Habitus. In J. Hillier & E. A. Rooksby (Eds.), *Habitus: A sense of place* (pp. 27-36). Aldershot, England: Ashgate.~~

***Written Assignment:**


Objectification and *Habitus* provide two ways of thinking about Material Culture. Please answer the following questions:

1. How do these two approaches differ?
2. In your view, can one be "enfolded" into the other? Please explain.

Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 4: Sensory Elements of Material Culture

***Reading Assignment:**


-  Howes, D. (2006). Scent, sound and synaesthesia: Intersensoriality and Material Culture theory. In C. Tilley, W. Keane, Kuchler, M. Rowlands, & P. Spyer (Eds.). *Handbook of material culture*. (pp. 161-172). London: Sage.

***Written Assignment:**

It is somewhat difficult to believe that material culture studies encompasses the senses such a scent and sound. Explain why you think Howes (and others) believe "multisensoriality is embedded in the materiality of human existence." Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 5: The Multi-sensory Experience of Material Culture

***Reading Assignment**

-  Young, D. (2006). The colours of things. In C. Tilley, W. Keane, Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture*, (pp. 171-185). London: Sage.

***Written Assignment:**

Explain how Young connects color and material culture. What other functions does color perform in material culture? Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 6: Built Environment and Vernacular Architecture

***Reading Assignment:**

~~Preston-Blier, S. (2006). Vernacular architecture. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture* (pp. 230-253). Thousand Oaks, CA: Sage.~~

UNESCO (2006). *World heritage today and tomorrow with young people*. Retrieved November 29, 2006 at http://whc.unesco.org/documents/publi_younghands_en.pdf

UNESCO (2006). *World heritage information kit*. Retrieved November 29, 2006 at http://whc.unesco.org/documents/publi_infokit_en.pdf

***Written Assignment:**

What is the difference between vernacular and monumental architecture? Why do you think UNESCO is interested only in monumental architecture? Is The World Heritage List of value in your opinion? Please explain. Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 7: Ancient Materials: Keys to the Future

***Reading Assignment:**

Short, G. (2005). Sustainability of Material Culture in the post-modern. *The International Journal of Environmental, Cultural, Economic & Social Sustainability*, 1(4), 1-9.

~~Short, G., Erickson, M., & Cunliffe, S. (1999). Valuing and conserving our built environment. In J.K. Guilfoil & A.R. Sandler (Eds.). *Built environment education in art education* (pp. 37-50). Reston, VA: National Art Education Association.~~

***Written Assignment:**

What are some differences between methods used to move the Temple of Ramses II and those used to move the Temple of Zahng Fei. Describe the moral, ethical, and practical issues raised by these practices. Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 8: Theory to Practice

***Field Trip One:**

Visit one of the homes used as part of the "Underground Railroad" for slaves seeking refuge in the Northern United States and Canada.

***Written Assignment:**

Complete a 2 to 3 page paper describing how this site "counts" as "Vernacular architecture". Support your statements with quotations from previously assigned readings in classes' six and seven. Remember to number pages, use a Times or Times New Roman font, single space paragraphs and separate paragraphs with a double space.

Class 9: The Useful and The Mundane

***Reading Assignment:**

- ~~St. George, R. (2006). Home furnishing and domestic interiors. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), Handbook of material culture, (pp. 221-229). Thousand Oaks, CA: Sage.~~
- ~~Ames, K.L. (1988). The stuff of everyday life: American decorative arts and household furnishings. In T.J. Schlereth (Ed.), Material culture: A research guide (pp. 79-112). Lawrence, KA: University Press of Kansas.~~

***Written Assignment:**

How important is the study of "everyday items" to understanding material culture in your opinion? Select an item that you use everyday. How would your life change if this item were removed from your possession? Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 10: Cloth and Clothing

Invited Speaker: Gayle Strege, Curator of Historic Costume and Textiles Collection, The Ohio State University will discuss the University's Costume Collection and methods used to research various holdings within the collection.

***Written Assignment**

What did you find most interesting in Gayle Strege's presentation? What was of the least interest to you? Present your thoughts in a 1-2 page paper. Remember to use 12 point Times or New Times Roman font, single space paragraphs and separate paragraphs with a double space.

Class 11: Fabrics and Fibers

***Field Trip Two:**

Class visit to the University's Historic Costume and Textiles Collection to conduct an in-depth investigation of costumes, dress, fabrics, buttons, and ornamentation with the assistance of Gayle Strege. Each student will select an item of interest from the collection and research this item as completely as possible using all sources available to you (e.g., books Internet, family members, OSU Faculty, members of the community).

***Written Assignment**

Describe your findings in a 3-page paper to be shared, conversation style, at the beginning of the next class. Use highly focused single-spaced paragraphs. Separate paragraphs with a double space.

Class 12: Fabrics and Identity

Discussion of findings on item from Costume and Textiles Collection.

***Reading Assignment:**

- Allerton, C. (2007). The secret life of sarongs: Manggarai textiles as super-skins. *Journal of Material Culture*, 12(1), 5-21.
- Hauser, K. (2004). A garment on the dock: or how the FBI illuminated the prehistory of a pair of denim jeans. *Journal of Material Culture*, 9(3), 293-313.
- Jarman, N. (1998). Material of culture, fabric of identity. In D. Miller (Ed.), *Material cultures: Why some things matter* (pp. 121-146). Chicago: University of Chicago Press.
- Parrott, F.R. (1998). It's not forever: The material culture of hope. *Journal of Material Culture*, 10(3), 245-263.

