1.) DATE: 01/29/2012  
2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District

3.) COURSE PROPOSED: Prefix: INT  Number: 120  Title: Modern Architecture and Furniture  Credits: 3

CROSS LISTED WITH: Prefix:  Number: ; Prefix:  Number: ; Prefix:  Number: ;

Prefix:  Number: ; Prefix:  Number: ; Prefix:  Number: ;

4.) COMMUNITY COLLEGE INITIATOR: GERA KING  
PHONE: 480-423-6442  
FAX: 480-423-6442

ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable are not eligible for the General Studies Program.

MANDATORY REVIEW:

☐ The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).

POLICY: The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.

AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.

5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:
Core Areas:  Humanities and Fine Arts (HU)  Awareness Areas:  Select awareness area...

6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

7.) DOCUMENTATION REQUIRED
☒ Course Description
☒ Course Syllabus
☒ Criteria Checklist for the area
☒ Table of Contents from the textbook required and/or list or required readings/books
☒ Description of how course meets criteria as stated in item 6.

8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:
☐ DEC  prefix
☒ Elective

Current General Studies designation(s): HU, H

Effective date: 2012 Spring  Course Equivalency Guide

Is this a multi-section course?  ☒ yes  ☐ no

Is it governed by a common syllabus?  ☒ yes  ☐ no  District-wide course competencies/outline

Chair/Director: SALLY KROELINGER  
Ricker

Chair/Director Signature: Emailed approval to J.

AGSC Action:  Date action taken:  ☐ Approved  ☐ Disapproved
Proposer: Please complete the following section and attach appropriate documentation.

## ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either 1, 2, or 3 and at least one of the criteria under 4* in such a way as to make the satisfaction of these criteria a central and substantial portion of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tr>
<td>☐</td>
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<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>☐</td>
<td>e. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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### THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.
### ASU - [HU] CRITERIA

- Courses devoted primarily to developing skill in the use of a language – **However, language courses that emphasize cultural study and the study of literature can be allowed.**
- Courses which emphasize the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
Course Prefix | Number | Title                                | Designation
--------------|--------|--------------------------------------|--------------
INT           | 120    | Modern Architecture and Furniture    | HU           

