



RUTGERS-NEW BRUNSWICK

Mason Gross School of the Arts

Present/Past: The Stelton Modern School

08:081:677

Spring 2025

Department of Art & Design, Mason Gross School of the Arts

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I will do my best to respond to emails within 24 hours on weekdays. Please note that I do not respond to emails in the evenings or on weekends.

Office location: CSB 235

Office hours: Thursdays, 10:30 AM–12:30 PM and by appointment.

You can sign up for office hours [here](#).

General Course Information

Class days and time: Thursdays, 3:50 PM–6:50 PM

Class meeting location: CSB 218C

[Canvas](#)

[Google Drive](#)

Readings and references: [Are.na](#)

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ABOUT THIS COURSE

Land Acknowledgement

As this course engages with history and place, we must acknowledge that the land we gather on and study is part of Lenapehoking, the ancestral homeland of the Lenape people. The Lenape lived, worked, and sustained their communities here long before their forced displacement.

Understanding the histories embedded in this land requires confronting how the physical and systemic structures we are subject to today were built upon the exclusion and erasure

of Indigenous peoples. By critically engaging with history and the archive, this course examines not only what has been preserved but also what has been omitted and why. It challenges us to reflect on how our work as artists and designers can contribute to a deeper and more critical understanding of the past, present, and future.

As we research anarchist histories, it is important to recognize the influence of Indigenous societies, many of which have practiced forms of collective living outside of a centralized state and the regime of property. These practices have intersected with anarchist thought, offering insights into alternative ways of organizing life around mutual care and shared resources. Today, Indigenous leaders continue to fight for justice and self-determination, providing vital examples for dismantling entrenched systems of power and enacting liberatory futures.

Course Description

In this socially-engaged seminar, students work with archives and community collaborators to explore specific histories in New Brunswick and its surrounding areas and create original art and design works in response to their findings. The course invites students to examine how communities actively interact with their past and how these histories continue to shape the present, treating history as a living process rather than a fixed record. Throughout the semester, students will engage with theoretical readings, conduct archival research, participate in fieldwork and community outreach, and collaborate on creative projects. The course will culminate in site-specific public art projects that are in conversation with these histories, as well as current issues.

This semester, students will investigate the history of the Stelton Modern School in Piscataway, NJ, which operated from 1915 to 1953 as an alternative, child-centered school inspired by Spanish anarchist and educator Francisco Ferrer i Guàrdia. Students will engage with individuals connected to the school and its surrounding anarchist community, conduct research at Rutgers' Modern School Collection, explore themes such as youth autonomy, self-directed education, free play, and mutual aid, and connect with organizations whose values and missions align with these concepts.

Purpose

In a time marked by reactionary politics and widespread feelings of futility and despair, there is an urgent need to envision liberatory futures grounded in joy, hope, and collective action. This course seeks to cultivate our capacity to imagine radically different worlds by drawing inspiration from past experiments and local histories. The Stelton Modern School and its surrounding community envisioned and practiced alternative ways of living—rooted in freedom and cooperation. While their ideals were imperfectly realized and ultimately disrupted, their efforts remain a valuable source of reflection and inspiration.

In particular, this history challenges us to consider how we might center young people and dismantle an adult supremacist mindset. It urges us to think critically about the potential of art and education to construct counternarratives and pathways to radical futures.

Additionally, this course is an opportunity for students to deepen their engagement with the communities they inhabit—not only by learning about the past but by actively listening to and collaborating with local organizations doing impactful work today. Through an assets-based framework, this course emphasizes the opportunities, embedded knowledge, and resources already present within a community, encouraging students to build on these strengths.

As we move through this course, we will grapple with these questions:

- How are people currently preserving this history?
- How can art and design meaningfully engage with public histories?
- How might we rethink ways of commemorating histories beyond traditional forms?
- What is your relationship with this history and community?
- What is the community's relationship with this history?
- Who's voice is being left out?
- What can we learn from the unrealized futures of the past?
- What does it mean to engage in solidarity with young people, and how might this reframe the systems we inhabit?
- How can collaboration with community organizations inform our work and ground it in real-world relevance?