***Writing Assignment:**

Substitute an item of clothing you own and explain how it might serve as a "superskin" for you. Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 13: Border Crossing

***Reading Assignment:**

- Ballengee-Morris, C. (2002). Cultures for sale: Perspectives on colonialism and self-determination and the relationship to authenticity and tourism. *Studies in Art Education*, 43(3), 232-245.
- Skuse, A. (2005). Enlivened objects: The social life, death and rebirth of radio as commodity in Afghanistan. *Journal of Material Culture*, 10(2), 123-138.
- Minahan, S., & Wolfram-Cox, J. (2007). Stitch'nBitch. *Journal of Material Culture*, 12(1), 5-21.

***Writing Assignment:**

These articles suggest three ways material objects provide connections among people living in different world cultures. Why might this be important? Explain who benefits and why in each instance. Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 14: Life Cycle of Objects

***Reading Assignment:**

- Annis, S. (1987). Religion and why women weave. *God and production in a Guatemalan town*, (pp. 107-125). Austin, TX: University of Texas Press.
- Foster, R.J. (2006). Tracking globalization: Commodities and value in motion. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture* (pp. 285-302). Thousand Oaks, CA: Sage.

***Writing assignment:**

What item do you own that could be considered "in transition"? Is the item near the beginning or near the end of its "life cycle"? Who, in addition to you, would be interested in what happens to this object? Would the meaning of the item change over time? Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 15: Culture as Object

***Reading Assignment:**

~~Shelton, A.A. (2006). Museums and museum displays. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture* (pp. 480-499).~~

~~Kristiansen, K. (1996). The destruction of the archaeological heritage and the formation of museum collections: The case of Denmark. In W.D. Kingery (Ed.), *Learning from things: Method and theory of material culture studies* (pp. 89-101). Washington, D.C.: Smithsonian Institution Press.~~

~~Akin, M. (1996). Passionate possessions: The formation of private collections. In W.D. Kingery (Ed.), *Learning from things: Method and theory of material culture studies* (pp. 102-128). Washington, DC: Smithsonian Institution Press.~~

~~Alexander, V.D. (2000). Pictures at an exhibition: Conflicting pressures in museums and the display of art. In G. Bradford, M. Gary, & G. Wallach (Eds.), *The politics of culture* (pp. 178-207).~~

***Writing Assignment:**

What factors distinguish museum collections from those of private collectors? Do these collections disturb/destroy or maintain/sustain the record of human accomplishment? Could private collections be considered a form of selfish hedonism? Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 16: Housing Objects

***Field Trip Three:**

Visit the Columbus Museum of Art

***Writing Assignment**

Discuss the nature of collections with a curator. On the basis of your conversation, complete a three page paper describing your experience. Support your comments with direct quotes from the curator, personal impressions and readings from class 15. Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 17: Object as Teacher

***Reading Assignment**

Gosden, C. (2006). Material culture and long-term change. In C. Tilley, W. Keane, S. Kuehler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture* (pp. 425-442).

Short, G. (2005). Sustainability of material culture in the post-modern. *The International Journal of Environmental, Cultural, Economic & Social Sustainability*, 1(4), 1-9.

***Writing Assignment.**

Gosden and Short both believe that objects teach people in unintended ways. Think of an example in your own life where an object "taught" you something its makers did not intend. Explain the circumstances and what you learned. Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Class 18: Bustiers and Bicycles

***Reading Assignment:**

Fetco, J. (2006). An Urban Cyclists' Place in Columbus. Unpublished manuscript. The Ohio State University.

~~Shannon Miller, L. (2000). The many figures of Eve: Styles of womanhood embodied in a late-nineteenth-century corset. In J.D. Prown & K. Haltman (Eds.), *American artifacts* (pp. 129-148). East Lansing, MI: Michigan State University Press.~~

***Writing Assignment:**

Select one item that represents you, explain the history of the item, why you chose it, and the particular meaning the item has for you. Limit your response to 2 highly focused typewritten pages. Paragraphs should be single-spaced. Separate paragraphs with a double space.

Classes 19 and 20: Student Presentations. Final Paper due the last day of class.

Reference List

Akin, M. (1996). Passionate possessions: The formation of private collections. In W.D. Kingery (Ed.), *Learning from things: Method and theory of material culture studies* (pp. 102-128). Washington, DC: Smithsonian Institution Press.

Alexander, V.D. (2000). Pictures at an exhibition: Conflicting pressures in museums and the display of art. In G. Bradford, M. Gary, & G. Wallach (Eds.), *The politics of culture* (pp. 178-207).

Ames, K.L. (1988). The stuff of everyday life: American decorative arts and household furnishings. In T.J. Schlereth (Ed.), *Material culture: A research guide* (pp. 79-112). Lawrence, KA: University Press of Kansas.

