# SPRING 2008:
## COURSE DESCRIPTIONS
## PARSONS THE NEW SCHOOL FOR DESIGN

**PART 1:**
AAS Programs
BBA Program
BFA Programs
Graduate Programs

**PART 2:**
Art & Design Studies
History of Decorative Arts & Design
University Lectures
University Seminars

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# INSTRUCTIONS

This booklet contains course descriptions for the AAS, BBA, BFA and Graduate degree courses offered by Parsons The New School for Design. The course descriptions are arranged by program and, in most cases, by year-level order with required courses separated from elective courses. Courses offered by the Department of Art & Design Studies, including the History of Decorative Arts and Design program, as well as the University Lecture and Seminar offerings are also provided in this booklet.

Course information is provided in the following format:

**SUBJECT CODE - MASTER NUMBER - COURSE TITLE**
Description of Course
**Credit**
**Co- or Pre-requisite(s):**
**Open to:** [Indicates whether course is for majors only, non-majors by permission, or is "open" enrollment, if applicable.]
**Primary software used:** [If applicable.]
**Pathway:** [Art & Design Studies only.]
**Faculty:** [Art & Design Studies, History of Decorative Arts & Design, and University Lecture and Seminars only.]
**Contributing School/Department:** [University Lecture and Seminars only.]

# ADVISING

This booklet should not be used to determine program requirements, instead students should consult with his/her program advisor in order to determine eligibility to enroll in a particular course. Only those courses included in this booklet open to Parsons' students.

Students should obtain the four-digit "Course Registration Number" (CRN) from the Schedule of Classes available via alvin.newschool.edu>Class Finder. This course description booklet is also available at students.parsons.edu, the continuing students' resource website.

# NOTE

Class offerings and faculty assignments, as listed in this book, are subject to change. Please check ALVIN for updated information prior to the start of classes.

## UNIVERSITY POLICY ON ACADEMIC INTEGRITY

The University community, in order to fulfill its purposes as an educational institution, must maintain high standards of academic integrity. Students in all divisions of the University and in all facets of their academic work are expected to adhere to these standards. Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research finds or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, dissertations, computer work, art and design work, oral presentations, musical work, and other projects).

Standards of academic honesty are intended to protect the rights of others as well as to support the education of the individual student, who derives no educational benefit from incorrectly or dishonestly assuming credit for the work of others. These standards also include the responsibility for meeting the requirement of particular courses of study. Thus, multiple submissions of the same work for different courses must have the prior approval of all parties involved. New School University recognizes that the differing nature of work across divisions of the University may entail different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based on universal principles valid in all divisions of New School University and among institutions of higher education in general. It is the responsibility of students to learn the procedures specific to their disciplines for correctly and appropriately differentiating their work from that of others.

# PART 1
# AAS DEGREE OFFERINGS

## AAS FASHION MARKETING AND MERCHANDISING

**PAFM 1000 FASHION TEXTILE SURVEY**
A comprehensive survey of woven and knitted fabrics used in apparel. Students will learn to identify fibers and evaluate their performance. This course will reveal historical and contemporary design and production techniques. Pattern, whether printed, painted, dyed or woven will be investigated as inspiration for the designer.
**2 CR**

**PAFM 1020 IMPORT/EXPORT**
Students study the process of importing and exporting apparel and textiles. Students learn the basic vocabulary of shipping, methods of payment, and political influences. They study why import and export markets develop, as well as new trade agreements. Students learn the necessary skills to source apparel and textiles off-shore. Their term project includes researching the country of export from a social, economic, cultural and political point of view to determine the venture's potential for success.
**2 CR**

**PAFM 1040 MERCHANDISING MATH**
This course is designed for students in Fashion Marketing. It provides students with a strong understanding of merchandising math. Students analyze the profit-loss statement of fashion companies. Weekly exercises enable students to effectively solve mathematical problems in the fashion industry. Students learn about planning, inventory control, terms of sale, and both the wholesaler and the retailers' pricing policies.
**2 CR**

**PAFM 1050 MARKETING 1: FASHION MARKETING**
This course teaches how to develop and implement fashion marketing strategies. It is intended to give both a theoretical and practical understanding of fashion marketing decision making. During the first semester we will explore the fundamentals of fashion marketing – including general fashion marketing concepts, the marketing environment and types of markets. Students will learn how to analyze the target market and how to conduct market research for the fashion industry.
**2 CR**

**PAFM 1060 MARKETING 2: GLOBAL MARKETING**
This course focuses on creating a global marketing plan for a domestic fashion company. International business relationships -- economic, cultural, and legal practices are examined. The students will determine the feasibility of developing a successful global market venture, which will include strategies for global media and public relations.
**2 CR**
**Pre-requisite(s):** PAFM 1050 Marketing 1: Fashion Marketing.

**PAFM 1070 MERCHANDISING WORKSHOP**

This course was developed to enable fashion marketing and design students to work together in an environment that simulates the daily activities within a fashion company. Through weekly hands-on exercises, i.e. color forecasting, trend spotting and editing, students work to produce a collection for the up-coming season.

**2 CR**

**Pre-requisite(s):** PAFM 1080 Merchandising.

**PAFM 1080 MERCHANDISING**

This course is an overview of the merchandising principles and techniques necessary to operate a successful fashion apparel company. The course enables students to examine the role of a merchandiser within a fashion company. The students learn about the merchandiser's planning, editing, and pricing strategies. They learn first hand what it takes for a merchandiser to cost fashion apparel profitably through garment costing exercises. The student gains an appreciation of the core nature of merchandising in fashion and its dynamic character.

**2 CR**

**PAFM 1090 RETAILING**

This course is an overview of the principles, procedures, and applications involved in successful retailing. It is an extensive examination and study of the functions and structures of retailing and how they serve society. Students explore promotion, global retailing, location, image development and new technologies used in current retail organizations.

**2 CR**

**PAFM 1100 PRODUCT DEVELOPMENT**

This course teaches students about the product development cycle of the fashion industry. Students learn about the role of the Product Developer and what must be done in order to generate successful private label apparel. The changing buying-habits of the retailers' target customer are also examined. Students examine the advantages and disadvantages to private label merchandise. This course includes a visit to a private label manufacturer.

**2 CR**

**PAFM 1110 E-MARKETING**

Find out what the buzz is all about. The Internet offers one the world stage to sell apparel and accessory products and the intimacy to communicate with the customer one-on-one. Students will learn what is important and what to avoid in using these new methods of distribution in the fashion industry. Students will also learn how to market fashion on the Internet.

**2 CR**

**PAFM 1120 ACCESSORY**

Beginning with an overview of the fashion accessory marketplace, this class follows the steps necessary to develop a product: market research, trend analysis, price structure, color palette and sourcing (foreign and domestic). Field trips to buying offices, accessory showrooms, and trade shows enhance students' understanding of the development cycle.

**2 CR**

**PAFM 1160 MARKETING 3: MARKETING MANAGEMENT**
Marketing Management extends beyond the principles of fashion marketing. This course focuses on managing the marketing function and challenges students to analyze and make strategic decisions through case studies and assignments.
**2 CR**
**Pre-requisite(s):** PAFM 1050 Marketing 1 and PAFM 1060 Marketing 2.

**PAFM 1170 MARKETING 4: BRAND MANAGEMENT**
This course examines branding, and the ways that brands acquire and sustain value in the marketplace. Brand equity is among a firm's most valuable assets and one of the most important aspects of marketing today. Students analyze fashion companies and how their brand image could mean the difference between success and failure. This course focuses on the challenges of brand management, exploring how successful marketers go about developing, managing and protecting brands.
**2 CR**
**Co-requisite(s)**: PAFM 1160 Marketing 3.
**Pre-requisite(s):** PAFM 1050 Marketing 1 and PAFM 1060 Marketing 2.

**PAFM 1180 PUBLIC RELATIONS**
PR is an integral part of the fashion industry. Media exposure can help businesses small or large succeed in today's fast paced environment. This studio class will teach students how to communicate effectively. Learn how to generate media attention by using press kits, events, stunts, media alerts and releases. Students will also learn how to create a newsworthy angle and to "pitch" a fashion company. Students will leave class with a complete press kit for the fashion company of their choice, including a PR plan and budget.
**2 CR**

**PAFM 1181 SOCIAL COMPLIANCE: FASHION INDUSTRY**
The apparel and textile industry is a multi-billion dollar global industry. This course will examine manufacturing from a social, political and economic point of view. This course will enable the students to learn about the human rights and environmental violations as related to the apparel and textile industry. Students will learn about outsourcing and the impact on manufacturing in developing countries. Students will also examine the economic infrastructure of these countries.
**2 CR**

**PAFM 1182 NEW YORK TREND SPOTTING**
New York City is known as the fashion capital of the world. The retailers of Madison Avenue, SOHO, Harlem, and NOLITA, as well as people watching on the streets of NYC are a merchandiser's greatest trend resource. This course focuses on fashion forecasting, competitive retail analysis and trend forecasting. Through lectures and weekly field assignments this course will enable students to learn about trend forecasting and the merchandiser's role in defining "cool".
**2 CR**

**PAFM 1183 GLOBAL POLICIES: FASHION**
This course will enable students to examine international trade rules, and global trade strategies of apparel and textile manufacturers. Students will examine the power of politics on world trade.

Weekly on-line course discussions will allow the students to examine globalization's impact on the fashion industry.
**2 CR**

**PAFM 1190 FASHION INDUSTRY: MARKETING**
This course is an introduction to the fashion industry. It provides students with an overview of the structure of the fashion industry. The business framework of apparel and textile companies is explored. The students will learn fashion terms, and how to identify different markets and new trends. The students will also learn about the various job opportunities in the fashion industry.
**2 CR**
**Co-requisite(s):** PAFS 1425 Fashion Industry: Design.

**PAFM 1191 VISUAL MERCHANDISING**
This course enables students to understand the importance of visual merchandising, often overlooked in the success or failure of the fashion retailer. Through analysis of the store layout, lighting, fixtures, props, window, and in-store displays the students learn the importance of creating a store's image. Course assignments examine the retailer's use of visual display to encourage the sale of fashion apparel and accessories.
**2 CR**

**PAFM 1193 SPECIALTY MARKETS**
This course is an overview of specialized markets within the fashion industry. Students will develop the necessary skills required to promote fashion products to these markets. Students will be able to implement generation analysis to create an understanding of the buying power of these untapped target markets i.e. plus size, mature market, teens, echo baby boomers, bridal, active-wear, etc.
**2 CR**

**PAFM 1194 PROCESS AND SKILLS: MARKETING**
This course introduces the students to the production and manufacturing processes as they relate to line development. Students will learn the importance of manufacturing in relation to establishing quality and fit standards. Students will examine various manufacturing costs and how they directly relate to the wholesale price of the product line. Students examine the interactions of the merchandiser and the production department. Students will learn the necessary terminology used during the manufacturing process of the product line.
**2 CR**

**PAFM 1195 INTERNATIONAL BUSINESS AGREEMENTS**
This course examines the legal aspects in international licensing. It gives the students an understanding of trademark, copyright and licensing laws in relation to the global fashion business. Through case studies this course will enable students to understand the importance of international licensing as a current marketing tool to reinforce brand image.
**2 CR**

**PAFM 1196 DESIGN HISTORY: CONNECTION**
This course offers a history of the styles in furniture, fashion, interiors, the decorative arts, and painting, and examines the fascinating links to be made between the various design movements.

Beginning with the 18th century and ending with the present, each slide-illustrated session focuses on a specific period and explores revival and innovation, as well as design connections.
**3 CR**

**PAFM 1197 FASHION SHOW PRODUCTION & PR**
This course is an overview of fashion show production and public relations. It will cover: market research; audience identification; visual merchandising; direct marketing; sponsorship; press releases; electronic media; publicity and advertising; and the primary purpose---merchandising the product. Show production from start to finish, back stage planning through presentation to wrap-up, and evaluation will be covered as well. Students in the class will participate in the development and production of the AAS Trunk Show, which takes place in May.
**2 CR**

**PAFM 3901 INTERNSHIP**
Students who wish to gain work experience in their design field may register for an internship. All internships must directly relate to a student's major. An internship requires eight hours per week for 15 weeks per credit. A maximum of two credits may be applied toward the AAS Degree. To register for an internship, students must fill out a Learn/Work Agreement Form available from Parsons' Office of Career Services or from the AAS Department. The Agreement must be presented to the AAS program advisors during registration for approval. Students may also seek assistance from Parsons' Office of Career Services, 2 West 13th Street, 5th Floor. International students should seek advisement from the International Student Services Office.
**1 to 2 CR**

*Fashion Marketing students may take the following Fashion Studies courses as electives. See the AAS Fashion Studies section for the following descriptions:*

***PAFS 1425 FASHION INDUSTRY: DESIGN, 2 CR***
***PAFS 1428 FASHION CAD: U4IA, 2 CR***
***PAFS 1431 FASHION HISTORY: COUTURE, 3 CR***
***PAFS 1432 FASHION HISTORY: SURVEY, 3 CR***
***PAFS 1439 CAD: PHOTOSHOP/ILLUSTRATOR INTENSIVE, 2 CR***

# AAS FASHION STUDIES

**PAFS 1000 FASHION DRAWING 1**
This course serves as the foundation of fashion design representation. Students draw from live models to develop an awareness of the proportions and movement of the elongated fashion figure while maintaining correct anatomical structure. It moves from gestures, shapes and poses to drawing the fashion figure.
**2 CR**

**PAFS 1020 CONSTRUCTION 1: PATTERNMAKING**
This course provides an introduction to one of the three key components of apparel construction. The course will focus on the development of basic slopers and will lay down the basis for the design room patternmaking.
**2 CR**
**Co-requisite(s):** PAFS 1080 Construction 1: Draping and PAFS 1090 Construction 1: Sewing.

**PAFS 1080 CONSTRUCTION 1: DRAPING**
This is an introduction to the basic principles of three-dimensional fashion design. Students will use dress forms to achieve basic garment components: bodices, skirts, sleeves, collars, etc.
**2 CR**
**Co-requisite(s):** PAFS 1020 Construction 1: Patternmaking and PAFS 1090 Construction 1: Sewing.

**PAFS 1090 CONSTRUCTION 1: SEWING**
This is one of the three main components of apparel construction. Students will be introduced to basic sewing techniques using both methods: hand finishing and industrial sewing equipment.
**2 CR**
**Co-requisite(s):** PAFS 1020 Construction 1: Patternmaking and PAFS 1080 Construction 1: Draping.

**PAFS 1010 CONSTRUCTION 2**
This course sets the next level for garment construction. Students will proceed to couture sewing, draping, and patternmaking.
**4 CR**

**PAFS 1011 CONSTRUCTION 3**
This course provides an advanced level of garment construction that will be directed to haute couture sewing and draping techniques. Students will develop their own designs.
**2 CR**
**Pre-requisite(s):** PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing.

**PAFS 1040 TAILORING**
This is an advanced sewing course in which students will learn couture tailoring techniques. Fitting, making the canvas interfacing, pockets and pad-stitching are covered.
**2 CR**
**Pre-requisite(s):** PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing.

**PAFS 1050 FASHION TECHNICAL DRAWING**

Students will develop flat sketches for use in presentation and story board spec sheet s. They will continue the development of the croquis book. Students will produce technical drawings by hand and digitally.

**2 CR**

**Pre-requisite(s):** PAFM 1190 Fashion Ind: Marketing and PAFS 1425 Fashion Ind: Design.

**PAFS 1051 ADVANCED FASHION TECHNICAL DRAWING**

Students with a basic level of fashion technical drawing will extend their flat sketching/drawing skills for advanced fashion representation and specification [spec sheets], using Adobe Illustrator in conjunction with Photoshop. The course will cover fashion items not covered in the pre-requisite course Fashion Technical Drawing, such as: outerwear, accessories and prints. The skills and methods practiced will demonstrate the design process of creating a cohesive body of work for presentation to prospective employers, clients, production mills, and/or within ones own design firm.

**2 CR**

**Pre-requisite(s)**: PAFS 1050 Fashion Technical Drawing and an evaluation of work.

**PAFS 1130 FASHION PORTFOLIO**

This course is designed for upper level students in Fashion Studies. They will learn how to translate their design concepts into an effective and powerful Fashion Portfolio.

**2 CR**

**Pre-requisite(s):** PAFS 1000 Fashion Drawing 1 or PAFS 1180 Fashion Drawing 2.

**PAFS 1140 FASHION DESIGN STUDIO**

This is an advanced fashion course where students will produce their original designs. They will go through the whole process from the original idea to the design, draping, pattern and garment development. Students will produce original designs and will be able to choose from five sections, each with a specific focus, such as: American Haute Couture and Knitwear, European Haute Couture, Historical Methods, Men's Wear and Post Modern Fabrications.

**2 CR**

**Pre-requisite(s):** PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing.

**PAFS 1180 FASHION DRAWING 2**

This course concentrates on developing the fashion silhouette and fabric rendering techniques using a variety of materials. Students will study the interconnectivity between fabric weight/texture and garment representation based on rendered croquis.

**2 CR**

**Pre-requisite(s):** PAFS 1000 Fashion Drawing 1.

**PAFS 1400 FASHION DRAWING WORKSHOP**

The workshop will enable students to develop and practice their skills in fashion illustration. This class supplements the fashion drawing classes and all AAS students may attend.

**0 CR**

**PAFS 1422 PROCESS AND SKILLS: FASHION**
The objective of this course is to introduce students to design principles and creative standards common to all design fields. Projects will deal with pragmatic and creative issues. Assignments are progressive so that students will have the opportunity to establish their professional identity.
**2 CR**

**PAFS 1423 ACCESSORY DESIGN**
This studio identifies accessory categories and develops fashion products from concept to finish.
**2 CR**

**PAFS 1425 FASHION INDUSTRY: DESIGN**
This is an overview of fashion design, complementing the marketing component of the industry. Students will learn how to develop design concepts, draw the basic fashion figure and the design sketch, compile a croquis book, and make flats.
**2 CR**
**Co-requisite(s):** PAFM 1190 Fashion Industry: Marketing.

**PAFS 1426 SHOE DESIGN**
From concept to creation, this workshop course will teach the students how to design and fabricate footwear. It will investigate the markets, suppliers, construction methods, and manufacturing--everything necessary to get the shoes from the sketch book to the street.
**2 CR**

**PAFS 1427 HAND KNITTING**
This is an introduction to hand knitting and crocheting techniques that are complementing couture fashion trends. Investigate the process of creating garments through hand knitting and learn the basic methods as well as how to develop new ones.
**2 CR**

**PAFS 1428 FASHION CAD: U4IA**
This course teaches the fundamentals of computer-aided design through the use of Computer Design Incorporated's U4ia software, used by leading apparel and textile companies. U4ia menus and functions are taught, including knits, watercolor prints and drawing techniques.
**2 CR**

**PAFS 1431 FASHION HISTORY: COUTURE**
We are experiencing a merging and cross pollination in the design fields. This course looks at and investigates the people, art, film, literature, photographers, music, image makers, architects and political and social events that have contributed to shaping various aesthetics. Students will learn how to work concepts into products and presentations.
**3 CR**
**Open to:** AAS Fashion, Marketing and Interior Design students.

**PAFS 1432 FASHION HISTORY: SURVEY**
19th and 20th C. fashion is studied through an examination of the influences of history, literature, politics, media, psychology and culture. Students study the history and meaning of dress and the development and practice of style.
**3 CR**

**PAFS 1434 BUSINESS & ENTREPRENEURSHIP**
This course introduces students to developing a business plan and writing it, getting financing, working with contractors and manufacturers, wholesale and retail pricing, legal issues and copyrights, licensing, permits, and everything else they need to know about starting their own business.
**2 CR**

**PAFS 1437 FASHION HISTORY: FUSION! ART AND FASHION**
This highly interactive, slide-empowered course will introduce all the artists of the 20th century that had a major influence on and intense interaction with the creators of fashion - up to the moment when the fashion designer declares: I Am The Artist! An accompanying project will ask of the students to develop a four-piece collection (mood board). The sketches will be based on the work of an artist of their choice.
**3 CR**

**PAFS 1439 CAD: PHOTOSHOP/ILLUSTRATOR INTENSIVE**
This is an intensive course of CAD (Computer Aided Design) that covers the basics of Adobe Photoshop and Illustrator. These are two of the most versatile programs used by leading apparel and textile companies. Students will learn how to utilize them and customize them for fashion design industry needs.
**2 CR**

**PAFS 1441 FASHION CAD: PHOTOSHOP**
This is an introductory course of CAD (Computer Aided Design) that covers the basics of Adobe Photoshop. This is the most versatile program used by leading apparel and textile companies Students will learn how to utilize it and customize it for fashion design industry needs.
**2 CR**

**PAFS 1450 FASHION LAW**
Fashion designers face unique legal challenges specific to their profession. The primary goal of this course is to educate fashion students as to the legal issues they will encounter during their careers and to prepare them as to the best way to address such concerns, whether it is on their own or with the assistance of an attorney. The course includes reading, lecture, discussion, individual and joint student projects, and a final exam.
**2 CR**

**PAFS 3901 INTERNSHIP**
Students who wish to gain work experience in their design field may register for an internship. All internships must directly relate to a student's major. An internship requires eight hours per week for 15 weeks per credit. A maximum of two credits may be applied toward the AAS Degree. To register for an internship, students must fill out a Learn/Work Agreement Form available from Parsons' Office of Career Services or from the AAS Department. The Agreement must be presented to the AAS program advisors during registration for approval. Students may also seek assistance from Parsons' Office of Career Services, 2 West 13th Street, 5th Floor. International students should seek advisement from the International Student Services Office.
**1 to 2 CR**

*Fashion Studies students may take the following Fashion Marketing courses as electives. See the AAS Fashion Marketing section for the following descriptions:*

***PAFM 1000 FASHION TEXTILE SURVEY, 2 CR***
***PAFM 1190 FASHION INDUSTRY: MARKETING, 2 CR***
***PAFM 1196 DESIGN HISTORY: CONNECTION, 3 CR***

*Fashion Studies students may take the following General Studio courses as electives. See the AAS General Studio section for the following descriptions:*

***PAGS 1001 DRAWING, 2 CR***
***PAGS 1021 COLOR THEORY, 2 CR***

# AAS GENERAL STUDIO

**PAGS 1001 DRAWING**
Drawing from the nude, students in this course will learn eye-hand coordination, and the relationship between object and pictorial space. Through a series of exercises and using a variety of materials, they will learn to draw the figure. The process of drawing will be investigated as a means to developing a visual vocabulary.
**2 CR**

**PAGS 1010 DRAWING STUDIO**
This is a perceptual drawing course. The goal of this course is to develop hand-eye coordination, an understanding of methods and materials. Students work in class from observation under the guidance of the instructor.
**4 CR**

**PAGS 1021 COLOR THEORY**
Color is light as light is color. Light is a stimulus and color the result. This course will explore the physical and psychological effects of light and color, color interaction, relationships, and the variables that modify color perception. Through a series of exercises students will investigate the science and experience of color and learn how to manipulate viewer response using this powerful visual tool.
**2 CR**

**PAGS 1050 SILKSCREEN**
This course explores the use of various screen-printing techniques emphasizing compositional as well as technical skills for diverse applications. Projects are geared to specific needs and interests of the individual student. All basic methods will be demonstrated including hand-made and computer generated stencils. These techniques can be used to support other skills such as fashion design, graphic design or photography with the purpose of making presentation prints.
**2 CR**

# AAS GRAPHIC DESIGN

**PAGD 1010 HISTORY OF GRAPHIC DESIGN**
This course traces the history of graphic design in the 20th century from the foundation of contemporary styles, Russian Constructivists and the Bauhaus, to the major new trends today. The work of leading designers, typographers and art directors is examined.
**3 CR**

**PAGD 1030 PORTFOLIO AND PROCESS**
Students build and refine their portfolios to a professional level and learn the process of preparing for life after school. They explore employment opportunities, and write and design their resumes and business cards.
**2 CR**

**PAGD 1040 GRAPHIC DESIGN 1**
This is a 6 hour studio in which the students learn to organize the printed page using words and pictures--graphic design. They will learn the process, tools, materials, and techniques used to solve specific design problems.
**4 CR**

**PAGD 1041 GRAPHIC DESIGN 2**
This course focuses on advertising design and production. Using the principles of design and layout, students will solve selling problems by creating original concepts, including headlines and position lines, exploring the use of typography, photography and illustration. They will take their work from rough, through comp to finish and will learn how to ready the work for production.
**4 CR**

**PAGD 1042 GRAPHIC DESIGN 3**
This is an advanced course devoted to fine-tuned solutions to a wide range of reality-based design problems. There is an emphasis on discovering personal style, clarity of communication and improving presentation techniques.
**4 CR**
**Pre-requisite(s):** PAGD 1040 Graphic Design 1 and PAGD 1060 Typography 1.
**Pre- or Co-requisite(s)**: PAGD 1041 Graphic Design 2.