By approaching history as a living, dynamic process, we not only deepen our understanding of the past but also gain tools to reinvent the future. This course calls on students to embrace their roles as critical thinkers and creative practitioners, helping prefigure radical possibilities in collaboration with community stakeholders.

Methodology

The course is structured in three interconnected phases:

1. Interrogating Histories

Students will begin by examining the theories and methods behind historical preservation and archives. They will conduct primary research on the Stelton Modern School by exploring Rutgers' Modern School Collection, engaging in a walking tour of the former Stelton Colony, and interviewing individuals connected to its history. This phase emphasizes developing a critical lens for analyzing history and identifying key findings that will inform later work.

2. Engaging Communities

Building on their historical research, students will investigate how the themes of the Stelton Modern School—such as youth autonomy, education, play, and mutual aid—connect to contemporary issues. They will identify and engage with organizations in Central New Jersey that align with these values, fostering dialogue and mutual exchange to understand how these themes remain relevant today.

3. Activating Responses

The final phase focuses on translating research and community engagement into creative action. Students will design and execute temporary, site-responsive public art installations that engage with the history of the Stelton Modern School. These works should reflect both the historical context and the insights gained from community collaboration, offering a critical and creative response to the legacy of the Modern School and its broader implications.

This course emphasizes collaboration, co-learning, and critical dialogue. Students will engage in both individual and group work. Fieldwork and community engagement are integral to the course, offering opportunities to practice listening, trust-building, and ethical research methodologies.

A Note on Language

The language used in some of the texts that we will be studying reflects the context of their time, which may be outdated or inconsistent with current usage. This set of definitions aims to clarify these terms, acknowledging their historical specificity while distinguishing them from contemporary understandings.

- You will read many references to the “Ferrer Colony” or “Stelton Colony.” In this context, the term “colony” refers to a community of individuals who share common interests and live closely together, such as an artist colony or a nudist colony.
- In many anarchist texts, the term “libertarian” does not have the same meaning it does today. Originally, “libertarian” referred to anti-authoritarian beliefs without the modern connotations of supporting capitalism or advocating for free-market policies with limited government. In fact, many early libertarians were anti-property and anti-capitalist, aligning more closely with anti-statist socialism or communism.
- While the term “wage slavery” may be seen as problematic due to its implied equivalency to chattel slavery, it was historically used by labor movements and anti-capitalist thinkers to critique the exploitative nature of wage labor, emphasizing the lack of autonomy workers experience when their survival depends on selling their labor.
- In some texts, the term “native American” is used to refer to individuals born in the United States (i.e., native-born Americans) rather than its current understanding as referring specifically to Indigenous peoples of the Americas.

Throughout the semester, students are encouraged to think critically about language in primary and secondary sources, keeping in mind how words functioned within their historical, social, and cultural contexts. This includes considering how meanings have shifted over time and how language reflects broader social, political, and ideological changes.

COURSE SCHEDULE

The schedule is subject to change. This syllabus is a living document, so please check it periodically for updates. To stay informed, you can enable notifications for edits by selecting **Tools > Notification settings** and under **EDITS**, clicking **Added or removed contents**. Additionally, please check Canvas regularly for the most up-to-date schedule.

Week, Date,	In Class	Outside Class
Week 1 Thu, 1/23/25	<ul style="list-style-type: none"> Welcome and introductions Overview of the course Review the schedule Develop community agreements MFA VA Thesis I Reception. <p>Class ends at 6PM</p>	<ul style="list-style-type: none"> Complete this questionnaire (by 1/24) Find an example of an artwork that engages with history and/or the archive <p>Read:</p> <ul style="list-style-type: none"> Dolores Hayden, "Place Memory and Urban Preservation," In The Power of Place: Urban Landscapes as Public History, 44-78. Achille Mbembe, "The Power of the Archive and its Limits," in Refiguring the Archive, ed. Carolyn Hamilton, Veme Harris, Jane Taylor, Michele Pickover, Graeme Reici & Razia Saleh, 19-26. <p>Recommended:</p> <ul style="list-style-type: none"> Lucy Lippard, "In Mothballs," in The Lure of the Local, 84-105.
Week 2 Thu, 1/30/25	<ul style="list-style-type: none"> Discuss readings Students present case studies Guest Speaker: Mark Bray, Assistant Teaching Professor, 	<p>Read:</p> <ul style="list-style-type: none"> Perdita Buchan, "Stelton: An Experiment in Education," in