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. Concerns the historical development of material objects, images, and spaces.</td>
<td>Students learn about the historical development, from the early-nineteenth century to the present, of styles of architecture and furniture. The course content focuses on the major philosophical movements fundamental to this historical development. Some of the movements examined are: (a) Arts &amp; Crafts (=1860-1910); (b) Art Nouveau (=1890-1910); (c) Bauhaus (1919-1933); (d) Art Deco (=1930-1940; and again in the 1960s); (e) Prairie School (=1890-1930), especially as exemplified in the work of Frank Lloyd Wright; (f) Modernism (=1945-1970); (g) Postmodernism (=1970-present); (h) Deconstructivism (=1985-present). In addition to learning about these movements, students learn how the introduction of new materials and advances in technology over this time period influenced the work of architects and designers.</td>
<td>Course Description: Survey of the development of furniture, interiors, and architecture from the 19th Century to the present. Course Competencies: 2. Explain the cultural, social, and technological influences on the evolution of modern design. (NOTE: “Modern design” refers to styles from the early 19th century to the present. The ‘sister course’ to INT 120 is INT 115, which surveys styles from ancient times to the early 19th century.) 3. Identify and describe architecture, furniture pieces, materials, and construction methods of modern design. 4. Trace the chronological development of modern furniture, interiors, and architecture. Course Outline: All sections in the course outline are pertinent to studying the historical development of architecture and furniture. I. Late 19th Century II. Aesthetic Movement III. Early Modernism IV. Art Nouveau V. Art Deco VI. Modernism VII. Postwar Modernism VIII. Late 20th Century Syllabus (Course Schedule): Week 1 -- Overview of last 200 years of architecture and furniture Weeks 2-16 -- Students learn about architects and designers from the major philosophical movements, and the assorted styles they produced. Readings: Chapters 1-8 provide a survey of the movements and schools of the last 200 years of architecture and furniture.</td>
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<td>4.c. Emphasizes aesthetic experience in the applied arts, including architecture and design.</td>
<td>In Book One of his Ten Books of Architecture (written circa 15 B.C.E.), the Roman architect Vitruvius stated that [architectural structures] &quot;must be built with due reference to durability, convenience, and beauty.... [Beauty will be assured] when the appearance of the work is pleasing and in good taste, and when its members are in due proportion according to correct principles of symmetry.&quot; Notions regarding aesthetics, of course, change over time and differ from one region to another. Each of the major philosophical movements discussed in this course comprises a set of assumptions and beliefs about which elemental features of architecture and furniture are essential for positive aesthetic experiences. By examining the assumptions and beliefs of each movement, as well as the guiding principles their adherents derived from them, students learn to appreciate that the aesthetic is determined by many factors (political, economic, social, etc.) and hence, that the aesthetic experience created by architecture and furniture depends upon a</td>
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<td>Research Paper: Students choose a topic from the syllabus outline, investigate the topic by performing library research, and write a research paper worth 20% of the course grade.</td>
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<td>Selected Assignment: &quot;Windshield Tour of the Past.&quot; This assignment requires that students drive to local locations in the Phoenix area, take pictures of the buildings (they gain points for correctly identifying them). The purpose of this activity is to help students learn about the architectural styles dominant at different times in the United States.</td>
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<td>Course Competencies</td>
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<tr>
<td>1. In written, oral, and visual presentation, analyze the stylistic influences on modern furniture, interiors, and architecture.</td>
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<tr>
<td>2. Explain the cultural, social, and technological influences on the evolution of modern design.</td>
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<tr>
<td>3. Identify and describe architecture, furniture pieces, materials, and construction methods of modern design.</td>
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<td>Course Outline: All sections in the course outline are pertinent to explaining the nature of and influences on aesthetic experience.</td>
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<tr>
<td>I. Late 19th Century</td>
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<tr>
<td>Mechanization, Victorian period, Shaker influences, Bent and laminated wood, Iron and glass construction, Beaux Arts style</td>
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<td>II. Aesthetic Movement</td>
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<td>English Arts and Crafts, American Craftsman (Mission)</td>
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<tr>
<td>III. Early Modernism</td>
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<td>Prairie School, Glasgow School, Weiner Werkstatte, DeStijl</td>
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<td>IV. Art Nouveau</td>
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<tr>
<td>Europe, United States</td>
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<td>V. Art Deco</td>
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<td>VI. Modernism</td>
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<td>Bauhaus, International style</td>
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<td>VII. Postwar Modernism</td>
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<tr>
<td>Materials and production innovations, Scandinavian design, Office planning and furniture</td>
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<tr>
<td>VIII. Late 20th Century</td>
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<tr>
<td>Postmodernism, Memphis, Deconstructivism</td>
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<td>Syllabus (Course Schedule): In each week of the course, students learn about the different “schools” that developed within each philosophical movement; and how their views regarding aesthetic experience influenced the styles of architecture and furniture characteristic of each.</td>
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complex amalgam of ever-changing social and cultural circumstances.

| Week 1 -- Overview of Last 200 Years of Architecture & Furniture  |
| Week 2 -- Arts & Crafts Movement (England)                        |
| Week 3 -- Arts & Crafts Movement (United States); Art Nouveau (France, Belgium, Spain, United States) |
| Week 4 -- Art Nouveau (Austria & Scotland)                        |
| Week 6 -- Bauhaus                                                |
| Week 7 -- Art Deco                                               |
| Week 8 -- Prairie School & Frank Lloyd Wright (Field trip to Taliesin West) |
| Week 9 -- Frank Lloyd Wright                                     |
| Week 10 -- Review of Bauhaus, Art Deco, Frank Lloyd Wright      |
| Week 12 -- Scandinavia                                          |
| Week 13 -- Mid-Century Modern (Post-War Modernism)               |
| Week 14 -- Post-Modernism and Memphis                            |
| Week 15 -- Deconstructivism; Review of Scandinavia, Post-War Modernism, Post-Modernism, and Memphis |

Readings:
All the textbook chapters assigned in this course (listed in the entry for Criterion 3) describe in depth the assumptions and beliefs of each philosophical movement regarding the essential elements for positive aesthetic experiences.

