New Course Request

Check Appropriate Boxes: Undergraduate credit [✓]  Graduate credit [ ]  Professional credit [ ]

1. School/Division: Herron School of Art and Design
2. Academic Subject Code: HER
3. Course Number: V401 (must be cleared with University Enrollment Services)
4. Instructor: Matthew Grosshek
5. Course Title: Exhibition Planning and Design I

Recommended Abbreviation (Optional) (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): fall semester, 2009
7. Credit Hours: Fixed at 3 or Variable from ___ to ___
8. Is this course to be graded S-F (only)? Yes [ ] No [X]
9. Is variable title approval being requested? Yes [ ] No [X]
10. Course description (not to exceed 50 words) for Bulletin publication: V401 prepares students to synthesize existing design practice and apply it to exhibition planning and design (EPD). This process is explored through integrated theory and practice. Students learn research methods, exhibit development, design process and other skills through hands-on exercises. Students create design documents and contribute to the EPD process.

11. Lecture Contact Hours: Fixed at ___ or Variable from ___ to ___
12. Non-Lecture Contact Hours: Fixed at ___ or Variable from ___ to ___
13. Estimated enrollment: 15 ± of which 0 percent are expected to be graduate students.
14. Frequency of scheduling: once per year Will this course be required for majors? Yes [ ]
15. Justification for new course: Necessary for one of two defined tracks in Visual Communications
16. Are the necessary reading materials currently available in the appropriate library? Yes [ ]
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:

[Signature]
Date: 5/7/2009

Dean of Graduate School (when required)

[Signature]
Date

Approved by:

[Signature]
Date: 5/20/09

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724

University Enrollment Services Final-White; Chancellor/Vice-President-Blue; School/Division-Yellow; Department/Division-Pink, University Enrollment Services Advance-White
EXHIBITION PLANNING AND DESIGN 1

course number: HER-R - V401 3 credits

Herron School of Art and Design

Instructor: Matthew Groshek | Assistant Professor + Public Scholar, Exhibition Planning and Design
Herron School of Art and Design / School of Liberal Arts - IUPUI
office: 735 West New York Street, Room 154, Indianapolis, IN 46202

contact: tel. 317.278.9441 – please leave a message on voice mailbox 2 if unavailable
email: mgroshek@iupui.edu

office hours

see posted schedule at instructor's office, Herron, rm 154

online support

I'll be using ONCOURSE in a limited manner for this class. You will find a copy of this syllabus with direct
links to web sites, along with course announcements and opportunities to continue directed class discussions
on-line. Please make a point of checking this each day prior to class meetings.

course description

This course will prepare students to synthesize their existing design practice as it applies to exhibition
planning and design.

This course offers an introduction to exhibit planning and design through an integration of theory and prac-
tice. This class introduces students to exhibit development, research methodologies, design processes and
evaluation, and a variety of professional skills through hands-on exercises, exhibit critiques, museum and
retail space observations, and interpretive site visits. Students learn to build effective design documents and
how exhibit team members contribute to exhibit design and planning process.

Students approach understanding of exhibition elements through in-class experiments. In this class students
will create plans and models of exhibitions, ranging from small full scale models to fully realized plans for
three-dimensional exhibitions in site specific locations for a designated client.

A final exhibition planning document will be creating by students as a preliminary plan for an exhibition. This
coursework will function as a basis for the second semester exhibition planning and design course (EDP2).
applied projects

Students will engage a process of applying new and existing skills toward creating specific interpretive projects with community partners. This work embraces both a defined community and a museum entity that will create specific exhibit plans or designs. These applied projects carry with them considerations of power, meaning, learning new technical skills and approaching work in a team structure.

teams

Each project will be undertaken with teams that will consist of varied numbers of students. Please keep in mind that teamwork is both difficult, fulfilling and necessary. You will be required to produce some work as individuals and some as part of a team effort. I will make every effort to create and guide an effective team environment, and will look for your input on working methods as you have already experienced them.

books  Feel free to recommend books you're reading and exhibitions and museums that you've seen as they relate to EDP. Several books cited here were recommended by students, and for this I am grateful.

