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A Peer Review of Product Design Visualization, IDES 416|816

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A Peer Review of Product Design Visualization

IDES 416|816

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Abstract

This Portfolio explores a new course on product design visualization introduced in the product design minor program at the University of Nebraska-Lincoln. Due to the nature of the diverse student group pursuing the minor program, this course adapts flexible teaching and assessment methods that foster inclusivity and enrichment.

Key words: Visualization, product design, rendering, sketching, communication

Table of Contents

Overview.....	4
Course Description.....	5
Course Objectives:.....	5
Teaching Methods.....	5
Course Activities	6
Course Materials.....	8
Link to Broader Curriculum.....	8
Analysis of Student Learning	9
Assessment.....	10
Analysis of Grades	11
Course Reflection	Error! Bookmark not defined.

Overview

This portfolio centers around a new course – IDES 416|816: Product Design Visualization – introduced in the Fall of 2023. The course was strategically added to the Product Design minor program to enhance skills development in the curriculum. IDES 416 serves as a prerequisite for a subsequent practical course – IDES 417: Product Design – and provides students with the complimentary skills to visually communicate abstract ideas effectively and quickly before physically making them. The skills acquired in this course are transferable to other disciplines, aligning seamlessly with the broader mission of the College of Architecture at the University of Nebraska-Lincoln to build knowledge, technique, and design skills to address real-world problems with communities across Nebraska and beyond.

The overarching objective of creating this portfolio is reflective in nature. I chose to focus on this course in order to gain insight into how students from different disciplines learned visualization techniques with the intention of leveraging this information to enhance the teaching methods employed in the course and ensure an effective learning experience.

Due to the nature of the Product Design minor program, the course is cross listed, and demographics of students enrolled in the course comprised of both undergraduate and graduate students from architectural studies, interior design, and graphic design programs at the University of Nebraska-Lincoln. In total, nineteen students completed the course, including three graduate students and sixteen undergraduate students. All three graduate students were enrolled in the Masters of Architecture, while the undergraduate students comprised of three students from graphic design, eight students from interior design and five from architectural studies. Most students entered the course with foundational understanding of the design process, and some students arrived with prior experience in 3D modeling and rendering from their respective disciplines. They are encouraged to adapt these skills to effectively communicate product design outcomes and vice-versa.

Course Description

The primary aim of IDES 416 was to provide students with foundational skills essential to designing, communicating, and prototyping products. Through a combination of quick, hands-on, and tool-aided methods, students learned diverse techniques of visualization, including sketching, rendering, graphic presentation, and model making using both traditional and digital tools. The course placed a strong emphasis on the application of communication techniques at different stages of the design process, fostering an interdisciplinary approach to skill development.

Course Objectives:

1. To engage in critical discourse regarding issues of past and current significance in product theory, design, and practice.
2. To introduce students to the conventions of visualization and presentation techniques for product design
3. To accentuate rapid visualization and prototyping (2D and 3D) as constituents of creativity in the design process
4. To enhance students' proficiency with digital fabrication tools and designing and developing prototypes for human use
5. To expose students to the economics of design decisions and fabrication requirements through design projects

Additional objective for graduate students

- To engage graduate students in critical analysis of theory and application of various visualization methods in the design process and their impacts on creativity.

Link to Syllabus in Appendices

Teaching Methods

The primary instructional goal of this course aimed at scaffolding skills to communicate product ideas. This involved cultivating proficiency in hand sketching skills, translating those skills into the 3D models using modeling software, and further translating them into physical prototypes. To achieve this, this course employed a diverse range of active learning methods designed to fully engage students in the learning process.

These instructional methods encompassed traditional lectures, discussions, assigned material, and hands-on learning exercises. Each class was structured build upon the previous one, allowing for a gradual development of visualization skills. Theoretical content relevant to the specific topics covered in the course was introduced through instructor-led presentations and assigned readings and/or videos. Practical learning, which was a key component of this course, encompassed in-class demonstrations, guest lectures by experts, and hands-on exercises.

Practical skills including sketching and 3D modeling were taught through a combination of in-class demonstrations, assigned video tutorials, and assignments. Guest lecturers and open-source materials supplemented instruction. All course materials, including lectures, exercises, and supplementary resources were made readily accessible to students through the university's learning management system.

