

**HMS 220B.02:****Drawing the Limits of Architectural Thinking—Advanced Literary and Critical Studies for Architecture Students**

**Instructor: Timothy Simonds**

**Office: Dekalb 205; Off. Hrs. M 1230-2pm**

**Email: tsimonds@pratt.edu**

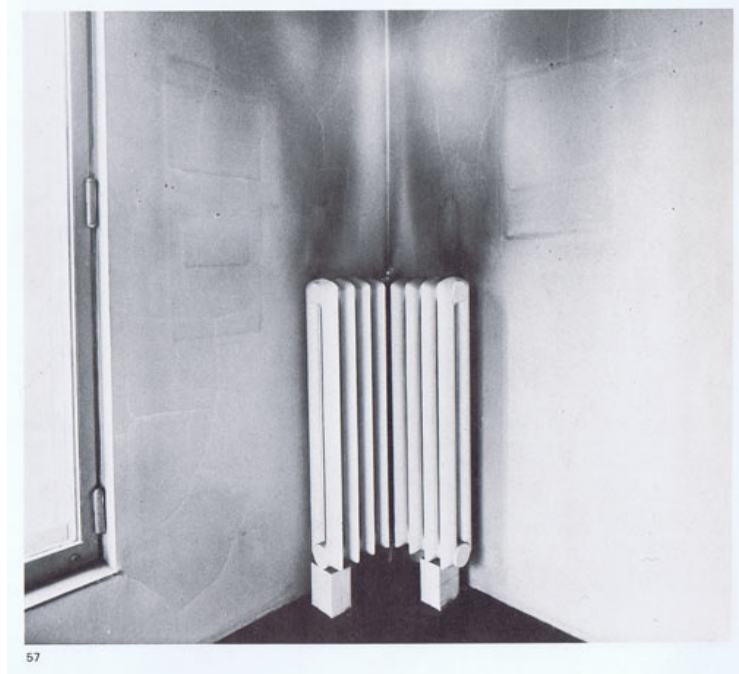
**Days/Times/Room:**

**M 11:00 am-12:20 pm –NH 304**

**W 11:00 am-12:20 pm –NH 304**

**Number of credits: 3**

**Prerequisite: Admission to Pratt Institute and enrollment in Architecture 101 with advanced placement in freshman English, International Baccalaureate or comparable transfer credit in lieu of HMS 101B**



Wittgenstein House, Radiator,  
Vienna (1928)

**BULLETIN DESCRIPTION**

This course enables registered Architecture students who have completed their first-semester Freshman English requirement to take an advanced writing-intensive class linked to their first-semester design studio. Students who receive a passing grade for this course may register for HMS 221B in the semester immediately following the one in which they took HMS 220B.

**EXPANDED DESCRIPTION**

This advanced seminar is linked to your architectural design studio and is intended to help you challenge and develop your ideas about the relationship between architecture and language, to write essays that enable you to articulate those ideas on a level that moves your writing abilities to new levels, while you continue to practice in both articulating those ideas and applying them to your architectural practice in the studio.

In this semester we will examine a variety of texts, both verbal and visual, to help you think about the role of language in the construction, negotiation, operation, and occupation of cultural space. We will develop an understanding of language as an autonomous system that refers to itself and which can be experienced performatively by many different forces, and explore the mutually-constitutive relationship between culture and language. As a part of this exploration, we will study texts from a range of fields, including literature, history, film, philosophy, criticism, and architecture, and then create a conversation between these texts and your own ideas through a variety of writing challenges.

We will “map” into texts that we study in the seminar so as to reveal the ways in which language is constructed, and transpose those mappings to the studio. In this way, the relationship between classroom studies and studio is made more porous and receptive to new ideas from outside of architecture. The pace of the seminar allows for greater reflexivity and thoughtful construction of ideas

that are presented in the studio. In many ways, this seminar is the nodal point for all of the other courses in the first year architecture program; it is in the seminar that you will learn to communicate reflexivity of thought through speaking, performance and writing, and to assume agency.