	Department of History, Rutgers University	<p><u>Utopia, New Jersey: Travels in the Nearest Eden</u>, 55–84.</p> <ul style="list-style-type: none"> • <u>Judith Suissa, “The Ferrer School, New York and Stelton, 1911–1953,” in <i>Anarchism and Education: A Philosophical Perspective</i>.</u> <p>Recommended:</p> <ul style="list-style-type: none"> • <u>Paul Avrich, <i>The Modern School Movement: Anarchism and Education in the United States</i>.</u> • <u>Laurence Veysey, “Chapter 2: The Ferrer Colony and Modern School of Stelton, New Jersey,” in <i>The Communal Experience: Anarchist and Mystical Counter-Cultures in America</i>, 77–177.</u>
Week 3 Thu, 2/6/25	<ul style="list-style-type: none"> • Assign research assignment • Discuss research methods and potential research themes • Develop questions for interviewees • Identify boxes to pull from archive 	<p>Read:</p> <ul style="list-style-type: none"> • <u>Carl Zigrosser, <i>The Modern School</i>.</u> • <u>Elizabeth Ferm, <i>The Spirit of Freedom in Education</i>.</u>
Week 4 Thu, 2/13/25	<ul style="list-style-type: none"> • Visit the <u>Modern School Collection</u> • Interview <u>Fernanda Perrone</u>, Archivist & Head Exhibitions Program at Rutgers’ Archives and Special Collections. Perrone is also the former 	<ul style="list-style-type: none"> • Identify something in the archive that you want to explore further • Begin to do independent research

	<p>president of the Friends of the Modern School.</p>	
<p>Week 5 Thu, 2/20/25</p>	<ul style="list-style-type: none"> • Tour of the Stelton Ferrer Colony area with Suzanne Scara • Interview with Suzanne Scara, member of Friends of the Goldman House and daughter of a former Modern School student • MFA VA Thesis II Reception. Class ends at 6PM 	<ul style="list-style-type: none"> • Continue to do independent research
<p>Week 6 Thu, 2/27/25</p>	<ul style="list-style-type: none"> • Refine interview questions for Jon Scott • Interview <u>Jon Thoreau Scott</u>, former Stelton Modern School student • Discuss next steps 	<ul style="list-style-type: none"> • Continue to do independent research <p>Read:</p> <ul style="list-style-type: none"> • <u>Lucy Lippard, "Entering the Big Picture," in <i>The Lure of the Local</i>, 285-292.</u> • <u>Jeremy Till, "The Negotiation of Hope," In <i>Architecture and Participation</i></u> <p>Recommended:</p> <ul style="list-style-type: none"> • <u>Claire Bishop, "The Social Turn: Collaboration and Its Discontents."</u>
<p>Week 7 Thu, 3/6/25</p>	<ul style="list-style-type: none"> • Refine interview questions for Viola Stone, Jasmine Stone, Celeste Hairston, and Agnes Newton • Interview Viola Stone, Jasmine Stone, and Agnes Newton, life-long residents of North Stelton, Piscataway, NJ • Discuss next steps 	<ul style="list-style-type: none"> • Create a short presentation summarizing research findings so far • Develop stakeholder engagement plan • Develop initial ideas <p>Read:</p> <ul style="list-style-type: none"> • <u>Toby Rollo, "Childing the</u>

		<p><u>World,” in Trust Kids!: Stories on Youth Autonomy and Confronting Adult Supremacy, ed. carla joy bergman, 158–166.</u></p> <ul style="list-style-type: none"> • <u>Ruth Erickson, “The Third Way: Seeing Childhood Agency Anew,” in To Begin Again: Artists and Childhood, eds. Jeffrey De Blois and Ruth Erickson. 203–219.</u>
<p>Week 8 Thu, 3/13/25</p>	<ul style="list-style-type: none"> • Discuss historic context research and key findings • In-class brainstorm for projects and engagement plan 	<ul style="list-style-type: none"> • Develop project proposal <p>Watch/Read:</p> <ul style="list-style-type: none"> • <u>Roeland Kerbosch, dir. Namens de kinderen van de Pijp. 1972. Shortened version w/ English subtitles</u> • <u>Francis Alys, Children’s Games.</u> • <u>Bill Harpe, Games for the New Years: A DIY Guide To Games For The 21st Century.</u> <p>Recommended:</p> <ul style="list-style-type: none"> • <u>Colin Ward, “Play as an Anarchist Parable,” in Anarchy in Action, 87–93.</u>
<p>Thu, 3/20/25</p>	<p>SPRING BREAK—No Classes</p>	<ul style="list-style-type: none"> • Students continue to develop project proposals