- Annis, S. (1987). Religion and why women weave. *God and production in a Guatemalan town*, (pp. 107-125). Austin, TX: University of Texas Press.
- Ballengue-Morris, C. (2002). Cultures for sale: Perspectives on colonialism and self-determination and the relationship to authenticity and tourism. *Studies in Art Education*, 43(3), 232-245.
- Bolin, P.E. & Blandy, D. (2003). Beyond visual culture: Seven statements of support for material culture studies in Art Education. *Studies in Art Education*, 44(3), 246-263.
- Bourdieu, P. (2002). Habitus. In J. Hiller & E. A. Rooksby (Eds.), *Habitus: A sense of place* (pp. 27-36). Aldershot, England: Ashgate.
- Czikszentmihalyi, M., & Rochberg-Halton (1999). The meaning of things: Domestic symbols and the self (pp. 1-32). UK: Cambridge University Press.
- Fetko, J. (2005). An Urban Cyclists' Place in Columbus. Unpublished Manuscript. The Ohio State University.
- Foster, R.J. (2006). Tracking globalization: Commodities and value in motion. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture* (pp. 285-302). Thousand Oaks, CA: Sage.
- Gosden, C. (2006). Material culture and long-term change. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture* (pp. 425-442).
- Hauser, K. (2004). A garment on the dock; or how the FBI illuminated the prehistory of a pair of denim jeans. *Journal of Material Culture*, 9(3), 293-313.
- Hosking, J. (2006). Agency, biography and objects. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture*, (pp. 74-84). Thousand Oaks, CA: Sage.
- Jarman, N. (1998), Material of culture, fabric of identity. In D. Miller (Ed.). *Material cultures: Why some things matter* (pp. 121-146). Chicago: University of Chicago Press.
- Johnson, M. (1998). At home and abroad: Inalienable wealth, personal consumption and the formulation of femininity in the southern Philippines. In D. Miller (Ed.), *Material cultures: Why some things matter* (pp. 215-238). Chicago: University of Chicago Press.
- Kristiansen, K. (1996). The destruction of the archaeological heritage and the formation of museum collections: The case of Denmark. In W.D. Kingery (Ed.), *Learning from things: Method and theory of material culture studies* (pp. 89-101). Washington, D.C.: Smithsonian Institution Press.
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- Preston-Blier, S. (2006). Vernacular architecture. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture* (pp. 230-253). Thousand Oaks, CA: Sage.
- Prown, J.D. (1996). Material/culture: Can the farmer and the cowman still be friends? In W.D. Kingery (Ed.). *Learning from things: Method and theory of material culture studies* (pp. 19-30). Washington, D.C.: Smithsonian Institution Press.

- Rausing, S. (1998). Signs of the new nation: Gift exchange, consumption and aid on a former collective farm in north-west Estonia. In D.M. Miller (Ed.), *Material cultures: Why some things matter* (pp. 189-214). Chicago: University of Chicago Press.
- Shannon-Miller, L. (2000). The many figures of Eve: Styles of womanhood embodied in a late-nineteenth-century corset. In J.D. Prown & K. Haltman (Eds.), *American artifacts* (pp. 129-148). East Lansing, MI: Michigan State University Press.
- Shelton, A.A. (2006). Museums and museum displays. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture* (pp. 480-499). Thousand Oaks, CA: Sage.
- Short, G. (in press). Cultures in crisis: Impact of forced relocation on cultural sustainability. *The International Journal of Environmental, Cultural, Economic & Social Sustainability*.
- Short, G. (2005). Sustainability of material culture in the post-modern. *The International Journal of Environmental, Cultural, Economic & Social Sustainability*, 1(4), 1-9.
- Short, G., Erickson, M., & Cunliffe, S. (1999). Valuing and conserving our built environment. In J.K. Guilfoil & A.R. Sandler (Eds.), *Built environment education in art education* (pp. 37-50). Reston, VA: National Art Education Association.
- Skuse, A. (2005). Enlivened objects: The social life, death and rebirth of radio as commodity in Afghanistan. *Journal of Material Culture*, 10(2), 123-138.
- St. George, R. (2006). Home furnishing and domestic interiors. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture*, (pp. 221-229). Thousand Oaks, CA: Sage.
- Tilley, C. (2006). Objectification. In C. Tilley, W. Keane, S. Kuchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture*, (pp. 60-73). Thousand Oaks, CA: Sage.
- UNESCO (2006). *World heritage today and tomorrow with young people*. Retrieved November 29, 2006 at http://whc.unesco.org/documents/publi_younghands_en.pdf
- UNESCO (2006). *World heritage information kit*. Retrieved November 29, 2006 at http://whc.unesco.org/documents/publi_infokit_en.pdf

City & Regional Planning

Course title	Programming Environments for Human Use
Course number	CRP 735 (0438-4)
Course description	This course seeks to give students an understanding of and competence in programming and evaluating environments for human use. Facility programming is used to develop specific criteria that a design solution should embody. For an existing or planned setting, the programmer tries to identify the characteristics needed to support desired behaviors of users. The results become program inputs for use by designers, planners, users or the client in developing, selecting and evaluating design and design products. Students will be exposed to concepts and methods of facility programming and evaluation, including generic problem solving, systematic methods (Alexander, Newman, behavioral programming--goals, activity circuits, behavior setting, setting characteristics, setting diagrams, adjacency analysis, models). They will apply the appropriate methods to develop a facility program or post-occupancy evaluation.
Course date	Tuesday, March 28, 2006 through Thursday, June 8, 2006
Location	On line and in KN 176
Meeting day(s)	Tuesday
Meeting time(s)	12:30-2:18 p.m.
Prerequisite(s)	None

Instructor Information

Name	Jack L. Nasar
Email	nasar.1@osu.edu
Office location	231 KH
Office hours	Thurs 12:30-1:30 or by Appointment
Phone	292-1457
Biography	Visit http://facweb.knowlton.ohio-state.edu/jnasar/crpinfo/ or for pdf of vita http://facweb.knowlton.ohio-state.edu/jnasar/crpinfo/vita04.pdf

Course Goals

Course Goals	Upon completion of the course, the student should be able to: 1. Describe the background and philosophy behind the use of behavioral programming and post-occupancy evaluation, 2. Describe and evaluate various programming and post occupancy evaluation methods, and 3. Select appropriate methods, design and carry out a program or facility evaluation, analyze the results, derive design/policy criteria and effectively communicate the results.
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Textbooks

- Required reading Duerk, D. (1993). *Architectural Programming: Information Management Design*. John Wiley and Sons, NY. (available in paper back)
- Required reading Hershberger, R. G. (1999) Ch. 6, Work Sessions. In *Architectural Programming and Pre-design manager* (pp. 321-365). NY: McGraw Hill. Available free in Carmen as pdf.
- Required reading *Building and Place Assessments: Expert advice . . .*, Augustin, S. and Cackowski, JM, Available free in Carmen as pdf file
- Required reading *Visual Quality Programming AND Designing the Competition*, Nasar, J. L., Both are available free in Carmen as pdf file

Policies

Introduction After the first session, where we meet in person, the class will be run on-line class. It will have on-line lectures, discussion, projects, and activities devoted to developing and conducting a program or evaluation. I expect students to do the assigned readings, take part in discussion, complete assignments, and play an active role in planning and conducting the building evaluation.