- *What is Exhibition Design?*, Lorenz, Jan; Skolnick, Lee and Berger, Craig (Roto Vision, 2007)

- *Modelmaking : a basic guide*, Sutherland, Martha (W.W. Norton and Company, 1999)

- *Planning for People in Museum Exhibitions*, McLean, Kathleen, (Association of Science-Technology Centers, 1993 0944040322)


- Exhibiting Cultures: The Poetics and Politics of Museum Display, Karp, Ivan and Lavine, Steven D, ed. (Smithsonian Institution Press, 1991)
- Contemporary Cultures of Display, Barker, Emma, ed., (Yale University Press, 1999)
- One Place After Another: Site-Specific Art and Locational Identity, Kwon, Miwon (MIT Press, 2004)
- The Poetics of Space, Bachelard, Gaston, (Beacon Press; Reprint edition, 1994)
- the haiku year, Gilroy, Tom et.al., (soft scull press, 1998)
- Exhibition Design, Bonet, Llorenç, (Loft publications, 2005)
- Website for SEGD – Society for Environmental Graphic Design : segd.org

Periodicals
- Metropolis
- ID
- Eye
- Communication Arts

(please check online for these periodicals websites etc.)

Please browse the Herron Library periodicals for additional readings and inspiration
other resources to be announced. Readings can be found in required texts or will be provided.

PLEASE:
Feel free to recommend books you’re reading or looking at, exhibitions (or other forms of interpretive materials) that you’ve seen (good or bad). Please use Oncourse site to bring these to our attention.

Thank you!

class time

class time will be structured around:

- informal lectures on interpretive approaches, exhibit design and planning case studies, and aspects of exhibit design.
- presentations of research by students about various topics, analysis and explorations
- in-depth analysis and assessment of project work in the form of regularly scheduled critiques. (these may take several forms). You or your group will present incremental progress toward completing final objectives.
- Work sessions will be regularly scheduled for your team to work on partnered projects.
- Visits to area museums, retail spaces and fabrication locations will be part of our schedule.
- Visits to community partner spaces and other research spaces will be required.

class meetings outside of class time. This will include:

- Meeting(s) with community partners at their sites (when possible)
- Attendance at special lectures in the area
- Field trips to local (or distant) museums or sites of interest.

 outcomes

At the end of the course specific learning outcomes will include:

- The ability to deploy and analyze appropriate interpretive content within an exhibition planning and design document.

- The ability to comprehend the structure and differing skills necessary to work effectively within an exhibit design team.

- The ability to comprehend research materials, and to analyze and synthesize this material into effective communications as they are expressed through two and three dimensional outcomes in the practice of exhibition planning and design.

- The ability to evaluate the effectiveness of communication strategies within the field of interpretation and exhibition planning and design.

- The ability to understand some ideas of community, civic engagement and social responsibility within our culture.

- The ability to synthesize materials, from structure and content, into effective and moving stories as expressed through exhibition planning and design practice.

- The ability to understand some ideas of community, civic engagement and social responsibility within our culture.

- The ability to understand and create transferable relationships to knowledge and experience learned in class, to life experiences outside of the class environment.

- The ability to visually render exhibit concepts, both manually and digitally.

 PULs addressed most strongly in this course include:

Critical Thinking
In this course the process of critical thinking begins with the ability of students to remember and understand, but it is truly realized when the student demonstrates the ability to:
a. apply  
b. analyze  
c. evaluate  
d. create

...knowledge, procedures, processes, or products to discern bias, challenge assumptions, identify consequences, arrive at reasoned conclusions, generate and explore new questions, solve challenging and complex problems, and make informed decisions.

Integration and Application of Knowledge
In this course the integration and application of knowledge are demonstrated by the student's ability to:

a. enhance their personal lives;  
b. meet professional standards and competencies;  
c. further the goals of society; and  
d. work across traditional course and disciplinary boundaries.