**PAGD 1050 DESIGNING SYMBOLS**
The symbol, the essence of an idea, is the basis for a successful trademark and the first step in the development of a corporate identity program. Students in this course are trained to think in terms of abstract images, to create visually appealing and meaningful graphic statements applicable to letterheads, posters, displays and other graphic material.
**2 CR**
**Pre-requisite(s):** PAGD 1060 Typography 1.

**PAGD 1060 TYPOGRAPHY 1**
Type and letter forms are graphic designs that inherently project an aesthetic message with their shapes. This course will examine a set of problems that are resolved through type and its limitless use.
**2 CR**

**PAGD 1061 TYPOGRAPHY 2**
This course provides an opportunity for more advanced study of type and its applications.
**2 CR**

**PAGD 1070 PROCESS AND SKILLS**
This course incorporates introductory information in the areas of graphic design, typography, printing history and technology, photography and bookbinding. The students will develop a working knowledge of the fundamentals and principles that are an integral part of the design process through in class and homework assignments.
**2 CR**

**PAGD 1090 PUBLICATION DESIGN**
This course provides an opportunity for an investigation of publication formats and the design and typographic issues particular to them.
**2 CR**

**PAGD 1091 INTERACTIVE/WEB DESIGN 1**
This course will introduce students to the basic principles of graphic design and e-design -- as they relate to designing for the Internet and multimedia. Concept driven interactive design for the integration of typography and images will be a focus of this studio, and students will learn to take a web site from concept to finished design. Interactivity, interfaces, information architecture, and navigational structures will be explored, as well as usability and web design strategies.
**2 CR**

**PAGD 1092 INTERACTIVE/WEB DESIGN 2**
This course will introduce students to time-based interactive design, exploring animation, audio, and digital video. The students will learn to create interactive experiences, develop original concepts and take a project from storyboarding to production. Narrative, linear and non-linear structures will be analyzed as well as advanced navigation schemes and dynamic web strategies.
**2 CR**

**PAGD 1096 PHOTO LITHOGRAPHY**
This course examines the practical and creative possibilities of combining traditional photolithography with digital production techniques. Assigned projects will explore combinations of photographic, hand-drawn, and computer-assisted images as a means of understanding the planning, exploration, and manipulation of contemporary pre-press production. This course is recommended for Communication Design students who are enrolled in or have taken Publication Design, Book Design, and/or Book Cover Design and advanced AAS Graphic Design students.
**2 CR**

**PAGD 1098 SILKSCREEN AND GRAPHIC DESIGN**
Please see department for full description.
**2 CR**

**PAGD 1140 DIGITAL LAYOUT**
Please see department for full description.
**2 CR**

**PAGD 1240 ADVANCED DIGITAL LAYOUT**
Please see department for full description.
**2 CR**

# AAS INTERIOR DESIGN

**PAID 1000 3D STUDIO MAX**
This course provides an introduction to 3ds Max, a three-dimensional model making computer program on the Windows Platform. Modeling techniques, rendering and basic flythroughs are covered. The students' final presentations will be printed from Photoshop.
**2 CR**

**PAID 1011 AUTOCAD 2**
In this course, students learn CAD office practices and techniques to better prepare architectural drawings. Students will also learn to improve control of layer organization, display, draw, edit, and dimensioning commands.
**2 CR**
**Pre-requisite(s):** PAID 1010 AutoCAD 1.

**PAID 1020 ID STUDIO 1**
This studio is an introduction to developing design concepts, space planning, visualization of layouts and furniture arrangement. Students will learn the design process, from information gathering, client concerns, space measurements, to material considerations and layout. Sociological, physiological and psychological aspects of design are considered.
**4 CR**
**Pre- or Co-requisite(s):** PAID 1030 Drawing for Interiors 1: 2D and PAID 1211 Drawing for Interiors 1: 3D.

**PAID 1021 ID STUDIO 2**
This studio continues to address the issues outlined in ID Studio 1 with more complex programs. Problems of space, function, aesthetics, materials, lighting, and building codes are discussed. Projects will address real-life design problems. 3ds max will be introduced. Students will use the computer model building software to better understand the impact of their design decisions.
**6 CR**
**Pre-requisite(s):** PAID 1020 ID Studio 1, PAID 1030 Drawing for Interiors 1: 2D, and PAID 1211 Drawing for Interiors 1: 3D.

**PAID 1022 ID STUDIO 3**
The goal of this studio is to reach beyond the rudimentary understanding of interiors by analyzing, evaluating and investigating the components that comprise interior space. The focus will be on thinking creatively and the need to articulate design ideas. The projects vary in scale (ex: hotel, spa, or multi-use project) working with a sequence of spaces to design with a variety of program requirements.
**4 CR**
**Pre-requisite(s):** PAID 1020 ID Studio 1, PAID 1021 ID Studio 2, PAID 1030 Drawing for Interiors 1: 2D.

**PAID 1024 DESIGN ANALYSIS**

Design Analysis provides students with an opportunity to study, in theory and practice, the following areas of design:

**Ceremonial Space**

This 'real world' project looks at interior design for the New York City Wedding Chapel. Students will complete research on ceremonial spaces, survey the existing space, analyze use and a variety of social habits and customs as they relate to space, and prepare a design for the existing wedding chapel. The chapel, located in the McKim Meade and White Municipal Building, brings together a diverse group in ethnic and economic terms. Students will explore hosting a competition and panel discussion around the interior design issues addressed in 'getting married at city hall'.

**2 CR**

**Innovation**

This lecture course looks into creativity and critical thinking in design. Readings will be brief and to the point. Topics will range the design disciplines with a focus on fashion, visual communication and interior design. Issues explored will include: design and the artificial; design and categories; beauty, sublimation and taste. The course will prepare students for deeper critical and creative thinking in their disciplines while providing a conceptual base for studio innovation.

**2 CR**

**Sustainable Design and Interiors**

This course addresses the principles, process and practice to environmental design, at the interior design scale through lectures and site visits. As designers we can offer advice and make decisions that will increase the robustness of the design and its sustainable development.

**2 CR**

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**PAID 1030 DRAWING FOR INTERIORS 1: 2D**

Students will learn the drafting fundamentals (plan, elevation and section) required for the interior designer. AutoCAD 1 is covered is in this course. Presentation software will be introduced with lectures in the basics of InDesign and Photoshop.

**4 CR**

**PAID 1031 DRAWING FOR INTERIORS 2**

This course strengthens the students' understanding of presentation techniques, focusing on perspective and color rendering. Students will render with colored pencils and watercolors.

**2 CR**

**PAID 1040 INTERIOR DESIGN HISTORY 1**

This course will trace the history of interior design from the middle ages to the Victorian age in England. The objective will be to summarize the major trends and to include many different interiors ranging from the English country house style, and America's Greek revival rooms, to public buildings. The course will also focus on the ways in which classical and medieval ideals, as well as the passion for oriental designs, have been constantly reinvigorated and reinterpreted.

**3 CR**

**PAID 1041 INTERIOR DESIGN HISTORY 2**

This course traces the history of interior design from the Victorian age in America to the present, summarizing the major trends and revivals. The course will cover the Arts and Crafts Movement, the impact of Art Deco, Postmodernism and today's designers; including William Morris, Charles Renne Mackintosh, Victor Horta, Frank Lloyd Wright, David Hicks, Colefax and Fowler, Michael Graves etc.

**3 CR**

**PAID 1050 PRINCIPLES OF INTERIOR DESIGN**

This course introduces fundamental principles of interior design composition: the organization of space, circulation, scale, light, and color. Historical methods will be discussed. Projects will include an analysis of both a historical and contemporary interior.

**2 CR**

**Pre- or Co-requisite(s)**: PAID 1030 Drawing for Interiors 1: 2D and PAID 1211 Drawing for Interiors 1: 3D.

**PAID 1070 CONSTRUCTION DOCUMENTS**

Construction documents are the legal instruments of the interior design profession. They are the means through which design professionals communicate design intent to the contractors and vendors who build and furnish the spaces they conceive. In this course students will review and discuss standards of practice to develop a complete set of construction documents for an interior space. Emphasis will be on organizing and producing professional quality graphic documentation of an interior project.

**2 CR**

**Pre-requisite(s)**: PAID 1010 AutoCAD 1 or PAID 1030 Drawing for Interiors 1: 2D.

**PAID 1080 ID DIGITAL PRESENTATION**

This course focuses on graphic design. Students will be introduced to some fundamentals of graphic design through exercises on form, page layout, grids, typography, and paper. Additional exercises will be given in large formatted presentation layouts, titleblocks, and type solutions for business cards and stationery. The instructor will demonstrate some of the basics of the layout software programs of InDesign and Photoshop. The work in this class is done on a Windows platform.

**2 CR**

**PAID 1090 COLOR OF SPACE**

This class will seek to examine the ideas regarding color that are incorporated into the work of modernist as well as traditional architects and interior designers from the past and the present. These examinations will be done through readings and through drawing and collage exercises.

**2 CR**

**PAID 1092 SEMINAR ON DECORATIVE PRACTICE**

Students will explore the potential of interior decoration in the areas of residential, retail and hospitality interiors. Projects will include analysis of historical and contemporary decorative practices, the role of trends and the process of developing a product line or additional services.

**2 CR**

**PAID 1095 CONTEMPORARY ID THEORY**
Please see department for full description.
**3 CR**

**PAID 1200 LIGHTING**
This is an introductory course that provides a basic understanding of lighting design, the design criteria and calculations.
**2 CR**
**Co- or Pre-requisite(s):** PAID 1030 Drawing for Interiors: 2D.

**PAID 1201 ID PORTFOLIO**
Students will develop their graphic design skills as they design and produce their Interior Design Portfolio.
**2 CR**
**Pre-requisite(s):** PAID 1030 Drawing for Interiors 1: 2D and PAID 1020 ID Studio 1.
**Primary software used:** InDesign and Photoshop.

**PAID 1205 MATERIALS & FINISHES 2**
This course introduces the numerous "soft materials" available to designers that can enhance the overall design of a space. Soft materials such as fabric, window treatments, plumbing, plastics, carpet, furniture, wall covering and ff&e coding and specification writing will be respectively presented for its quality, function, applicable use, alternative uses, technical properties, and installation methods.
**2 CR**

**PAID 1206 FURNITURE DESIGN**
The objective of this course is to provide and introduction to furniture design focusing on process and product. Research and analysis of furniture archetypes and prototypes will form the foundation for the study and application of fabrication methods, design concepts, dimension and scale to the design of objects. A series of shop visits to various fabricators will be incorporated to demonstrate the role of material, techniques, economy, connections and assemblage to the production of the design object.
**2 CR**

**PAID 1209 ID STUDIO DIGITAL SUPPORT**
In this class students will build computer models to assist with the design development of current or past studio projects in Interior Design Studio 1 or 3. These models permit the student to explore in greater depth the use of materials, light, color, textures and detailing in their designs. Issues of presentation will be a second focus of the course. This course will include introductory lectures in 3D Studio Max and a variety of layout programs to accomplish these goals for beginning and advanced students.
**2 CR**
**Co- or Pre-requisite(s):** PAID 1020 ID Studio 1 or PAID 1022 ID Studio 3.

**PAID 1210 ID PROFESSIONAL PRACTICE**
Please see department for full description.
**2 CR**

**PAID 1211 DRAWING FOR INTERIORS 1: 3D**
This course will introduce students to axonometric and mechanical perspective drawing. One and two point perspective will be covered. Students will learn basic color rendering techniques.
**2 CR**
**Co-requisite(s):** PAID 1030 Drawing for Interiors 1: 2D.

*Interior Design students may take the following Fashion Marketing course as an elective. See the AAS Fashion Marketing section for the following description:*

***PAFM 1196 DESIGN HISTORY: CONNECTION, 3 CR***

*Interior Design students man take the following General Studio courses as electives. See the AAS General Studio section for the following descriptions:*

***PAGS 1001 DRAWING, 2 CR***
***PAGS 1021 COLOR THEORY, 2 CR***

# BBA DEGREE OFFERINGS

## BBA DESIGN & MANAGEMENT

### REQUIRED COURSES

### FIRST YEAR

**PUDM 1101 DEPARTMENT SEMINAR 2: DESIGN IN EVERYDAY EXPERIENCE**
In this class reading, discussion and exercises focus on analyzing how design shapes – and is shaped by – everyday experience. These courses are writing- and reading-intensive, encouraging students to develop strength in close reading and analysis, critical thinking and academic writing.
**3 CR**
**Pre-requisite(s)**: PUDM 1100 Department Seminar 1.
**Open to**: Design and Management majors only.

### SOPHOMORE YEAR

**PUDM 2003 DESIGN 4**
This course is a continuation of Design 3, and applies students' knowledge and vocabulary of visual organization to a sophisticated understanding of information design, culminating in a user research project. The class involves a studio and will draw upon technological skills acquired in previous design studios.
**3 CR**
**Pre-requisite(s):** PUFN 1800 Design 1, PUFN 1820 Design 2, and PUDM 2002 Design 3.
**Open to:** Design and Management majors only.

**PUDM 2454 BUSINESS ETHICS**
Through readings in classic and contemporary ethical literature, and through case studies of real ethical dilemmas, this course examines the moral considerations that students may encounter in management situations, business and creative pursuits.
**3 CR**
**Open to:** Design and Management, Integrated Curriculum and Communication Design majors.

**PUDM 2455 MARKETING 1**
This course provides students with concentrated exploration and discussion, focusing on the theories and principles of governing standard marketing strategies and practices. Students begin to develop a framework for understanding marketing tactics and strategies useful for design-driven and other creative businesses.
**3 CR**
**Open to:** Design and Management majors only.

**JUNIOR YEAR**

**PUDM 3303 DESIGN DEVELOPMENT**

While some aspects of every design discipline are unique, there are also many broadly applicable principles that can be used to enhance the design development process in almost any context. This course addresses these fundamental principles in a conceptual as well as a practical, hands-on manner. We will study the ways in which design processes unfold from many perspectives, developing the insight required to recognize critical junctures that offer opportunities for increasing both creativity and efficiency. Special attention will be given to the use of iteration and prototyping as a means of generating the knowledge that is required to successfully manage risk without stifling innovation. We will be using a broad range of methodologies spanning from research and planning to implementation and testing in this course, so it is expected that you will already have a solid foundation from the prerequisite Design Research Methods course upon which to build these skills. By the end of this course, you will have strong theoretical understanding of what is required to optimize the process of design development as well as valuable experience applying this knowledge in practice.

**3 CR**

**Pre-requisite(s):** PUDM 3300 Design Research Methods.

**Open to:** Design and Management majors and upper level non-majors.

**PUDM 3390 RETAIL PLANNING**

Retail Planning is an advanced, upper level elective that explores this management-level position which has burst upon the scene in recent years. A retail planner is employed by every mid to large size retail or manufacturing company in the United States. Planners are used for all product types. The planner's responsibilities include directing the buying department and forecasting sales, merchandise flow, and proper inventory maintenance. The most important duty of a planner is to analyze profitability. This relatively new and lucrative field is remarkably understaffed, leaving a void to be filled by new graduates. At the conclusion of this course, and in conjunction with your other studies, you will qualify for an entry level position as a retail planner.

**3 CR**

**Pre-requisite(s)**: PUDM 2432 Retail Buying.

**PUDM 3409 FINANCIAL MANAGEMENT**

Drawing on ideas and concepts learned in mathematics and economics, this course challenges students to examine the details of various types of business transactions and methods of financial management, including capitalization, funding, debt/equity, and securities. A strong emphasis is placed on the examination, discussion and clear understanding of the key concepts and principles governing financial markets and environments.

**3 CR**

**Pre-requisite(s):** LSTS 2825 Statistics.

**Open to:** Design and Management majors only.

**SENIOR YEAR**

**PUDM 3901 PROFESSIONAL INTERNSHIP**

Meeting by arrangement. Students must seek approval from an academic advisor.

**1 CR**

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**PUDM 4050 INTERNATIONAL BUSINESS**

This course asks students to understand the impact of global economic models upon domestic economies. Issues explored include the business impact of migrating populations, environmental movements, social climates, new technologies, and international trade agreements.

**3 CR**

**Pre-requisite(s):** ULEC 2020/2021 Introduction to Macroeconomics and ULEC 2030/2031 Introduction to Microeconomics.

**Open to:** Design and Management majors only.

**PUDM 4101 SENIOR SEMINAR AND THESIS 2**

The seminar sequence culminates in the year-long senior thesis course. Here, students will independently investigate relevant and contemporary topics in order to discover an opportunity in which design can be used a tool for strategic change. These topics may be drawn from a variety of areas, yet are organized under the broad headings of everyday experience, innovation and sustainability. Upon exploring the distinct phases of context, opportunity, innovation and strategy that build upon and refer to one another, students are encouraged to design and conceptually prototype a design intervention. Final deliverables may be a poster, website, oral / digital presentation, and a formal written document.

**3 CR**

**Pre-requisite(s):** PUDM 2202 Design 3, PUDM 2003 Design 4, PUDM 3301 Design Research Methods, PUDM 3303 Design Development, and PUDM 4100 Senior Seminar and Thesis 1, or permission of department.

**Open to:** Design and Management majors only.

**ELECTIVES**

**PUDM 2330 CONSUMER BEHAVIOR**

This course is geared to students who have taken an introductory marketing course and are interested in developing an in-depth understanding of how consumers make their consumption decisions. In particular, this course examines how and why consumers recognize a certain consumption need, how they search for product information, how they evaluate alternative choices, and how consumers use their post-consumption evaluations for their next purchase. In each session, students will learn the theoretical frameworks that inform these processes and apply such frameworks to real-world examples. Examples will be drawn from industries such as fashion, advertising, automobiles, and entertainment to illustrate how consumer analysis can be usefully applied to a design-driven industry.

**3 CR**

**PUDM 2418 ART & ANTIQUE MARKETS**

Focusing on the commercial side of the art world, this course explores the history of the art and antiques business, and the special developments and influences on this specialized market. Issues in appraising and evaluating art and antiques are explored as they apply to specific sales channels such as retail and auctions. Some attention will also be given to donations and curatorship.

**3 CR**

**PUDM 2430 ADVERTISING STRATEGIES IN THE DESIGN INDUSTRIES**

This course will present an overview of the ever-changing field of advertising. The course is built around an integrated marketing communications model which recognizes the importance of coordination of promotional mix elements such as direct marketing, sales promotion, public relations, interactive media and personal selling along with the traditional roles of broadcast and print media. Students will examine strategies and business practices used within the Design Industry: Architecture, Graphic Design, Fashion, Interior and Product Design, etc. Both the B2B and B2C markets will be reviewed. Practical exposure to this industry and to professionals within it will provide a solid experience of the business decisions needed to develop advertising campaigns. Students will make decisions on the budget, the message, the media, and the types of measurements used to evaluate the 'success' of the communications program.

**3 CR**

**Open to:** Non-majors.

**PUDM 2432 RETAIL BUYING**

This course introduces and explains the operating figures that are the language of the retail merchandiser. Knowledge of these operating figures is essential to managing a retail business at a profit. Some of the occupations this course will help to prepare Students for are: retail buyer, merchandise manager, department manager, or store manager.

**3 CR**

**Open to:** Non-majors.

**PUDM 2436 MARKETING CAMPAIGNS FOR TURNAROUND STRATEGIES**

Changes of management philosophies, mergers with or acquisitions by more successful companies, along with innovative marketing campaigns can bring a company out of a downward spiral and back into a strong competitive position in the marketplace. This course will enable students to understand why these changes become necessary and how they are implemented. Through a series of guest lectures by prominent professionals in the creative industries and visits to various company offices, the students will experience these processes first-hand.

**3 CR**

**Pre-requisite(s):** PUDM 2455 Marketing.

**Open to:** Design & Management majors only.

**PUDM 2449 BASIC BUSINESS STRUCTURE**

This course will explore structures common to all businesses: from one-person operations to global conglomerates, considering the various functions and departments that interact and support one another.

**3 CR**

**Open to:** Non-majors.

**PUDM 2451 INTELLECTUAL PROPERTY: PROTECTING YOUR CREATIVE IDEAS**

This is a basic introductory course in Intellectual Property. Learn the difference between patents, trademarks, copyrights and trade secrets and how and when to use them. Learn practical explanations of researching trademark availability, registering copyrights, utility and design patents, protecting against infringement and piracy, and everything you need to know to benefit from your own originality.

**3 CR**

**PUDM 2453 SPECIAL TOPIC IN SMALL BUSINESS ENTERPRISE: FASHION INDUSTRY**

This course explores the strategies, skills and process necessary to establish a successful small business enterprise in the fashion industry. Topics will include forecasting fashion trends, sampling fabrics, putting a fashion line together, contacting buyers, deciding on domestic production v. importing, shipping and inventory control. In addition, topics related to opening and managing a small business will also be covered. This will include the steps necessary to open a retail store. Topics include organization and financing, accounting records, cost and financial analysis, debt and equity financing, managing financial and human resources, taxes, operations, and types of businesses.

**3 CR**

**Open to:** Non-majors.

**PUDM 2457 ANALYZING TRENDS: THE POWER OF DEMOGRAPHICS**

This course gives aspiring managers the framework to understand how to segment markets based on lifestyle drivers. The course will focus on brand management methods, including semiotic brand mapping techniques, as related to Generation Y (14-30 year olds) and will develop case studies on how niche "micro-mobs" can be identified and leveraged in brand and product development. This course will provide students with a deeper understanding of the social structure of trend development, the tools available to identify emerging trends/trendsetters and provide a framework for capturing, presenting and forecasting trend extrapolation. The course will also discuss what defines cool and the implications of celebrity and brand lifespan.