Additional information Evaluations: PROJECTS: 3--10 points each (30 Points).
MIDTERM EXAM (30 points)
FINAL PROJECT (which includes picking group, submitting POE data on excel sheets, analyzed and graphed POE data (10 points for first three), Powerpoint Presentation and Final Report (20) for a total of 30 points ON-LINE DISCUSSION, PARTICIPATION, EXTRA EFFORT (10 points)
I expect students to hand in all work at the START OF CLASS period. I will penalize late work as follows: 1 grade (i.e. A to B) if late up to 24 hours. 2 grades (i.e. A to C) if late 24-48 hours. 3 grades (i.e. A to D) if later than 48 hours. Academic Misconduct I expect all students to follow the departmental and university rules on plagiarism and academic misconduct. Check them if you do not know them.

Lesson 1

Lesson Introduction

Date Tuesday, March 28, 2006

Topics Introduction to course (procedures, outline, requirements etc.) and to architectural programming (the need for methods, design failures, facility programming and evaluation. Behavior Programming: Systems approach, personal space, elemental level, goals, users, activity circuits.

Assignments Get Duerk book, read Syllabus, explore Carmen website; and alert me to any problems. Participate in discussion question if posted.

Lesson 2

Lesson Definition, approaches

Date Tuesday, April 4, 2006

Topics On line lecture: Definition, approaches, design-based, knowledge-based, agreement-

based, and value-based programming. Values: Importance, enduring values, contemporary values, HECTTEAS, case studies

Readings Durek Ch. 1 Definitions of Architectural Programming (pp. 5-21).

Assignments Answer discussion questions raised in lecture.

Lesson 3

Lesson 3. Issues Defined

Date Tuesday, April 11, 2006

Topics HECTTEAS: human, environmental, cultural, technological, temporal, economic, aesthetic, safety. Preparing the program: pre-design services, architectural programming, discovering crucial issues, program planning. Behavioral Programming: Defining Behavior Settings and their characteristics.

Readings Duerk Ch. 2 Issue Based Programming (pp. 24-31)
Duerk Ch 3 Goals: The Promise for Quality (pp. 36-46)
Durek Ch. 10 Information Management (through Find the Data) (pp. 151-160)

Assignments PROJECT: Programming/design exercise. With a classmate: Separately, take a few minutes to each write down the important issues and requirements for a personal space: study at home, studio, or other similar space. Trade issues and requirements and spend a few minutes making a preliminary design for the other person. Trade again and evaluate the design. HAND IN Your discussion of which issues and requirements were most clearly stated and how the designs either fulfilled or missed the user intent. Participate in on-line discussion questions if posted.

Lesson 4

Lesson Information Gathering

Date Tuesday, April 18, 2006

Topics Literature search and review, diagnostic interviewing, diagnostic observation, questionnaires and surveys, site and climate analysis. Behavioral Programming Continued: Creating site zones/settings.

Readings Duerk, Ch. 6 Scientific Method (pp. 79-88)
Duerk, Ch 7 Easy Research Methods (pp. 88-104)
Duerk, Ch. 8 Advanced Research Methods for Designers (pp. 109-118)
Duerk, Ch. 10 Analyze the Data through Summaries and Conclusions (pp. 160-162)
Review POE Instrument.
MIDTERM EXAM Will be posted during the week for completion by end of next session.

Assignments PROJECT: In relation to building you know or occupy, examine what values are expressed in its design? Compare the outside with the inside. What values would you like to see more vividly expressed? Which ones should have lower priority? Which values should become design issues? Participate in on-line discussion question if posted.

Lesson 5

Lesson	Program Evaluation and MIDTERM Exam
Date	Tuesday, April 25, 2006
Topics	Discuss program evaluation, design evaluation (POE), body of knowledge, the next commission. Behavior Programming Continued: What should go next to what. Adjacency analysis, matrix and bubble diagram.
Readings	Duerk, Ch. 4. Performance Requirements (pp. 47-58) Duerk, Ch. 13 Evaluation (pp. 209-218) Cackowski <i>Design Research Connection</i> on POE (on line pdf file)
Assignments	PROJECT: 1. In about one page, answer: Take a map of a well known public space and conduct a one-day session mapping the behavior of all users to see if it confirms the conclusions of other researchers. 2. COMPLETE and SUBMIT MIDTERM EXAM by 2:18 p.m. April 25 th . 3. Start POE Data Gathering. 4. Participate in on-line discussion questions if posted.

Lesson 6

Lesson	Work Sessions
Date	Tuesday, May 2, 2006
Topics	Midterm reviewed. Client/user work sessions, executive work sessions, work session setting, matrix development, presentation methods, & requirement sheets. Behavior Programming Continued: What should go next to what? Adjacency decision criteria, Adjacency Matrix, and bubble diagrams. Analyzing the POE data
Readings	Hershberger, Ch. 6, Work Sessions (321-365), pdf on line
Assignments	Submit POE data in excel sheets. Participate in discussion questions if posted.