The teaching methods and structure of this course were shaped by my previous experience teaching similar courses at a different university, as well as studying the approaches of comparable courses taught at other Universities. This course took a unique approach by consolidated a broad spectrum of skills traditionally taught in separate courses and at varying levels into a single comprehensive course. The intention to expose students to these skills and foster proficiency in understanding their application. Additionally, given the varied proficiency levels of students in the course, flexibility was intentionally built into the structure. Lectures primarily targeted beginning students, providing foundational knowledge, while the application component allowed each student to explore skill at their own level. This approach acknowledged and accommodated the variety of skill sets and experiences that students brought to the course.

Course Activities

With the aim of adapting projects that holistically encompassed the learning objective set in this course, course activities were organized to encompass a variety of topics including visualization, design, 3D representation, fabrication, and Communication. The course met at Nebraska Innovation Studio (NIS), a well-equipped makerspace that provided students with the necessary tools and resources achieve the learning outcomes.

The sequence of activities began with an initial exploration of a visual note-taking technique called sketch noting. This method combines words and images to capture information and notes in a dynamic way by simplifying images into basic icons and utilizing elements such as arrows, boundary boxes, color, and typefaces to enhance flow. The objective in beginning with this exercise was to lower the inhibition to visualization, boost creative confidence, and enhance

student's observation skills. As a starting point to visual communication, students were asked to create visual boards introducing themselves. *See appendices for examples.*

Following this, the focus shifted to teaching students how to sketch and render products. This project aimed to enhance students' proficiency in visually communicating abstract ideas and existing products using manual tools such as pen and paper or digital tablets. Emphasis was placed on articulating product's form, surface, and functionality through 2D design elements and their application in defining 3D form, light, surface, texture, and materials. These topics were covered during weekly exercises, assigned both in class and outside of class and guest lectures and video tutorials were used to complement instruction. While conventions of sketching and rendering are standard, students were encouraged to develop their own visualization style. A final project integrating all learned techniques to visually communicate an existing product was assigned at the end.

The next project, which focused on design, fabrication, and 3D representation, explored the application of digital visual techniques to design and prototype new products. Students were tasked with generating a new product idea, exploring, and communicating diverse design possibilities using the previously learned sketching techniques, creating a 3D model of the new product, and fabricating it using rapid prototyping tools like 3D printing and laser cutting. This project challenged students to align design intention with fabrication capabilities, develop proficiency with digital fabrication tools, and understand the economic implications of design decisions. On-site demonstrations of fabrication tools were conducted by NIS staff. This project concluded with students fabricating and presenting a physical prototype of a novel product made using 3D printing and laser cutting prototyping tools.

The final project, which focused on communication explored approaches towards graphically presenting the process of designing a product, its use, and benefits to the product landscape. This segment focused on process narrative and graphic layout, culminating in the creation of a booklet that comprehensively presented the novel product's design process.

The progression through these segments ensures a holistic, enriching, and skill building learning journey for students in IDES 416: Product Design Visualization.