**3 CR**

**Open to:** Non-majors.

**PUDM 2462 SCIENCE OF SHOPPING**

This class will focus on understanding shopping as an interactive activity, where people shopping not only look for goods, but display competence and skills, create bonds with family/friends present, and especially with those absent (in their imagination). The course will break down different shopping styles from gift purchases, basic provisioning, the treat, differences in styles by gender, income, and so forth, and consider cross-cultural dimensions and approaches. Texts will include Paco Underhill's The Call of the Mall, Daniels Miller's Theory of Shopping, and selections from Miller's Shopping, Place and Identity, and MacPherson 's Asian Department Stores.

**3 CR**

**Open to**: Non-majors.

**PUDM 2463 SENSATIONAL FAILURE: EXPLODING THE MYTH**

What defines failure? Is the perception of failure driven by stigma or reality? Does failure in business share an equal role with success in the development of a sustainable model? To what extent can failure positively impact the design process? What the role of failure in any healthy process? Is there a right and wrong way to run a creative business? Based on selected readings (case studies, essays, current events) this course will navigate the phenomenon of failure and the negative and positive roles it can play in leadership, business, big ideas and exceptional design. Students will gain a new perspective on "healthy" failure and how—if leveraged as a useful tool—it's outcomes can provide synergistic content for innovative business strategies, sustainable business models and cutting edge design.

**3 CR**

**Open to**: Non-majors.

**PUDM 3350 NEW PRODUCT DEVELOPMENT**
Even the most brilliant creative mind will not succeed on talent alone when developing new product and getting to market. The goal of this course is to provide foundational knowledge of what else it takes to bring a product to life. Whether the end result is a product to be sold, a collateral piece or a TV or print advertisement, the product development process involves all the major functions in a business. Students will gain an understanding of the creative process from this perspective, as well as a greater understanding of producing in the professional arena.
**3 CR**

**PUDM 3413 BRAND STRATEGY**
Please see department for full description.
**3 CR**

**PUDM 3901 PROFESSIONAL INTERNSHIP**
Meeting by arrangement. Please see an advisor.
**1 CR**

**PUDM 4320 ENTREPRENEURSHIP**
Entrepreneurship is the ability to assess the dynamics of modern economic activity, access the marketplace, seek out opportunities, and turn them into profitable business ventures. This course provides an understanding of the special skill-sets of entrepreneurs, and insight into the phenomenon of entrepreneurship. Students receive guidance in the method and discipline required to achieve business objectives.
**3 CR**
**Open to**: Upper level non majors with permission of instructor.

**PUDM 4409 DESIGN, TECHNOLOGY, AND DOMESTICITY**
This class is a hybrid studio and theory class that will explore the intersection of home, design, and technology. We will map emerging opportunities and develop viable product and service concepts that result from our examination of cultural concepts of the home, the relationship between social trends and design, and the rapid introduction of new technologies into the home. Course activities will include analysis of readings, independent research, and small group product development projects.
**3 CR**
**Open to:** Juniors and Seniors Design & Management majors, upper level non majors, and graduate students in Design and Technology.

**PUDM 4411 COMMON LUXURIES**
This course explores how mass market companies (Abercrombie & Fitch, Victoria's Secret, Starbucks, etc.) have co-opted luxury brand business strategies (branding and marketing, customer service, etc.) to reposition themselves as mass-market "luxuries" that deserve a higher price point and create increased consumer demand. And, finally, have created a whole new category of products and whole new patterns in consumer behavior. This course will use working professionals from both luxury and mass market brands to speak to the class about real world examples. The course will also use up-to-date case studies of mass market and luxury companies that are implementing these changes currently.
**3 CR**

**PUDM 4413 ADVANCED TOPICS IN DESIGN & MANAGEMENT (LECTURE)**
Please see department for course description.
**0 CR**

**PUDM 4412 ADVANCED TOPICS IN DESIGN & MANAGEMENT (DISCUSSION)**
**3 CR**

**REQUIRED COURSES**

*Please see the BFA Foundation section for the following description:*

***PUFN 1810 DESIGN 2: IMAGING FOR DESIGNERS, 3 CR***

*Please see the University Liberal Studies section of this booklet for the following descriptions:*

***ULEC 2020 and ULEC 2021 INTRODUCTION TO MACROECONOMICS, 3 CR***
***LSTS 2825 STATISTICS, 3 CR***

**ELECTIVE COURSES**

*The following courses are suggested non-departmental electives in Communication Design for the pathway in Advertising and Graphic Design. See the Communication Design section for the following course descriptions:*

***PUCD 2020 TYPOGRAPHY 1, 3 CR***
***PUCD 3040 CORPORATE DESIGN, 3 CR***
***PUCD 3050 PACKAGE DESIGN, 3 CR***
***PUCD 3060 ADVERTISING CONCEPTS, 3 CR***

*The following courses are suggested non-departmental electives in AAS for the pathway in Lifestyle Marketing for Fashion and Interiors. See the AAS Fashion Marketing & Merchandising and the AAS Fashion Studies sections for the course descriptions:*

***PAFM 1070 MERCHANDISING WORKSHOP, 2 CR***
***PAFM 1080 MERCHANDISING, 2 CR***
***PAFM 1190 FASHION INDUSTRY: MARKETING, 2 CR***
***PAFM 1191 VISUAL MERCHANDISING, 2 CR***
***PAFS 1425 FASHION INDUSTRY: DESIGN, 2 CR***

# BFA DEGREE OFFERINGS

## FOUNDATION

### REQUIRED COURSES

**PUFN 1000 3D STUDIO 1**
This course introduces students to the basic principles, processes, and materials of three-dimensional form through a series of projects that encourage drawing, experimentation, and conceptual development in the process of studying three dimensional form. Students explore form, space, structure through the use of design elements such as line, shape, mass, volume, surface, scale, proportion, material and color.
**3 CR**

**PUFN 1010 3D STUDIO 2:**

**Body as Form**
This course features projects that extend your understanding of 3D form as it relates, in an immediate way, to the body. The body will be explored as a primary source for all design work. It will be measured and studied to inform all 3D work. You will explore body coverings, adornments and extensions, and you will examine the historical and social context for these forms. You will explore and fabricate projects in a diverse range of materials.
**3 CR**
**Pre-requisite(s):** PUFN 1000 3D Studio 1.

**Body & Place**
This course features projects that extend your understanding of 3D form as it relates to the object world that surrounds the body. You will explore the function and utility of objects and the way that they enable (and sometimes disable) the body's movement and behavior. You will explore space as defined by the human body and as it exists in its own right. In this course students complete projects that explore the ways in which the designed world intersects with our bodies.
**3 CR**
**Pre-requisite(s):** PUFN 1000 3D Studio 1.

**Body in Time**
This course features projects that incorporate the abstract concept of time and the body's measure of time into design and art projects. You will explore the ways in which forms, materials and spaces can be used in combination to evoke memories, create and recreate events, tell stories and communicate specific ideas. In this course, the 3D object will be explored through a variety of traditional and digital media. Techniques and approaches may include the creation of objects informed by abstract ideas, performance involving 3D objects, 3D installations, video incorporating 3D objects and 3D assemblages.
**3 CR**

**Pre-requisite(s):** PUFN 1000 3D Studio 1.

**PUFN 1040 DRAWING STUDIO 1**

Drawing Studio emphasizes the perceptual and analytical methods of drawing that support broader art and design processes throughout the school. The perceptual component develops eye, mind, and hand coordination through the objective observation of the human figure, still life, and space. The role of the analytical component is to develop an understanding of methods, concepts, and drawing systems, such as anatomical, orthographic, paraline, and perspective drawing.

**3 CR**

**Open to:** Foundation and first year Design & Technology students.

**PUFN 1050 DRAWING STUDIO 2**

**Analysis**

This course features projects that develop your theoretical, historical and practical understanding of drawing as it relates to systems for measuring and analyzing forms and spaces. Amongst the various approaches explored will be paraline and orthographic systems, perspective systems, human anatomy, cubist analysis of space and color analysis. Subject matter will include the human figure, objects and environments.

**3 CR**

**Pre-requisite(s):** PUFN 1040 Drawing Studio 1.

**Idea/Invent**

This course features projects that extend your understanding of drawing as it relates to creative processes of imagery development. Students explore drawing as a means of making ideas and forms visible and then developing these through multiple variations. You will also use drawing as a creative, imaginative and inventive process, and aim to begin to develop a personal voice through drawing. Media is broad and subject matter includes the human figure.

**3 CR**

**Pre-requisite(s):** PUFN 1040 Drawing Studio 1.

**Perception**

This course features projects that extend your understanding of drawing as it relates to perception and representation. You will sharpen your observational skills through a series of projects that apply perceptual modes and methods to drawing the human figure, objects and environments.

**3 CR**

**Pre-requisite(s):** PUFN 1040 Drawing Studio 1.

**PUFN 1440 INTEGRATED STUDIO 1**

2D Integrated Studio provides a grounding in fundamental principals of visual expression and communication in both theoretical and applied forms. Students develop their ability to integrate physical, photographic and digital media and processes in the creation of images, objects and experiences. The course meets twice a week; one session in a computer lab and one session in a studio.

**3 CR**

**1450 2D INTEGRATED STUDIO 2**

2D Integrated Studio provides a grounding in fundamental principals of visual expression and communication in both theoretical and applied forms. Students develop their ability to integrate physical, photographic and digital media and processes in the creation of images, objects and experiences. The course meets twice a week; one session in a computer lab and one session in a studio.

**3 CR**

**Pre-requisite(s):** PUFN 1440 2D Integrated Studio 1.

**PUFN 1510 LABORATORY 2**

Laboratory immerses first year students in the study of contemporary art and design practices and culture through readings, discussions, lectures, studio work, and experience-based research. Laboratory 2 focuses on the exploration of two trans-disciplinary themes that position art and design practice within larger social, economic, or cultural contexts. Students experience and understand the dynamics of working in teams and learn to formulate and articulate problems and turn them into structured plans of action. This course, taught by faculty from all of the departments at Parsons, exposes students to the breadth of studies in the art and design fields, and the relationships, commonalities and differences among the disciplinary approaches in the School.

**3 CR**

**PUFN 1810 DESIGN 2: IMAGING FOR DESIGNERS**

Please see the department for a course description.

**3 CR**

**PUFN 1200 FOUNDATION WORKSHOPS**

The Foundation Program runs a series of weekly workshops that offer students additional support, and a means to learn specific skills and processes ranging from research methods to construction techniques and digital technologies. The workshop sessions may also be used to screen films, to host talks by faculty and by other artists and designers and to visit art and design studios and other professional practices. The Foundation Workshop series runs for approximately ten weeks during the semester at 6pm on Tuesday and Wednesday evenings.

**0 CR**

*The following courses are required for Foundation students. See the Art & Design Studies section of this course booklet for the course descriptions.*

***PLAH 1000 PERSPECTIVES IN WORLD ART & DESIGN 1, 3 CR***
***PLAH 1001 PERSPECTIVES IN WORLD ART & DESIGN 2, 3 CR***
***PLEN 1020 CRITICAL READING & WRITING 1, 3 CR***
***PLEN 1021 CRITICAL READING & WRITING 2, 3 CR***

## BFA ARCHITECTURE

*Required courses are open to all Architecture, Interior Design and Lighting Design Department students as an elective with permission of the Program Director and Instructor.*

**SOPHOMORE YEAR**

**PUAD 2002 DESIGN STUDIO 2**
Design Studio 2 emphasizes the issues of materiality, program and site, and culminates in an annex and library for the Museum of Natural History in NYC. In a series of related design problems, this studio investigates connections between interior design and the architectural implications of a small building in an urban context. Also examined is the relationship between living/dead matter and textual representation within the larger subject of collection and display.
**5 CR**

**PUAD 2023 REPRESENTATION & ANALYSIS 2**
This class focuses on critical analysis as well as helping students to understand some history and theory of representation techniques. In particular, it helps students to understand critical observation/documentation/analysis and conceptualization, resulting in an understanding of how to choose the appropriate modes of representation for specific design projects.
**3 CR**

**PUAD 2400 MATERIALITY, METHODS & INTENTIONS**
This two-part class elicits inquiry and provides process methodologies. Using canonical projects by designers and architects, one part focuses on case study analysis of design intentions as they pertain to material choice and application. Using the City's design resources as a "library", the other half of the class acquaints students with material properties, resourcing and detailing.
**3 CR**

*Please see the Art & Design Studies section of this booklet for the following course description:*

***PLAH 2322 HISTORY OF WORLD ARCHITECTURE AND DESIGN 2 LEC, 0 CR***
***PLAH 2323 HISTORY OF WORLD ARCHITECTURE AND DESIGN 2 REC, 3 CR***

**PUAD 3900 INDEPENDENT STUDY**
By special permission of Director of BFA program only.
**1 to 3 CR**

**PUAD 3901 PROFESSIONAL INTERNSHIP**
Professional internship provides students the opportunity to develop and refine their design skills in a supervised work setting.
**1 to 3 CR**

**JUNIORS & SENIORS**

**PUAD 4002 VERTICAL DESIGN STUDIO**
The independent studios, or verticals, are intended as an opportunity for advanced students to focus their interests and to test their architectural abilities. Three studios will be offered whose

content will be determined by the individual instructors, but the range of topics offered by each studio are meant to accommodate diverse investigations across different scales and media. Instructors will present their studio topics during the first day of class. Information about each studio will be available prior to registration.
**6 CR**

**Note:** Juniors & Seniors are allowed to select one critical studies course in the 12:00-3:00 slot during one of the studio afternoons. Please discuss with program advisor.

# BFA INTERIOR DESIGN

*Required courses are open to all Architecture, Interior Design and Lighting Design Department students as an elective with permission of the Program Director and Instructor.*

**SOPHOMORE YEAR**

**PUID 2001 DESIGN STUDIO 2**

This course represents an effort to establish a rigorous dialogue specific to Interior Design. Building on universal principles applicable to all environmental design disciplines, especially those introduced during the first three semesters of the parsons design curriculum, we will search for ways to enter and understand interior design as a unique system of ideas that enhance the human experience. Design studio 2 emphasizes the issues of sustainability, construction, program and site. In a series of related design problems, this studio investigates connections between interior design and the implications of a small building in an urban context.
**6 CR**

**PUID 2016 MATERIALITY, METHODS & INTENTIONS**

Materials are one of the primary tools the Interior designer has to express their ideas. In the sophomore year students are learning the fundamentals of representation, creative and critical thinking, and history/theory. A comprehensive overview to materials, furnishings and products is introduced in the second semester as a means of broadening their base of knowledge and enabling them to begin conceiving of how interior design goes from a concept into a physical environment. Students learn the properties and varieties of materials and products available, traditional as well as non-traditional applications of materials, and new materials that are going to shape the future. Working within steps of the Donghia Material Library, students have an incredible resource of materials available for their research, and are able to fully utilize the lab.
**3 CR**

**PUID 2056 REPRESENTATION AND ANALYSIS 2**

This class focuses on critical analysis as well as helping students to understand some history and theory of representation techniques. In particular, it helps students to understand critical observation/documentation/analysis and conceptualization, resulting in an understanding of how to choose the appropriate modes of representation for specific design projects.
**3 CR**

*Please see the Art & Design Studies section of this booklet for the following course descriptions:*

***PLAH 2322 HISTORY OF WORLD ARCHITECTURE AND DESIGN 2 LEC, 0 CR***
***PLAH 2323 HISTORY OF WORLD ARCHITECTURE AND DESIGN 2 REC, 3 CR***

**JUNIOR YEAR**

**PUID 3001 DESIGN STUDIO 4**

Studio 4 expands the project scope both in scale and complexity and ends the term by reverting back to a problem situated in motion/activities and resting as defined by the single and multiples. Focus on the global/political forces and how they relate directly to program are introduced to reinforce the integral and complex nature of these forces on human-centered design. In addition to responding to the abstract nature of these issues, students are required to

carefully examine the most fundamental needs of humans within a given environment. As a result, projects which call into question conventions are produced, while students are still forced to examine the issues of safety and comfort at the most fundamental level. Students are expected to produce fully-conceived projects outlining the details which make up their designs by the end of the semester, enabling them to enter the senior year prepared to deal with real-world design briefs.
**6 CR**

**PUID 3052 ARCHITECTURE AND INTERIOR DESIGN**
Please see department for the course description.
**3 CR**

**PUID 3200 CRITICAL STUDIES 2: CRITICAL ELEMENTS OF INTERIOR DESIGN**
This course explores the role of design history in the "now" and today. Design greatly benefits the consumer, manufacturer and the world at large. It influences policy and socio-economic initiatives while maintaining its aesthetics, poetics and inherently substantive behavioral impact. It can translate technical resolutions into human format and act as a bridge between the abstraction of research and the complexity of the real world. Designers are advocating roles that are more and more integral to the evolution of our society. This course examines the role of design and designers, consumers and manufacturers. It reviews established theories of the past and positions them in relation to new forms of design.
**3 CR**

**SENIOR YEAR**

**PUID 3800 DESIGN STUDIO 6**
The spring semester requires students to synthesize all they have learned in their studio sequence coursework, and focus on one design brief in which they are given a specific problem and site, requiring them to fully document, question and arrive at a written concept proposal. Presented in the first weeks of the term, this program must be approved by advisors for depth of content. Once that proposal is approved, students then set out to design the concept they put forth, developing not only the visual impression of the space, but the detailing and material use to the level of design/build documentation. The project culminates in a multi-media display format using immersive technology to demonstrate their final proposals, and is then viewed by the community in a year-end show.
**6 CR**

**PUID 3900 INDEPENDENT STUDY**
By special permission of Director of BFA program only.
**1 to 3 CR**

**PUID 3901 PROFESSIONAL INTERNSHIP**
Please see department for approval.
**1 to 3 CR**

# BFA COMMUNICATION DESIGN

## REQUIRED COURSES

### PUCD 1040 TYPOGRAPHY AND VISUAL DESIGN

This intensive course introduces students from other departments to the fundamentals of communication design: the history, form, and use of typography and the materials and methods used throughout the communication design field. Through a variety of projects, students explore the relationship between ideas, language, form, and communication as aspects of design processes, from conceptualizing to execution, and design thinking. This course is the Pre-requisite(s) for introductory CD electives.

**3 CR**

**Open to:** undergraduate and graduate degree students from throughout the university.

## SOPHOMORE YEAR

### PUCD 2010 COMMUNICATION DESIGN 1

This first-semester Sophomore requirement introduces students to the varieties of methods and materials used throughout the communication design field. Students learn basic design processes - from conceptualizing to execution - as well as the importance of "design thinking" to creative and effective visual communication. A variety of projects will acclimate the student to the manipulation of two-dimensional space through color, form, scale, proximity, language, concept, and context. Students will use a combination of hand skills and digital skills to complete assignments.

**3 CR**

### PUCD 2013 LETTERPRESS

This course celebrates letterpress by using the computer to apply the fundamentals of typesetting and the essential principles of typography to the 500-year-old tradition of relief printing. Letterpress adds an exciting, tactile quality to design. The "bite" that is characteristic of letterpress is the result of the type being impressed into the paper. This added dimension is pleasing to the eye and touch, making the craft of letterpress an effective design tool. Letterpress offers a tangible quality and nostalgic feel that can not be achieved with any other technique. Students in the class will compose type, make negatives, generate photopolymer plates and print designs on a Vandercook press. Students will also investigate the subtleties of paper, inking, color and impression.

**3 CR**

### PUCD 2020 TYPOGRAPHY 1

Typography is language made visible. This first-semester Sophomore requirement introduces students to the history, forms, and use of typefaces and letterforms - a common aspect to all areas of communication design. Students will learn to see, understand, and manipulate the visual aspect of language as a powerful communicative tool. This course is the essential first step in "design thinking" - understanding the relationship between ideas, language, form, and communication. Students will learn about typefaces and letterforms through lectures, independent study, drawing, and a series of projects aimed at developing practical typographic design skills.

**3 CR**

**PUCD 2030 PRESENTATION**
The ability to present one's work clearly and effectively is a critical skill for designers. This first- or second-semester Sophomore requirement aims to improve students' ability to articulate and communicate their analyses, approaches, processes, and concepts. Intensive exercises explore the use of voice, gesture, and supporting materials in a variety of one-to-one, one-to-many, and many-to-many settings, such as critiques, interviews, presentations, and meetings. These exercises are enhanced with field trips and presentations by professionals.
**3 CR**

**PUCD 2031 PRODUCTION**
From working with content providers to specifying for vendors, collaboration lies at the heart of the designer's practice. This first- or second-semester Sophomore requirement introduces students to the possibilities and pitfalls at play in developing and fabricating complex design objects. Students work individually and in teams to explore issues of specialization, specification, standards, planning, and oversight. Projects are enhanced by guest lecturers and field trips.
**3 CR**

**PUCD 2050 VISUAL DESIGN HISTORY SURVEY**
A designer's ability is strengthened by the variety of her or his experience. This course offers a historical survey of design, presenting work from various perspectives: cultural and cross-cultural, disciplinary and cross-disciplinary, and historical and timeless. By exposing students to the experiences that shape a designer's visual sensibilities and mining the cultural history of art and design, students broaden their palette of references -- references essential to the process of design thinking.
**1 CR**

**PUCD 2060 COMMUNICATION DESIGN 2**
This second-semester Sophomore requirement presents a series of short projects through which students explore the fundamental concepts of design for Publishing, Information Design, Typography, Marketing Graphics, Motion Graphics, and Spatial Graphics. The lessons of Communication Design 1 (materials, design process, design thinking, communication skills, and skilled manipulation of two-dimensional) space are built upon through a series of practical applications.
**3 CR**
**Pre-requisite(s):** PUCD 2020 Typography 1 and PUCD 2010 Communication Design 1.
**PUCD 2070 TYPOGRAPHY 2**
This second-semester Sophomore requirement is an intense second semester component of typographic study. Students demonstrate how considered typography advances the meaning and strength of an idea, a message, or form. Assignments are generally shorter than those in Typography, and seek to build a student's conceptualizing skills.
**3 CR;**
**Pre-requisite(s):** PUCD 2020 Typography 1 and PUCD 2010 Communication Design 1.

**JUNIOR YEAR**

**PUCD 3010 ADVANCED TYPOGRAPHY**
This Junior-level required course further explores the power of meaningful typographic communication, while tempering it with emphases on its counterparts: concept, language, form,

compositional ploys, graphic techniques, and technology. Students' skills are pushed to new levels through research and investigation.
**3 CR**
**Pre-requisite(s):** all Sophomore-level requirements.

**PUCD 3090 ADVANCED STUDIO DESIGN**
This second-semester, Junior-level course builds on Advanced Typography by contextualizing general design theory and practice into the specific design methodologies of their instructors. Students and instructors explore a range of topics - social responsibility, sustainability, ethics, client relations, originality, and compensation - and their relation to the design process.
**3 CR**
**Pre-requisite(s):** PUCD 3010 Advanced Typography.