Week 9 Thu, 3/27/25	<ul style="list-style-type: none"> • Present project proposals with guest(s) 	<ul style="list-style-type: none"> • Work on final project • Refine proposals based on feedback <p>Read:</p> <ul style="list-style-type: none"> • <u>Paulo Freire, "Chapter 2," in <i>Pedagogy of the Oppressed</i>, 71–86.</u> • <u>Claire Bishop, "Pedagogic Projects: 'How do you bring a classroom to life as if it were a work of art?'" in <i>Artificial Hells</i>, 241–274.</u>
Week 10 Thu, 4/3/25	<ul style="list-style-type: none"> • SPRING FESTIVAL—No in-person class • One-on-one meetings over Zoom 	<ul style="list-style-type: none"> • Prepare for R-LDCC Activity
Week 11 Thu, 4/10/25	<ul style="list-style-type: none"> • Facilitate activity/workshop at the Rutgers-Livingston Day Care Center 	<ul style="list-style-type: none"> • Work on final project
Week 12 Thu, 4/17/25	<ul style="list-style-type: none"> • Finalize plans for final event • Individual check-ins 	<ul style="list-style-type: none"> • Work on final project
Week 13 Thu, 4/24/25	<ul style="list-style-type: none"> • Work day 	<ul style="list-style-type: none"> • Complete final project
Week 14 Thu, 5/1/25	<ul style="list-style-type: none"> • Install projects • Final event celebration 	

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WHAT TO EXPECT AND HOW TO CONTRIBUTE

Community Agreements

Expectations

Students are expected to approach this studio with mutual respect, curiosity, and a commitment to fostering a collaborative and supportive environment. Our work together relies on openness to dialogue, a willingness to challenge assumptions (including our own), and an appreciation for diverse perspectives.

Because this course is inherently collective and active, consistent engagement and meaningful participation are essential. This includes contributing to discussions, offering thoughtful feedback to peers, and being present in both individual and group work.

Throughout the semester, students are expected to demonstrate thoughtful progress in their research and projects, reflecting a commitment to deep inquiry and creative exploration. Rather than simply meeting the basic assignment requirements, students should aim to produce work that is critically engaged, imaginative, and reflective of their unique responses to the themes and ideas we explore together.

Finally, students are invited to approach this course with a sense of experimentation and risk-taking, recognizing that mistakes and challenges are part of the creative and learning process. By embracing these moments, we can collectively create work that pushes boundaries and has lasting impact.

Attendance Policy

In this course, attendance is not just about being physically present—it's about showing up for each other and contributing meaningfully to our collective work. As a community-centered studio, your presence, engagement, and participation are essential to the collaborative learning environment we aim to build.

Because this is a graduate-level course, I trust that you will take responsibility for your role in our shared space. Consistent and timely attendance is a professional and communal expectation. When you cannot attend class, please communicate with me and your peers to ensure that the group is not disrupted by your absence.

If you need to miss class, I ask that you notify me via email as soon as possible. Extended or frequent absences (e.g., three or more) may impact your ability to fully engage with the

course and could result in us discussing alternative options. If you are absent, it is your responsibility to catch up on missed material by contacting me or your classmates. The expectation is not just to keep up individually but to ensure the continuity of our collective work.

Late arrivals or early departures disrupt our collaborative environment. Please make every effort to arrive on time and remain present for the full duration of class. Patterns of lateness or leaving early may prompt a conversation about how to best address the issue.