IDES 416/816

SEMESTER CALENDAR

FALL 2023

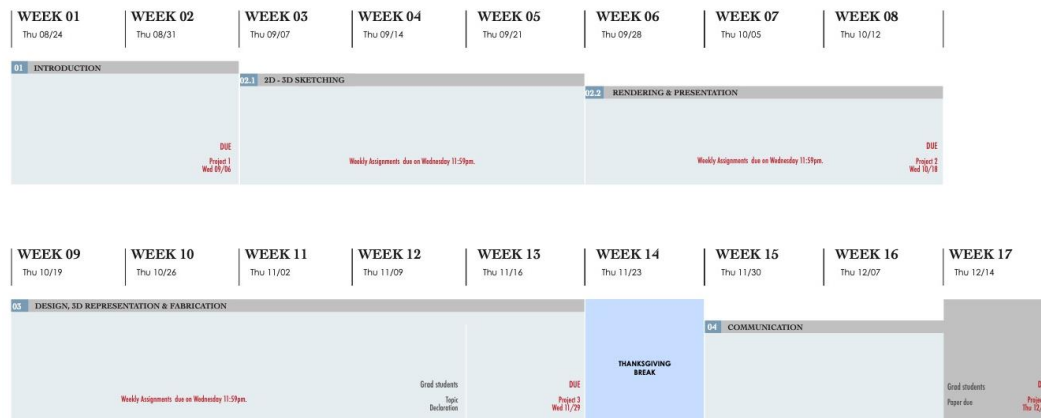


Figure 1: IDES 416/816 - Fall 2023 Course Schedule

Course Materials

In addition to in class presentations, guest lectures, and on-site demonstrations, other course materials used in this course included textbooks on sketching for product designers, and recorded videos tutorials from open-source websites such as YouTube and LinkedIn Learning. The intention was to expose students to the diversity of approaches but also give them a strong foundation. Students had access to all materials through Canvas – organized into modules – and they had the flexibility to interact with the materials as needed.

Link to Broader Curriculum

The product design minor program currently consists of one course that focuses on the practical application of the product design process. However, a significant challenge arises from lack of foundation skills necessary to effectively communicate design intentions. The gap becomes a barrier for students to achieve the desired learning outcomes. It is in response to this challenge that this new course was created. By relaying the visualization skills required to communicate design intention, IDES 416 acts as a bridge between the introduction course IDES 201: Introduction to industrial/product design – and the IDES 417: Product Design course. The skills acquired in this course are not only beneficial for success in the product design minor, but are also applicable in various disciplines of study, particularly within the broader context of the College of Architecture.

Analysis of Student Learning

To measure student learning, I will reference the project assigned during the second topic: Sketch and Render in the course. This topic explored the learning object of introducing students to the conventions of visualization and presentation techniques for product design. The project was introduced after an in-depth exploration of the topic over five weeks, with the expectation that students would complete the assignment within one week.

The project was to be completed individually. There were no scheduled feedback sessions between the assignment introduction and completion. The flexibility to choose their own product and quick turnaround allowed students to demonstrate application of the learned techniques independently.

This project was presented to students as follows: Visualize a product of your choice and create a final sketch board showing as much information about the product as possible and using all the product design sketching skills that we were covered in sketching and rendering. The sketch board needs to include:

- Multi view drawings (Front, sides, top or bottom views of the product);
- At least 3 different perspective views;
- At least 1 fully rendered perspective view; and
- Details (annotations, arrows, scale, etc...)

Students were provided with the project brief via Canvas and provided with the grading rubric at the same time. The following is an example of a student's work in the course. More examples are included in appendix b.