**SENIOR YEAR**

**PUCD 4100 ADVANCED GRAPHIC DESIGN SEMINAR**
This course continues the discussion begun in Advanced Studio Design. Students are encouraged to develop their own theories and practices for design. Instructors challenge students to expand their own capabilities through independent design research and experimentation. A secondary aim of the class is to build powerful portfolio pieces. Seniors are encouraged to consult the instructors, academic advisors, and fellow students before choosing a section.
**3 CR**

**PUCD 4202 SENIOR THESIS**
Working closely with an advisor, students develop and create a substantial, original thesis related to the fields of design. This required studio course is the basis for the Senior Thesis Exhibition in the spring.
4 CR
**Pre-requisite(s):** PUCD 3090 Advanced Studio Design.

**SOPHOMORE ELECTIVES**

**PUCD 2100 IMAGING FOR DESIGNERS**
This Sophomore elective course provides an understanding of the practical aspects of photographic image-making for designers. Both traditional and digital photographic methods will be explored. Students will gain the skills necessary to document and present concepts for client and portfolio. A variety of exercises will hone skills in imaging both two- and three-dimensional work.
**3 CR**

**PUCD 2110 DIGITAL LETTERING**
Lettering is not typography. It is not concerned with a full set of typographic characters. The limits of its concern are a liberating force. This Sophomore-level elective concentrates on custom display type for the digital age. Students will develop an understanding of historical developments in display typography with an eye toward cultural influence on graphic form. The course complements the predominately text-oriented classes of Typography1 and Typography 2 by investigating the expressive qualities of display lettering. Students will complete a number of lettering projects from concept to preliminaries to final digital lettering.

**3 CR**

**PUCD 2140 MOTION GRAPHICS 1**

This basic yet intensive course explores the fundamental of time-based graphic and sound design, with particular emphasis on typography, image, and narrative sequence. Students are challenged to develop concise yet powerful presentations, literal or abstract ideas, and move step-by-step through the development process, from storyboard to final rendering.

**3 CR**

**PUCD 3210 SOUND DESIGN**

This course provides an overview of nonlinear audio production with an emphasis on integration with other narrative formats such as print and spatial graphics. Sound is one of the most profound ways to convey ideas, sensations, and information; and, since it complements and enhances visual experience rather than excluding it, it can be one of the most flexible too. In this introductory-level course, students gain familiarity with the basic tools and techniques of nonlinear audio production. Projects focus on integrating sound with narrative visual media such as print, wayfinding systems, and information design.

**3 CR**

**JUNIOR AND SENIOR ELECTIVES**

**PUCD 3020 INFORMATION DESIGN**

This course defines and demonstrates the process of graphically representing information. Students learn how to create visual patterns, which make complex information easily understood. Areas of classical and modern arrangements of 2D space through grids and other systems are explored. This class is useful for every area of design, because the ability to handle information and abstract data plays an important role in most design assignments, from websites to mass communications.

**3 CR**

**Pre-requisite(s):** all Sophomore-level required courses.

**PUCD 3030 BOOK DESIGN**

The 500-year-old history of printing in the West centered on the book. As communication needs have changed, the form of the book has evolved. This course is part of the Typo Graphics track, and explores how the subtleties of typography and layout are a mirror to the zeitgeist (culture and insight) of visual style. Students explore book design from the simplest one-column layout to complex grids and free-form typography. Through this investigation, students begin to understand and develop forms appropriate to editorial content and context. This class also tackles the practical aspects of book production, from developing viable projects, to working with publishers, to understanding production implications of the design.

**3 CR**

**Pre-requisite(s):** all Sophomore-level required courses.

**PUCD 3035 BOOK COVER DESIGN**

This course provides a rigorous introduction to the field of book cover design, one of the most flexible and engaging areas of graphic design, with room for everything from the flashy to the metaphysical. However, beneath the incredible variety of designs there are strict principles for

balancing the at-times contradictory needs of combining package, book, and promotion design -- while also respecting the intent of the author(s).
**3 CR**
**Pre-requisite(s):** all Sophomore-level required courses.

**PUCD 3040 CORPORATE DESIGN**
Corporate design is the process of creating and disseminating the image or identity for a collective entity. A company's logo is one of many of critical symbols that define public perception. A designer must create a voice for a company, whether that company provides a service or manufactures a product. As information and ideas travel in increasingly compact formats, the corporate designer is challenged to express information quickly and with certainty. This course provides a basis for deciding the procedures and practice for professional communication goals. Corporate design should be considered a fundamental skill in the communication designer's arsenal.
**3 CR**
**Pre-requisite(s):** All Sophomore-level required courses.

**PUCD 3050 PACKAGE DESIGN**
This course clarifies the process of developing graphic and visual articulation in package design. Structural projects are explored in the context of today's marketplace -- from environmental to competitive concerns. Luxury applications to sustainable resources are considered. Assignments demonstrate the functionality of packaging, from identification of a product to its protection and appeal. Production techniques are considered, depending upon student approach.
**3 CR**
**Pre-requisite(s):** All Sophomore-level required courses.

**PUCD 3060 ADVERTISING CONCEPTS**
Whether aggressive or subtle, selling and advertising are critical attributes to successful communication. Students gain familiarity with methods of creating original advertising concepts via text and image, and also explore principles of advertising design and layout. The psychology of effective presentation, through text, typography, photography and illustration, is integral to the class. From rough thumbnails to precisely executed comprehensives, all methods of visual exploration are investigated.
**3 CR**
**Pre-requisite(s):** All Sophomore-level required courses.

**PUCD 3085 PHOTO EDITORIAL**
This hybrid studio/lecture course addresses the distinct but interrelated disciplines of photo editing and art direction. A variety of preparatory projects will culminate in students choosing a topic of personal interest, writing an essay, elaborating it with images, designing, and typesetting the final monograph. Class discussion and critique will cover the wide range of issues involved in image selection relative to concept, context, and desired impact.
**3 CR**
**Pre-requisite(s):** 2100 Imaging for Designers.

**PUCD 3110 ADVANCED INFORMATION DESIGN**
Information drives most of the commercial and social aspects of our society. This course demonstrates how competent design stands apart from an otherwise superficial visual

environment. Students learn how information is selected and spatially organized, as well as how "objects of information" are created from data through ideas. Balancing aesthetics with content is investigated. Students also explore new ways to relate information in layers or through sequence, as well as how information in time and space can remake communications.
**3 CR**
**Pre-requisite(s):** 3020 Information Design.

**PUCD 3120 CORPORATE IDENTITY & PACKAGING**
Investigate the professional environment of corporate and package design. Through the development of image, logo, typography and marketing sensibility, a product or service may fail or succeed. This course determines what aspects of design and presentation lead to success or failure; what is "safe" in design, and what is experimental. Discussions will include why clients may fear the unknown, and how originality may be brought to the marketplace. A class goal is to produce strong portfolio work.
**3 CR**
**Pre-requisite(s):** PUCD 3040 Corporate Design or PUCD 3050 Package Design.

**PUCD 3140 ADVANCED SPATIAL GRAPHICS**
This course builds upon the introductory course Spatial Graphics through in-depth exploration of specialized topics such as exhibition design, wayfinding systems, the use of time-based/electronic media, and nonlinear narratives in a linear context.
**3 CR**
**Pre-requisite(s):** PUCD 3300 Spatial Graphics

**PUCD 3150 MOTION GRAPHICS 2: BROADCAST DESIGN**
Words and ideas in motion play a vital role in the introduction (titles and leaders) and crediting (trailers) of almost all film and video presentations. Duration-based media (audio/video) is essential for designers and communicators. This course is designed to help students gain a fluency in the vocabulary and implementation of sound and moving graphic images, combining audio work with their multimedia work. Theory and technical skill are taught side-by-side in a studio atmosphere.
**4 CR**
**Pre-requisite(s):** PUCD 2140 Motion Graphics 1.

**PUCD 3170 EDITORIAL DESIGN**
Classic typographic traditions are usually visible in the most expressive examples of magazine and editorial design. Through type the word is made visible. This notion provides a foundation for editorial design. This course is concerned with the design of the page and the page sequence of books, periodicals, and magazines through editorial concept, content, format, image and audience. The class quickly builds on editorially typographic principles to reach into the most experimental applications.
**3 CR**
**Pre-requisite(s):** PUCD 4030 Publication Design.

**PUCD 3200 TYPEFACE DESIGN**
Designing typefaces requires a combination of dedication, skill, and knowledge. This year-long course gives students a general overview of the history of type design and an introduction to

current methods and tools. Students will design letterforms, carefully convert them to digital format, and compose them into working digital fonts.
**3 CR**
**Pre-requisite(s):** All Sophomore-level courses and PUCD 2110 Digital Lettering.

**PUCD 3300 SPATIAL GRAPHICS**
The use of type and image in spatial contexts, from retail or exhibition design to urban signage, is both a quickly growing industry and a fascinating area of visual design. This intensive introductory course considers the tools and skills gained in Sophomore year (typography, basic design and composition skills, production and presentation skills) in relation to the human experience of three-dimensional space.
**3 CR**
**Pre-requisite(s):** All Sophomore-level courses.

**PUCD 4030 PUBLICATION DESIGN**
The aesthetics of type and image remains the most widespread media for graphic designers. Every aspect of the printed word and image is investigated and considered in these classes. The class focuses on the process by which ideas are developed, edited and ultimately presented in both personal and public contexts. The sequence of the idea is stressed, including how these ideas are presented and revealed. The Communication Design Department offers a range of approaches, based upon the professor's objectives and understanding of publication design.
**3 CR**
**Pre-requisite(s):** All Sophomore-level required courses.

**PUCD 4040 PROMOTION DESIGN**
The development of two- and three-dimensional graphics is explored in the context of promoting a product. All aspects of developing visual significance, from formulating the idea to utilizing innovative printing techniques, are reviewed. Consideration of how promotion complements or is distinct from identity, style, or form is revealed through a number of projects. Aspects of how the idea of promotion extends beyond traditional communication strategies are discussed, while students find unique forms of expression to ensure their product's voice can be distinctive amongst consumer clutter.
**3 CR**
**Pre-requisite(s):** All Sophomore-level required courses.

**PUCD 4050 ADVANCED PACKAGE DESIGN**
Gain an understanding of the discipline of packaging, from concept through professionally prepared prototypes. This course undertakes the design of the package as a combination of structural, visual and conceptual exploration. Students are encouraged to explore new methods and bring fresh insight to the concept of surface treatment and structure. Frequent guest lecturers provide state-of-the-art technical instruction. For at least one assignment, highly experimental packaging is required.
**3 CR**
**Pre-requisite(s):** PUCD 3050 Package Design.

**PUCD 4060 PRINT CAMPAIGNS**
This advanced course explores many facets of advertising. Through critique and presentation, gain a better understanding of the relationship between creativity and sales, as well as how the art

director and writer team conceptualize. Further, explore how that effort evolves into a powerful advertising campaign through the use of creative, intelligent, emotional and persuasive words and images.
**3 CR**
**Pre-requisite(s):** PUCD 3060 Advertising Concepts.

**PUCD 4090 EXPERIMENTAL TYPOGRAPHY**
This course deals with typography as an instrument to stimulate from both a visual and intellectual perspective. It focuses on the whole creative process, from concept to application, merging traditional typographical aesthetics with current electronic technologies. Students explore new directions, developing typographical solutions for print, cinema and TV titling, architecture and corporate design assignments. Students choose the subjects for projects and have creative freedom to utilize unconventional methods and materials. Projects created are geared towards portfolio presentation.
**3 CR**
**Pre-requisite(s):** PUCD 3010 Advanced Typography.

**PUCD 4132 BRAND EXPERIENCE DESIGN**
Brand Experience Design builds on the knowledge gained in Corporate Design, Package Design, Packaging & Corporate I.D. and Advertising Concepts. Students learn advanced branding concepts and create complete sensory experiences for consumers. Work includes identity design, package design, collateral design, brand retail spaces, and brand communication channels.
**3 CR**
**Pre-requisite(s):** All Sophomore-level requirements and two of the following: PUCD 3060 Advertising Concepts, PUCD 3050 Package Design, and PUCD 3120 Corporate ID and Packaging.

**PUCD 4140 MOTION GRAPHICS 3: THEORY**
This course provides the highest conceptual levels of type and image in motion. The focus will move from this point to a greater reliance on film and notions of cinematography. Guest lecturers will strengthen this aspect of the class. Each student will produce one assignment according to a uniform requirement and one assignment based around a thesis project -- either assigned or developed independently.
**4 CR**
**Pre-requisite(s):** PUCD 3150 Motion Graphics 2: Broadcast Design.
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**PUCD 4145 ADVERTISING & MARKETING**
Few industries have been transformed over the past decade like advertising; yet even the newest outlets for reaching current and future customers rely on the age-old process of persuasion. This course focuses on and deconstructs this process of persuasion by stripping away the technology, the media, and the computer and focusing first and foremost on the product. What is it about the product that will differentiate it from its competitors? What will differentiate it that will resonate with consumers? Once this differentiation is determined, students focus on how to communicate that difference, no matter how small or how great, in a way that will incite the consumer to act.
**3 CR**

**PUCD 4500 COLLAB STUDIO**
Please see the department for the description.
**3 CR**

**PUCD 3900 INDEPENDENT STUDY**
Please see department for approval.
**1 to 4 CR**

**PUCD 3901 PROFESSIONAL INTERNSHIP**
Please see department for approval.
**0.5 to 2 CR**

# BFA DESIGN & TECHNOLOGY

## REQUIRED COURSES

### FIRST YEAR

**PUDT 1105 TECH WORKSHOP**
This workshop provides technical support for time-based projects undertaken in the Core Studio 2. Topics include video production and editing, introductory motion graphics and animation, sound and image, and DVD authoring. Software used: Final Cut Pro, Flash, After Effects, iDVD.
**0 CR**
**Open to:** Majors only.

**PUDT 1120 GAMES 101**
This class is for undergraduate students who are interested in game design and the creation of interactive experiences. The class focuses on game development — computer games and other types of games — through structured game design problems, exercises, lectures, and reading. The emphasis will be on an iterative design methodology, playtesting, user experience, and clear concept development. The goal of the class is to explore how design systems (in this case, games) support interactivity through meaningful play. This class focuses on the design of games and playful experiences, and will not focus on specific game programming techniques.
**3 CR**
**Open to:** Non-majors with permission of the department.

**PUDT 1200 CORE STUDIO 2: TIME-BASED MEDIA**
This studio provides the student with a thorough introduction to various aspects of time-based media, including video, audio, and animation. Students are taught to apply their creative and technical skills to story-telling and the use of time-based design as it applies to all media. Studio assignments provide the student with a broad overview of current technologies and historical perspectives, and students execute projects in several different media–both analog and digital. Projects range from traditional storyboarding and animation to experimental broadcast design, digital video production and multi-track sound mixing.
**4 CR**
**Open to:** Majors only.

**PUDT 1202 DESIGN LAB 2: 3D VISUAL ARTS**
This course introduces students to the basic principles, processes, and materials of three-dimensional design through a series of projects which stress problem solving, experimentation, and tangible results. Students explore form and space by studying concrete design methods such as modeling and visualization.
**3 CR**
**Open to:** Majors only.

**PUDT 1203 EXPERIMENTS WITH TECHNOLOGY**
This course will introduce students to the use of programming in four different areas: sound (and music), time-based media (digital film and animation), physical computing (robots and installations), and software development (game design and interactivity). Throughout the semester, projects in these areas will be directly linked to assignments in Core Studio 2: Time-

based Media, and Design Lab 2 (3D Visual Art). Students will learn the basics of coding, and will apply these basics to a funky and fun variety of applications. Tools such as ActionScript, OpCode Max, Design By Numbers, and Lego Mindstorms will be introduced and used in the class. Students should not view this as a "programming" class as much as a hands-on primer of possible design approaches that take advantage of programming.
**2 CR**
**Open to:** Majors only.

**SOPHOMORE YEAR**

**PUDT 2200 CORE STUDIO 4: DIGITAL NARRATIVE**
In the spring of sophomore year, students choose a studio based on their interest in either time-based media or interactive media. Core 4: Digital Narrative continues where Core 2: Time Based Media left off, emphasizing story-telling over the experimentation of the first-year. Students learn how to develop a narrative, create storyboards, character sketches, and carry out production of a short digital narrative work.
**6 CR**
**Open to:** Majors only.

**PUDT 2201 DESIGN LAB 4: PHYSICAL COMPUTING**
How do the tangible and intangible worlds of technology collide? This design lab will provide a context for students to investigate the relationship of physical objects and their digital counterparts behind a screen. Students will be introduced to basic ideas of physical computing, employing unconventional input devices, such as sensors, microphones, cameras and new output devices. Through short design activities, students learn how to integrate understandings of analog and digital space and gain an appreciation for the design problems and principles inherent in all digital design endeavors
**3 CR**
**Open to:** Majors only.

**JUNIOR YEAR**

Design and Technology Juniors are required to enroll in one MFADT Collaboration Studio, plus one corresponding Support Elective.

**PUDT 3000 CORE STUDIO 6: PROTOTYPING**
This course is structured to provide students with a methodology to prepare for upcoming Thesis work. Students will be asked to define their major interest with in the disciplines of Design and Technology. The process of design will be articulated with the development and creation of variable iterations that address the student's focus. In addition to this Core Studio, each junior student will be enrolled in a Collaboration Studio course.
**6 CR**
**Open to:** Majors only.

**PUDT 3900 INDEPENDENT STUDY**
Please see department for approval.
**0 to 6 CR**

**PUDT 3910 INTERNSHIP**
Please see department for approval.
**1 to 2 CR**

**SENIOR YEAR**

**PUDT 4200 CORE STUDIO 8: THESIS PRODUCTION**
Students continue their Thesis development in the final semester during the Thesis Production Studio. Advised and critiqued by their Thesis faculty, students present prototypes and frequent production progress to the course during formal and informal work-in-progress presentations. In addition, students select an external Thesis Advisor, a professional suited to the student's study. During the semester, students also consider the gallery exhibition and Thesis publication. Special emphasis is placed on execution of the concept developed in Core Studio 7.
**6 CR**
**Open to:** Majors only.

# BFA FASHION DESIGN

## REQUIRED COURSES: SOPHOMORE YEAR

**PUFD 2001 FASHION DESIGN CORE 2**
This eighteen-hour per week experience incorporates design research, development, and exploration; drawings methods and techniques for the purpose of design presentation; and the fundamentals of apparel construction.

Within the core experience, Concept Development is a six hour introduction to designing groups of clothes. Students develop a knowledge base and visual language while working with different price points and classifications of clothing. Students both solve problems presented by the instructor and develop concepts of their own invention. Womenswear, menswear, childrenswear and costume are all explored as core components of the class, as are different fabrications and color schemes. Students are challenged to broaden their fashion knowledge while discovering their own interests and sense of style. Sketching in their croquis books and painting finishes, students apply the illustration techniques learned in the Fashion Drawing component. Students learn the art of flats as well as the rudiments of specing. Shopping and trend reports are assigned. Short papers are written. In addition, this component is enhanced by fabric lecturers and hands-on textile experiences.

The Fashion Drawing component (six hours) provides technical support for Concept Development. Fundamental skills of visual communication and problem solving are demonstrated and practiced, including proportion, fabric rendering, and the designer's sketch. Students practice drawing the figure from life, both clothed and unclothed, in order to better understand drape, shadow and shape. Emphasis is placed on fashion illustration and its function in design. Charcoal, gouache, ink, pastels, and markers are explored.

Studio Methods is the apparel construction component (six hours) -- sewing, draping, patternmaking, and the methods of translating design concepts into 3D form. Students learn to drape and form cloth on the dress form to achieve basic shapes: bodices, skirts, sleeves and collars. The basics of flat pattern making are covered. Emphasis is placed on the relationship between each of these disciplines and their connection to design.
**8 CR**

**PUFD 2041 FASHION DIGITAL STUDIO 2**
Beginning with Adobe Photoshop's broad range of tools on the PC and Macintosh platforms, students move through the design process, beginning with concept development and the preparation of digital concept boards. Next, fabric development is explored, including print and woven design. During this portion of the class, students explore textile repeats, color stories and colorways. Flat sketching and fashion illustration follow, during which time students render a small fashion collection. The collection is represented by figures and flats, which students learn to manipulate and enhance on the computer. Presentation techniques make up the last portion of the course, when students learn to present their work, through color printouts, as well as on disk. In the second semester Adobe Illustrator is introduced and the focus is on technical flat sketching and graphics. Basic web design skills are also introduced.
**2 CR**

**PUFD 2051 HISTORY, CULTURE AND SOCIETY 2**
This course examines fashion from 1850 to the present and its capacity as both a reflection of, and an influence on, the cultural conditions of its respective time period. In its entirety, students should gain a greater perspective, placing fashion within a wider context of design from the industrial revolution through the birth of couture and postmodern fashion. This is a lecture course with supplemental field trips and guest lectures. Visits include the Costume Institute and The Anna Maria and Stephen Kellan Archive at Parsons the New School of Design, guest speakers may include fashion designers, historians, curators and fashion editors. Course work will be comprised of group and independent research, written papers, and oral presentations.
**2 CR**

**JUNIOR YEAR**

**PUFD 3001 FASHION DESIGN CORE 4**
Building from proficiencies developed in the sophomore year Core experience, this eighteen-hour per week course incorporates more advanced levels of design research, development, and exploration; drawings methods and techniques for the purpose of design presentation; and apparel construction in service to design. In the Concept Development component (six hours), each student's design philosophy begins to solidify and mature, he or she is expected to have a broad range of knowledge and experience as a point of departure for design. Through a rich combination of instructor-directed concepts and industry-sponsored projects, students work to develop a visual vocabulary that enables them to work successfully in various markets and price-points. Students learn to deconstruct client expectations and research current trends so that their designs are well-informed, socially fluent and marketable. Museum research supplements shopping reports and trend analysis.