Academic Integrity

Academic integrity is the foundation of all scholarly inquiry; this means producing our own work independently, honestly, and fairly, and giving credit to others upon whose work we draw. As participants in this learning community, we must all agree to abide by this core principle. All students are responsible for understanding Rutgers University's policy on academic integrity (<http://academicintegrity.rutgers.edu>), including the range of consequences and disciplinary actions that result from violation of the policy. It is essential that we cite all sources; resources to learn this skill are available through the [Purdue OWL website](#), among many others. If you have questions about when to cite, please ask! And please know that it is always better to provide too many citations rather than too few. I have a zero-tolerance policy for violations of academic integrity and refer all violations to the Office of Student Conduct (<https://studentconduct.rutgers.edu>)

The following videos can help in understanding what constitutes plagiarism, cheating and academic violations of integrity:

<https://www.youtube.com/watch?v=c3TixZWSR8Y>

<https://www.youtube.com/watch?v=7CTMi5bs8i4>

Disabilities

Disability is something that can be visible or invisible to others, and many of us face unique conditions or challenges that are not always recognized or accommodated for. Far too often the vast majority of institutions, programs, services, and interfaces both inside of schools and in the wider world are structured around an ableist bias. Art & Design still has a lot of growth to do to make our spaces, instruction and programming, more accessible and inclusive and we are deeply committed to this ongoing process.

This course is designed to be accessible to all learners. If you're having trouble accessing, processing, or absorbing material in this course, please reach out to me via e-mail or during office hours to discuss your needs. All conversations will be kept confidential.

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

If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the [Registration form](#).

Turn a Reading into an Audiobook

If you prefer to listen to the readings, there are a number of apps you can use including Voice Dream- (15\$ in the app store) and Speechify.

Academic Support (Language and Writing):

Rutgers Learning Centers: Services include tutoring, assistance with writing, strategizing for schoolwork and stress management, and workshops to prepare for exams, among others. <https://rlc.rutgers.edu>

Rutgers Writing Program: Services include tutoring and courses to assist with writing: <http://wp.rutgers.edu>

Assistance for English Language Learners is at: <https://wp.rutgers.edu/special-programs/reli>

Study/Studio tips to help you succeed

1. Check your email and canvas announcements every day to keep up to date on important announcements and reminders about this class, and/or the department and school.
2. Plan ahead and create a work and study calendar for the whole semester. It should include due dates for your assignments and critiques. Block off time each week for engaging with the course materials and completing your assignments.
3. Pay special attention to due dates for projects and practice pacing the time to complete them. Avoid the bad habit of pulling an all-nighter which can also make participation in critiques less impactful.
4. Consider any special materials that you may need to purchase or order, and when you will need them in order to complete the project on-time.
5. How do you study/work best? Find the right environment for the nature of work you need to be doing. This may be in your studio, the classroom, library, museum, home, or another space, even a walk for fresh air. Consider when and how to make critical space to allow for focused and uninterrupted reflection, making and learning, and when you need collaboration and camaraderie for other kinds of work and study.
6. Artists are often visual learners. As such, you may find that creating concept maps or other visuals can help process what you are reading, and help with learning. Find out more about concept maps [HERE](#).
7. If you encounter any technical issues, in addition to reaching out to me, there are technical specialists who can help you. Make sure to know who the Art & Design

Techs are, and how to contact them. Please see [Key Area and Department Contacts](#) below.

8. Speak up! Asking for help is part of learning. If you are struggling or have a question about any aspect of the class, please let me know. I am here to teach and support you. Additionally, there are many sources of support at Rutgers that I can help direct you towards.

Additional University Resources for Student Success

<https://success.rutgers.edu/how-information>

CLASSROOM ENVIRONMENT AND COMMUNITY

Inclusive Classrooms and Community

Art & Design is committed to fostering a safe, secure, and supportive learning environment for all students. To this end, we recognize that the space of inclusion and trust is predicated on a community that is anti-racist, anti-sexist, anti-transphobic, non-ableist, non-ageist and is reverent to different religious beliefs and practices. In this classroom, your voice, safety, and experience both in and out of this class matters and is deeply valued. This is another way of saying your well-being is of utmost importance and it is the key to learning and growing. Care, respect and compassion will be fostered, expected, and built into everything we do together.