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RISE initiative

This experiential learning course is programmed to include two of the four RISE categories - service learning and community experiential learning.

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course requirements

- Attendance in class  
- Active participation in class discussions and exercises  
- Completion of assigned readings  
- Completion of take-home assignments  
- Active participation in the team project as documented in a portfolio and team presentation  
- Final portfolio or presentation

Note, if you have any questions about any of the assignments, please see Matthew Groshek well in advance of the due dates. Late assignments may be penalized. Failure to submit an assignment means it is given zero points, so it is far better to turn in something than nothing!

Note: Administrative Withdrawal: A basic requirement of this course is that you will participate in class and conscientiously complete assignments. Keep in touch with me if you are unable to attend class or complete an assignment on time. If you miss more than half our class meetings within the first four weeks of the semester without contacting me, you will be administratively withdrawn from this section. Our class meets once per week; thus if you miss more than two classes in the first four weeks, you may be withdrawn. Administrative withdrawal may have academic, financial, and financial aid implications. Administrative withdrawal will take place after the full refund period, and if you are administratively withdrawn from the course you will not be eligible for a tuition refund. If you have questions about the administrative withdrawal policy at any point during the semester, please contact me.

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learning opportunities and expectations

- It is expected that students will contribute their ideas, thoughts, and critical reflection to class discussions, and will listen respectfully to the contributions of others in the class. Please set pagers and cell phones to silent mode while in class.

- It is expected that students will attend all classes, especially those meeting in museums (or community partner sites), and will notify Matthew Groshek as soon as possible in the event they must miss class or an assignment deadline due to illness or emergency. The practical nature of the curriculum, the expertise of guest lecturers, and cumulative nature of the team projects means that making up missed material will be very difficult.

- It is expected that students will complete the assigned work in a timely manner.

- It is expected that team projects will reflect creativity, thoughtful research, careful planning, independent initiative, and, above all, teamwork. If you have any questions about your assignment or your group interactions, Matthew Groshek is available during office hours and by appointment or via e-mail. Please do not hesitate to come and talk.

- Because of the collaborative nature of the class and the fact we will meet with off campus community partners, close communication will be essential. Please check your IUPUI email for course announcements, especially on the day of a class, to keep apprised of any announcements or last minute changes. You must use IUPUI e-mail for the most prompt response from the professor.

- Students are responsible for activity on their computer accounts.

- It is expected that students will fulfill their responsibilities (see "Code of Student Rights, Responsibilities and Conduct": http://www.hoosiers.iupui.edu/studcode/stucode.htm ) and maintain standards of intellectual honesty in keeping with the academic policies of the University (see also IUPUI Campus Bulletin, 2000-2002, p.36).

Attendance is Mandatory

Students are required to attend class. Please be in class on time and remain for the entire period. Please turn off your pagers and mobile phones. Attendance will be taken at the beginning of each class period. Three "late" marks will equal one absence.

An absence on any scheduled critique day or special class event day will only be excused if accompanied by a doctor’s note or proof of death in the immediate family.

It is your sole responsibility to discover what happened during any class you missed. If it is necessary for you to be absent from class for more than 3 days for any reason including medical condition, you should officially withdraw from the course. It will not be possible to complete a course with a passing grade if you have more than 3 absences.

In the event of any absence, students are still responsible for obtaining all information and materials from the class period and completing all assignments on time. Deadlines will not be altered for any absences. It is your sole responsibility to find out about any new work assigned during your absence.

Academic and Personal Conduct

Students are advised to review the IUPUI Code of Student Rights, Responsibilities & Conduct and the Disrup-
tive Student Conduct Policy.