Building off techniques learned in sophomore level, students in the Studio Methods component (12 hours) become more able to understand the underlying principles of construction from draping to flat pattern making, finishes to fittings. Students progress through a series of projects designed to broaden their critical thinking skills and deepen their technical knowledge. Emphasis is placed on the teacher as both instructor and mentor. Demonstrations, critiques and presentations afford the opportunity for students to learn from one another as well as from the instructor.
**8 CR**

**PUFD 3030 FASHION DRAWING 3**
Working from live fashion models, students work to strengthen their rendering skills and further develop their fashion illustration style. Visual communication and fluency are emphasized in each exercise with speed and accuracy becoming ever more focused goals. Technique is discussed as a means to an end: to articulate one's ideas, to address and solve problems. Students experiment with different subject matter (accessories, costume) as well as learning to master new media (collage, marker).
**1 CR**

**PUFD 3031 FASHION DRAWING 4**
Working from live fashion models students work to strengthen their rendering skills and further develop their fashion illustration style. Visual communication and fluency are emphasized in each exercise with speed and accuracy becoming ever more focused goals. Technique is discussed as

a means to an end: to articulate your ideas, to address and solve problems. Students experiment with different subject matter (accessories, costume) as well as learning to master new media (collage, marker).
**1 CR**

**PUFD 3041 FASHION DIGITAL STUDIO 4**
This course explores the tools of U4ia, a leading industry-standard software package. To begin, students prepare concept/mood boards as a visual tool to communicate target customer, season, color and trim ideas, texture and pattern. Following this, printed textile design is the focus. Students learn to develop prints, using both scanned and hand drawn elements. Color is examined, in terms of the mood it conveys and its appropriateness for end use. Prints are put into seamless repeats and re-colored, enabling students to quickly visualize and examine change in composition and color. Knit and woven design and texture rendering are explored next. Students develop a capsule collection of apparel, using their fabric designs, which are illustrated by flat sketches and fashion illustrations. Patterns are manipulated on flats and illustrations. Advanced illustration techniques and texture mapping are covered, enabling students to render naturally and add the illusion of three dimensionality to fashion illustrations. The course culminates in a group critique, when students present all material portfolio ready. Emphasis is placed on regular discussion of projects and sharing ideas about the digital design process.
**2 CR**

**PUFD 3051 THEMES IN FASHION HISTORY**
Primarily intended for Juniors, this course approaches fashion history from an interdisciplinary standpoint. Students research, assess and create new ways of examining fashion's relationship to culture and society. Emphasis is placed on reading, writing and presenting findings.
**2 CR**

**PUFD 3061 FASHION INDUSTRY SURVEY**
This course positions the role of fashion designer in the larger context of business, marketing, forecasting, manufacturing and retail. Students develop their analytical skills through research and writing. Lectures and guest speakers supplement student presentations and discussion.
**2 CR**

**PUFD 3260 COUTURE TECHNIQUES: FUR**
Please see department for course description.
**2 CR**

**SENIOR YEAR**

**PUFD 4001 FASHION DESIGN CORE 6: THESIS**
The senior year thesis experience is the capstone on each student's term of study in the Department of Fashion Design. It is a synthesis of accumulated knowledge – from critical thinking and analysis to design research and development to clothing construction. Each student will design and fabricate a collection representing his or her individual design philosophy and point of view. In addition, opportunities to participate in special industry-related projects and competitions can supplement this work on a strictly elective basis.
The Concept Development component (six hours) encompasses two major year-long projects: the senior thesis collection and the development of a professional portfolio. Over the summer and

during the beginning of the fall semester students croquis collections of clothes that demonstrate their own design philosophy and point of view. Through critiques and open discussions, students learn to edit their work, refine their ideas, and polish their collections. Students share problems--how a garment can be styled and accessorized, whether a fabric will carry on a runway, what looks from the collection best represent the whole. Fashion Design curriculum and takes the student to a new level of professionalism--designing a collection for the catwalk. Once the thesis collection moves on to production, students begin to think of life after Parsons--how to network in the industry, which niche suits you best, and how to create a professional portfolio that will communicate who you are and what you do.

The Studio Methods component is dedicated to guiding each individual student in the construction of his or her senior thesis collection. In tandem with Concept Development, this course follows the process of the development of a collection. The fall semester begins with making slopers of the fit models to be used in creating flat patterns of the students' designs. Studio faculty mentor the student at each stage of development. They instruct students on how to manage a fitting with a professional fit model (from muslin through final fabric), they advise on technical questions and problems. Students are expected to be motivated and focused in their work. Because each student is working on an entirely different project with different needs and requirements, faculty act as tutors to help students develop the skills necessary to make their collections a reality. Each student's collection must be fully fabricated in muslin by mid-December, at which time the collections are reviewed en masse. Essential content and fabrication decisions are made at this crucial time before moving into final fabric construction in January.

**8 CR**

**PUFD 4060 BUSINESS SEMINAR**

This course provides an immersion in business principles, entrepreneurship, and financial planning from the point of view of the needs of the fashion designer.

**2 CR**

**ELECTIVES**

**PUFD 3111 SHOE DESIGN**

In this class students will learn how to design shoes and make a basic pump pattern, a sandal or a mule.

**2 CR**

**PUFD 3121 HANDKNITTING**

Students learn basic hand-knitting techniques enabling them to complete one sweater. Yarn selection, estimation, and knitting finishing techniques are covered.

**2 CR**

**PUFD 3141 MENSWEAR TAILORING**

Students work on creating a hand-made menswear jacket using couture methods. Detailed demonstrations and discussion of methodology explores the techniques used by tailors of yesterday and today.

**2 CR**

**PUFD 3172 ACCESSORY DESIGN**
An introductory elective course for Junior year students interested in pursuing Accessory Design as a career or supplement to Senior year thesis work.
**2 CR**
**Open to:** BFA Fashion Design Juniors only.

**PUFD 3181 MACHINE KNITTING**
Learning the basics of machine knitting, students work intensively on individually designed projects. The class is held on the weekends to allow students adequate time for demonstrations, critique and skill development.
**2 CR**

**PUFD 3271 ACCESSORY DESIGN: THESIS**
An elective course for Senior year students interested in pursuing Accessory Design as a supplement or enhancement to Senior year thesis work.
**2 CR**
**Open to:** BFA Fashion Design Seniors only.

**PUFD 3280 MILLINERY DESIGN**
Explore and understand the art of Millinery through visual research, industry field trips and hands-on production. Shaping, industry specific materials and trim techniques are covered in this course, leading you to a world of endless style possibilities. Geared towards Juniors and Seniors interested in hats as the accessory that completes a look. Final projects are expected to work with the senior thesis collection to compliment garments. Ultimately fall/winter, spring/summer and cocktail/black tie hats are created.
**2 CR**
**Open to:** Majors only.

**PUFD 3901 PROFESSIONAL INTERNSHIP**
Internships are required to be in fashion design or related industries. Internship responsibilities can be broad and diverse, but it is expected that the majority of the work provide a challenging enhancement to the student's academic work. Internships must require a minimum of 90 hours of on-site work (or six hours per week) for the 15 week semester.
**2 CR**

**PUFD 3902 INDEPENDENT STUDY: STUDIO**
For students interested in augmenting their core coursework with a special project related to Fashion Design. The student will design a project and work independently throughout the semester under the guidance of a faculty member. This option is available by permission only.
**1 to 6 CR**

**PUFD 3903 INDEPENDENT STUDY: DIGITAL**
This opportunity is for students interested in furthering their comprehension of previous digital coursework using Photoshop, Illustrator or U4ia. The student will propose a special project using previously learned digital software and work independently throughout the semester under the guidance of the Digital Design Director.
**2 CR**

# BFA FINE ARTS

## REQUIRED COURSES

## SOPHOMORE YEAR

**PUFA 2002 PAINTING 2**
This is the continuation of the first semester of painting. The emphasis is on construction, composition, paint handling and color. Students begin and sustain the process of self-examination by dealing with diversified subjects and non-objective idioms. Individual and group criticism, combined with field trips and discussion of painting ideology, expands students' perspectives within historical and professional contexts.
**3 CR**
**Pre-requisite(s):** PUFA 2001 Painting 1.
**Open to:** Non-majors with permission of the department.

**PUFA 2012 SCULPTURE 2**
This is the continuation of the first semester of sculpture. The stress is on concepts of modeling, carving and constructing as well as the possibilities of more contemporary modes of expression.
**3 CR**
**Pre-requisite(s):** PUFA 2011 Sculpture 1.
**Open to:** Non-majors with permission of the department.
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**PUFA 2022 DRAWING 2**
This is the continuation of the first semester of drawing. Artists should never be forced to make stylistic or aesthetic choices merely to avoid technical limitations. Drawing is a key discipline of the arts, and this course encourages the development of skill and the education of the artist's eye.
**3 CR**
**Pre-requisite(s)**: PUFA 2021 Drawing 1.
**Open to:** Non-majors with permission of the department.

**PUFA 2032 VISUAL THINKING: VIDEO**
Students will explore different uses of video as a medium for art. Through experimentation with the camera, shooting techniques, and methods of editing, students will "find" ideas for video sketches. Short video projects will be developed from these explorations and an investigation of the effects of the medium on perception. Students will further their understanding of the video as an art medium by viewing artists' videos and reading selected essays for written analysis and class discussion.
**2 CR**
**Open to:** Non-majors with permission of the department.

**PUFA 2033 VISUAL THINKING 2: VIDEO**
Visual Thinking 2: Video is an elective course and as stated, it builds upon previous experience and knowledge from Visual Thinking 1: Video. This course is designed to further develop students' individual processes of making art, in any medium and to expose students to the various uses of methodologies as a means of developing their intuition and creative intelligence in making art. This course is an extension of courses students take as freshman and sophomore and further

reinforces a rigorous and experimental investigation of art making through a structured individual process of creating and through the study of significant films and video by artists throughout the 20th century and the present. This study includes screenings, verbal and written analysis of screenings by students followed by instructor's comments, class discussions, and lectures, which challenges the student to develop informed and perceptive insights about works of art.
**3 CR**
**Pre-requisite(s):** PUFA 2032 Visual Thinking: Video or equivalent.
**Open to:** Non-majors with permission of the department.

**PUFA 2035 VISUAL THINKING: NARRATIVES**
This course will explore how narratives organize their visual and textual elements to tell their tales. Beginning with existing narratives – a fragment of a Hitchcock film, and a text of Freud's -- we will examine how the images chosen and the rhetorical devices employed, such as metaphor and metonymy, visually represent ideas and affects. Students will go on to produce their own narratives. There will be three assignments, plus a short reading, and the mandatory viewing of one feature length film outside of class-time. The assignments will use lowish-tech means to allow the students to tell or retell the already told tales of Hitchcock and Freud. Students will produce puppet shows, flip books, one-of-a-kind books, comic strips, performances, serialized Xeroxes, shadow plays, passion plays, etc. as their own narrative responses to the assignments.
**2 CR**
**Open to:** Non-majors with permission of the department.

**JUNIOR YEAR**

**PUFA 3002 PAINTING 4**
This is a continuation of Painting 3, in which students are expected to attempt more challenging work. The junior year of the painting sequence stresses a search for a personal statement.
**3 CR**
**Pre-requisite(s):** PUFA 3001 Painting 3.
**Open to:** Non-majors with permission of the department.

**PUFA 3012 SCULPTURE 4**
This is a continuation of Sculpture 3, in which students explore problems of greater complexity than the previous year in terms of both technical and personal involvement.
**3 CR**
**Pre-requisite(s):** PUFA 3011 Sculpture 3.
**Open to:** Non-majors with permission of the department.

**PUFA 3022 DRAWING 4**
A continuation of Junior Drawing, in which students explore problems of greater complexity than the previous year in terms of both technical and personal involvement.
**3 CR**
**Pre-requisite(s):** PUFA 3021 Drawing 3.
**Open to:** Non-majors with permission of the department.

**PUFA 3800 PROFESSIONAL PRACTICES**
This class is intended to provide students with a broad exposure to skills and knowledge that will be essential supplements to their studio practice and life as an artist after graduation. These skills

will prepare the students to operate more fully as professional artists in the world of museums, galleries, grant-making agencies, artists' colonies and other such institutions and bureaucracies. In the course of the semester students will learn about concrete skills such as writing an artist's statement, documenting work, applying for residencies and grants, presentation techniques, resume writing, etc. An integral component of the class will be an internship program. Each student will commit to working eight hours per week for the duration of the semester in an arts institution or with a professional artist.
**3 CR**
**Open to:** Majors only.

**SENIOR YEAR**

**PUFA 4002 SENIOR CONCENTRATION 2**
Continuing from the first semester of Senior Concentration, the student continues to develop work based upon an intensive exploration of thematic materials and techniques. In this intensified studio program, with the assistance of a faculty member, students will be expected to do much of their work independently; tough critical choices about art will have to be made.
**5 CR**
**Open to:** Majors only.

**PUFA 4032 SENIOR THESIS**
This course is adjunct to the Senior Concentration where students are urged to articulate their ideas, verbally and in writing. Each student is required to write a thesis for presentation to a final Faculty Review.
**3 CR**
**Open to:** Majors only

**PUFA 4034 THESIS LECTURES 2**
Continuing from last semester, visiting artists, writers, filmmakers, etc. will visit to talk about their work and discuss issues and ideas. These lectures are free and open to the public.
**0 CR**
**Open to:** Non-majors with permission of department**.**

**PUFA 4052 THEORY, PRACTICE, AND CAREER 2**
In this wide-ranging course, begun in the fall semester, students continue to investigate the integral relationship between theoretical issues, the studio practice of the artist and the practical development of a profession. The course will continue to examine critical and theoretical texts and their relationship to the making of art as well as pragmatic approaches to career development such as application to graduate school, portfolio presentation, building a relationship with a gallery, grant application and managing "life and art" among other vocational concerns. Utilizing guest speakers, workshops and seminars, "Theory, Practice and Career" will explore "real life" conditions, opportunities and options that artists face after graduating and help build strategies to effectively and creatively build a professional life.
**3 CR**
**Open to:** Majors only.

## ELECTIVES

**PUFA 2040 EXPANDING HORIZONS: DRAWING INSPIRATION FROM NON-WESTERN ART**
This course is designed to integrate two closely related activities: art that is being made (yours) and art that has been made (in this case, the art of non-western cultures). Taking advantage of our city's great resources, the class will visit collections and museums, e.g., the Japan society and the museum of African art. Students will discuss the work on site and record their experiences in a journal. Back in the studio, from those notes, students will be able to develop ideas and imagery of their own. This is an opportunity for students to study several different collections of non-Western art and to use the experience indirectly in their own studio work. This is about exposure to ideas, visions, and intentions that are different from the art world and about finding inspiration for creating new work. The emphasis will be more on exploration and development of visual ideas than on the production of finished pieces. There will be a textbook: Non-Western ART - A Brief Guide, by Lynn Mackenzie and discussion.
**2 CR**
**Open to:** Non-majors.

**PUFA 3900 INDEPENDENT STUDY**
Please see department for approval.
**1 to 3 CR**

**PUFA 3901 PROFESSIONAL INTERNSHIP**
Please see department for approval.
**1 to 3 CR**

## BFA INTEGRATED DESIGN CURRICULUM

*All of the following courses are open to students from other departments at Parsons and at Lang. Students interested in these courses should seek advisement in IDC.*

**SOPHOMORE YEAR**

**PUIC 2041 IDC: MEDIA & REPRESENTATION**

Working with texts studied and analyzed in Invention (course in Art and Design Studies), this Integrative Design Core will explore invention through a process of inquiry, research, documentation, and experimentation. Students work with various digital applications (including, but not limited to digital imaging, presentation, video and audio tools, and the internet) as platforms to investigate the concepts and processes of making, creating, imagining, and representing through media in society today. The course is both a hands-on introduction to various software applications as well as an exercise in bridging theory and practice. A special emphasis will be placed on digital media for purposes of both representation and dissemination.

**4 CR**

**Open to:** majors, non-majors, and Lang students with permission of the department.

**Co-Requisite:** PLDS 2072 Invention.

**PUIC 2401 BODY/GARMENT STUDIO 2**

This course is a design studio for IDC students whose area of study is Body/Garment. Students continue their studies of body, garments and identity developed in Body/Garment Studio 1. During this course, students will transform the ideas, propositions and designs that were conceived during the previous studio into a collection of wearable clothing that will be sold during a sales presentation at the end of the semester. Prerequisite: Body/Garment Studio 1 or by permission of the instructor.

**3 CR**

**Open to:** majors, non-majors, and Lang students with permission of the department.

**PUIC 2410 IDC BODY/GARMENT SEMINAR 2**

This course supports Body/Garment Studio 2. In it students will research alternative and established modes of exchange and will investigate fashion media and communication. At the end of the semester the class will have created a media related project and an event that will support and maximize the sales of the clothes that will be made in Body/Garment Studio 2. Co-requisite: Body/Garment Studio 2.

**3 CR**

**Open to:** majors, non-majors, and Lang students with permission of the department.

**SOPHOMORE & JUNIOR YEAR**

*All of the following courses are open to students from other departments at Parsons and at Lang. Please seek advisement in IDC if you are interested to take these courses*

**PUIC 3031 IDC: URBAN INTERVENTIONS**

In this Integrative Design Core students use New York City as their principal site for design interventions. Starting with a multi-scale analysis of the urban environment, and continuing with concepts and visual responses to specific questions, students produce design artifacts that intervene and transform urban experience. Proposals may address community, economics and advertising, messaging, and design life-cycles. Students consider issues of play and

communication within an urban context; the impact and meaning of messages for social interactions in the public sphere; and issues of scales, audiences, constituencies, and agencies. Through design research, conceptualization, iteration and design interventions, students develop a critical understanding of the urban context and a designer's role in framing and influencing human interactions in the city. Students will work in real sites and will develop their design proposals to a final stage, ready for implementation.
**4 CR**
**Open to:** majors, non-majors, and Lang students with permission of the department.

**PUIC 3050 DESIGNING THE SUSTAINABLE FOODSHED**
Teams of students from Parsons & Lang will explore issues surrounding the production, distribution, packaging and marketing of the foods that students typically buy, prepare, and eat. Looking through the lens of New School students, this new cross-divisional studio course examines the social, political, economic, and environmental dimensions of sustainable urban food and agricultural systems (the "urban foodshed"). This research will inform design solutions to enable a typical freshman to eat more sustainably, and include proposing changes in the university meal plan, student awareness, or food access. This course ultimately applies design as an agent of change at three scales: products, systems, and distribution strategies.
**4 CR**
**Open to:** majors, non-majors, and Lang students with permission of the department.

**JUNIOR YEAR**
*All of the following courses are open to students from other departments at Parsons. Please seek advisement in IDC if you are interested to take these courses.*

**PUIC 3000 IDC: DESIGN(ING) CULTURE**
Using insights from the Art and Design Studies Junior Seminar course and associated readings, students construct design-based inquiries into culture in New York City. Studio-based studies explore how culture is defined, articulated and transformed through the design process and by the design product. The intention is to disclose the issues embedded in social and cultural contexts of materials, artifacts and their representation that designers can productively engage and translate in their work. This course is taught in tandem with Global Issues in Design and Visuality in the 21st Century: Culture, a course in Art and Design Studies where students critically look at culture from anthropological, historical, global and technological perspectives. Theory and texts introduced in the Global Issues course will be referenced throughout studio exercises and projects.
**3 CR**
**Co- Requisite**: PLAD 3500/3501 Global Issues in Design & Visuality in the 21st Century.
**Open to:** Majors, non-majors, and Lang students with Departmental approval.

**PUIC 3900 PROFESSIONAL INTERNSHIP**
Please see the department for the description.
**0 to 2 CR**

**PUIC 3901 INDEPENDENT STUDY**
Please see the department for the description.
**0 to 6 CR**

**SENIOR YEAR**

**PUIC 4031 SENIOR INTEGRATIVE DESIGN CORE 2**

The Senior Integrative Design Core is a rigorous, research driven studio meant to demonstrate students' ability to recognize and isolate significant social challenges, issues, and problems within the annual thematic framework, and develop innovative approaches and projects. Projects are expected to integrate students' areas of study, assigned annual theme, as well as the insights gained during the Senior Internship. Senior projects should demonstrate advanced design problem setting and solving, robust research skills, collaboration and teamwork skills, and clear articulation of visual and written arguments. Integrative Design Core culminates in a written thesis, a project that includes cycles of iterations and user-testing, and an exhibition together with a public presentation.

**4 CR**

**Open to:** Majors only.

**PUIC 4041SENIOR INTEGRATIVE DESIGN LAB 2**

Working in tandem with Senior Integrative Design Core 2, and building on the work produced in the Senior Integrative Design Core 1, this course focuses on the visual articulation as well as on the modes and types of representation of the senior thesis-project. The course is meant to develop the thesis book, and the both the project for the senior exhibition and its actual realization.

**3 CR**

**Open to**: Majors only.

# BFA ILLUSTRATION

## SOPHOMORE YEAR

### PUIL 2010 SOPHOMORE ILLUSTRATION CONCEPTS

The goal of this course is to help students connect the world of concepts and ideas to image making. It begins with the evolution of developing a personal style while tailoring work to specific assignments. All projects emphasize the process of illustration/design from concept to completion. Each student will develop the verbal skills to explain and discuss their choice of ideas and solutions. Course work reflects the range of job possibilities illustrators/designers receive. Emphasis will be on meeting deadlines, evoking the appropriate mood and realizing a concept that solves the problems presented.

**2 CR**

**Open to:** Non-majors with permission of the department.

### PUIL 2021 MATERIAL & METHODS 2

This course is to introduce students to the methods of using a variety of media. Techniques will be taught in black and white as well as color. During the course, twelve to fourteen projects will be produced to give students a thorough understanding of a range of versatile materials.

**1 CR**

**Open to:** Non-majors with permission of the department.

### PUIL 2050 SOPHOMORE DRAWING & PAINTING

This six-hour class will explore various paint mediums and the expressive power of color. The course merges drawing and painting. It further develops and extends the drawing and painting skills learned in the first semester.

**3 CR**

**Open to:** Non-majors with permission of the department.

### PUIL 2070 TYPOGRAPHY

This course gives the illustrator/designer hands-on opportunities to learn basic principles of graphic design and utilizing typography. The illustrator/designer must know how to marry type to image just as the graphic designer must marry image to type. Typography and illustration/design are not ends in themselves, but a means of communication that can impart meaning. This course encourages innovative solutions using typography design as the foundation.

**3 CR**

**Open to:** Non-majors with permission of the department.

## JUNIOR YEAR

### PUIL 3010 JUNIOR ILLUSTRATION CONCEPTS

The goal of this course is to identify each student's individual developmental issues as an artist and to resolve these issues. Further development of the student's visual language is stressed through the improvement of the artist's conceptual skills. Project emphasis is on realizing a concept that solves the problems presented, evoking appropriate mood and meeting deadlines. Each student strengthens their verbal skills while explaining and discussing ideas and solutions. Course assignments reflect current trends in the marketplace, featuring lectures and critiques from professional illustrators, art directors, gallery directors, and graphic designers.

**3 CR**
**Pre-requisite(s):** PUIL 2010 Sophomore Illustration Concepts.
**Open to:** Non-majors with permission of the department.

**PUIL 3020 DRAWING & MIXED MEDIA**
The term "Mixed Media" is commonly used to define works of art that combine different painting and drawing media. This course presents an experimental working environment, which anticipates and encourages a combination of likely and unlikely media. It is an extension of drawing and painting techniques which explore the territory of printmaking, collage, 3-D, photocopy, etc. The class will consider the use of various surfaces: canvas, board, handmade paper, wood; a range of drawing materials: crayons, ink, pencil, charcoal; and many painting mediums, resists, and collage. Enhancing perceptual skills through drawing, students will also strive to become both more aware and articulate about their own 'processes through active participation in class discussion, written descriptions and critiques.
**2 CR**
**Pre-requisite(s):** PUIL 2030 Sophomore Drawing and PUIL 2040 Painting.
**Open to:** Non-majors with permission of the department.

**PUIL 3050 JUNIOR DRAWING & PAINTING**
This is a six-hour drawing/painting class. Drawing and painting from models becomes a natural springboard for personal expression. The class concentrates on composition and attention is given to contemporary and historical precedents. Concepts of pictorial space are incorporated along with figure work. Drawing is also a tool for diagramming ideas and creating marks to develop style and point of view. The pairing of painting with drawing is a natural development from the work done in the sophomore year.
**3 CR**
**Pre-requisite(s):** PUIL 2030 Sophomore Drawing and PUIL 2040 Painting.
**Open to:** Non-majors with permission of the department.