As a school with students, faculty and staff from different countries, states, racial and ethnic backgrounds, religions, and gender identities, as well as first generation college students, veterans, and those with diverse learning styles, we are in a unique and immensely privileged position to be inspired, challenged, and transformed by and through our differences. Together, we seek to live these threaded forms of inclusion through valuing our differences and continuously working towards expanding our care and compassion for one another in the pursuit of our individual and collective artistic growth and visions.

All of us have different experiences and literacies when it comes to our complex identities and backgrounds and how this may be manifested in our work. And everyone has room to grow and deepen their commitment to equity and care. Our attitude towards navigating these differences should be one of earnest engagement, curiosity and openness, vulnerability, honesty, and the ability to listen.

If there are ways that I, or we as a class can be more inclusive, please don't hesitate to communicate your ideas or concerns with me.

Please also familiarize yourself with—and abide by—the university's [Policy on Student Conduct](#).

Names and Pronouns

During introductions at the beginning of the semester, we will share our names, pronunciations, and gender pronouns. Please be respectful and honor the names,

pronunciations and pronouns of your peers. If either of these changes over the course of the semester and you would like the class to know, please communicate that with me, or share this directly with the class. With regard to name pronunciations, we will be committed to learning and using correct pronunciations. While for some the correct pronunciation of a name may take time, keep earnestly practicing. This learning is part of the gift of being in a culturally diverse classroom and student body. If I misgender you, or someone else, or mispronounce a name, please correct me.

Want to learn more about the use and significance of pronouns? Follow this [link](#).

Participation, Making Space, & Taking Space

Over the course of the semester, there will be a number of opportunities to share your voice and participate. Regular participation in group critiques, class conversations, and seminars is required and expected. Lack of participation can affect your grade. Acknowledging that everyone's comfort level is different, I will develop ongoing ways for the class to interface so that everyone feels they are comfortable and can participate. Please also learn to attune yourself to your tendencies in group discussions and critiques and challenge yourself when to lean in, or step back. While it is often generous to regularly participate, one should make sure that all of their peers also have equal time to speak. Some of you might consider adopting the protocol "W.A.I.T." (why am I talking?) to help you catch yourself and reflect on your presence and participation in the class.

Calling In vs. Calling Out

In the classroom, as in the broader culture, people increasingly resort to calling one another out as an immediate response to a frustration, grievance, or experience of pain which often creates a reaction of shame and defensiveness. In a learning environment, these instances can happen when creating, looking at and discussing complex social, cultural, political and personal content. At the same time, intervening by speaking up may be critically important to stop more harm being done. It is also important to recognize that it can be done constructively, motivated by care and dialogue. Students should explore the differences in the constructive forms of calling out and calling in, and how they can ultimately work towards reparative processes of deep listening, understanding and growth.

This is a helpful guide for instructors and students around the contingencies and differences in these two modes of intervention/communication. They emphasize both the conditions under which Calling Out may be necessary, as well as the importance of calling out the behavior rather than the individual.

Rutgers University Land Acknowledgment

A land acknowledgment is a simple, powerful way of showing respect and a step toward correcting the stories and practices that erase Indigenous people's history and culture, and toward inviting and honoring the truth:

We acknowledge that the land on which we stand is the ancestral territory of the Lenape People. We pay respect to Indigenous people throughout the Lenape diaspora – past, present, and future – and honor those who have been historically and systemically disenfranchised. We also acknowledge that Rutgers University, like New Jersey and the United States as a nation, was founded upon the exclusions and erasures of Indigenous peoples.

Equity, Diversity & Inclusion Communication & Reporting

The Department of Art & Design is committed to ensuring that each of our students feels safe physically and emotionally to excel in their studies and lives. Knowing there are multiple and accessible avenues for communication and reporting around bias, discrimination and related violence is critical for students' wellbeing and safety. Below are key resources for students as well as instructors and staff:

1. Art & Design Equity, Diversity and Inclusion Committee anonymous on-line form: <https://docs.google.com/forms/d/e/1FAIpQLSfjHcH8WU9U6Mrb2ByDtP5WfjNuRAJ6l0USMXOyFNdAWcsyFg/viewform>
2. Art & Design Equity, Diversity and Inclusion Committee comment box: located in the vestibule to the Art & Design office in the Civic Square Building (33 Livingston Avenue)..
3. Communicating a bias incident to Mason Gross: To make a suggestion or to report an issue directly to the Mason Gross administration, use the form located at the bottom of the MGSA Equity page, which provides the option of remaining anonymous: <https://www.masongross.rutgers.edu/about-us/equity-diversity-inclusion/>
4. Reporting bias to the University: Additionally, individuals are encouraged to report bias acts so that the University can provide support, remedy, or resolution. Reporting and documenting bias acts also help the University to better understand the reality of the campus climate related to discrimination. Please use the following website: <http://inclusion.rutgers.edu/report-bias-incident/>
5. Report Sexual and Gender based Harassment and Violence: For information on how to report an incident of sexual harassment, sexual violence, relationship violence, stalking, or related misconduct, visit the website below: <http://endsexualviolence.rutgers.edu/report-an-incident/>
6. Reporting an Incident or Concern for Others: Students who have experienced trauma on campus or are concerned for a peer are encouraged to utilize The Center for Social Justice and LGBT Communities' online portal for safely sharing concern. Please visit <https://health.rutgers.edu/do-something-to-help>

PLEASE ASK FOR HELP WHEN YOU NEED IT

Contact me: As your instructor, I am committed to helping you succeed in this course and in your studies at the university. I encourage you to reach out to me or drop by/schedule a meeting during office hours if you are encountering obstacles to your academic success or personal welfare. (In accordance with university policy, please contact me through your Rutgers email account.)

Office of Advising and Student Success

Art & Design Senior Advisor and Student Success Counselor:
Ameë Pollack, apollack@mgsa.rutgers.edu (CSB 127, Arts Office)

Key Department Contacts

- Department Chair: Jackie Thaw, thaw@mgsa.rutgers.edu
- Undergraduate Chair: Natalie Bookchin, nbookchin@mgsa.rutgers.edu
- MFA Design Director: Gerry Beegan, gbeegan@mgsa.rutgers.edu
- MFA Visual Arts Director: Barb Madsen, bmadsen@mgsa.rutgers.edu
- Senior Academic Programs Coordinator: Rosemarie Te Nyenhuis, r.flores@rutgers.edu, (848) 932-5210, CSB 124, Arts Office
- Photo Specialist: Sean Zujkowski, sdz18@mgsa.rutgers.edu
- Media and Design Tech: Jahi Sabater, jls620@mgsa.rutgers.edu
- Master Printer / Print Specialist: Randy Heminghaus, tobyvern@mgsa.rutgers.edu
- Sculpture Specialist: Rhys Bambrick, rb1058@mgsa.rutgers.edu
- Gallery Director: Rich Siggillino, res241@mgsa.rutgers.edu

Health and Wellness

Free emotional wellbeing resources:

- Mindfulness Resources, The Center for Mindful Living: mindfullivingla.org
- Guided Meditations in English & Spanish: uclahealth.org/marc/mindful-meditations
- Breathing and Mindfulness Phone Apps: [Breathe](#), [Calm](#), [Headspace](#).
- Online Yoga, All Levels: doयोगawithme.com
- Rutgers: Turn Down Tuesdays - Every Tuesday from 5-6pm, Come explore how to manage your stress before it builds up. [Workshop schedule for Spring 2022](#) / Turn Down Tuesdays [Zoom Link](#).
- Rutgers: Mid-Week Mindfulness Meditation, Wednesdays from 12-1pm / Come de-stress and decompress with an assortment of meditation techniques to get you over the hump. [Zoom Link](#).
- National Suicide Prevention Lifeline: <http://www.suicidepreventionlifeline.org>
- Crisis Text Line: free 24/7 text-based crisis intervention: text HOME to 741741 <https://www.crisistextline.org/>
- NAMI: The National Alliance on Mental Illness, is the nation's largest grassroots mental health organization dedicated to building better lives for the millions of Americans affected by mental illness. This organization has dozens of excellent resources, including referrals for support and treatment:
 - NAMI National Website: <https://nami.org/home>
 - NAMI of New Jersey: <https://www.naminj.org/>
- Rutgers: Help is a phone call away- Everyone is adjusting to a new normal. Intense responses require professional help. Get treatment for mental health symptoms. The COVID-19 pandemic has changed everyone's lives. If you live in New Jersey and are struggling with a change in mood, poor concentration, increased alcohol/drug use,

or difficulty sleeping, we are here to help. Give us a call and our team will offer you guidance. You will be offered phone support, referrals for ongoing treatment and resources to help you through these difficult times. Monday - Friday 9am - 5pm / Call: 833-223-0011 /