In this advanced writing class you will generate two five-page essays, a seven-page research paper and pre-writing response papers. You will be expected to craft analytical essays on a level that will challenge you to consider new approaches to language and our place in the world, to perform the mapping and transformational strategies that show that you can understand and appreciate the ways in which language making can generate new forms of ideas and make new meanings. In each unit, you will first complete a series of pre-draft assignments from which you will develop (and substantially revise) an analytical essay. The final essay of the semester will be a post-rational analysis of your final design project from the perspective of language and cultural studies skills acquired in the morning seminar. The emphasis in this class is on advanced interpretative skill instead of basic composition. At the end of the term you will turn in a complete portfolio with all of the essays you have produced this semester.

### **GOALS OF THE COURSE:**

The goals of this composition course are (1) to present a variety of critical perspectives on interpretative practices across multiple scales of texts and images, (2) to help excite intellectual curiosity and motivation so as to produce two critical essays, clearly written and skillfully composed on an advanced level, and a research paper. (3) to develop an approach to writing as an extension of the thought process and as a performance that can be acquired through a variety of classroom protocols; (4) to map texts across media so as to situate literature, film, theory and architecture in a comparative study; and (5) to develop a written approach to language as an interpretative practice of cultural expression.

### **STUDENT LEARNING OUTCOMES**

Students will demonstrate that they are able to:

(1) develop and apply sophisticated analytical and interpretive skills by discussing and writing about a variety of texts. Students will be able to:

- engage in interpretive practices with a variety of texts (including both primary and secondary texts from a number of fields);
- synthesize ideas from multiple sources and apply abstract theory in analysis of a text;
- map text-to-text, real-to-text and part-to-whole relationships;
- engage with, contextualize and critically apply differing theoretical understandings of language and its relationship to space/architecture;
- establish the terms by which they want their work to be assessed and develop a critical faculty and vocabulary through which to evaluate, understand, expand and explain that work;

(2) write a clearly-organized analytical essay that advances an argument about one or more texts from a variety of fields. Students will be able to:

- develop strong, arguable thesis statements that reflect an understanding of a critical relationship between texts and advance the student's own ideas;
- compose a well-developed, organized, sophisticated and convincing essay;
- competently engage with multiple sources from a variety of fields, and provide correct documentation of these sources in an accepted academic citation format (*Chicago* or *MLA*-style)

## **GRADES**

### **Final grades**

The final grade in this course will be determined by:

10% oral presentation

15% class participation and notes

15% weekly reading responses and essay draft work

60% final essays (15% for each of three essays)

### **Essay grades**

It is a minimum expectation that your essays will be free of grammatical, spelling and formatting errors. Mechanical perfection is not the goal of the course; it is the most basic expectation. The real goal of the course is for you to express wholly original ideas and perceptions in a completely clear and engaging way in a process that is integral to your creative practice. Final grades will be assigned based on the following criteria:

A: Outstanding performance. Strongly exceeds the requirements of the assignment. Concentrated, original thought; well-rounded exploration of a main topic; and logical, convincing development of a central argument. Essays demonstrate mastery of all student learning outcomes; a sophisticated engagement with theoretical texts, the primary text and course concepts; and an exquisite level of composition; Consistently high level of participation in class discussions.

B: Adequate performance, beyond the requirements of the assignments. Strong essays explore main topic adequately and show some original thought. Essays demonstrate adequate proficiency in student learning outcomes; a clear understanding of both primary and secondary texts; good composition; and effective revision that results in vast improvement from earlier drafts; Occasional, sometimes inspired, level of class participation.

C: Restrained performance, satisfying the basic requirements of the assignment with a neutral or ordinary level of initiative, attitude and performance; Essays show some understanding of both primary and secondary texts and adequate composition skills; demonstrates few signs of revision or improvement from earlier drafts. Seldom participates in class discussions.

F: Inadequate performance, not satisfying the requirements of the assignments; failure to attend class regularly; indifferent or unnoticeable level of initiative, attitude and improvement.

The academic essays are developed iteratively over the course of the semester in a series of assignments that lead to the final assignment. Each weekly reading response and the two five page-essays in the seminar are as important as the final paper. It is essential for the successful completion of this course that you receive the assistance we can provide if you fall behind in the assignments.