*See the Printmaking section of this booklet for the following course description:*

***PUPR 2091 ILLUSTRATIVE PRINTMAKING, 3 CR***

**SENIOR YEAR**

**PUIL 4011 SENIOR CONCEPTS / PORTFOLIO**
Having a professional portfolio is one of the most important tools an illustrator/designer can have. This class is devoted to the development of individual senior portfolios. Here, students will combine their most successful work from previous semesters along with new works to create professional portfolios.
**3 CR**
**Pre-requisite(s):** Junior Concepts
**Open to:** Non-majors with permission of department.

**PUIL 4021 PROFESSIONAL PRACTICES 2**
This course gives students a realistic overview of the profession of illustration/design. This course will help prepare seniors to present themselves and their work in the professional world. Visiting professionals will give professional perspectives and share personal experience.

**3 CR**
**Pre-requisite(s):** Type/digital electives
**Open to:** Non-majors with permission of department.

**JUNIOR AND SENIOR LEVEL ELECTIVES**

**PUIL 3071 CHILDREN'S BOOK ILLUSTRATION**
Students will develop an original picture book for children. They are introduced to all phases of this process from initial conceptualization, writing, editing, paging, illustrating and creating the final dummy. Students conduct independent research using their own books and learn how to present them to potential publishers.
**2 CR**
**Pre-requisite(s):** Juniors and Seniors only.
**Open to:** Non-majors with permission of the department.

**PUIL 3091 VISUAL NARRATIVE**
As graphic novels, pictures, books and animation expand the visual landscape of illustration,this course introduces students to developing storytelling and narrative through images alone and in conjunction with words.
**2CR**
**Pre-requisite(s)**: Juniors and Seniors only.
**Open to:** Non-majors with permission of the department.

**PUIL 3092 PAINTING**
This course works as an independent study within a class structure. Students draft proposals, describing the body of work they will accomplish in class. Students continue their growth in the area of drawing & painting with individualized instruction as well as individual and group critiques. Every week there will be a set-up and model available to work from. Resources and books regarding painting and illustration will be introduced during each class.
**2CR**
**Pre-requisite(s):** Junior & Senior only.

**PUIL 3110 ILLUSTRATION IN MOTION**
Students explore drawing, movement and sequenced movement in illustration. Students learn to answer illustration/design assignments in a sequential way using storyboards and flipbooks. There will be drawing on location and from the model. Students will master drawing the figure in motion from various angles. They will also use graphics, scale and pacing to create exciting visuals for film and animation. Assignments include movie titles, short commercials and/or animated websites.
**3 CR**
**Pre-requisite(s):** Junior and Seniors only.
**Open to:** Non-majors with permission of the department.

**PUIL 3120 DESIGN FOR ILLUSTRATORS**
This course teaches illustrators to utilize Adobe InDesign, the leading page-layout software. Elements of type and design are addressed as students create design projects incorporating their illustrations.
**3 CR**

**Open to:** Majors only.

**PUIL 3121 WEB FOR ILLUSTRATORS**
This course teaches students how to use the web as a tool for showcasing their work as well as for the communication of ideas. This course will help illustrators adapt their existing body of work to the online format as well as see the web as a vehicle for creative self-expression. Elements of design, layout, programming and the web's limitations will be addressed as students create web-based projects incorporating their illustration work.
**3 CR**

**PUIL 3122 $KETCHBOOK WAREHOUSE**
This class will explore and examine the commercial viability of the work of sketchbooks. The sketchbook will be understood as a repository for ideas and explorations, which will ultimately make up a personal vision. In turn this vision can be used as a presentable, comprehensive, finished, work of art, which is also essentially a warehouse of commercial potential.
**2 CR**
**Open to:** Non-majors with permission of the department.

**PUIL 3131 BEYOND EDITORIAL**
This class will explore the ever-expanding territory where illustration meets design. The hybrid designer-illustrator is head and shoulders above the pack. With drawing skills, a keen sense of color, typography, layout and an interest to do it all, today's new breed is poised for a long and varied career. Guest speakers who exemplify these virtues will present case studies, slide show lectures will provide inspiration and practical assignments will afford students opportunities to pull it all together. Assignments will be a range of packaging, objects, logos, animation boards and advertising, all using a multi-disciplinary approach. The result will be to inspire students that drawing skills have wide and varied applications.
**3 CR**
**Open to** Non-majors with permission of the department.

**PUIL 3170 OPEN DRAWING WORKSHOP**
This is an open drawing course with models and a monitor. This course is offered for all students who want to work on their drawing skills outside of their required courses.
**0 CR**
**Open to:** All (with valid school ID).

**PUIL 3232 READING GRAPHIC NOVELS**
Please see department for course description.
**3 CR**

**PUIL 3233 PICTURE-STORY WORKSHOP**
Please see department for course description.
**3 CR**

**PUIL 3900 INDEPENDENT STUDY**
Please see department for course description.
**0.5 to 5CR**

**PUIL 3901 PROFESSIONAL INTERNSHIP**

The internship is for students who want to gain experience in the field of art and design. Please see department for approval.

**0.5 to 3 CR**

# BFA PHOTOGRAPHY

*Most Photography courses are open to Parsons and Lang students from all departments subject to the availability of space, and departmental approval based on pre-requisite(s), experience and/or portfolio. Please see the Department for approval.*

## REQUIRED COURSES

### FIRST YEAR

**PUPH 1002 DRAWING & PAINTING**

Part two of a yearlong course builds on basic elements of drawing introduced in the first semester. Students explore the basic elements of color through painting. Emphasis is place on developing the skills of seeing, developing an intuitive understanding about composition, color and learning through process of critical observation. To assist students in their pursuit of a personal and unique vision; the course seeks meld the skills of direct observation and process with photographic seeing.

**2 CR**

**Pre-requisite(s):** PUPH 2001 Drawing 1 or equivalent.

**Open to:** Non-majors with permission of department.

**PUPH 1009 DESIGN 2: LINE TO PIXEL**

Part two of a year long required six-hour lab course introduces photo students to 2D and 3D design elements, through the use of the computer and the traditional design studio. Special emphasis will be placed on integrating design and photographic assignments and on using digital technology to solve design problems.

**4 CR**

**Pre-requisite(s):** PUPH 1008 Design 1: Line to Pixel or equivalent.

**Open to:** Majors only.

**PUPH 1011 FRESHMAN SEMINAR 2**

In part two of this year long course students continue their exploration of photography's multiple modes and roles. Participants continue to explore the dialectic between form and concept and the potentialities of the medium. Participants will utilize both traditional and digital image capture and output and work in both black and white and color. Weekly assignments, lectures, and critiques will further the students understanding of picture making possibilities.

**4 CR**

**Pre-requisite(s):** PUPH 1010 Freshman Seminar 1 or equivalent.

**Open to**: Non-majors with permission of the department.

### SOPHOMORE YEAR

**PUPH 2004 STUDIO AND LIGHT 2**

Students are required to choose one of the sections offered. Each section will focus on a different area or aspect of photography. Instructors will explore the expressive, emotional and physical characteristics different types of light in real world scenarios.

**3 CR**

**Pre-requisite(s):** PUPH 2003 Studio and Light I and PUPH 1010 Freshman Seminar 1 or equivalent.

**Open to:** Non-majors with permission of department.

**PUPH 2008 DESIGN 4: PIXEL TO CYBERSPACE**

The last course in the required digital sequence allows students to delve deeper into Photoshop as well as learning; digital asset management and how to create a better personal workflow. Web sites and use
of imagery on the web will also be explored.

**3 CR**

**Pre-requisite(s**): PUPH 2007 Design 3: Capture to Print or equivalent.

**Open to**: Majors only.

**PUPH 2011 SOPHOMORE SEMINAR 2**

This course serves as a bridge from Style, Theory and Analysis to Junior Seminar. Students will further explore the language and theory of photography, and will begin to apply critical and technical skills in defining their own photographic statement. Included will be papers, visits to shows, and working throughout the year on developing a personal style.

**3 CR**

**Open to:** Non-majors with permission of department.

**PUPH 2013 PHOTO TOPICS**

The photography department will be offering several sections of Photo Topics in the spring semester. Topics vary for each section and the instructor for each section will be discussing contemporary issues in photography and photographers in today's world. An example of one Photo Topic is Insight Out: Self as Subject--A self-portrait is more than just a recorded reflection or presence of ourselves; it is a way to discover our point of view and opinions about the world around us. Finding ourselves in our subject matter leads us to discover our vision of life and how to best depict that vision by photographic means. We will start by looking at a recorded history of the self-portrait both in photography and painting. We will look at contemporary photographers who have used themselves in their art and who have used other people and objects in order to express and represent themselves. Active participation in this class will be requested through improvisational photographic exercises in narrative construction and self-portrait. Guest speakers will supplement this class and students will be required to make class presentations on occasion. The class environment will emphasize and support experimentation in the medium by traditional means and otherwise.

**3CR**

**Pre-requisite(s):** PLAH 2300 Photo History or equivalent.

**Open to:** Non-majors with permission of department.

*Please see the Art & Design Studies course description booklet for the following description:*

***PLAH 2300 HISTORY OF PHOTOGRAPHY, 3 CR***

**JUNIOR YEAR**

**PUPH 3002 JUNIOR SEMINAR 2**

Students will further explore the language and theory of photography, and will begin to apply critical and technical skills in defining their own photographic statement. Included will be papers,

visits to shows, and working throughout the year on developing a personal style. Students must switch instructors in the second semester of this course.
**3 CR**
**Pre-requisite(s):** PUPH 2009/2011 Sophomore Seminar 1 & 2 or equivalent.
**Open to:** Non-majors with permission of department.

**SENIOR YEAR**

**PUPH 4003 SENIOR SEMINAR 2**
The second semester of this full year course will be divided into two seven-week modules. The first part will deal with identifying what your goals are for after you graduate and how you are going to accomplish them. You will discuss resume and portfolio presentation, how to identify, acquire, and maintain clients, how to approach a gallery or a museum, how to negotiate contracts, copyright, and reproduction rights, what the tax advantages and liabilities are of free-lance status. The second part of the second semester will concentrate on preparing for your Senior Show: how to edit and sequence your work, how best to use your allotted space, how to mat and frame your pictures, and how to hang them relative to a sight line. You will be required to keep a daybook specifically for this class.
**3 CR**
**Pre-requisite(s):** PUPH 3001/3002 Junior Seminar 1 & 2 or equivalent.
**Open to:** Non-majors with permission of department.

**PUPH 4004 SENIOR SEMINAR LAB 2**
Senior Seminar Lab 2 is a production class. You will work on web sites to accompany your other promotional materials. The lab is now divided into three levels. The advanced section is for those who are proficient at building web sites, but want more advanced skills. The intermediate section is for those who have some experience building sites, but who need considerable instruction. The Novice section is for those who took Pixel to Cyberspace, but have forgotten most of it and need some review.
**2 CR**
**Pre-requisite(s):** PUPH 4001 Senior Seminar 1 or equivalent.
**Open to:** Non-majors with permission of department.

**PUPH 4005 SENIOR THESIS TUTORIAL**
In correlation to Senior Seminar, this required independent study will allow students and instructors to meet with each other and discuss projects, senior show proposals, and portfolios for career day, and artist's statements.
**1 CR**
**Pre-requisite(s):** PUPH 3002 Junior Seminar 2 or equivalent.
**Open to:** Majors only.

**ELECTIVES**

**PUPH 1150 INTERMEDIATE PHOTOGRAPHY**
This is an intermediate course to photography as a visual language and will teach students the technique, aesthetics and theory of photographic images through a variety of assignments, readings, field trips and lectures. Students are encouraged to experiment with different modes of photography and to create a final project based on individual interests. The final will consist of a

bound photographic book made in multiples so that each student can receive a copy of each students work. Although the course will look at the history of the medium and address specific issues related to traditional film based photography, most of the work produced in the class will be made with digital technology.
**3 CR**
**Pre-requisite(s):** PUPH 1100 Introductory Photography or equivalent.
**Open to:** All except for Parsons Photography majors.

**PUPH 1200 PHOTOGRAPHY 1**
Offered in the fall and spring semesters, this course is an introduction to photography as a visual language and will teach students the technique, aesthetics and theory of photographic images through a variety of assignments, readings, field trips and lectures. Students are encouraged to experiment with different modes of photography and to create a final project based on individual interests. The final will consist of a bound photographic book made in multiples so that each student can receive a copy of each students work. Although the course will look at the history of the medium and address specific issues related to traditional film based photography, most of the work produced in the class will be made with digital technology.
**3 CR**
**Open to:** Lang students only.

**PUPH 2200 PHOTOGRAPHY 2: 2ND LANGUAGE**
The goal of this intermediate class is to teach how to think and "speak" in pictures and to stimulate the curiosity of looking at and photographing the society we share. Before there were words, there were pictures: pictograms, hieroglyphs, and the language of gesture. The class will begin with projects designed to introduce the grammar of photography, the choices photographers make to ensure their pictures clearly communicate information, ideas and feelings. Students will gain personal experience of the document, an idea unique to photography, through both class discussions and individual projects. The entire range of documentaries, from surveys to diaries and memoirs, will be shown through published books. The bulk of the course will be student projects; discussions will touch on the inherent formal and ethical issues and how they compare to the concerns of other media and disciplines. Finally, the projects will be edited, sequenced and structured into some form. This class will not demand high technical proficiency; some of the most effective documents have been produced by amateurs who want to preserve what they are witnessing.
**3 CR**
**Pre-requisite(s):** Photography 1 (PUPH 1200) or equivalent
**Open to:** Lang and non-majors only.

**PUPH 3901 PROFESSIONAL INTERNSHIP**
Work in a commercial photo studio, an artist's studio, the photography department of a magazine, a professional photo studio, a gallery, or for the photography department of a museum under the supervision of established photographers and editors. Students are responsible for finding an internship using the resources of the Photography Department and Parsons Office of Career Services. Students must obtain a Work/Learn Agreement contract and have their supervisor fill it out. Students must work for a minimum of 90 hours during the semester (which equals around 7 hours per week for 13 weeks) and write a one-page report detailing what they have learned during the internship. At the end of the internship, the employer must evaluate job performance by filling

out the Employer Evaluation form. Interested students should see the Photography program advisor for additional details.
**1 to 2 CR**
**Pre-requisite(s):** By permission of the Photo program advisor only.
**Open to:** Majors only.

**PUPH 3902 INDEPENDENT STUDY**
Independent Study is arranged when a student and professor agree to work together outside of class for a semester. To register for an Independent Study, a student must prepare a plan of study, fill out the Contract for Independent Study/Special Elective form and have the plan of study approved by a supervising professor. The contract must detail the work the student will complete during the semester. Please see Jill Corson for additional details.
**2 CR**
**Pre-requisite(s):** By permission of the Photo program advisor only.
**Open to:** Majors only.

**PUPH 3903 SPECIAL ELECTIVE**
Special Elective is arranged when a student and professor agree to work together outside of class for a semester. To register for a Special Elective, a student must prepare a plan of study, fill out the Contract for Independent Study/Special Elective form and have the plan of study approved by a supervising professor. The contract must detail the work the student will complete during the semester. Interested students should see the Photography program advisor for additional details.
**0.5 to 2 CR**
**Pre-requisite(s):** By permission of the department chair only.
**Open to:** Majors only.

**PUPH 4013 ADVANCED COLOR PRINTING**
This course is designed to develop the student's visual style through their exploration of a wide variety of film exposure, darkroom printing and digital imaging techniques. Each student will be expected to take a particular aesthetic direction in their work and will learn to employ whatever techniques best support this direction. Each student will produce a final "professional" portfolio which is both technically and aesthetically cohesive.
**3 CR**
**Pre-requisite(s):** PUPH 1011 Freshman Seminar 2 or equivalent.
**Open to:** Non-majors with permission of the department.

**PUPH 4023 MOMENTS OF CLARITY**
In this course students will create a series of spreads, stories, or narratives as they apply in the diverse editorial marketplace. From fashion, entertainment, portraiture to documentary, the class will discuss how stories are created from concept to the finished story or essay. Each story is approached with the idea of where the finished project will best be published and how to go about getting it there. Practical and conceptual issues will be addressed and applied.
**3 CR**
**Pre-requisite(s):** PUPH 2009 Sophomore Seminar 1 or equivalent.
**Open to:** Non-majors with permission of department.

**PUPH 4030 PIXEL TO PAPER**

This is an exploratory class that will focus on integrating photo quality digital imaging with traditional art making processes. The focus will be on printed still images as well as mixed media. Class will alternate weekly between lecture/ demos and critiques. Students will be encouraged to break the rules and to develop a healthy Disrespect for the technical process. Tools and topics will include low-tech digital negatives, transferring digital images to artists' paper, non-traditional substrates, Iris printer, film recorder, Photoshop, Polaroid transfers from the screen, projections and installations, and immersive imaging such as Quicktime Virtual Reality (QTVR).

**3 CR**

**Pre-requisite(s):** Design 3: Capture to Print (PUPH 2007) or equivalent

**Open to:** Non-majors with permission of department.

**PUPH 4039 THE PERSONAL ESSAY**

This course explores how direct statement of the facts of one's life can be heightened to communicate a personal experience of our shared world. Historic models from Lartigue's Diary of a Century to Nan Goldin's work will be discussed. There will be sessions on shooting, editing, sequencing and the class will climax in a digitally printed book or web based sequence.

**3 CR**

**Open to**: Non-majors with permission of the department.

**PUPH 4044 TRANSITIONING TO THE PROFESSIONAL WORLD**

It is a common and mistakenly held belief that artistic creativity is left behind once one enters the world of commercial photography. A photographer entering the job market needs to be more creative, more inventive, more of an individual to successfully compete. In this course, we will discuss the student's specific goals within the framework of current market conditions in order to suggest what direction students might take creatively to successfully position themselves in a commercial context. Students will analyze all facets of the professional world of photography including branding and how it applies to the young photographer entering the market; the art of the estimate; who the top New York photographers are and how they got where they are; the "WOW" factor -- what it is, why it is necessary. Students will examine the current advertising scene and its principle players: the art buyer, the art director, the creative director, the representative. Students will examine how the magazine, design, advertising and retail worlds differ and discuss issues such as the use of digital technology vs. film and who is using what and why. This course will include visits to commercial photographers' studios, art galleries where commercial photographers show their art work, ad agencies and photographer representatives' agencies as well as class visits from photographers and reps.

**3 CR**

**Pre-requisite(s):** PUPH 2009/2011 Sophomore Seminar 1 & 2 or equivalent.

**Open to:** Non-majors with permission of the department.

**PUPH 4045 INSTINCT & METAPHOR**

Most photographs, whether student, fine art, or professional, are made by the traditional, classic art concept, a previsualization, and execute that vision with taste and elegance in some medium. The goal is total control. In this century, artists in almost every medium have disputed this approach: John Cage in music, the Surrealists and Dadaists with automatic writing and chance juxtapositions. William Burrough's notebooks, Jackson Pollock's dribbles. In photography, the box camera originally had no viewfinder, which made total control impossible. Inspired by their inventive compositions, photographers using its successors, 35mm cameras, have successfully

explored this new approach and some of their discoveries were adapted by their view camera brethren. In their theoretical remarks, such photographers will say the proper state of mind is to be as blank as the piece of film or as open to discovering images as the lens, which makes pictures all the time. The photographer chooses which ones to preserve on film. This method introduces chance, spontaneity and time into the visual media in a new way. And these have often led to metaphor, as in Stieglitz's equivalents. This class will study such spontaneous photographers as they have worked in fine arts and commercial photography. But primarily it will aim at producing photographs by this method.
**3 CR**
**Open to:** Non-majors with permission of the department.

**PUPH 4052 THE ARTISTIC CAREER: EDITING**
This class will explore artistic career options, with a focus on editing and curating, both your own work and that of others. It will also help you investigate multiple disciplines for your own career and will guide you in understanding how to develop a foundation for a career in art (or the commercial world) and it will give you insight into the "real world."
**3 CR**
**Pre-requisite(s):** PUPH 3001 Junior Seminar 1 or equivalent.
**Open to:** Non-majors with permission of the department.

**PUPH 4059 FASHION PHOTOGRAPHY 2**
In the second semester of Fashion Photography, you will learn how to work with models, hair and make-up artists and stylists through a series of shoots both in and outside of class. Working models, as well as hair and make-up stylists, will be provided for some of the in class projects. You will be partnering with clothing designers for your final project and have the opportunity to work with wardrobe from well respected clothing designers during some class sessions. You must be ready to produce and print, or scan, at least ten shoots during the course of the semester.
**3 CR**
**Pre-requisite(s):** Fashion Photography I or a portfolio of 15-20 photographs is required for entry into the class and must be reviewed by the instructor.
**Open to:** Non-majors with permission of the department and instructor.
**Note:** Student in Fashion two will be required to work one shift at New York Fashion Week. You will receive your assignment prior to the semester. Watch your e-mail prior to the beginning of the semester for a schedule of times.

**PUPH 4073 PERFORMANCE AND PHOTOGRAPHY**
Please see department for course description
**3 CR**

**PUPH 4079 PICTURING SEXUALITY**
This course examines the photographic representation of the female and male body from the 19th century to our present epoch. The course is a passionate, irreverent, analytical, and rigorous study of how the body has been depicted, perceived, and manipulated in the relatively brief but richly diverse history of photography. Photography examined in the class will include examples from the following genres: Anthropology; Fine Art photography: Victorian, Modernist, and Contemporary; Fashion: Surrealist, avant-garde and editorial; amateur: historical Erotica and Portraiture by anonymous photographers; Magazine photography; as well as landmark films and documentary studies of selected masters of Photography that overlaps historically with the photography the

class will study. Many artists and fashion photographers will be studied including: Julia Margaret Cameron, Lady Hawarden, Bellocq, Weston, Man Ray, Bunuel and Dali, Lee Miller, Hans Bellmer, Claude Cahun (the too little known female Surrealist), Harry Callahan, Bettie Page, Avedon, Jan Saudek, Pierre Molinier, Sam Haskins, Emmet Gowin, Lee Friedlander, Larry Clark, Helmut Newton, Guy Bourdin, Grace Jones, Robert Mapplethorpe, Francesca Woodman, Philip-Lorca diCorcia, Ellen von Unwerth, Cindy Sherman, Sally Mann, Nobuyoshi Araki, David Lynch, Bettina Rheims, Catherine Opie, Bill Henson (who some consider Australia's greatest living photographer), Se2chi Furuya, Steven Klein, Catherine Breillat, Mario Sorrenti, Maria Beatty, Katy Grannan, Richard Kern, Juergen Teller, Terry Richardson, and others. Students will be expected to contribute original photographic work in conjunction with the specific periods explored in the class. Work will culminate in the development of original work unique to each student that explores the body in a personal or commercial style to be established by each student.
**3 CR**
**Pre-requisite(s)**: PUPH 2011 Sophomore Seminar or equivalent.
**Open to**: Non-majors with permission of the department.