Videos:
Students watch a number of short videos during the semester that describe the views of architects and designers on what makes for positive aesthetic experiences.

Week 1
Bird's Nest: Herzog & De Meuron in China
http://www.youtube.com/watch?v=cqGiXhSdTJU
Trailer for documentary about two Swiss star architects on two very different projects: the national stadium for the Olympic summer games in Peking 2008 and a city area in the provincial town of Jinhua, China.

Week 2
Ask the Decorator - Victorian Interiors
http://www.youtube.com/watch?v=N0wAV5W5204
Victorian interiors focus on the elaborate, which was more than apparent when Meghan Carter, host of Ask the Decorator, toured three Victorian homes in Wheeling, WV. The interiors of the Victorian homes featured intricate patterns, detailed fretwork and stunning stained and art glass. Discover the main characteristics of Victorian interiors as Meghan takes you to Wheeling, WV to see them first-hand.

Week 2
William Morris
http://www.youtube.com/watch?v=mnSKhhX0JPg
The story of William Morris and the arts & crafts
movement. His life, his works and his friends. Morris
as one of the most important people in the graphic
design history
Week 3
Gustav Stickley, Father of the American Arts and
Craft Movement
http://www.youtube.com/watch?v=mpiZIW2F13E
Short history of Gustav Stickley and Craftsman
Workshop with an emphasis on furniture and Gustav,
the man.
Week 4
Charles Rennie Mackintosh - A Video Portrait
http://www.youtube.com/watch?v=qMMEPA3HRPU
Charles Rennie Mackintosh was one of the seminal
architects and designers in Scotland and England in
the late 19th and early 20th centuries. His work
included elements of Art Nouveau, Arts and Crafts
and Art Deco.
Week 7
Tovrea Castle
http://www.azcentral.com/flash/panos/tovreacastle/
Tovrea Castle was originally built to be a desert
resort. Workers finished renovating Tovrea Castle in
June, but it could be nine months to a year before the
landmark, a 1930s wedding cake-shaped monument,
is open to the public.
Week 13
Modern Phoenix with Allison and Matthew King
http://www.youtube.com/watch?v=jXitlVqHYoc
Cities x Design about the preservation of Phoenix’s
mid century architectural heritage.

Selected Assignment:
“Field trip to Taliesin West.” Taliesin West was
Frank Lloyd Wright’s winter home, as well as his
architectural school. The buildings personify
Wright's philosophy of architecture. For instance,
they illustrate his view that (a) building materials
should come from the local surroundings and (b)
natural light is important for the work environment.
Students are required to write a short reaction paper
(≈ 1 page) describing their experiences. In the next
class meeting, which continues with the work of
Frank Lloyd Wright, students further discuss what
they experienced while observing the design of
buildings and other objects, the use of light and
spaces, etc., at Taliesin West.
Official Course Description: MCCCD Approval: 4-27-2004

INT120 2004 Fall - 9999
LEC 3.0 Credit(s) 3.0 Period(s) 3.0 Load Occ

Modern Architecture and Furniture
Survey of the development of furniture, interiors, and architecture from the 19th Century to the present. Emphasis is on modern architects and designers.
Prerequisites: None.

Course Attribute(s):
General Education Designation: Historical Awareness - [H]
General Education Designation: Humanities and Fine Arts - [HU]

Go to Competencies  Go to Outline

MCCCD Official Course Competencies:

INT120 2004 Fall - Modern Architecture and Furniture 9999

1. In written, oral, and visual presentation, analyze the stylistic influences on modern furniture, interiors, and architecture. (I, II, III, IV, V, VI, VII, VIII)
2. Explain the cultural, social, and technological influences on the evolution of modern design. (I, II, III, IV, V, VI, VII, VIII)
3. Identify and describe architecture, furniture pieces, materials, and construction methods of modern design. (I, II, III, IV, V, VI, VII, VIII)
4. Trace the chronological development of modern furniture, interiors, and architecture. (I, II, III, IV, V, VI, VII, VIII)

Go to Description  Go to top of Competencies

MCCCD Official Course Outline:

INT120 2004 Fall - Modern Architecture and Furniture 9999

I. Late 19th Century
   A. Mechanization
   B. Victorian period
   C. Shaker influences
   D. Bent and laminated wood
   E. Iron and glass construction
   F. Beaux Arts style
II. Aesthetic Movement
   A. English Arts and Crafts
B. American Craftsman (Mission)

III. Early Modernism
   A. Prairie School
   B. Glasgow School
   C. Weiner Werkstatte
   D. DeStijl

IV. Art Nouveau
   A. Europe
   B. United States

V. Art Deco

VI. Modernism
   A. Bauhaus
   B. International style

VII. Postwar Modernism
   A. Materials and production innovations
   B. Scandinavian design
   C. Office planning and furniture

VIII. Late 20th Century
   A. Postmodernism
   B. Memphis
   C. Deconstructivism
SCOTTSDALE COMMUNITY COLLEGE
Division of Applied Sciences
INTERIOR DESIGN

INT 120 - MODERN ARCHITECTURE AND FURNITURE

Instructor: Gera King

#36248- Mondays - 2:30pm - 5:10pm

Syllabus and Course Outline
Fall 2011
I. **Course Description:**
Survey of the development of furniture, interiors, and architecture from the 19th Century to the present. Emphasis is on modern architects and designers.

Prerequisites: None.

II. **Course Competencies:**
1. In written, oral, and visual presentation, analyze the stylistic influences on modern furniture, interiors, and architecture.
2. Explain the cultural, social, and technological influences on the evolution of modern design.
3. Identify and describe architecture, furniture pieces, materials, and construction methods of modern design.
4. Trace the chronological development of modern furniture, interiors, and architecture.

III. **Course Outline:**
I. Late 19th Century
   A. Mechanization
   B. Victorian period
   C. Shaker influences
   D. Bent and laminated wood
   E. Iron and glass construction
   F. Beaux Arts style

II. Aesthetic Movement
   A. English Arts and Crafts
   B. American Craftsman (Mission)

III. Early Modernism
   A. Prairie School
   B. Glasgow School
   C. Weiner Werkstatte
   D. DeStijl
III. **Course Outline (cont’d):**

IV. Art Nouveau  
   A. Europe  
   B. United States  
V. Art Deco  
VI. Modernism  
   A. Bauhaus  
   B. International style  

VII. Postwar Modernism  
   A. Materials and production innovations  
   B. Scandinavian design  
   C. Office planning and furniture  

VIII. Late 20th Century  
   A. Postmodernism  
   B. Memphis  
   C. Deconstructivism  

**NOTE:** Course content may vary from this outline to meet the needs of this particular group.

IV. **General Education Statement at SCC:**  
General Education enhances students’ abilities to critically analyzing and effectively communicating in Written, Oral, Visual and Numerical form. General Education is WOVEN through the curriculum and co-curricular experiences at Scottsdale Community College

V. **Course Requirements:**

To establish a positive learning environment for this class:

**Students** are expected to be reflective, courteous, respectful, and empathetic to classmates, instructor, and other College staff assisting in your learning-

- Be in class and be on time-
- Be prepared for class sessions-
- Participate in class activities-
- Follow instructions and complete assignments-
- Keep up with and turn in assignments by the due dates-
- Put forth your best effort-
- Ask questions when you don’t understand-
- Maintain knowledge of your grade status-
- Contact instructor right away about concerns or situations that interfere with your success in class-
- Comply with policies found in the College catalog and student handbook-
Instructors are expected to be professional, courteous, respectful and empathetic to students-

- Begin and end class on time-
- Be prepared for each class session-
- Provide academic feedback and grade assignments in a timely manner-
- Be available for individual consultation
- Clarify assignments
- and inform students of any adjustments to the class schedule-

VI. **Time Allotment and Placement:**
   Length of Course: 16 weeks Number of Hours: 3 credits

VII. **Teaching Methods, Tools and Learning Activities:**
   1. Lecture/discussion
   2. You Tube presentations
   3. Handouts
   4. Reading Assignments
   5. Field trips and/or guest speakers

VIII. **Teaching Facilities:**
      S.C.C. Campus, Room AP 281

IX. **Teaching Personnel:**
    Gera King
    Office #: AP 216B
    Office Phone: 480 - 423-6442
    gera.king@sccmail.maricopa.edu

X. **Attendance:**
   You are expected to attend class, arrive prior to the beginning of class and remain for the duration unless you have prior consent from the instructor. After 3 absences, instructor may drop you from class. 3 tardy attendances (or early absence) = 1 absence.