Lesson 7

Lesson	Adjacency diagram
Date	Tuesday, May 9, 2006
Topics	Pulling together behavioral program from user goals, to settings, to setting and site characteristics, to adjacencies to adjacency matrices to adjacency diagram to design to visual quality. Continued discussion of analysis and presentation of data results.
Readings	Nasar, J. Visual Quality Programming (pdf file on-line) from <i>The Evaluative Image of the City</i>

Lesson 8

Lesson	Program preparation
Date	Tuesday, May 16, 2006
Topics	Program form, content, preliminaries, executive summary, values and goals, design considerations, project requirements, space identification and allocation, relationship matrices and diagrams, space program sheets, budget and cost analysis, project schedule,

design analysis. POE: Preparing the Final Report

Readings Duerk, Ch. 11 Formats: Structuring a Program Document (pp. 167-184)

Assignments Submit your analyzed and graphed POE Data.

Lesson 9

Lesson Sample Programs

Date Tuesday, May 23, 2006

Topics Discussion of Architectural Programs, Post-occupancy evaluations, and designer selection process.

Readings Duerk, Ch. 5 Concepts: Turning Ideas into Reality (pp. 59-76)
Duerk, Ch. 12 Case Studies: Program Examples (pp. 184-207).
Nasar, J. *Designing the Competition* (from Nasar, J. L. 1999. *Design by Competition*. NY: Cambridge) on-line in pdf form.

Lesson 10

Lesson Presenting the results to Client

Date Tuesday, May 30, 2006

Topics Student powerpoint presentations of their results.

Assignments Student (group) powerpoint presentations of the results of their sections of the POE. Complete Student Evaluation of Teaching form. Participate in discussion.

Final's Week

Lesson Submit Final Report

Date Thursday, June 8, 2006

Assignments Final Report Documents due at 11:30 a.m.

Additional Readings (of interest)

Alexander, C. (1963) *Notes on the Synthesis of Form*. Cambridge: Harvard Univ. Press.

Alexander, C. (1977) *A Pattern Language*. NY: Oxford University Press.

Alexander, C. (1979) *A Timeless Way of Building*. NY: Oxford University Press.

Broadbent, G. (1981). *Design Architecture: Architecture and the Human Sciences*. London: Taylor & Francis Books Ltd

Broadbent, G. and A. Ward (eds.) (1969) *Design Methods in Architecture*. London: Lund Humphries.

de Chiara, J. (1975) *Urban Planning Design Criteria*. NY: Van Nostrand.

Duerk, D. (1997). *Architectural Programming: Information Management Design*. John Wiley and Sons, NY.

Hershberger, R. G. (1999) *Architectural Programming and Pre-design manager*. NY: McGraw Hill

Jones, J. C. (1980). *Design Methods: Seeds of Human Futures*. John Wiley and Sons, NY

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LA 603 Autumn Quarter 2005
Austin E. Knowlton School of Architecture
The Ohio State University

Dialogues in Contemporary Landscape Architecture: Syllabus

Instructor Jane Amidon, Assistant Professor
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GTA Kristi Gerard
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Class Meetings KN 190
Lectures: Tuesday, Wednesday, Thursday, 12:30-1:18 p.m.
Recitation Sessions: Monday OR Friday, 12:30-1:18 p.m.
Note: you only need to attend one recitation session per week as assigned – either Monday OR Friday. You will be required to sign in and will be expected to have completed the assigned readings and to participate in the discussion.

Office Hours Tuesday and Thursday, 1:30-3:00 p.m.
Or by appointment

Course Description

As with the study of any cultural practice, contemporary landscape architecture can be understood as a response to evolving social, economic, political, technological and aesthetic mores. This course identifies the primary forces that influenced that making of designed landscapes in the U.S. from the mid-nineteenth century through today.

The subject matter of this course is divided into modules that follow a loosely chronological sequence tracing the roots and results of major theoretical paradigms. We begin by briefly investigating precedents in European garden design. Following this, the majority of the course is an examination of the continuity or disruption of specific attitudes surrounding the interrelated disciplines of garden design, park design, community and infrastructure planning, artistic endeavor and environmental stewardship that together comprise American landscape architecture in its first 150 years. This body of work reflects a progression of changing stances toward the dialectic of culture and nature through the Industrial Revolution, two world wars, the environmental and social movements of post-World War II and into the Information Age. The final weeks of class feature case studies of contemporary works.

Critical assessment of built works is the primary focus of lectures and student work for this course. Students are required to develop the ability to compare physical, theoretical, material and contextual issues that define canonical works of landscape architecture and to form well substantiated opinions about the success or failure of a designer's intentions.

Lectures and readings provide background, analysis and descriptive information that allow students to construct their own understanding and form critical opinions about historic and contemporary projects. Students are expected to attend all lectures and to complete all readings. Exams, quizzes and case studies require familiarity with assigned materials.

Recitation sessions revolve around in-depth examination of ideas and issues touched on in the lectures and readings. These sessions are an excellent opportunity to ask for clarification on any points that you're unsure of, to ask for help with written work, or to review for exams. Importantly, the recitation sessions are a venue for *critique* and *discussion*. Exercises include diagramming, debate and quizzes. Participation and preparation are essential.

Study guides are handed out at the beginning of each module. Use these outlines to help your note taking during lectures and while reading. Quizzes and exams are based on the study guides. You should be able to identify the site plan and important views of all built works listed on the study guides, as well as be familiar with the location, date, designer and key characteristics of spatial organization, formal relationships and program.

Images of most projects discussed in lecture and listed in the study guides are located in the KSA Visual Resources Library web site (<http://wmc.ohio-state.edu/ksa>) under LA 603 or by the name of the project, project type or designer. Images from lectures will also be posted in the class Homework folder. You are encouraged to collect images from each module to make a digital portfolio or makes prints for a study binder: these will be useful tools for this class and will serve as a future resource.