### **GRADES WILL BE REDUCED BY ONE LETTER FOR LATE PAPERS.**

**IF FOR ANY REASON YOU NEED EXTRA HELP on your essays or your writing skills you should see the instructor and go immediately to the Writing and Tutorial Center located in North Hall 101, which offers one-on-one and group tutoring.**

**IF YOU ARE WORRIED ABOUT YOUR ABILITY TO READ AND WRITE in English you should see instructor immediately and she/he will assign you a tutor. You can also get help on the WTC web page: [pratt.edu/wtc](http://pratt.edu/wtc). Failing students will be required to repeat the course in the next semester it is offered.**

### **Academic Warning**

Students who do not complete and submit weekly assignments on time and to a satisfactory standard will fail the class. It is a student's responsibility to obtain missed assignments from other classmates and make up the work in time for the next class. The professor will not provide missed assignments to students. Students will receive written notifications of failure.

### **REQUIREMENTS**

#### **Attendance/Class Participation**

It is expected that every student will have read all assigned readings before the start each class and will be ready to engage these texts in discussion.

The course involves a significant amount of work in small groups and student-led discussion and you therefore have a responsibility not only to yourself, to your classmates as well, to show up for class on time and fully prepared.

Two latenesses (more than ten minutes late) equals an absence. Sleeping in class will be also counted as an absence. **THREE ABSENCES CAN EQUAL A FAILING GRADE**

#### **Weekly Reading Responses, Essays, and Presentation**

At the end of the semester you will turn in a complete portfolio including:

--reading responses (1-2 pages).

--4 essays: three in response to the courses reading and one that creates a correspondence between the readings and your Design studio project

--the outline of your in-class presentation

#### **Presentation and Discussion Leadership**

After the first few weeks of class, students will select a day to present on the day's reading(s) and prompt discussion. Prepare a 15-20 minute presentation on the readings, reflecting on the context of class themes and posing your own argument on the content. Consider the background of the author(s) and the other works or theories this author is known for. Use your argument and several references to moments in the reading(s) to prompt and lead class discussion.

#### **Notebooks and Note Taking.**

Keep a notebook and a folder specifically for this course. Take notes and write questions in response to your reading and class discussion. Keep a folder to organize your printed assignments handouts from class. Purchase the Course Reader for the class so that you can keep all your readings and notes in one place.

Your Course Reader and Notebooks will be collected at MIDTERM and FINAL for assessment.

### **Format For Essays**

All preliminary essays and revisions must be word-processed and thoroughly proofread for typographical, grammatical, and punctuation errors. If you consistently make these kinds of errors—and do not seek help in the Writing and Tutorial Center--your grade for the course will drop severely.

- Print with black ink only on white 8½-by-11 paper.
- Use Times New Roman or Arial or Courier or a typeface we agree upon, in 12 pt.
- Minimum of five double-spaced pages for the three major essays
- Staple in the top left hand corner
- Give your essay a title and don't forget your name
- Keep a copy of your work for your files

## DETAILED DESCRIPTION

### Drawing the Limits of Architectural Thinking

*Let us consider architectural thinking. By that I don't mean to conceive architecture as a technique separate from thought and therefore possibly suitable to represent it in space, to constitute almost an embodiment of thinking, but rather to raise the question of architecture as a possibility of thought, which cannot be reduced to the status of a representation of thought.*

—Jacques Derrida, “Where the desire may live”

*... smash the cross so that the spaces of space can never again meet and cross...*

*Then you will teach him again to dance wrong side out  
as in the frenzy of dance halls  
and this wrong side out will be his real place.*

—Antonin Artaud, *To Have done with the Judgment of God*

*...an arrangement in a system to pointing. All this and not ordinary, not unordered in not resembling. The difference is spreading.*

—Gertrude Stein, *Tender Buttons*

What does it mean to think architecturally? Does it mean to think with structures? Does it mean to think with forms that don't move and we can habitually inhabit? If we think *about* architecture, we might think of things that are static, founded, and structured. Does this mean that architectural thinking is characterized by these adjectives (static, founded, structured)? What might considering architecture with different adjectives, adjectives related to time (performative, ephemeral, dialogic, repetitive), not only show us about architectural thinking but also architecture's relation to the body and language?