The Code of Student Rights, Responsibilities & Conduct is available at
http://life.iupui.edu/help/docs/Part_4all.html

The Disruptive Student Conduct Policy can be viewed at
http://www.iupui.edu/~fcouncil/documents/disruptivestudentconductpolicypassedfc990204.html

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On Ethics, Collaborations and Citing Sources:
A Guide for IUPUI Writing Faculty and Students
by Susanmarie Harrington, Director of Writing

Excerpted from http://writing.iupui.edu/ethics.htm
(Visit this site for complete documentation)

“Plagiarism is the term generally applied to all violations of academic expectations about citing sources. Plagiarism can take several forms; all these forms will draw some type of teacher or institutional response. The Indiana University Code of Student Rights and Responsibilities (available in CA 401) provides a fuller explanation of the various institutional penalties. It is important to remember that a fundamental goal of a writing course is to improve students’ abilities to work with sources; faculty must not threaten students with harsh penalties for misusing sources when our courses are designed, in part, to teach students how to use sources well. At the same time, issues of fraud should always and immediately draw a clear penalty. For these reasons, this guide separates cheating, or fraud, from issues of plagiarism in order to separate issues that involve writing instruction from issues of personal ethics.

IUPUI policies on plagiarism and academic misconduct cover a broad range of actions, from cheating to incomplete source documentation. These actions are summarized in Table 1 (see http://writing.iupui.edu/ethics.htm), and described below. If you have questions about school or program policies, please consult with a member of the Writing Coordinating Committee. It is crucial that faculty consult with a WCC member if they invoke school policies on plagiarism to lower a student’s grade.”

Cheating or Fraud
If students turn in work that was written (or designed) by someone else—work which was bought, borrowed, stolen, or downloaded from the Internet and pass it off as their own work, they are cheating. Penalties for this form of plagiarism may range from a lowered grade on a portfolio, to an F for the portfolio or course, or, in extreme cases, expulsion from IUPUI.

Failing to Cite Sources
If students have written an essay that includes passages, specific information, or striking language from another source, and fail to include appropriate documentation, they are violating academic expectations. Information that is summarized, paraphrased, or quoted from others’ work (including electronic texts, websites, classmates’ work, lectures, interviews, or written sources) should be correctly attributed in the text. While there are many different systems for documenting sources in written work, in most introductory writing
courses, students use MLA-style citation (with parenthetical page references and a works cited list at the end of the essay.”

For more information on University Guidelines on plagiarism, please consult the IUPUI Writing Center. http://writing.iupui.edu/

**Need Special Assistance?**

If you have a learning challenge that requires special accommodation for completion of class assignments, please notify me of these matters within the first two class periods. I’ll make every effort to make things work for you.

Students needing special assistance or accommodation should contact the:

Adaptive Services website - http://life.iupui.edu/aes

IUPUI Adaptive Educational Services (AES)
Taylor Hall rm 137, 815 W. Michigan St., Indianapolis, IN 46202-5140

Tel: (317) 274-3241, TDD/TTY: (317) 278-2050, Fax: (317) 278-2051 Email: aes@iupui.edu. Staff there can provide a range of assistance.

**What is A Disability?**

An individual with a disability is legally defined as “any person who has a physical or mental impairment which substantially limits one or more of such person’s major life activities, and has a record of such an impairment.” (Rehabilitation Act Amendment of 1974)

If you think about major life activities, a couple things should come to mind, especially when you consider college: the major life activities of learning and working.

Adaptive Educational Services deals with the major life activity of learning. And there are many types of limitations that can prevent or hinder us in learning, such as:

**PHYSICAL DISORDERS:** auditory, visual, orthopedic, or systemic-neurological impairments.

**LEARNING DISABILITIES:** dyslexia, ADD/ADHD, disorder of written expression, dysgraphia, autism spectrum disorder, etc.

**EMOTIONAL DISABILITIES:** affective disorders, thought disorders, behavioral reactions, etc.

Many of these limitations may sound confusing. And just because you have a limitation doesn’t mean that you automatically qualify to receive assistance. It’s really an issue of “how much does the limitation impact your life.”

If you think that you have such a limitation or disability, please talk to your doctor AND stop by IUPUI Adaptive Educational Services Office. Adaptive Educational Services professionals at IUPUI will be pleased to answer any of your questions and/or suggest possible referrals as appropriate.