Case Study presentations gauge a student's facility to think critically about issues that have and continue to shape the profession. Each student is required to present one case study to the class. Topics will be discussed and selected as indicated on the class schedule.

Exams and quizzes evaluate students' assimilation of material. Quizzes will be given on a regular basis in recitation sessions to measure comprehension of the readings and lectures. There will be a comprehensive final exam.

Course Objective

A prerequisite for the study of history is an acknowledgement of the interconnectedness and the subjectivity of recorded events. Dates, places, participants and outcomes are subject to interpretation dependent on who is telling the story and from what vantage point.

At the completion of LARCH 603 students receiving a passing grade should be:

- Able to identify and discuss in an informed manner the chronology and theoretical underpinnings of various stylistic trends in the profession;
- Well versed in the works of leading designers – both past and current -- who have contributed to the development of landscape architecture in the U.S.;
- Capable of expressing original and well documented analytical thinking in verbal, written and visual formats.

Grading

Grading is based on attendance, performance on assignments, exams and quizzes, and *informed* participation in class discussions. The student's ability to develop skills of analytical evaluation and to express this effectively will determine their grade. Late work, tardiness to class and absences are not acceptable unless prior consent is given by the instructor or GTA. Unexcused late work, tardiness or absences will affect your final grade or, if substantial, will result in an Incomplete for the course.

Final grades for the quarter will be based on the following:

Recitation session participation	20%
Quizzes	25%
Case Study	25%
Final exam	30%

Academic Misconduct

Students are required to adhere to all codes and academic policies of The Ohio State University and the Knowlton School of Architecture. In particular, plagiarism -- the use of the ideas, words or works of intellectual content of another person as if they are one's own or without crediting the source -- is strictly forbidden.

LA 603 Autumn Quarter 2005
Austin E. Knowlton School of Architecture
The Ohio State University

Dialogues in Contemporary Landscape Architecture: Course Schedule

Module One	Situating Landscape
W 9/21	Introduction, review of the syllabus, class schedule, reading list
Th 9/22	The primitive, pastoral and progressive: landscape architecture as a venue for theoretical and cultural dialogue
Module Two	The Roots of an American Profession: Garden Architecture and Urbanism in Europe
Tu 9/27	Age of Humanism in 16 th century Italy: Villa Lante
W 9/28	Enlightenment and absolutism in 17 th century France: Vaux-le-Vicomte
Th 9/29	Evolution of the residential court and emergence of the Romantic 18 th century English landscape gardens: Hampton Court, Stowe, Blenheim
Tu 10/4	The Industrial Age, the Picturesque and the Gardenesque: cultural arguments and the early public parks in Europe: Victoria Park, Birkenhead, Bois de Boulogne, Buttes Chaumont, Puckler-Muskau
Module Three	Prototypes of Civic Space and Public Place in Post-Revolutionary America
W 10/5	The <i>ferme ornée</i> and the academic village: Mount Vernon, Monticello, UVA
Th 10/6	Rural romanticism at Mt. Auburn Cemetery, Graceland Cemetery, Llewellyn Park
Tu 10/11	The Hudson River School and transcendentalists; AJ Downing and the question of American taste
Module Four	The Art of Nature, the Will of Cities: Olmsted and his Colleagues
W 10/12	Frederick Law Olmsted and parks for the people: Central Park and Prospect Park
Th 10/13	Setting priorities: the visionary metropolitan open space systems of Olmsted, Eliot, Manning, Cleveland, Jensen, Simonds
Tu 10/18	Early suburbs and transportation planning: Druid Hills, Riverside, parkways
W 10/19	The beaux-arts in the City Beautiful movement: Columbian World's Expo and the McMillan Plan
Th 10/20	The beaux-arts in the garden: Charles Platt and Beatrix Jones Farrand
Module Five	The Age of Technology
Tu 10/25	A nation's legacy: preservation versus conservation in the National Forest Service, State Parks, and the National Park System; the New Deal programs
W 10/26	Regional identities and national networks: highway as landscape; Geddes, Mumford, Moses
Th 10/27	Residential Systems: Sunnyside, Radburn, the Green Belt towns

Module Six	Modernism and at Mid-Century
Tu 11/1	Lessons from the arts and the International Style: early moderns in the regional American garden: Tunnard, Steele, Church, Marx
W 11/2	[instructor out: prepare case studies]
Th 11/3	[instructor out: prepare case studies]
Tu 11/8	Modernism takes hold: the practices of Eckbo, Rose and Kiley
Module Seven	The Profession Comes of Age in Splinters: Environmental Planning, Social Agenda and Aesthetic Statements
W 11/9	Ecological imperatives and stewardship in the post-industrial era: the teachings of Rachel Carson, Ian McHarg, and others
Th 11/10	New gardens for corporations and for cities: SWA, Halprin, Haag
Tu 11/15	Earth art
W 11/16	Minimalism and conceptual works
Th 11/17	Mastery of the surface: Peter Walker
Tu 11/22	Selected works: the gardens/installations of Martha Schwartz, Michael Van Valkenburgh, Ken Smith
W 11/23	Selected works: the reclamation landscapes of Bernard Tschumi, George Hargreaves, Peter Latz, West 8
Th 11/24	[no class: thanksgiving]
Module Eight	Process/Agent, Operation/Instrument: Contemporary Designed Landscapes
Tu 11/29	Inhabiting infrastructure, <i>preverdisement</i> and <i>terrains vagues</i> : Koolhaas, Courajoud, Descombes, Dalnoky, Gustafson
W 11/30	Landscape urbanism and hyper ecology in recent competitions: Downsview, Fresh Kills Landfill, High Line, Orange County Great Park
Th 12/1	Recap

Phy 655 Course Description:

Exploration of laser holography as a tool in art and science. Students learn the basic techniques of 3D image making, create and display holograms, construct a diode laser and use it to make holograms.