This class will question what constitutes architectural thinking, exploring it through the lens of performance. We will study the performance of language and the performance of the body in works of literature, film, and theory, continuously prodding at the relationships between language, body, and architecture. Five works will anchor our discussions along the way: Gertrude Stein's *Tender Buttons* (1914), Franz Kafka's *The Great Wall of China* (1931), Joshua Oppenheimer's film, *The Act of Killing* (2012), Samuel Beckett's *Imagination Dead Imagine* (1965), and Charlotte Perkins Gilman's *The Yellow Wall-Paper* (1892).

---

## CLASS SCHEDULE

---

### Week I

#### Mon, Aug 24

- :: Introductions; Review Syllabus and Requirements.
- :: Gertrud Stein, "Food," *Tender Buttons* (56-59)
- :: Saussurean Linguistics (diachronic and synchronic: *parole* and *langue*)

Read: Gertrude Stein, "Objects," *Tender Buttons* (9-29)

Assignment: Track the appearance of two words that appear more than 4 times in Gertrude Stein's "Objects" from *Tender Buttons*. Make a table that shows how these words operate differently in each instance; include their context, work, and apparent meaning. Things to consider: How would you describe this word's work? What neighboring words affect this work? At what point does the work of these two words most resemble each other? Which neighboring words or syllables does this word belong to? Does this word appear in the sounding of two other words (ex: "arose" in "a rose" or "oranging" in "orange in") How does this work change when you read the text aloud?

PURCHASE COURSE READER

#### Wed, Aug 26

- :: Gertrud Stein, *Tender Buttons* (9-29)
- :: discuss tables and read aloud in class

Read: Gertrude Stein, "Composition as Explanation"

Assignment: What do you think Stein means by a "continuous present" in her essay "Composition as Explanation?" Select a short phrase from *Tender Buttons* and explain how the text achieves a continuous present according to your understanding of it. Most importantly what is the affect of this continuous present on your reading of this part of the text? Also, find two more entries from *Tender Buttons* for your table. How can you force a reading of your word in two other instances? How does it appear even if it doesn't concretely? Is there a more or less concrete appearance?

### Week II

#### Mon, Aug 31

- :: review tables
- :: Stein, Gertrud. *Tender Buttons* (9-29)
- :: Stein, Gertrud. "Composition as Explanation"

Read: Gregory Bateson, "Form Substance and Difference" in *Steps to an Ecology of Mind* (448-466).

Assignment: **reading response 3 (see handout)**

Labor Day Holiday

#### Wed, Sept 2

- :: Gregory Bateson, "Form Substance and Difference" in *Steps to an Ecology of Mind* (448-466).

:: Structuralism—Levi-Strauss and Saussure

Read: Gregory Bateson, "Form Substance and Difference" in <i>Steps to an Ecology of Mind</i> (448-466).
---

Assignment: 5-page Essay I First draft due Mon, Sept 14 (see handout)
---

---

### Week III

**Mon, Sept 7 —NO CLASS**

**Wed, Sept 9**

:: Gregory Bateson, "Form Substance and Difference" in *Steps to an Ecology of Mind* (448-466).

Read: start reading Ludwig Wittgenstein, <i>Philosophical Investigations</i> , (§1-36)
--

Assignment: reading response 4 (see handout)
--

---

### Week IV

**Mon, Sept 14**

Due: Essay I First draft

:: Thesis Workshop—Object, Critical Lens and Parallelism

:: in-class peer review.

Read: Ludwig Wittgenstein, <i>Philosophical Investigations</i> , §1- 36
---

Assignment: 5-page Essay I Final draft due Mon, Sept 23
---

**Wed, Sept 16**

:: Ludwig Wittgenstein, *Philosophical Investigations*, §1- 36

Read: Ludwig Wittgenstein, <i>Philosophical Investigations</i> , §37-97
---

Assignment: ----
------------------

---

### Week V

**Mon, Sept 21**

:: Ludwig Wittgenstein, *Philosophical Investigations*, §37-97

View Martha Rosler, *Semiotics of the Kitchen* (1975)