**PUPH 4100 DECONSTRUCTING THE DOMESTIC: IMAGES OF HOME IN CONTEMPORARY PHOTOGRAPHY**
This course will explore the role and treatment of domesticity in contemporary photography and film. Over the course of the semester, students will produce photographs to complete three assignments, each of which will explore a different theme relating to the topic of domesticity. At the end of the semester, students will complete a final project that builds on one of the previous three assignments. This class is open to all genres of photography. We will consider prevalent ideas of family and home in America since 1945 through weekly discussions, slide lectures, movie screenings, and readings. We will look at the work of various photographers and directors for inspiration including P.T. Anderson, Tina Barney, Richard Billingham, Elinor Carucci, Larry Clark, Philip-Lorca diCorcia, Lee Friedlander, Sally Mann, Douglas Sirk, Laurie Simmons, Todd Solondz, Larry Sultan, and John Waters, as well as the work of a visiting artist. Please bring your portfolio to the first day of class.
**3 CR**
**Pre-requisite(s):** PUPH 1010 Freshman Seminar 1 or equivalent.
**Open to:** Freshman Photography majors and non-majors with permission of department.

**PUPH 4110 THE ART OF BLACK & WHITE PRINTING**
The photographic process is a complex system of countless considerations. Its applications range from the "one-hour photo snapshot" to some of the most beautiful creations of the visual artist. This class is designed for any student who is interested in black & white photography irrespective of their level of achievement. A unique blending of assignments, field trips, critiques and class discussions not only motivates and stimulates, but raises each participating student to a higher level of understanding photography and their own personal vision. In addition, through demonstrations and supervised darkroom sessions each student is taught the skills needed to produce a gallery standard black & white print. Topics covered include: Exposing and developing a good negative, using different film and developers effectively, analyzing your negative, making a fine print, archival processing, gallery presentation, and the photograph as a personal statement.
**3 CR**
**Pre-requisite(s):** PUPH 1010 Freshman Seminar 1 or equivalent.
**Open to:** Non-majors with permission of department.

**PUPH 4115 IMAGE MAKING: RESEARCH & THEORY**
Image Making, Research &Theory is an exploration of the use of research to inform art projects and practices. This course focuses on photographic and related visual workvisual work that uses research methods in different ways, including as part of the work itself. Both theoretical and practialpractical applications will be explored.
**3 CR**
**Pre-requisite(s):** PUPH 1010 Freshman Seminar 1 or equivalent.
**Open to:** Freshman Photo majors only.

**PUPH 4120 EXPLORING PORTRAITURE**
See department for full course description
**3 CR**

**PUPH 4125 STORYTELLING AND PHOTOGRAPHY**
See department for full course description
**3 CR**

**PUPH 4305 PHOTOGRAPHING ARCHITECTURE AND ITS DESIGN**
The class will engage the art of architectural photography in fine arts and the commercial realm, as well as examine architectural photography's history. We will have the privilege of viewing eras of change and the photographers representing those eras including: Sugimoto, Struth, Ruff, the Bechers, Metzger, Eggleston, Erwitt, Ranger-Patsch, Abbot, Strand, Steichen, Baldus, Evans and Fenton among others. The class will host guest photographers and architects along with field trips. There is a shooting component to the class in which you will be free to use any format.
**3 CR**
**Pre-requisite(s):** PUPH 2001 View Camera or equivalent.
**Open to:** Non-majors with permission of department.

**PUPH 4401 LOCATION LIGHTING**
See department for full course description
**3 CR**

**PUPH 4420 BODIES IN SPACE**
See department for full description.
**3 CR**

**PUPH 4510 ADVANCED PHOTOSHOP**
In Advanced Photoshop students move deeper into the program; expanding their skill sets, learning new combinations, refining existing abilities, and exploring new functions. Assignments include real world applications of the skill learned.
**3 CR**
**Pre-requisite(s):** PUPH 2008 Design 4: Pixel to Cyberspace or equivalent.
**Open to:** Majors only.

# BFA PRODUCT DESIGN

## REQUIRED COURSES

## SOPHOMORE

**PUPD 2001 DESIGN, RESEARCH & DEVELOPMENT 2**
Divided into three areas of activity, this course will serve as an introduction to the practice of product design. Through short exercises and projects of various lengths students will design a variety of products for use in domestic environments; through pin-ups and desk critiques they will begin to develop and understand goals and methodologies employed in this discipline. The class will also serve as the workshop in which pieces designed and developed will be realized in the prototype studio. Secondly, students will be involved in ongoing research activity culminating regularly in class presentations. These research projects will focus on important designers, movements and manufacturers from 1850 to 1990. The third component of this class will be a major research project that each student will undertake culminating in class presentation of a research paper. This paper will focus on aspects of design history that have had significant impact on the development of contemporary design.
**3 CR**

**PUPD 2021 PROTOTYPES 2**
This course focuses on wood construction and the safe and appropriate use of hand and power tools. Through a series of construction exercises and projects, student will be taught skills that focus on the uses of hardwood, plywood and sheet materials. In the second semester, students will also be taught basic casting techniques including one and multiple part mold making for use with clay, resin, rubber and plaster, as well as slip casting. In all cases, traditions, east and west will be discussed and all students will be expected to make at least four class presentations on the history of construction techniques over the course of the year.
**2 CR**

**PUPD 2031 MODELS 2**
Students will be introduced to tools and machines, along with thorough instruction in safety considerations. Through assignments they will learn milling, sanding, priming and use of the lathe, vacuum former, bending machines and hot belt. The second semester students will be introduced to the spray booth and learn how to use the disc sander, scroll saw, sander/grinder, and mold making.
**2 CR**

**PUPD 2060 INTRODUCTION TO CAD**
Used primarily by product design professionals, vellum 3-D is the premier CAD software for Macintosh based platforms. Through lecture, demonstration and hands on experience, students will develop the skills needed to create detailed 2D technical drawings. As this course is designed to complement student's major course of study, assignments will be based on current studio practice. No previous computer experience is necessary.
**2 CR**
**Required for:** All PRD transfer students.

**PUPD 2072 MATERIALS 1**

This course intends to introduce the real life aspects of how a product is made, its global and local impact on outlives, the environment and the power of product designers to make positive change. The combination
of sustainable design practices with practical mechanical engineering adds up to new business economics and smart design principles. Through this integration of processes, the importance of the designer's role in creating and producing a great product through responsible, educated and ethical decisions and specifications will be emphasized. The outcome will serve to both empower you as a designer and to provide you with the necessary marketable skills for today's design profession. We will be studying a familiar cutting edge group of products for their intended uses and features. We will disassemble them, to learn how they function and how they were manufactured. Building on our introduction to sustainability and eco-design, we will then analyze the products' whole life cycle from its manufacture to its delivery, use and end of life. From this exercise, we will have the basis to redesign a better solution for these products using a framework of smart design approaches. The class will be team taught and consist of a series of lectures, ongoing project work and field trips to working manufacturers.
**2 CR**

**JUNIOR YEAR**

**PUPD 3001 DESIGN CONCEPTS & APPLICATIONS 2: FURNITURE**
Gain a hands-on introduction to industrial production issues. Throughout the year, students focus on the design and development of various typologies of furniture. While researching the way in which notions of modularity have been used in the past, this course begins with the design of a series of two to four related pieces. Traditional, contemporary and experimental techniques are explored as students design and prototype their first major pieces of searing. Off-loom techniques are employed to create woven structures: knockdown cabinetry and its package are designed and composite and inflatable technology are also employed in the design of home and office furnishings. At the end of this course each student will have produced at least four prototypes and four sets of drawings that detail related furniture lines. Students consider pricing, market placement and environmental impact.
**3 CR**
**Co-requisite(s):** all students taking this course must also take Prototypes 3 & 4.

**PUPD 3001 DESIGN CONCEPTS & APPLICATIONS 2: MASS MARKET PRODUCTS**
Students will design consumer products for mass production and become familiar with current design issues, themes and concepts. This class will strives to address all aspects of a project: what it means to our culture, is it a useful object, how safe is it, and is it fun? Utilizing new materials and state-of-the-art technologies, we examine the following aspects of design: Culture, Fashion, High Technology + Digital, Universal Design, Environmental, Sustainable, Ergonomic, and Functional to design for today's international market.
**3 CR**
**Co-requisite(s):** all students taking this course must also take models 3 & 4.
**Open to:** IDC students who have completed Design, Research & Development.

**PUPD 3036 SUSTAINABLE DESIGN**
This semester-long course will provide a comprehensive approach to the design of environmentally sustainable products. What defines sustainability and why is sustainability more than a fad for the design world? This is a combination lecture and studio course in which students

will study and design products looking at their effects on us both individually and globally. The design process will be analyzed with an eye to the incorporation of issues and goals that exceed the standard recycling and sustainability factors such as behavioral and cultural aspects and alternatives and the real life cycle costs of a product. Working both individually and in teams, students will take a holistic approach to design ranging from material choice and means of manufacture to the impact of design as an activity on manifestations of social equality and self-sufficiency. In addition to executing a design projects that address these issues, students will also develop a resource for future use.
**2 CR**
**Open to:** Non-majors with permission of the department.

**PUPD 3037 HOW THINGS WORK**
Modern technologies have made a huge impact on most man-made things used in everyday life. From small objects, such as flashlights, hand-held terminals, battery operated toothbrushes and power drills to relatively large objects such as washing machines, dish washers, motor cycles, and cars. Digital technologies are everywhere — computers, wireless communication devices, personal digital assistants, MP3 players, CD, DVD, to name a few. It is important for design students to understand the principles of these technologies to better understand how man-made things are designed; to consider how objects are used and to predict how things will be used and what kind of designs are expected in the future. The class will present an overview of those technologies in order to give students a clear understanding of how they can incorporate the technologies into their design practice.
**2 CR**
**Open to:** Junior and senior level students in Product Design, Design & Management, Communication Design, Design & Technology, and Integrated Design.

**PUPD 3038 DESIGN STRATEGIES**
This class is designed to help design students understand a) what the business bottom line is and what they are trying to achieve, b) how to establish business strategies to achieve the bottom line, and c) the value of design in helping the business achieve its goals and objectives. The class will discuss various marketing topics such as market size, penetration rate, market share, market segmentation, competitive analysis, product line up and design differentiation. Students will discuss topics relevant to the products they are working on and will come up with a set of marketing strategies demonstrating their design skills. The final assignment will include documentation of marketing plans, and visual presentations including logo studies, sketches, renderings and mockups chosen from the product lineup.
**2 CR**

**PUPD 3060 MODELS 4**
Please see department for full description.
**2 CR**

**PUPD 3071 INFORMATION DESIGN 2**
Students work with the instructor on an individual basis to create the ideal setting for their senior thesis exhibition. Both visual and verbal presentations will be covered. Output characteristics, typesetting and multi-media possibilities will be covered. On-site (gallery) interaction with the space will be included.
**2 CR**

**PUPD 3073 MATERIALS 3**

This course is the final class in the Materials Curriculum three-part sequence. Information taught in this class will build upon information imparted in the previous two semesters. It will continue the exploration about the specific qualities of materials and manufacturing processes that product designers typically use in industry now, and could potentially use in the future. This class will also cover the topics of how to source materials from manufacturers, and how to determine manufacturing costs of projects. In addition, there will be a focus on examining the "future usages" of materials: exploring cutting-edge materials that are being developed now, for use in the future. This course will examine both prototyping and production techniques, though the emphasis will be on processes for mass manufacturing. In the same format as the second class in this sequence, this class will consist of a combination of lectures, fieldtrips to manufacturing sites, and projects. This course is required for all students in the product design department.

**2 CR**

**PUPD 3100 ALIAS 1**

This is a course in 3-D modeling and rendering using Silicon Graphics workstation (SGI), the IRIX operating system, and the Alias Studio software package. Students complete a series of short tutorials dealing with NURB curves, surface creation and manipulation, and advanced surface building. A final multi-week project is undertaken which is expected to have direct connection to work being produced in other courses the student is pursuing.

**2 CR**

**PUPD 3103 PRODUCT ILLUSTRATION**

Product design students need to communicate their ideas in a variety of formats. The increased use of computers and the availability of design-related software have influenced the way they express their ideas through traditional media such as hand sketches, illustration, hand-made models and rough prototypes. The main goal of this course is to re-introduce traditional presentation techniques and tools by using hand-processes aided by computer technologies. Computer use will be addressed as a means to improve and aid students' ability to quickly generate clear form plus function--communication pieces that express product features, materials, manufacturing processes and assemblies. Students will learn and master free-sketching techniques that will be digitized and turned into final presentation boards. This methodology will allow them to gain confidence in their natural non-electronic skills at the same time that they keep up to date with the latest technological tools available for 2-D and 3-D designers.

**2 CR**

**Open to:** Non-majors with permission of department.

**PUPD 3200 SPECIAL PROJECT:**

**Advanced Design Studio**

During a two-week (eight class) intensive studio in Milan, Italy, in collaboration with Domus Academy, students will visit design studios, showrooms, galleries and museums, gathering and interpreting experiences from the city to design a group "habitorium" – a setting for exploring habits. Back at Parsons, the final seven classes (spread out over the spring semester) will be conducted in various studio contexts, with each student responsible for designing and building one full-scale portion/experiment/product developed in the habitorium.

**2 CR**

**Open to:** Junior and senior level Product Design and AIDL students.

**Industry Collaboration - POP**
In this semester long course students will work industry sponsors to develop projects outlined in a brief that has been developed in collaboration with Parsons faculty. Students will meet with experienced members of the sponsor's staff during the course of the project's development for their direction and response to the work they are developing. Each student will work as a member of an interdisciplinary team. In this course, the focus of the brief will involve package design, display strategies and devices. Working within the companies existing branding concepts, students will develop new designs geared to address particular points of purchase and markets.
**2 CR**
**Open to:** Junior and senior level Product Design, Communication Design and Design & Management students.

**Material Exploration Collaboration**
In this semester long course students will work industry sponsors to develop projects outlined in a brief that has been developed in collaboration with Parsons faculty. Students will meet with experienced members of the sponsor's staff during the course of the project's development for their direction and response to the work they are developing. Each student will work as a member of an interdisciplinary team. In this course, the focus of the brief will involve developing new uses for a material that has previously been associated with a short list of applications. Students will be as to develop designs that propose new markets and business to business possibilities.
**2 or 3 CR**
**Open to**: Junior and Senior Level Product Design and Design & Management students.

**PUPD 3221 PROTOTYPES 4**
Emphasis will be placed upon construction techniques that are used in industry as well as the development of skills that will allow students to build their own high quality furniture. The course is designed to provide students with supervised instruction in the construction techniques that are involved in the design activities central to their Concepts & Applications courses. Traditional and experimental upholstery, off loom woven structures, knockdown cabinetry, inflammables and composites such as fiberglass, carbon fiber and Kevlar will be covered. Students will be instructed in the safe and efficient uses of these materials and techniques. In addition, students will learn how to construct shipping containers required for their work. Teamwork and collaboration are stressed, and shop etiquette, safe operation and efficient management are taught as well.
**2 CR**
**Required:** for students taking PUPD 3001 Design Concepts: Furniture.

**PUPD 3226 SOLID WORKS 2**
Building upon skills acquired and practiced in Solid Works, students will tackle some of the more intricate details not previously covered. Advanced surfacing, configurations, and libraries are just a few of the topics that will be covered.
**2 CR**
**Pre-requisite(s)**: PUPD 3126 Solid Works.

**PUPD 3300 METAL FABRICATION**
Students in this class will use the intelligence of the materials to inform the design process by asking the following questions: What does the material want to do? What is it capable of? What are its limits? What are its secrets? What is the material in your hands telling you about your work? Students will learn to design and fabricate using modern metalworking techniques. Study methods for cutting, forming, machining and joining and finishing metals. Students will gain direct experience with a basic set of methods for joining, forming and finishing a variety of industrial metals. Particular areas of focus will include effective communication with vendors and understanding of the historical and cultural significance of these evolving technologies. Integrate technical and design issues through a series of design/build projects.
**2 CR**

**PUPD 3310 NON-FERROUS METALS**
This course provides an introduction to designing with non-ferrous metals such as copper, brass, aluminum, nickel silver and sterling silver. The course includes three projects using any of the above metals. The focus will be both on design (form and function) as well as metal working techniques. A variety of techniques will be presented: sawing, filing, drilling, find riveting, cold metal forming, soldering using an oxy-acetylene torch, surface texturing, and metal finishing. Students will be taught how to express design concepts graphically. Students will be required to provide their own hand tools and materials; a complete list will be given during the first session.
**2 CR**

**PUPD 3322 CERAMIC FUNDAMENTALS**
This course will serve as a foundation in developing the necessary skills and knowledge for students who have never worked in this medium before. The first part of the semester will provide an intensive *Plaster Seminar* as a practical base for production of ceramic design. *Tabletop Products* is concerned with the most typical and basic ceramic design activities. In these studies, students will acquire knowledge of fundamental ceramic forms and their functions, and learn about the development of utilitarian ceramic products for home, restaurants and hotels. Students will learn how to communicate and present their ceramic concepts for the industry and design market.
**2 CR**

**PUPD 3326 LIGHTING DESIGN**
This is an in-depth studio course covering basic wiring techniques with different types of light sources, in a workshop setting. Blending these technologies with function, proportion and scale, students will develop and produce a minimum of three different fixtures, based on different bulb types. Current market research will be required, as well as a research project on contemporary modern lighting.
**2 CR**

**PUPD 3328 ADVANCED CERAMICS**
Clay as a raw material has historically been celebrated for its healing properties. Full of minerals and nutrients, clay is currently widely used by the health and beauty industries. In this course, we will explore how clay as a material can be used to design products that explore “healing” functions and therapeutic scenarios. Students will be asked to utilize such ceramic properties as tactility, durability, cleanliness, and clay's ability to hold and change temperatures to enhance their projects. Industrial methods such as mold making, slip casting, and rapid prototyping will be

used to create ceramic products. Each student will explore the possibilities of three-dimensional form as well as surface texture and glaze to enhance function.
**2 CR**
**Pre-requisite(s):** PUPD 3322 Ceramic Fundamentals or equivalent experience.

**SENIOR YEAR**

**PUPD 3900 INDEPENDENT STUDY**
Please see department for more information..
**1 to 6 CR**

**PUPD 3901 PROFESSIONAL INTERNSHIP**
The internship program provides students with a concentrated exposure to practical, professional experience. Students are required to complete 120 hours in exchange for credit toward graduation. The internship collaboration has proven to be valuable to students, particularly for the experience gained in making the transition from school to the "real" world.
**2 CR**

**PUPD 4001 THESIS & ANALYSIS STUDIO 2**
This course is designed to introduce senior students to a comprehensive product design process as practiced by professional designers. The course context will be design in the business world and professional practice. Some important concepts and skills to be integrated into the curriculum include: working with a design process, ideation, research, concept development, design documentation, current design trends, scheduling and planning, and skill reinforcement. Digital communication and presentation methods, along with various methods of computer oriented and traditional modeling and prototyping techniques, will be utilized. This course provides students with the tools to develop their senior thesis project within a professional framework. The first semester will include a market and design driven project coordinated with a client and the initiation of thesis project. The second semester will concentrate on comprehensive development of the thesis, and developing a professional portfolio and personal marketing strategy.
**4 CR**

**PUPD 4020 THESIS PROTOTYPING**
This course runs in conjunction with Thesis & Analysis Studio 2 and is specifically designed to complement and enhance students' thesis final. The primary objective of this course is to facilitate the physical execution of the thesis concept from ideation to realization. Students explore ways to apply their existing knowledge of materials and manufacturing processes, and are guided in a workshop setting to prototype their projects. Additional focus is placed on process and project management, workflow efficiency, and an open-minded and rational approach to problem solving.
**2 CR**

# GRADUATE PROGRAM OFFERINGS

## MASTERS OF ARCHITECTURE

*Required courses are open to all Architecture, Interior Design and Lighting Design Department students as an elective with permission of the Program Director and Instructor.*

**REQUIRED COURSES**

**FIRST YEAR**

**PGAR 5002 DESIGN STUDIO 2**

The spring semester studio invites students to consider architecture's role in constructing social relationships by asking them to explore perhaps the most familiar architectural program--the home. The studio requires each student to create innovative proposals for contemporary dwellings that explore the impact of new technological and social developments on the design of the individual house, multi-unit dwellings, and the neighborhood.

**9 CR**

**PGAR 5015 REPRESENTATION & SPATIAL REASONING 2**

The course builds on the work from Representation and Spatial Reasoning I into more complex and intricate forms of architectural representation and the exploration of the conceptual and historical framework for their understanding or reasoning. The course follows both digital and traditional forms of representation, increasingly seeking to find ways of producing new hybrids and underexplored avenues of demonstration.

**3 CR**

**PGAR 5114 PRACTICES & ISSUES OF MODERN ARCHITECTURE 2**

The development of Modernity as a dominant cultural paradigm embodied new architectural utopias, behavioral patterns and consequently, building types. This seminar explores the creation of this new order, its relation to traditional patterns of building, as well as its legacy today. Students will be expected to participate in weekly discussion of relevant texts, lead a seminar, keep a folio of their process, and do independent research on a building of their choice.

**3 CR**

**PGAR 5118 IMAGINING NEW YORK**

Examining built and un-built projects imagined for New York by architects, city authorities, developers and social reformers, this class introduces students to some key concepts in urban architecture and planning in the twentieth and twenty-first centuries. Using primary documents (both drawn and written), readings on New York's urban history, and theoretical texts, and the class is structured around the critical analysis of a series of case studies. Throughout the course, New York will be considered in terms of its wider regional and global relationships as a paradigm of the modern Metropolis, and a vital node in the contemporary global network of information economic exchange.

**3 CR**

**SECOND YEAR**

**PGAR 5202 DESIGN STUDIO 4**

This spring semester studio emphasizes the crucial role that construction, materials, and detailing play in the creation of spatial environments. Taken in conjunction with Construction Technology 2, the Design Workshop enables students to collectively realize a project from schematic design through construction. Highlighting the rigors and complexities of realizing a built project, the Design Workshop offers students a rare opportunity to actually design and fabricate structures that will directly impact and enrich New York's public realm. Recent Design Workshop projects include an art gallery at Washington Irving High School, the three-phased renovation of the Parsons Architecture Department's 13th Street facility, renovation of the lobbies of 2 West 13th, and a new athletic storage facility for the New York Public Schools in conjunction with Take the Field. Students who do not enroll in the Design Workshop have the opportunity to take a parallel integrated design studio taught jointly by architects and engineers that will critically explore the creative relationship of cutting edge technology and architectural form. This project mirrors the Design Workshop in its emphasis on technical and material invention and is also paired with Construction Technology 2.

**9 CR**

**PGAR 5214 STRUCTURAL TECHNOLOGY 2**

Study gravity and lateral structural systems through case studies in steel, wood and concrete construction, and understand how the structures withstand forces. Develop the structure to support you own studio work, calculate loads and design simple elements like beams and columns.

**3 CR**

**Pre-requisite(s):** PGAR 5213 Structural Technology 1.

**PGAR 5224 CONSTRUCTION TECHNOLOGY 2**

In this course, taught in conjunction with the Design Studio 4, students develop construction details that support and extend the conceptual ideas formulated in the design studio. At the conclusion of the class, students work together to fabricate a set of Construction Documents, blueprints from which they subsequently fabricate the final built project.