Course Objectives:

This course will introduce and encourage exploration of holography as an artistic and scientific tool. The student will create and evolve three-dimensional holographic imagery using created and found objects to produce an artistic experience for the viewer.

Upon successful completion of the course, the student will:

- understand the basic science concepts and techniques of holography
- understand the basics of creating artistic imagery using holography as an art tool
- construct and use a basic diode laser
- understand some uses of science and art in society
- apply holography in the study of Material Culture

Textbook:

The Holography Handbook by Unterseher, Hansen and Schlesinger
Practical Holography by Outwater and Hamersveld

Phy 655 Methods of Evaluation

Work in the course will be evaluated on the basis described below:

Evaluation:

Project 1: Diffraction Grating	10%
Project 2: One-step Rainbow Hologram	10%
Project 3: Split Beam Transmission Hologram	10%
Project 4: Single Beam Reflection Hologram	10%
Final Exhibition Piece (5"x7")	15%
Research/Teaching Lecture	20%
Final Exam	15%
Class Participation and Attendance	10%

Projects (40%): The four projects represent the four types of holograms. For each project you are required to present your work to the class discussing the concepts you have chosen as the basis for the project.

Final Exhibition Piece (15%): The final exhibition piece must be large format (5"x7" or larger) presented for display in the final class show.

Research/Teaching Lecture (20%): During the class you are required to research a scientific topic related to the uses of holography or waves in Material Culture and present a 2 hr lecture on your research topic. For this project you will work alone. You will meet with the faculty member teaching the course on a bi-weekly basis to help in your research progress.

Final Exam (15%): During the last week of class you will be given a final exam covering the material which was presented to you during the quarter in lectures and discussions. The exam will be closed book.

Participation and Attendance (10%): Student contribution to the class discussion during the quarter is important to making the class interesting and informative. Attendance at presentations by other students or discussion is required.

Relation and Differences Between Physics H455 and Physics 655

The two courses (Physics H455 and Physics 655) would meet at the same time but the requirements for Physics 655 would differ and be greater than the requirements for Physics H455 in the following way:

<u>Requirement</u>	<u>Phy H455</u>	<u>Phy 655</u>
Final Project (4"x5")	x	
Final Project (5"x7")		x
Research/Teaching Lecture		x

The difficulty of a final project in 5"x7" format is roughly 2-5 times harder than in 4"x5" format. The larger format is usually reserved for students taking 555 or higher classes and demands a greater understanding and control of the equipment. The level of accomplishment is appropriate for graduate students.

The graduate students will also have to perform research during the quarter in the uses of holography or waves in Material Culture and teach a 2 hr lecture on their research. This would involve quite a bit of research on their part and individual feedback from the instructor. To facilitate this the graduate students would have to meet regularly (bi-weekly) with the Faculty member during the quarter to discuss their progress. Their lecture would be graded by the Faculty member who would be present during their lecture. This requirement is not present at the 455 or 555 level but is appropriate at the 655 level.

Phy 655 Topical Outline

The material discussed in the lectures is listed below.

Lecture	Topic(s) considered
I	Introduction - What is Holography?
II	Stereoscopic Vision. The Eye: How do we see?
III	Waves and Wave Properties. Light and Sound
IV	Propagation of Waves, Interference and Diffraction
V	Waves and Survival
VI	Holography Rules
VII	The Grating Equation, Diffraction Gratings
VIII	Wave-Particle Duality, Intro to Quantum Mechanics
IX	Bohr Theory, Quantization
X	Lasers, Construction of a Diode Laser
XI	One Step Rainbow Holograms
XII	The Optics of Mirrors
XIII	Index of Refraction, Lenses, Shock waves
XIV	Space Dimensions and $1/r^2$
XV	Are Human Beings Special?
XVI	Transmission Holograms
XVII	Depth of Field
XVIII	Reflection Holograms
XIX	Problems

History of American Dress: Critical Issues and Methods

Txtl& Clo 872

Spring Qtr. 2005; Wed. 2:00-4:18

Instructor: Dr. Patricia A. Cunningham; office hrs. TTH 1:30-2:10; by appointment

COURSE DESCRIPTION: History of American dress dealing with critical issues and methods, including the evaluation of sources, methods, and interpretations; analysis and synthesis of primary and secondary sources; and criticism of interdisciplinary approaches.

COURSE OBJECTIVES: On completion of this course students will be able to:

1. Evaluate source materials and methods for studying costume history
2. Analyze primary and secondary sources used in costume history research, particularly in the area of American dress.
3. Critique and evaluate different approaches to interdisciplinary scholarship on the history of American dress
4. Synthesize knowledge in an area of American costume history that will sustain a point of view.

REQUIRED BOOKS:

1. Lou Taylor, *The Study of Dress History*, Manchester, England and New York: Manchester University Press, 2002.
2. Turabian, Kate, *A Manual for Writers....* (Chicago: University of Chicago Press, 1996)
3. Handouts

:EVALUATION will be based on the following:

1. Attendance and participation: 20%
2. Weekly critiques of assigned readings: 30%
Two page critiques of research paradigm and methods found in readings. Students should consider, accuracy of sources, validity of arguments, findings, and success of writing style.
3. Research paper: 20%
Requirements: 12-15 pages on American dress. Students choose appropriate paradigm. Criteria for evaluation: appropriate methods, adequate primary and secondary sources, structured arguments to support a thesis, adequate synthesis of ideas, clearly stated introduction and conclusion.
4. Exams (2): 30%

GRADING: Students are expected to complete all assignments. Grades will be given for all assignments.