Read: J. L. Austin, <i>How to Do Things With Words</i> , Lectures I (1-11)
--

Assignment: reading response 5 (see handout)
--

**Wed, Sept 23**

Due: Essay I Final

:: J. L. Austin, *How to Do Things With Words*, Lectures I

:: Richard Serra—form, action, remnant

:: Conceptual Art—dematerialization of the art object

View Richard Serra, *Hand Catching Lead, Gutter Corner Splash / Night-Shift*



Read:

-Franz Kafka, "The Great Wall of China" in *The Basic Kafka* (66-80)

-Luis Borges, "On Exactitude in Science"

Assignment: 5-page Essay II First draft due Mon, Oct 7<sup>th</sup> (see handout)

---

## Week VI

### Mon, Sept 28

:: Franz Kafka, "The Great Wall of China"

:: Luis Borges, "On Exactitude in Science"

Read: Louis Althusser, "Ideology and Ideological State Apparatuses" from *Mapping Ideology* (100-4; 109-13; 128-36)

Assignment: reading response 6 (see handout)

### Wed, Sept 30

:: Louis Althusser, "Ideology and Ideological State Apparatuses" (100-4; 109-13; 128-36)

Read: Luce Irigaray, Luce. "This Sex Which is Not One" in *This Sex Which is Not One* (23-33)

Assignment:

---

## Week VII

### Mon, Oct 5

Due: Essay II First draft

:: Louis Althusser, "Ideology and Ideological State Apparatuses" (100-4; 109-13; 128-36)

Read: Luce Irigaray, Luce. "This Sex Which is Not One" in *This Sex Which is Not One* (23-33)

Assignment:

-reading response 7 (see handout)

-5-page Essay II Final due Mon, Oct 19<sup>th</sup> (see handout)

### Wed, Oct 7

Due: Final Draft Essay I

:: Luce Irigaray, Luce. "This Sex Which is Not One" in *This Sex Which is Not One* (23-33)

Read: Arnold Van Gennep, "The Territorial Passage" in *The Rites of Passage* (15-25)

Assignment: reading response 8 (see handout)

---

## Week VIII

### Mon, Oct 13 —NO CLASS

Midterm Break

Read: Arnold Van Gennep, "The Territorial Passage" in *The Rites of Passage* (15-25)

Assignment: ----

**Wed, Oct 14**

View: Joshua Oppenheimer and Christine Cynn, *The Act of Killing*

Read: Rebecca Schneider, "Reenactment and relative pain" (39-42); "A small history of ephemerality" (94-96); "Re-do: performance remains" (97-102; 104-5)

Assignment:

**Week IX****Mon, Oct 19**

Due: Essay II Final draft

:: Rebecca Schneider, "Reenactment and relative pain" (39-42); "A small history of ephemerality" (94-96); "Re-do: performance remains" (97-102; 104-5)

:: Arnold Van Gennep, "The Territorial Passage" in *The Rites of Passage* (15-25)

:: D. W. Winnicott on "transitional objects"

:: Victor Turner on "liminal period" and the unnamed

:: Heidegger's *RiB* and architectural thinking

Read: Margaret T. Drewal, "Theory and Method in the Study of Ritual Performance" in *Yoruba Ritual: Performers, Play, Agency*. (1-11)

Assignment: ----

**Wed, Oct 21**

:: Margaret T. Drewal, "Theory and Method in the Study of Ritual Performance" in *Yoruba Ritual: Performers, Play, Agency*. (1-11)

Read:

-Samuel Beckett, "Imagination Dead Imagine" (361-363) in *Samuel Beckett: Poems, Short Fiction, Criticism*

-Georg Simmel, "Bridge and Door" from *Rethinking Architecture* ed. Neil Leach (66-69)

Assignment: -reading response 9 (see handout), due Wed, Oct 28<sup>th</sup>

**Week X****Mon, Oct 26 (STUDIO MIDTERM) -- NO CLASS**

Read:

-Samuel Beckett, "Imagination Dead Imagine" (361-363) in *Samuel Beckett: Poems, Short Fiction, Criticism*

-Georg Simmel, "Bridge and Door" from *Rethinking Architecture* ed. Neil Leach (66-69)