Pilot Iroshizuku
Mini Fountain Pen Ink 15 mL Bottle
Sketch Board

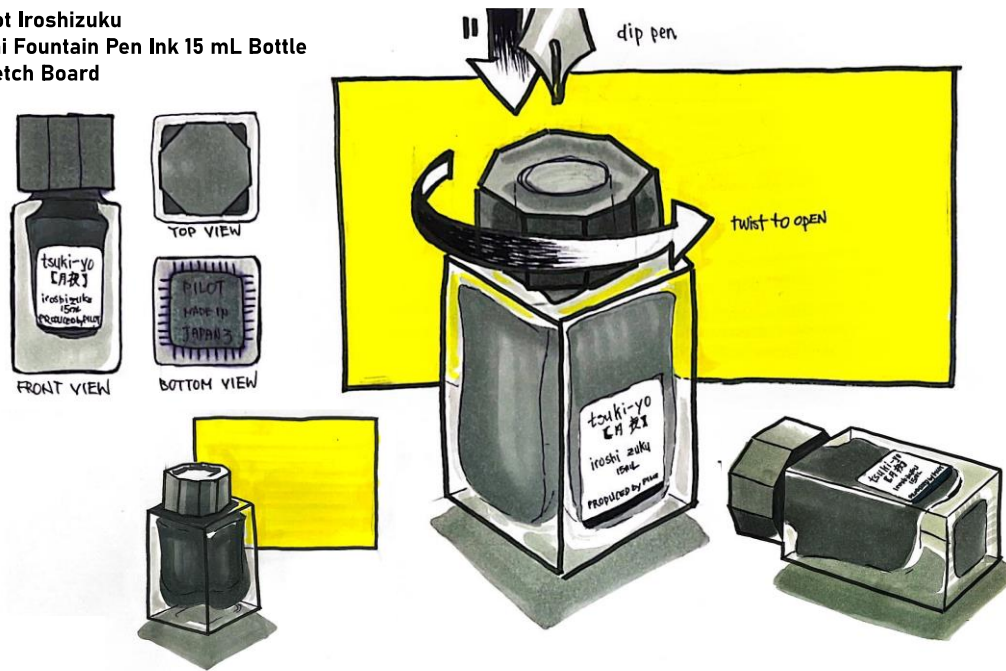


Figure 2: Sketch board by student 1

Assessment

Assessment for this course employed an analytical rubric with the opportunity to provide students with feedback to each criterion. The project evaluation was structured around six criteria, and each criterion was assigned a specific weight, reflecting its relative significance in the overall assessment of the project. Each criterion reflected a skill that had been covered during class and on which students had completed both in class and outside of class exercises. This approach facilitated a transparent and fair evaluation and also supported students in understanding their strengths and areas of improvement.

The following rubric (Figure 3) was used for this project:

Criteria	Ratings					Pts
Projection Shapes, volumes, and details of sketches are drawn accurately in elevation and perspective with correct proportions	Advanced Work demonstrates mastery and skill proficiency that goes above and	Proficient Work that shows above average depth of competency, consistency in	Adequate Work shows adequate competency with reliable performance in	Emerging Work that does not show satisfactory competency, demonstrates	Unsatisfactory Work shows no effort and/or shows a complete	25pts

Fidelity Line weight and line quality - crispiness and cleanliness of the lines of the sketches	beyond, exceeds criteria expectations, and demonstrates exceptional exploration and growth.	performance, and meets the requirement of the criteria.	meeting the criteria.	minimal effort and a lack of understanding for the criteria.	disregard of the criteria.	15pts
Depth Shadows, shading, vignettes, conveying form						15pts
Rendering Materials and finishes of the surface						20pts
Communication Communicating function of the product using arrows, scale, and annotations.						15pts
Presentation Layout of the sketches on the board, cleanliness, and overall composition + In person presentation.						10pts

Figure 3: Sketch and Render Grading Rubric

Analysis of Grades

The following table shows trends in student mastery based on the rubric. One student did not submit their work for this project and was therefore excluded in this analysis.

Projection	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Fidelity	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Depth	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Rendering	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Communication	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Presentation	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
	Student 1	Student 2	Student 3	Student 4	Student 5	Student 6	Student 7	Student 8	Student 9	Student 10	Student 11	Student 12	Student 13	Student 14	Student 15	Student 16	Student 17	Student 18

Advanced	Advanced
Proficient	Proficient
Adequate	Adequate
Emerging	Emerging
Unsatisfactory	Unsatisfactory

The trends observed in the assessment revealed that, while students demonstrated above-average mastery across all criteria, there were noteworthy areas for improvement, specifically in projection, fidelity, and rendering techniques. These trends were anticipated, considering the inherent challenges faced by novices in projecting a product in perspective. This task requires them to represent realistic proportions of a product in space, a skill often introduced at more advanced levels with dedicated courses.

In the context of fidelity, the variations in conventions of line weighting across different design disciplines could contribute to perceived distortions. This is a common challenge as students may encounter different expectations for line weights depending on their specific design focus. Rendering, with its goal to define a product's materials and surface finishes, demands a high level of nuance and detail to effectively articulate each surface. Additionally, the medium employed for rendering also plays an important role in determining quality. Since the course only explored hand rendering tools, challenges associated with using pens, pencils and markers cannot be overlooked. While both fidelity and rendering techniques play a crucial role in enhancing the communication of a product, they can be determined as secondary considerations, particularly during the initial stages of the design process.

The recognition of these areas for improvement aligns with the understanding that certain aspects of the project may require additional refinement, especially considering the diverse nature of visual representation across different disciplines and students taking the course. Observing the assessment trends provides valuable insights for recognizing students' strengths and guiding them towards further development in specific aspects of their work and identifying areas of improvement in delivering the course.

APPENDICES

Appendix A: Course Syllabus

Course Information

Course name: IDES 416/816 - Product Design Visualization

Meeting time: TBD

Instructor: Aziza Cyamani

Prerequisites: None

Course Description

Learn the foundational skills to design, communicate and prototype products using quick, hands-on, and tool-aided methods. Methods will include graphic visualization (sketching and rendering) and analogue and digital rapid prototyping tools.