A	95-100	C+	77-79
A-	90-94	C	74-76
B+	87-89	C-	70-73
B	84-86	D+	68-69
B-	80-83	D	60-67
F	59 and lower		

PARTICIPATION: This class consists of discussion of readings, critiques, lectures, in class projects and oral reports. Students are expected to actively participate in class. It is important to attend class on a regular basis. Attendance will be taken; lack of attendance on a regular basis will lower a student's overall grade. In order to receive an excused absence you must contact the instructor prior to the class, or bring in a doctor's excuse.

POLICIES:

1. Students are responsible for all assignments and for all information disseminated in class.
2. Make up tests will be given only in the case of medical emergencies with a physician's excuse. If students are unable to take an exam on the day it is planned for some other reason, they must make arrangements with the instructor and have an official excuse.
3. If for any reason students are having difficulty with the course material they should contact the instructor immediately. Do not wait until the end of the quarter.
4. All assignments are due during the class period on the date assigned unless prior arrangements are made. Any assignment turned in after the due date will receive a point per day penalty. After one week, the assignment will not be accepted, and the grade will be a zero.

COURSE OUTLINE * Found in readings packet.

<i>Week</i>	<i>Topics</i>	<i>Readings</i>
1	Introduction to the course: Research materials and sources	Taylor, pp. 1-3 *"Redefining Historical Scholarship" *Styles, John, "Dress in History: Reflections on a Contested Terrain," <i>Fashion Theory</i> , 2, no. 4 (1998): 387-88.
2	Artifacts as history Exhibitions as scholarship Selecting a topic and developing a thesis	Taylor, 3-63, and selections from: Kidwell and Chrisman, <i>Suiting Everyone</i> Hay, Susan, <i>From Paris to Providence</i> Schreier, B. <i>Becoming America Women</i> Baumgarten, , L. <i>What Clothes Reveal</i>
3.	Methods based on social and economic history	Taylor, 64-72 *Leach, William, "Strategists of Selecting an approach for Display and the Production of Desire," in Bronner, S., <i>Consuming Visions-Accumulation and Display of Goods in America, 1880-1920</i> , (New York: Norton, 1989), and selections from Benson, Susan, <i>Counter Cultures: Saleswomen, Manager and Customers in American Department Stores</i> (Urbana, IL: University of Illinois Press, 1986) and Leach, William, <i>Land of Desire</i> (New York: Pantheon books, 1997) Haulman, Kate, <i>Dress is 18th c.</i> Philadelphia

4. Material culture and cultural studies
- Taylor, 72-90
- *Prown, Jules, "Mind in Matter," *Winterthur Portfolio* 17(Spring 1982): 1-19.
- *Fleming, E. McClung, "Artifact Study a Proposed Model," in Schlereth, T. *Material Culture Studies in America*, 162-73 (Nashville: AASLH, 1982).
- *Kidwell, C. "Short Gowns," *Dress* 4(1978), 3-11.
- *LaChapelle, Peter, "All that Glitters," *Dress* 28 (2001): 3-12
- *Nachbar and Lause, "The Meaning and Power of Popular Icons," in *Popular Culture : An Introductory Text*
5. Methods using literary sources
Mid term exam
- Taylor, 90-114
- *Chrisman, K. "the Upholstery of Life" Clothing and character in the Novels of Edith Wharton," *Dress* 25 (1998): 17-32.
- *Gordon, B. "Meanings in Mid-Nineteenth Century Dress: Images from New England Women's Writing," *CTRJ* 10, no. 3 (Spring 1992): 44-53.
6. Approaches using visual analysis:
paintings, drawings, cartoons
- Taylor, 115-149
- *Kidwell, C. "Are these clothes Real," *Dress: Transforming the Way Eighteenth-Century Portraits are Studied*," *Dress* 24 (1997): 3-15.
- *Paoletti, J. B., "Cartoons and the Costume Historian," *Dress* 7 (1981): 47-52.

7. Analysis of photography and film
- Taylor, 150-192
 Severa, Joan, *Dressed for the Photographer* (Kent OH: Kent State University Press, 1999)
 Jane Gaines and C. Herzog, *Fabrications: Costume and the Female Body* (New York: Routledge, 1990).
 Maeder, Edward, *Hollywood and History* (Los Angeles: LA county Museum of Art, 1987)
 Bruzzi, S. *Undressing Cinema* (London, New York: Routledge, 1997)
8. Ethnographical approaches
- Taylor, 193-241
 *Greibel, Helen Bradley, "The West African Origin of the African-American Headwrap" in J. Eicher, *Dress and Ethnicity*, 207-226 (Oxford and Washington, DC: Berg, 1997).
 *Pannabecker, R.K., "Linking anthropology and History in Textiles and Clothing Research: the Ethno-historical Approach," *CTRJ* 8, no. 3 (1990): 14-18.
 Selections from: Cordwell and Schwartz, *The Fabric of Culture* (the Hague: Mouton, 1979) and Weiner and Schneider, *Cloth and Human Experience* (Washington DC: Smithsonian Press, 1989)
9. Approaches using oral history
- Taylor, 242-275
 Garfinkel, Stanley, videos "Theatre de la Mode" and "Dior, Dior"
 Selections from: Palmer, Alexandra *Couture & Commerce: the transatlantic fashion trade in the 1950s* (Vancouver: UBC Press, 2001)

10. Oral reports on research,
Final paper due

11 Final exam