Assignment:----

**Wed, Oct 28**

:: Samuel Beckett, "Imagination Dead Imagine" (361-363)

:: Georg Simmel, "Bridge and Door" (66-69)

:: Gaston Bachelard, "Dialectics of Inside and Outside" in *The Poetics of Space* (excerpts)

View: *Not I*, *Film*, *Endgame*, *Play*,

Read: Samuel Beckett, "Imagination Dead Imagine" (361-363) in *Samuel Beckett: Poems, Short*

<i>Fiction, Criticism</i>
Assignment: -5-page Essay III First draft due Wed, Nov 18 <sup>th</sup> (see handout)

---

## Week XI

### Mon, Nov 2

:: Samuel Beckett, "Imagination Dead Imagine" (361-363)

Read: -Luce Irigaray, "Plato's Hystera: The Stage Setup" in <i>Speculum of the Other Woman</i> . (243-256) -Plato, <i>The Republic</i> , Book VII, 514a-520d
Assignment: -reading response 10 (see handout) -5-page Essay III Final draft due Mon, Nov 18 <sup>th</sup> (see handout)

### Wed, Nov 4

:: Plato, *The Republic*, Book VII, 514a-520d

:: Luce Irigaray, "Plato's Hystera: The Stage Setup" in *Speculum of the Other Woman*. (243-256)

:: Contiguity and Contingency

Read: Gilber, Sandra M. & Gubar, Susan. "The Parables of the Cave" in <i>The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination</i> (93-104)
Assignment:

---

## Week XII

### Mon, Nov 9

:: Gilber, Sandra M. & Gubar, Susan. "The Parables of the Cave" in *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination* (93-104)

:: Luce Irigaray, "Plato's Hystera: The Stage Setup" in *Speculum of the Other Woman*. (243-256)

:: Contiguity and Contingency

Read: Charlotte Perkins Gilman, "The Yellow Wall-Paper" in <i>Herland, The Yellow Wall-Paper and Selected Writings</i> (166-182)
Assignment: reading response 11 (see handout)

### Wed, Nov 11

:: Charlotte Perkins Gilman, "The Yellow Wall-Paper" in *Herland, The Yellow Wall-Paper and Selected Writings* (166-182)

:: excerpts from Diamond, Elin, "Realism and Hysteria: Toward a Feminist Mimesis"

:: excerpt from Rebecca Schneider on Feminist Mimesis *The Explicit Body in Performance*

Read: Charlotte Perkins Gilman, "The Yellow Wall-Paper" in <i>Herland, The Yellow Wall-Paper and Selected Writings</i> (166-182)
Assignment: ----

---

**Week XIII****Mon, Nov 16**

:: Charlotte Perkins Gilman, "The Yellow Wall-Paper" in *Herland, The Yellow Wall-Paper and Selected Writings* (166-182)

Read: Jan Turnovsky, "The Conceptual and the Empirical" (16-42) and "Face and Profile: On the front surface of the WP" (95-107) in <i>The Poetics of a Wall Projection</i>
--

Assignment: ----
------------------

**Wed, Nov 18**

Due: Essay III First Draft

:: Jan Turnovsky, "The Conceptual and the Empirical" (16-42) and "Face and Profile: On the front surface of the WP" (95-107) in *The Poetics of a Wall Projection*

Read: ---
-----------

Assignment: ----
------------------

---

**Week XIV****Mon, Nov 23**

:: Jan Turnovsky, "The Conceptual and the Empirical" (16-42) and "Face and Profile: On the front surface of the WP" (95-107) in *The Poetics of a Wall Projection*

Read: ---
-----------

Assignment: 5-page Essay IV draft work due Mon, Nov 30 <sup>th</sup> (see handout; focused project description and outline)
---

**Wed, Nov 25 Thanksgiving**

---

**Week XV****Mon, Nov 30**

Due: Essay IV draft work

:: Final Paper work in correspondence with Jan Turnovsky's *The Poetics of a Wall Projection*

:: Jean-Luc Nancy, *Corpus* (13-17)

:: Madeline Gins, "Thinking Field," "'Perception Has Got to Have a Body!'," and "The First Little Brick of Substance" in *Helen Keller or Arakawa* (1-24)