Excerpted from http://life.iupui.edu/aes/Whats_A_Disability.asp

**Student Advocate Office**

Do you have a problem you don’t know how to solve? Is there information you cannot find? Do you have a question that needs an answer or a problem that is affecting your class attendance? The Student Advocate Office is here to help! It will answer your questions, direct you to the appropriate departments and people, familiarize you with university policies and procedures, and give you guidance as you look at ways to solve problems and make choices. The Student Advocate Office is located in UC002 and can be contacted by phone
at 278-7594 or email at stuadvoc@iupui.edu. For more information, see the Student Advocate website at: http://www.life.iupui.edu/advocate/

grading

Be aware that all of the elements of your grade require subjectivity in assessment of your work. Please see the schedule (following) for assignments and projects that require student engagement and graded assessments. These assignments and projects will engage differing types of skill development, ranging from research to the mastery of tools.

Grading is based on completion of the assigned project work, attendance, participation and performance in class. The following will be considered when assessing your grades:

+ Attendance in class
+ Active participation in class discussions and exercises
+ Completion of take-home assignments
+ Participation in the team project as documented through project (content + form + technical mastery + innovation)
+ Completion of team evaluations
+ Assessment and response to civic engagement component
+ Participation in the team project as documented in final digital case study

The grading scale is as follows:

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<th>Grade</th>
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<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100—98%</td>
<td>A+</td>
<td>97—93%</td>
<td>A</td>
<td>92—90%</td>
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<tr>
<td>B</td>
<td>89—88%</td>
<td>B+</td>
<td>87—83%</td>
<td>B</td>
<td>82—80%</td>
</tr>
<tr>
<td>C</td>
<td>79—78%</td>
<td>C+</td>
<td>77—73%</td>
<td>C</td>
<td>72—70%</td>
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<tr>
<td>D</td>
<td>69—68%</td>
<td>D+</td>
<td>67—63%</td>
<td>D</td>
<td>62—60%</td>
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<td>F</td>
<td>59—0%</td>
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Work (even when unfinished) must be displayed during critiques in order to receive a grade. A student will be given a project grade of “F” for any project that is never submitted.

documentation

Documentation of this class and its activities will take place throughout the semester. Through your activities as interpreters and participants in this course, you will be involved in shaping the direction and values of learning and teaching in this classroom. To that end, it will be useful to keep a watchful eye on what happens here.
What is documentation? To quote Linda Yavin -
documentation is “...a powerful tool for making learning visible. Here documentation is not something
moribund but alive and responsive to a social context of learners.”

What does this mean for you?
It means that as you work through projects and class experiences of you should try to digitally documenting
aspects of learning as they emerge as artifacts in class. For those of you with a camera please try to freely
document events and artifacts as a record of learning.

This record will become part of our class experience, and will be reviewed as a whole as we near the end
of our semester.

SCHEDULE | structure

As always with my courses, the schedule is subject to change. As learning requires flexibility, it also requires
a framework for that flexible work to take place in — hence the possibility to change.

As you can see from the schedule, the course will progress in several overlapping blocks of differing lengths
of time.

The first block will consist of a series of conversations about exhibit design, an identification of exhibition
elements and the analysis of an exhibition experience. These observations culminates in an completed
visualization of meaning assignment due September 3rd.

Block two starts an exploration of relationships between existing design skills, hierarchies of form and
the meaning of artifact display. Additional skills (visualizing - visual documentation, and the creation
of exhibition design documents) will be undertaken. Block two culminates in the plans for the creation of
individual exhibit (phases), and the creation of a digital case study of this project.

Block three starts a more involved application of skills to a particular (local) exhibition. Initial research and
conceptualizing will begin early with a detailed exhibition plan in place within one month of beginning. Pos-
sible prep work, installation and fabrication will begin shortly thereafter, and progress through the opening of
an exhibition. An exhibition record (digital) delivered by the end of the semester.

Our final block will engage some pre-planning for projects to be implemented in the following semester,
and will offer some time for reflection and planning for said projects. We will create a working schedule for the
semester at that time.