XI. **Evaluation Criteria:**
   1. The grade you earn is based upon exams, project and attendance.
      Exam 1 100 points
      Exam 2 100 points
      Exam 3 100 points
      Written Paper 100 points
      400 total

   2. Grading Scale: 90 - 100% = A
      80 - 89 = B
      70 - 79 = C
      60 - 69 = D
      59 - 0 = F (No Credit Earned)
3. Missed quizzes and exams must be made up prior to the next class meeting. With instructor’s permission, missed exams may be taken at the SCC Testing Center. (Contact the Center for hours of operation: 480-423-6433). You must take a photo ID to the testing center. The Center is located to the East of the Library on the main campus.

XII. TEXTBOOKS:
Title: Interior Design Since 1900, Author: Massey 3rd Edition

XIII. SCC PRINTING POLICY
This semester SCC is implementing a Pay for Print for students.
- Each student will receive 250 prints per semester free of charge.
- Each time a student prints it will be deducted from their student account.
- After the initial 250 prints are used the cost per print is .10 for B/W
- Additional prints can be purchased from the Cashier’s Office (open M-Th 8AM-7PM)
- The prints are non-transferable from one semester to the next semester.

XIII. IMPORTANT DATES:

FALL SEMESTER - 2011
Day/Evening Classes Begin ........................................ Monday .............. August 22
Observance of Labor Day ........................................... Monday .............. September 5
Observance of Veteran’s Day .................................... Friday ................. November 11
Thanksgiving Break ................................................... Thu-Sun ................. November 24-27
Final Exams ............................................................... Mon-Thu ................. December 12-15
Course Schedule - Wednesday – 5:30-8:10 PM

**Week 1**
January 19
Welcome, Overview of last 200 years of architecture & Furniture
- Read Chapter 1: Reforming Victorian Taste
- YouTube: Bird's Nest and Frank Gehry

**Week 2**
January 26
Victorian Era – development and reformation
Arts & Crafts; England
- Read Chapter 2: The Search for a New Style
- YouTube: Victorian; Ask the Decorator
- YouTube: William Morris Product

**Week 3**
February 2
Arts & Crafts; US, Art Nouveau; France, Belgium, Spain, US
- YouTube: Gustav Stickley

**Week 4**
February 9
Art Nouveau; Austria & Scotland / Review for 1st test
- YouTube: Mackintosh

**Week 5**
February 16
Test #1 (Victorian, Arts & Crafts + Art Nouveau)
- Read Chapter 3: The Modern Movement

**Week 6**
February 23
Bauhaus
- Read Chapter 4: Art Deco & the Moderne

**Week 7**
March 2
Art Deco
- AzCentral.com/flash/panos/tovreachastle

**Week 8**
March 9
Taliesin West Fieldtrip

**Week 9**
March 16
Spring Break

**Week 10**
March 23
Frank Lloyd Wright

**Week 11**
March 30
Review

**Week 12**
April 6
Test #2 (Bauhaus, Art Deco, Frank Lloyd Wright)

**Week 13**
April 13
Scandinavia
- Read Chapter 6: Post-war Modernism

**Week 14**
April 20
Mid-Century Modern
- Read Chapter 7: Consumer Culture
- YouTube: Modern Phoenix w/ Allison King

**Week 15**
April 27
Post Modern and Memphis
- Read Chapter 8: The Post-Modern Era
May 4
Deconstructivism and Review

May 11
Test #3 (Scandinavia, Modern, Post-Modern, Deconstructivism)
Research Paper or Research Project

Choosing a topic from the syllabus outline, or by consultation with the instructor, research an area of interest. Produce either:

- 7-10 paged paper (excluding cover sheet, illustrations, bibliography & summary)
- Visual project + 2 paged paper (same as above)

Research Paper to Include

1). Cover sheet

2) Body of paper + illustrations that are referenced in the text. Illustrations can be inserted in the body or attached at the end of the paper.