<https://ubhc.rutgers.edu/clinical/call-center/covid-connect.xml>

- Rutgers H.O.P.E. (Health Promotion and Peer Education)

Health Outreach, Promotion & Education (HOPE) works to advance health and wellness at Rutgers University through community engagement and innovation. Using evidence-based curricula, HOPE provides students with tools to advocate for personal and community wellness and serves as an expert resource to faculty and staff. HOPE coordinates a large and active peer education program in which students are trained to facilitate interactive outreach and workshops on issues that directly impact students' lives.

<http://health.rutgers.edu/education/hope/>

- Also see HOPE's Virtual Resources and Workshops:
<http://health.rutgers.edu/education/self-help/virtual-workshops-resources/video-resources/>
- And HOPE's Self-guided meditation videos:
<http://health.rutgers.edu/education/self-help/virtual-workshops-resources/video-resources/>
- And HOPE's recommendations for self-help apps:
<http://health.rutgers.edu/education/self-help/virtual-workshops-resources/video-resources/>

Counseling Services:

Rutgers non-crisis counseling services:

Counseling, Alcohol & Drug Assistance Program, and Psychiatric Services (CAPS)

- 848-932-7884, health.rutgers.edu/counseling
- On-call counselors: available Monday – Friday, 8:30 am – 5:00 pm.
- ProtoCall: a telephone-based counseling service available when CAPS is closed. Call the main number, 848-932-7884, and follow the prompts.
- Let's Talk: informal, one-session consultations offered across campus.
- Find times and locations at health.rutgers.edu/dropin.
- (Let's Talk CSB hours and office location will be communicated each semester and are also available on the FYI resource page).

It is important to note that CAPS is not equipped to provide long term care. Students who engage with CAPS in need of long term care will eventually be referred to a provider outside of the university who is able to provide that to them.

Scarlet Listeners:

<https://rutgers.campuslabs.com/engage/organization/scarletlisteners> or (732) 247-5555.

Free and confidential peer counseling and referral hotline.

Residence Life - ruoncampus.rutgers.edu/support - Contact your Resident Assistant or Hall Director

Dean of Students - 848- 932-2300, deanofstudents.rutgers.edu

Off-Campus Living & Community Partnerships - 848-932-5500, ruoffcampus.rutgers.edu

Basic Needs Security / Dean of Students

MGSA Assistant Dean for Advising and Student Success: Lisa Sanon-Jules, (848) 932-5202, lsanonjules@mgsa.rutgers.edu addresses all student support needs including but not limited to:

- Mental Health: If you are having difficulty connecting with support services
- Academic: Academic integrity, advisement, degree completion, scholastic standing, absence notifications, temporary condition accommodations, registration assistance, complaints about grades.
- Financial: Financial holds, financial aid packaging issues, scholarships, change in circumstance, tuition residency questions.
- Housing and residence life: assignments, roommate issues, wellness issues.

Basic Needs Security: After first contacting Assistant Dean for Advising and Student Success, Lisa Sanon-Jules, any student who continues to have difficulty affording groceries or accessing sufficient food, or who lacks a safe and stable place to live, and believes this may affect their performance in this course, is urged to contact the University Dean of Students deanofstudents@echo.rutgers.edu (848) 932-2300, for support. Also if you are comfortable doing so, please inform me so I can help connect you with campus resources.

Food Insecurity

The Rutgers Food Pantry

Serves Rutgers students and is located at the College Ave Student Center, Room 115 (126 College Ave).

<http://ruoffcampus.rutgers.edu/food> | 848-932-5500 | ruoffcampus@echo.rutgers.edu

Art & Design Micro-Pantry

Provides limited food for students, instructors and staff at CSB. The pantry is located in the Art & Design office vestibule on the 1st floor and is accessible 24 hours a day.