Course Introduction

This course aims to provide students with foundational skills to design, communicate, and prototype products using quick, hands-on, and tool-aided methods. Students will learn how to communicate ideas through sketching, rendering, graphic presentation, and model making using hand, digital, and computer aided tools. Students will gain experience in applying relevant communication techniques at different stages of the design process from the initial concept stage to final presentation. With a strong consideration for interdisciplinarity, students in this course will work together to expand upon their skills and gain a complementary toolset for creativity that can be applied to their major areas of study.

Objectives:

- To engage in critical discourse regarding issues of past and current significance in product theory, design, and practice.
- To introduce students to the conventions of visualization and presentation techniques for product design
- To accentuate rapid visualization and prototyping (2D and 3D) as constituents of creativity in the design process
- To enhance students' proficiency with digital fabrication tools and designing and developing prototypes for human use
- To expose students to the economics of design decisions and fabrication requirements through design projects

Additional objective for graduate students

- To engage graduate students in critical analysis of theory and application of various visualization methods in the design process and their impacts on creativity.

Course Learning Outcomes

Students who succeed in this course will be able to:

- Demonstrate understanding of issues central to product design
- Demonstrate application of visual communication techniques for product design
- Demonstrate comfort in the application of computer aided visualization techniques including but not limited to 3D modeling, rendering, and rapid prototyping
- Demonstrate awareness of 2D and 3D visualization in the design process
- Manifest individual style of design and creative expression

Additional Outcomes for graduate students

- Ability to articulate (through critical analysis of theory) and demonstrate (through application) advanced understanding of visualization methods at different stages of the design process as strategies to facilitate creativity.

Learning and Teaching Methods

The focus of this course will be on active learning and practice-based pedagogies. Students will be introduced to topics through instructor-led presentations and guided through practices of hand and digital sketching tools. The aim will be on building aptitude in hand sketching skills first, transferring them into the digital environment, and consequently translating the drawings into three-dimensional models using 3D modeling software. Modeling and rendering will be taught through demonstration exercises using computer-aided design tools, which might include but are not limited to Rhino3D or Fusion 360. Tutorials, presentations, and open-source materials will supplement synchronized instruction and all materials will be made available for access on the university's learning management system.

Internal resources within the College of Architecture as well as external resources such as the Nebraska Innovation Studio and invited guest speakers and lecturers will be used to supplement instruction. An important component of this course is in students taking an active role in the learning process; therefore, attendance, active participation, and self-directed learning will be imperative to their success.

As an active learning course, students can expect a hands-on experience coupled with consistent feedback from peers, faculty, and whenever possible, industry designers to help them improve their skills. It is in this regard that students are advised to expect the process of learning in this course to be engaging and iterative. Feedback will be direct and honest and aimed at the students' process and product – not at the students personally. Students will be encouraged to communicate with the instructor about any concerns, confusion and/or anything that is not clear about the course in due time to accommodate the needed shifts. Instructor will

take into consideration student's concerns and reserve the right to provide appropriate accommodations as needed.

Format: The class will primarily meet in-person unless otherwise communicated. The course will meet in the established classroom and might use the computer lab and media lab depending on the needs of the exercises. The meeting space will be communicated in advance to give students time to plan.

Projects Overview

Project 1 – Visual Listening

Project 2 – Sketching and Rendering

Project 3 – Design, 3D Representation & Fabrication

Project 4 – Communication

Graduate Students – Research Paper

Evaluation

Grades for the semester will be determined on a point system. There are multiple assignments in the semester with specified grade weights that require content to be completed on time and shared with the class. It is the responsibility of the student to be prepared for class and actively engage in the process of learning throughout the semester.

The total points for **undergraduate students** will be **1000 points**; project/assignments will account for 700points of the total, whereas active engagement including class preparation, peer-to-peer feedback, and in-class discussions will account for 100 points as part of the participation grade.