3) Appropriate credits (parenthetical notes preferred but foot notes okay)

4) Bibliography (3 sources minimum)

5) Research Summary (attached)

Format

- 8½" x 11" standard white paper
- Double Spaced – 12 pt. font
- Stapled in upper left corner

Sources

- SCC library, Scottsdale or Phoenix library, ASU Architecture library, internet, personal library
- SCC Writing Center
- SCC Librarians

Writing

Write like you speak. Use the professional terms where appropriate. Give credit to your sources for their ideas – don’t plagiarize, but use parenthetical notes. Stay organized in your approach. Your paper should include an introduction to your subject (you state the subject you are researching and any point you want to illustrate in that paper). Be direct in your introduction. Next section is the body of the paper which supports your introduction and finally a conclusion that restates the topic of your paper. (Don’t introduce any new information at this point!)

Always proof your paper. Read it out loud to catch errors and run on sentences. Go the writing center for grammatical help.
WILLIAM MORRIS
The Life that Led to an Arts & Crafts Revolution

Submitted in partial requirement for

INT 120
Scottsdale Community College

(your name)

(date)
A suggested format:

I. Introduction: What your paper will say – “This paper will investigate the life of William Morris and how he impacted the Arts & Crafts style in Britain and the United States.”

II. Early life
His parents and his early childhood, his schooling, young adulthood and friends that will affect his work later, and his marriage.

III. His Professional Life
Analyze the body of his work including his inspirations. Include any failures he may have encountered.

IV. Arts & Crafts movement
Other participants in the movement and any relationship they may have with Morris.

V. Conclusion
How did Morris’ life and body of work affect the Arts & Crafts movement in Britain and in the United States.
RESEARCH SUMMARY

YOUR NAME:

PAPER TITLE

I SEARCHED THE FOLLOWING LIBRARY OR LIBRARIES

OTHER RESEARCH SOURCES INCLUDE:

I USED THE RESOURCES AT THE SCC WRITING CENTER

    YES       NO

I ASKED THE LIBRARIAN FOR THE HELP WITH MY RESEARCH

    YES       NO

ONE THING I LEARNED FROM THIS PROJECT IS:

AS A RESULT OF THIS PROJECT, I WANT TO KNOW MORE ABOUT:

Check off the following before submittal to confirm guidelines:

    ______ Cover sheet per assigned format
    ______ 7-10 pages excluding support materials OR 2 pages + visual project
    ______ Illustrations referenced in text
    ______ Parenthetical notes or footnotes
    ______ Bibliography — 3 sources minimum
    ______ White, 8½” x 11” paper, double spaced, 12 pt. font
    ______ Stapled, NO jackets, sleeves, binders (unless for visual project)
    ______ This summary sheet attached to submittal
WINDSHIELD TOUR OF THE PAST

ALEXANDRIA VANDERLINDE

KPHO TOWER
CENTRAL METHODIST CHURCH

PHOENIX TOWERS APARTMENTS
U-HAUL TOWERS

PLAYBOY CLUB'S 6TH OUTPOST
FINANCIAL CENTER

EXECUTIVE TOWERS CONDOMINIUMS
RALPH HAVERS 1953 AND 1954 BUILDINGS

BILTMORE FASHION PARK
BANK 1 BUILDING (NOW CHASE)

CRAFTSMAN COURT
SCOTTSDALE CITY HALL
PUBLIC LIBRARY

HOLY CROSS LUTHERAN CHURCH
GRADY GAM MAGE AUDITORIUM
What: \textbf{Taliesin West Fieldtrip}

When: Monday October 31, 2011 \hspace{1cm} 3:30 PM

Where: Taliesin West
12621 N. Frank Lloyd Wright Blvd.
Scottsdale, Arizona 85259
480.860.2700 x 494

Why: See and experience first-hand the philosophy of Frank Lloyd Wright. Observe his apprentices at work in the studio. See his living spaces he shared with 3rd wife, Oglivana. You'll gain insight into why Frank Lloyd Wright is called "America's Architect".

To Do: Gather at 3:15PM at Taliesin West Bookstore for docent-led tour of Frank Lloyd Wright's southwestern home and studio. Tour will conclude approximately at 5:00.

$10 entrance paid in advance
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