Read: ---
-----------

Assignment:
-------------

-Essay work in preparation for final (see handout)
--

-Essay IV First draft and Presentation due Mon, Dec 14 <sup>th</sup> -16 <sup>th</sup> ; Essay IV Final draft due digitally Friday Dec 18 <sup>th</sup>
---

**Wed, Dec 2**

Due: Essay III Final draft

Due: Essay IV work

:: Final Paper work

Read: ---
-----------

Assignment:
-------------

---

## Week XVI

**Mon, Dec 7 (STUDIO FINAL REVIEW) – NO CLASS**

**Wed, Dec 9 – NO CLASS**

---

## Week XVII

**Mon, Dec 14**

Due: Essay IV First Draft

:: in-class presentations on final essay

Read: ---
-----------

Assignment: ----
------------------

**Wed, Dec 16**

Due: Essay IV First Draft

:: in-class presentations on final essay

Read: ---
-----------

Assignment: Upload your portfolio and Final Paper to Drop box by Friday, December 18 <sup>th</sup> @ 11:59 pm. Note: Any work that is not uploaded to the Dropbox by Friday night will not be counted toward your final grade.
--

**Fri, Dec 18**

Due: Essay IV Final, submitted digitally along with full digital portfolio

**Tue, Dec 22**

Grades viewable online

## INSTITUTE-WIDE POLICIES

Students must adhere to all Institute-wide policies listed in the Bulletin under “Community Standards,” including policies on attendance, academic integrity, plagiarism, computer, and network use.

## ACADEMIC INTEGRITY

Pratt Institute considers Academic Integrity highly important. Instances of cheating, plagiarism, and wrongful use of intellectual property will not be tolerated.

Faculty members will report each incident to the registrar for inclusion in students’ files. More than one report to the registrar during a student’s program of study at Pratt will result in a hearing

before the Academic Integrity Board, at which time appropriate sanctions will be decided. These may include dismissal from the Institute.

The nature and severity of the infraction will be determined by faculty members who can: ask students to repeat an assignment, fail students on the assignment, fail students in the course and/or refer the incident to the Academic Integrity Board.

For more details about these procedures please see the Pratt Student Handbook, the Pratt Bulletins, and the pamphlet entitled Judicial Procedures at Pratt.

## **CHEATING**

If students use dishonest methods to fulfill course requirements, they are cheating. Examples of this include, but are not limited to:

- Obtaining or offering copies of exams or information about the content of exams in advance.
- Bringing notes in any form to a closed book exam.
- Looking at another student's paper during an exam.
- Receiving or communicating any information from or to another student during an exam.

## **PLAGIARISM**

Plagiarism is a bit more complicated, but the rules of documentation and citation are very specific and are tailored to different academic disciplines. Types of plagiarism include:

- Including any material from any source other than you in a paper or project without proper attribution. This includes material from the Internet, books, papers, or projects by other students, and from any other source.
- Using your own work to fulfill requirements for more than one course
- The extensive use of the ideas of others in your work without proper attribution.
- Turning in work done by another person or a fellow student as one's own.

Please remember that all work must be the student's own. If it is not, the source should be cited and documented appropriately. If there are aspects of this statement that are not understood, ask faculty members for help.

## **STUDENTS WITH DISABILITIES**

Pratt Institute is committed to full inclusion of all students. If you are a student with a disability and require accommodations, please make an appointment with the Disability Resource Center (DRC) to discuss these accommodations. The DRC is located in Room 117, Willoughby Hall. Students with disabilities who have registered with the DRC are encouraged to speak to the professor about accommodations they may need to produce an accessible learning environment.

The instructor will make every effort to accommodate students with both visible and invisible disabilities. While it is advisable that students with disabilities speak to the instructor at the start of the semester if they feel this condition might make it difficult to partake in aspects of the course, students should feel free to discuss issues pertaining to disabilities with the instructor at any time. Depending on the nature of the disability, and the extent to which it may require deviations from standard course policy, documentation of a specific condition may be required, in compliance with conditions established by the campus office for Students with Disabilities, and in compliance with the Americans with Disabilities Act.