The total points for **graduate students** will be **1200 points**; project/assignments will account for 700points of the total, whereas active engagement including class preparation, peer-to-peer feedback, and in-class discussions will account for 100 points as part of the participation grade. Additionally, graduate students will be required to submit a research paper demonstrating in-depth analysis of a selected visualization method; (1) analyzing its significance, implications, role in facilitating and testing creative outcomes, and (2) demonstrating the application of the visualization method at different stages of the design process as a strategy for creativity. This research paper will account for 200 points. **Graduate students who do not submit a research paper or earn 700 points of the overall points will not receive graduate credit.**

Project assessment will be based on evaluation criteria outlined in each project and grades will be assigned according to the individual student's efforts and the quality of the work produced.

Grades and feedback will be given for each project according to the specified dates of completion.

The grade breakdown is as follows:

1. Project 1 – Visual Listening	100 points
2. Project 2 – Sketching and Rendering	200 points
3. Project 3 – Design, 3D Representation& Fabrication.	350 points
4. Project 4 – Communication	250 points
5. Participation	<u>100 points</u>
Total (Undergraduate Students)	1000 points

Graduate research paper	<u>200 points</u>
Total (Graduate Students)	1200 points

In general, projects will be assessed based on four major merit areas described below:

1. **Process** [30% of project grade]
The design process will be scored as highly as the output. Process will be measured through consistent progress and dialogue and specified deliverables throughout the entirety of a project phase.
2. **Craftsmanship** [30% of project grade]
Craftsmanship will be measured through level of clarity, precision, craft, and artistic quality of the work both literally and abstractly through drawings, models, or other forms of 2D and 3D representation.
3. **Presentation** [15% of project grade]
Each presentation will be assessed according to the level of professionalism and clarity in communication of project progression and outcomes.
4. **Completeness** [15% of project grade]
Completeness will be measured through level of totality of the tangible evidence presented and the depth of the exploration at each presentation and timely submission of all project deliverables.

The graduate paper will be assessed based on the following:

1. **Topic declaration** [15% of research paper grade]
 - Identification and statement of a focused topic
 - Significance and relevance of topic to the discipline

- Scope of the study – focused and narrow
2. **Methods** [15% of research paper grade]
 - Use of research methods appropriate to the task.
 3. **Analysis, discussion, and demonstration** [40% of research paper grade]
 - Articulation of major components of the topic
 - Logical analysis of academic sources in support of the discussion.
 - Discussion of implication of the components and their relationship to the discipline
 - Visual demonstration of application of the methods explored in the topic.
 4. **Structure** [30% of research paper grade]
 - Coherence in the discussion
 - Clarity and precision of writing and visual demonstrations
 - Spelling, grammar, visual elements
 - Use of appropriate academic language and correct attribution through citations
 - References in bibliography

Participation will be assessed based on the following:

- Class preparation [30% of participation grade]
- Peer-to-peer feedback [30% of participation grade]
- In-class discussions [40% of participation grade]

Grade ratings for each project will be assigned according to the following scale:

A+ – A- Advanced

Work that demonstrates mastery and skill proficiency that goes above and beyond, exceeds projects expectations, and demonstrates exceptional exploration and growth

B+ – B- Proficient

Work that shows above average depth of competency, consistency in performance, and meets the requirement of the project statement

C+ – C- Adequate

Work that shows adequate competency with reliable performance.

D+ – D- Emerging

Work that does not show satisfactory competency, demonstrates minimal effort and a lack of awareness for the project statement

F Unsatisfactory

Work that shows no effort and is unacceptable.

Semester grades will be determined by the following grading scheme:

A+	97 – 100%	C	74 – 76%
A	94 – 96%	C-	70 – 73%
A-	90 – 93%	D+	67 – 69%
B+	87 – 89%	D	64 – 66%
B	84 – 86%	D-	60 – 63%
B-	80 – 83%	F	0 – 59%
C+	77 – 79%		

If at any point it is discovered that any part of the submitted work has been plagiarized, the project will receive an F grade.

Recommended Readings

- Design Drawing Experiences / William Kirby Lockard. 2000 ed. ISBN 0393730417. Lockard, William Kirby, 1929.
- Sketching Product Design Presentation. 2014 ed. ISBN 978-9063693299. Eissen, Koos & Steur, Roselin, 2014.
- Sketching, Drawing Techniques for Product Designers. Amsterdam: BIS Publishers, 8th printing 2010. Eissen, Koos & Steur, Roselin, 2007.
- Sketching, The Basics. Amsterdam: BIS Publishers, 8th printing 2011. Eissen, Koos & Steur, Roselin, 2007.
- The Graphic Design Reference & Specification Book: Everything Graphic Designers Need to Know Every Day. 2013 ed. ISBN 978-1592538515. Evans, Poppy, 2013.
- The Industrial Design Reference & Specification Book: Everything Industrial Designers Need to Know Every Day. 2013 ed. ISBN 978-1592538478. Cuffaro, Dan, 2013.

Required Materials

9"x12" Sketchpad

Letter size paper (regular printer paper)

Straight edges

Ballpoint black and blue pens

Wacom tablet + Stylus (optional)

Laptop

Required Digital Tools

Adobe Creative Cloud
Rhinoceros® 3D (6 or 7)
Fusion 360
Lumion

Attendance Policy

We will all do our best during these unpredictable times to facilitate a productive learning environment. Students are advised that some learning cannot be easily moved online or reconstructed outside of the in-person classroom, nor that an instructor is required to do so. Therefore, the following policies and procedures are expected to ensure teaching and learning in this course:

- We will be meeting every (TBD) in-person unless otherwise stated in the course syllabus or communicated by the instructor.
- That you will regularly attend class, be on time, and stay in class during the entire period (you may be excused for short periods to gather equipment and supplies and/or take breaks).
- It will be assumed that you have read, watched, and satisfied all assigned course content to supplement your learning and that you will begin to apply content to discussions and assignments as you arrive to class.
- That you will use class time to engage with course material and assignments.

While it is preferable for students to attend in person as much as possible, it is possible that students will sometimes miss class for various reasons. To ensure that all students are fully engaged in the course even if they are unable to attend in person, the following is expected from you as a student in this course:

- That you take ownership of your own attendance decisions.
- That if you are aware and able, you are pro-active in notifying your instructor in a timely fashion about absences.
- That you are proactive and professional in your communication with the instructor about; (1) your absence and (2) clarifying your academic expectations in order to complete work as assigned and engage with/or access course material that you may miss. (Much of the course materials, or alternative online course materials will be made available via Canvas).
- That you still complete all assignments by the stated deadline.
- Completion of assignments and demonstration of learning outcomes will be held to the same standard of excellence despite class absence/s.
- That you let me know ahead of time if you can't meet the stated deadlines so that we can make alternative arrangements.

Note: If any student misses more than 3 class periods and/or their academic performance is not demonstrating consistent understanding of learning outcomes, a meeting will be scheduled between the student, the student's academic advisor, and the instructor to discuss the best course of action moving forward. To manage expectations around communication, you may expect emails to be answered in a timely and professional way. This means within 24hrs and between 8:00am-5:30pm Monday to Friday. Communication outside of that time frame is subject to the instructor's discretion.

Late Work Policy

It is very important to turn in work on time in this course. In this field, deadlines are essential. Please notify your instructor ahead of time for any assignments that you will miss. I will only extend deadlines if you have an excused absence and/or we have actively and collaboratively made arrangements for extended deadlines within 24hrs of the missed assignment.

UNL Course Policies and Resources

Students are responsible for knowing the university policies and resources found on this page (<https://go.unl.edu/coursepolicies>):

- University-wide Attendance Policy
- Academic Honesty Policy
- Services for Students with Disabilities
- Mental Health and Well-Being Resources
- Final Exam Schedule
- Fifteenth Week Policy
- Emergency Procedures
- Diversity & Inclusiveness
- Title IX Policy
- Other Relevant University-Wide Policies

Retention of Work

The College of Architecture has the right to retain any student work, either in part or in its entirety, for display, accreditation, documentation, recruitment or any other educational or legal purpose.

Video or Audio Taping Class Meetings

Due to the sensitive and controversial nature of some of the topics that will be discussed over the duration of the semester, and the privacy of all involved, all classes are closed to the Press/Media. No video or audio taping of class sessions is allowed unless you obtain my written permission to do so.

Appendix B: Student Work

PRODUCT: BOTTLE

TYPE: CETAPHIL TRAVEL-SIZE
FACE WASH