**3 CR**

**Pre-requisite(s):** PGAR 5023 Construction Technology 1.

**THIRD YEAR**

**PGAR 5402 DESIGN STUDIO 6**

Design Studio VI offers students the opportunity to execute an independent thesis within the structure of a supervised studio devoted to the investigation of a specific program and a New York City site. The flexibility of this studio allows each student to pursue their individual interests while requiring them to resolve formal, programmatic, and technical requirements posed by a complex multi-functional urban building. Developing alternative proposals for a common site, students pursue their individual interests while working in the context of a structured studio environment where they interact and share ideas with peers.

**9 CR**

**PGAR 5523 PROFESSIONAL PRACTICE**

This course will examine the professional environment in which the architect works as well as the knowledge base related to the organization and conduct of a design practice. After investigating

the nature of Professions and a short history of the architectural profession, we will look at the building process and the architect's role in the design and construction phases, architect/client dynamics, the interrelationships between practice, information, and project management, and the ethical and legal guidelines for the profession. Issues related to practice will be explored, such as local and world economic conditions, getting started, competitions, getting published, and social responsibility. The goal of the seminar is to broaden and deepen the student's understanding of the profession, its role in society, and his or her place in it.
**3 CR**

**ELECTIVES**
*These elective classes have limited enrollment. Priority is given to graduate and undergraduate students in the Department of Architecture, Interior Design and Lighting. Students in outside programs are required to obtain permission from the department prior to registration.*

**PGAR 5595 SET DESIGN & PERFORMANCE STUDIES 2**
This course is a practical and theoretical introduction to designing for the stage and will be an elective open to students from many programs and departments at Parsons. The class will investigate scenic design through engaging in the design process and by contextualizing the design work with lectures in key moments in theater history. The focus is on the contemporary moment, but will trace how historic forms of theatrical and scenic architecture have given rise to ideas that persist in current theater aesthetics and performance practice. The class combines design projects, readings, lectures, DVD/video viewings of significant contemporary and historic productions, on-site backstage tours, and field trips to theater productions.
**3 CR**
**Open to:** Architecture, Interior Design, IDC, Lighting Design, and Product Design majors as well as students from other divisions (Mannes & The Actors' Studio).

**PGAR 5603 GLOBAL/LOCAL**
This course will examine contemporary debates about globalization and their consequences for the practice of Architecture. The rhetoric for thinking about architecture as an instrument of globalization comes from a variety of sources: from neo-liberal free-trade economics, from the commercial interests of global brands (e.g. "McWorld"), from the world-wide spread of technological innovations, from the recognition of the cultural effects of mobility and communication, even from the environmental movement's stress on planetary effects, such as greenhouse gases. On the other hand, architecture is often identified with the production and protection of locality. In this conception, architecture enables the mediation of local physical and cultural contexts, resists the homogenizing forces of global "techno-capitalism", emphasizes "place" over "space", and empowers the "ground up" politics of local subjects. In seminar format, the course will examine some of the modalities by which architects currently address the tensions between "thinking globally" and "acting locally."
**3 CR**

**PGAR 5615 FURNITURE, DETAIL & SPACE**
The premise of this class is that architects and designers design furniture from a specific point of view that can be traced back and explained by their built projects. The objective of this class is to investigate this relationship by analyzing a short list of architects and designers, each through a pair of works, consisting of one furniture piece and a space or building. The analysis should reveal

the essence of the designer's attitude towards issues like detail, innovation, tradition, technology, production and politics.
**3 CR**

**PGAR 5625 ADVANCED DIGITAL 2**
This advanced course focuses on presenting projects with digital media. In particular 3-D Studio Max and Vis will be explored in terms of both the technicalities of the software and its potential for representing architecture and site.
**3 CR**

**PGAR 5629 THEORY: NIGHT ENVIRONMENT**
Please see department for course description.
**3 CR**

**PGAR 5650 SPACE, FORM AND SUSTAINABLE TECHNOLOGIES**
This is a research and invention oriented seminar exploring the consequences of contemporary and future-sustainability strategies on formal and tectonic architectural conditions. Emerging sustainability concepts and technologies will be identified through research and their architectural consequences will be explored via speculative projects.
**3 CR**

**PGAR 5680 ARCHITECTURE & SOCIAL PRACTICE 2**
Using modes of analysis and research, students in this course will focus on historical and theoretical issues relating to the designed world in relation to social behavior and is directed toward students in interior design and architecture. This course does not require having taken Architecture & Social Practice I, the content of this course changes each academic year.
**3 CR**

**PGAR 5716 NATURE IN ENVIRONMENT**
How do designers of the built environment conceive of the “environment”? The response to this question underpins the approach that designers take to their work. It is, however, a difficult question to answer at the turn of the century, a period that has witnessed a steep rise in the number of definitions of the “environment,” many of them conflicting. A critical source of this multiplicity and conflict is in the idea of “nature” that lies, often concealed, behind these definitions. We will look at the idea of nature at work in the environmental movement -- how it can be revealed and argued, how it shapes our seeing and reading of the environment, and how it can influence our approach to design. We will look at the works of key persons, movements and organizations in this context.
**3 CR**

**PGAR 5900 INDEPENDENT STUDY**
Please see department for approval.
**1 to 3 CR**

**PGAR 5901 PROFESSIONAL INTERNSHIP**
Please see department for approval.
**0.5 to 3 CR**

**PGAR 5902 INDEPENDENT STUDY: DESIGN WORKSHOP**
Please see department for course description.
**3 CR**

**PGAR 5910 MAINTAINING STATUS**
Please see department for course description.
**0 CR**

## MFA LIGHTING DESIGN

*Required courses are open to all Architecture, Interior Design and Lighting Design Department students as an elective with permission of the Program Director and Instructor.*

**FIRST YEAR**

**PGLT 5002 LIGHTING STUDIO 2**

Explore larger and more challenging architectural spaces and exterior areas, as well as light and emotions. Exercises include reaching beyond architectural lighting and expanding design vision by learning from other media. Possible techniques include computer visualizations and the design of performance pieces and analysis of movies. This experience is linked to theatrical opportunities in architectural lighting, such as the design of restaurants, clubs, galleries, museums, showrooms, stores and hospitality spaces. Designs are rigorously backed up with calculations, documentation and presentation drawings. Learn lighting techniques using computer-aided calculation and representation, including modeling programs that calculate and present luminance (such as AGI 32 and Lumen Micro™).

**6 CR**

**PGLT 5101 LIGHT, PERCEPTION & CULTURE 1**

Please see department for course description.

**3 CR**

**PGLT 5146 LIGHT: ISSUES AND THEORY**

Theoretical, Historical & Sociological Influences of Light explores historical relationships between social practice and light. A multi-cultural survey focuses on the early impact of light in people's lives and their relationship to the built-environment. Particular attention is given to the evolution of aesthetic, religious, philosophical, and psychological theories in regard to light over time and within diverse cultures. The development of electric lighting produced an extraordinary change in social practice and its global effect on economics, leisure activity, and design are studied and serve as a basis for students to speculate on future technologies (LED) and possibilities.

**3 CR**

**SECOND YEAR**

**PGLT 5004 LIGHTING STUDIO 4: THESIS STUDIO**

The Thesis Studio completes the studio experience. It is supported by a thesis seminar during which students learn research methodologies directed toward a written thesis of their choosing. The studio offers a range of typological projects from which the student chooses in order to develop related design research. Projects are fully developed in the final studio with all associated research, documentation, drawing, and developmental models, allowing the individual to experience the progress of an architectural lighting project from start to finish, mentored by the studio instructors and outside guest critics, within the structure and schedule of the studio. Lighting students can also collaborate with graduate architecture or interior design students and faculty.

**7 CR**

**PGLT 5102 LIGHT, PERCEPTION & CULTURE 2**

This course complements studio work in the Masters of Fine Arts in Lighting Design program by asking students to develop their senses and deepen their thinking about light ∃ as it occurs naturally, as perceived, and as transformed by architecture and the urban setting. Students will read a series of texts from a variety of disciplines ∃ philosophy, environmental psychology, neurobiology, and design ∃ and respond in writing and with group and solo presentations. The architecture, history, and cultural life of New York City will serve as a backdrop for the class, and will provide objects of study for presentations and assignments in observation and analysis. Readings will include Margaret Livingstone, Vision and Art: The Biology of Seeing, Diane Ackerman, A Natural History of the Senses, Oliver Sacks, An Anthropologist on Mars, Winifred Gallager, The Power of Place, and Piera Scuri, Design of Enclosed Spaces, as well as current articles and published research from the fields of environmental psychology, sociology, and performance studies.

**3 CR**

**PGLT 5125 PROFESSIONAL PRACTICE**

Professional Practice is the culminating lecture course of the master's curriculum and explores the business and professional aspects of the lighting design field. Subjects include ethics, project management, business structures for design offices, legal issues, contracts, fees, codes, specifications, and construction administration protocols. The transition from theory to practice is facilitated by the integration of an advanced lighting knowledge with in varying design industry fields and exploration of marketing issues and individual communication through portfolio preparation and invited critic review.

**3 CR**

**ELECTIVES**

*These elective classes have limited enrollment. Priority is given to graduate and undergraduate students in the Department of Architecture, Interior Design and Lighting. Students in outside programs are required to obtain permission from the department prior to registration.*

**PGLT 5143 DAYLIGHT AND SUSTAINABILITY**

Daylighting and Sustainability is a companion lecture course to Studio II, educating designers in the observation, analysis, description, manipulation, and evaluation of daylight, as well as its effect on the quality of interior spaces. Topics include solar motion and prediction methods; calculations; the interaction of daylighting with building orientation, interior finishes, window configuration and control devices, including interior and exterior shading. The impact of light and electric generation is a critical element in the discussion of sustainable architecture.

**3 CR**

**PGLT 5900 INDEPENDENT STUDY**

Please see department for approval.

**1 to 3 CR**

**PGLT 5910 PROFESSIONAL INTERNSHIP**

Please see department for approval.

**0.5 to 3 CR**

# MFA DESIGN & TECHNOLOGY

**COLLABORATION STUDIOS**: All MFADT Students are required to enroll in two Collaboration Studios during their two-year course of study. Collaboration Studios often involve industry partnerships, and as such can often not be scheduled until close to the start of the semester. These listings will be posted on the Design and Technology website (dt.parsons.edu) and in the department in advance of pre-registration.

**PGTE 5120 COLLABORATION STUDIOS**

Within the Parsons MFADT studio environment, great emphasis is placed on collaboration and team dynamics. Collaboration Studios (or Collab Studios) are a unique type of studio course within the MFADT curriculum, which places these two ideas at the center of their curriculum. The Collab studio pairs teams of students with industry partners to undertake real-world projects. Many of the collaboration studios are dedicated to applied design research areas in the Parsons Design Lab, with cross-disciplinary teams formed from the various design disciplines at Parsons. Design documents, timelines, production schedules, and designer-client interface are addressed. Past projects and partners include Human Rights Watch, Franklin Furnace, New Museum, UNICEF, Port Authority of NY/NJ, and the American Symphony Orchestra League. Media range from wireless applications, websites, CD-ROMs and kiosks, to experimental installations.
**3 CR**

**REQUIRED COURSES**

**FIRST YEAR**

**PGTE 5201 MAJOR STUDIO 2:**

**Computation**
How might physical computing and code-driven solutions be used to invent new forms of designed experiences, including the use of non-traditional sensors instead of a standard keyboard and mouse, input such as light, pressure, sound, and body movement? In what ways might the concept of design at the level of code inform a design and technology practice? This studio will be of interest to a range of students, including physical computing students, programming students aiming to develop creative applications for their code, game designers looking for new game formats, and motion graphics students interested in a more programmatic approach to the medium.
**6 CR**
**Open to:** Majors only.

**Interactivity**
Interactivity is a concept fundamental to the design and conception of any form of dynamic system, from games, to websites and social technologies, to "smart objects" and wearable interfaces. Systems that respond to a user's choices rely both on technological innovation and on the design of meaningful interaction. Students in this major studio may focus in the design of "screen-based" experiences, or on discovering new ways of allowing people to interact with the physical world. Multimedia design solutions, new media installation, performance-based work, game design, and multi-user interfaces are a few possible outcomes.

**6 CR**
**Open to:** Majors only.

**Narrative**
How have notions of time, space, and storytelling been impacted by emerging technologies? How have fundamental notions of narrative been altered by new media platforms? The Major Studio in Narrative focuses on the exploration of new narrative possibilities within time-based media, including animation, cinematic space, documentary film and video, broadcast graphics, movie titles, information broadcast, and video on the Internet. An understanding of how media design is used in practice will be underscored by visits to and from studios and industry practitioners.
**6 CR**
**Open to:** Majors only.

**SECOND YEAR**

**PGTE 5301 THESIS STUDIO 2**
Students will spend the semester developing and completing a thesis begun in the first semester and accompanying documentation, as per accepted guidelines. Design and technology electives supplement research and application. Studios meet for six hours weekly. Of this time, 4.5 hours are devoted to Thesis Studio work. The remaining time is spent in Thesis Documentation Workshop (taught in the same room as the Thesis Studio).
**7 CR**
**Open to:** Majors only.

**ELECTIVES**

**PGTE 5003 INTRO: 3D MODELING AND EFFECTS**
This course will introduce Maya and the production techniques of 3D modeling and animation to first year students interested in animation. This course is a Pre-requisite(s) for CGI Character: Maya 2 and CGI Lighting & Rendering: Maya 3.
**3 CR**
**Open to:** Non-majors with permission of the department.

**PGTE 5005 ADVANCED 3D COMPUTER MODELING**
This class will explore methods and techniques for modeling realistic human or anthropomorphic characters for use in gaming and entertainment. This is an advanced course for students interested in polygonal and sub-division modeling and optimization for specific applications. The premise of the course is that if you can model a human being, you will be able to model anything.
**3 CR**
**Pre-requisite(s):** Maya 1 with a grade of "C" (undergraduates) or better.
**Open to:** Non-majors with permission of department.

**PGTE 5006 3D LIGHTING AND VISUAL EFFECTS**
Focusing on tools and methodologies for creating complex imagery for animation and visual effects, this is a high-level course in Maya. Topics will include particles and fields, dynamics, complex shading networks for unique rendering situations, fur, cloth, and a basic introduction to MEL (other topics may be added depending on students needs/interests). Topics will be explored

through demonstrations and lab time in class. An emphasis will be placed on "under the hood" experimentation through custom expressions and other procedural techniques. Homework tasks and a final project will be assigned.
**3 CR**
**Pre-requisite(s):** A grade of “B” or better in PGTE 5003 Intro: 3D Modeling and Effects or PGTE 5142 Intro: 3D Character Animation.
**Open to:** Non-majors with permission of the department.

**PGTE 5008 ADVANCED TOPICS IN MAX/MSP/JITTER**
Students in this course will explore some of the more arcane features of the Max/MSP/Jitter programming environment. Topics will include digital sound synthesis techniques, feedback and generative systems (Lindenmayer systems, particle systems), advanced 3D/openGL, audio and video integration, interface design and more. Students will develop one advanced project over the course of the semester.
**3 CR**
**Open to:** Non-majors with permission of department.

**PGTE 5009 VISION AND SOUND WITH MAX**
Cycling 74's Max/MSP/Jitter programming environment is a powerful tool for real-time multimedia application and development. This class will provide a basic-to-intermediate understanding of application development in Max/MSP/Jitter, touching on such topics on the way as: MIDI communication, interface design, performance strategies, installation considerations, the basics of digital sound synthesis, structure and programming of Quicktime, openGL and more.
**3 CR**
**Open to:** Non-majors with permission of the department.

**PGTE 5030 DIGITAL MOTION 2**
Quite simply, this class provides students with everything they always wanted to learn about After Effects and more. This class picks up where Digital Motion 1 left off, exploring the advanced features of After Effects Professional Bundle. All the bells and whistles of the latest version of the software will be explored, including brand new effects, working with After Effects 3D environment and cameras, advanced text tool capabilities, simulation and particle systems, expressions, and compositing techniques. This course is appropriate for students concentrating in broadcast/ motion graphics as well as 3D animation students seeking post-production compositing skills.
**3 CR**
**Pre-requisite(s):** A grade of ”B” (“C” for undergraduate students) or better in PGTE 5029 Digital Motion 1.
**Open to:** Non-majors with permission of the department.
**Primary software used:** Adobe After Effects.

**PGTE 5037 DIGITAL MOTION THESIS LAB**
A thesis support course for students who are engaged in 2D motion graphics and visual effects projects. Individual attention will be paid to special problems that are encountered in the thesis production process.
**3 CR**
**Pre-requisite(s):** Digital Motion 1 and Digital Motion 2 with a grade of C or better.
**Open to:** Majors only.

**PGTE 5042 NARRATIVE & DYNAMIC SYSTEMS**

How do we tell stories within media that are non-linear: media-like games, hyperfictions, and databases? How can we craft narratives that emerge from the dynamics of interaction, narratives experienced procedurally? What design strategies exist regarding an understanding of character, plot, drama, time, space, and event within interactive fictions? This course will take a close look at the mechanics of storytelling within dynamic media, exploring connections between new media, technology, and narrative experience. The course will examine examples ranging from the design of Live Action Role Playing Games to massively multi-player virtual worlds, from pop-up books to tarot cards, from smart mobs to flash mobs. Content will be delivered through lectures, reading, discussion, case-studies, and small studio-based exercises.

**3 CR**

**Open to:** Non-majors with permission of department.

**PGTE 5044 INTRO TO DATABASES: PHP & MYSQL**

This course is for anyone who is interested in creating databases or data-driven web sites. Students will be given an introduction to database creation and design, and will explore the issues behind well designed data driven projects. The course will include a survey of several database products and middleware languages, including ColdFusion, ASP, Microsoft SQL Server, Oracle, PHP, and MySQL.

**3 CR**

**Pre-requisite(s):** PUDD 3150 Advanced Web Design (or demonstrable knowledge of basic HTML and JavaScript).

**Open to:** Non-majors with permission of the department.

**PGTE 5056 EVERYDAY PIXELS**

In this code-based course, students will explore both aesthetic and functional aspects of processing on the pixel plane. Pixels will be examined within the context of the blank digital canvas, the photograph, and the moving image. Topics covered will include image input and output, as well as image filtering, image compositing, and image analysis techniques. Basic video processing and object tracking methods will also be reviewed. Weekly assignments will ask students to solve both technical and creative challenges using C/C++ in concert with several open source programming libraries. In addition to weekly assignments, students will complete three significant projects throughout the semester.

**3CR**

**Pre-requisite(s):** One semester's prior programming experience in Java, C/C++, or equivalent.

**Open to**: Non-majors with permission of department.

**PGTE 5058 INTERNET APPLICATIONS**

The next generation of internet experiences is born. The days of tedious HTML form based applications will soon be eclipsed by more user-centric, responsive, real-time implementations of online applications that feel more like software and less like web pages. The course will examine how to design and develop database driven internet functionality with Flash MX and ColdFusion. Possibilities are endless for students interested in game design, telepresence, data visualization, collaborative environments, experimental net art, commerce, interactive narrative, or those simply interested in integrating user functionality into their major studio or thesis projects.

**3 CR**

**Pre-requisite(s):** fundamental skills in basic web design, the Flash application, basic ActionScript and working with a server.

**Open to:** Non-majors with permission of department.

**PGTE 5063 ADV FLASH: ACTIONSCRIPTING**
Please see department for course description.
**3 CR**

**PGTE 5066 C/C++ PROGRAMMING**
This class is an introduction to C and C++ programming using the Macintosh, UNIX or DOS operating system. Students will learn how to compile basic executable files and be given a strong grounding in applications development. The class will also cover basic IDE and development environment issues as well as platform specific development concerns. Students interested in pursuing programming projects for thesis are highly encouraged to take this class.
**3 CR**
**Open to:** Non-majors with permission of the department.

**PGTE 5074 DESIGNING GAMES FOR EVERYONE**
This class is an introduction to the development of casual games, small-scale web and downloadable games for mass market consumption. Students will have hands-on practice in the production of small-scale games including programming, visual and audio design, and game design, culminating with the creation of a playable and presentable game prototype. The course will also examine the business and cultural realities of the casual games space.
**3 CR**
**Open to:** Non-majors with permission of department.

**PGTE 5078 GEEK GRAFFITI: STREET ART, NEW MEDIA, AND RECLAIMING PUBLIC SPACE**
As computing technology continues to become increasingly affordable and powerful, it allows us new ways to interact with the city and the MFADT program is fast becoming THE program for technology based urban / graffiti projects. Within the last several years, it has produced Yuri's wireless bike, Josh's Bikes Against Bush, Stephen's Fugitive Images, and my All City Council and Graffiti Analysis (just to name a few). Geek Graffiti will continue and extend this line of inquiry. Students will create projects that exist not within the confines of a computer monitor, but live within the context of New York City. We will spend time looking at precedents from graffiti, street art, guerrilla marketing and other technology-based urban projects, and will collaborate with the Wooster Collective, a New York based arts group which has leveraged the web to change the world of street art and graffiti (www.woostercollective.com). Similarities between hacker and graffiti cultures will be explored, in particular their interest in creating new and unexpected uses of pre-existing systems.
**3 CR**
**Open to:** Non-majors with permission of department.

**PGTE 5079 IMAGINED REALMS: GAME COMMUNITIES**
This class explores the intersection of multi-player online games and the communities that form around them. Using an inter-disciplinary approach, theoretical perspectives in politics, identity, economics, critical theory and aesthetics will be used to examine the cultural patterns and processes emerging out of these unique social spaces. What patterns of social interaction are constructed in the context of multi-player games? What power dynamics and hierarchies arise out of these processes? Small-scale social games, massively multiplayer worlds with thousands of

players, and other forms of communal interaction on a variety of gaming platforms are considered through both analysis and direct gaming experience.
**3 CR**
**Open to:** Non-majors with permission of department.

**PGTE 5084 MAKING WIRELESS TOYS**
This is a hands-on wireless toy making class. We will look at, survey, play-test, and dissect mainstream and designer toys. The class will focus specifically on "interactive-plush toys" and "wireless tactile interfaces." We will work hands-on with basic electronics, as well as, designing, sewing, and stuffing soft toys. We will examine the core interaction principles prevalent in today's toy industry and digital culture. By making real stuffed-toys, students will deepen their understanding of physical interactivity which can enlighten real-space installations and physical aspects of DT projects in general. Experience with physical-computing and/or sewing and fashion-design recommended.
**3 CR**

**PGTE 5085 PHYSICAL COMPUTING**
The physical and the digital are often thought of as distinct and disparate. This class will be an investigation into notions of physicality and interface with respect to the computer, and an exploration of related analog and digital technology. Students will complete a series of exercises that will encourage inquiry into these various technologies and the implications of a connection between or joining of physical and digital worlds. The Handy Board and various sensor mechanisms will be used in conjunction with programming languages such as Lingo and/or Java. Students joining this class should be comfortable with code in general, have experience with one programming language or another, and be prepared to solder.
**3 CR**
**Open to:** Non-majors with permission of the department.

**PGTE 5090 SOUND DESIGN**
This course will introduce students to the basics of non-linear audio production techniques. This is an indispensable course for all students involved in time-based and multimedia projects.
**3 CR**
**Open to:** Non-majors with permission of the department.
**Primary software used:** ProTools

**PGTE 5091 SOUND DESIGN 2**
In this course, students will explore different processes of sound design: recording, analog synthesis, digital modular synthesis, manipulation of digital audio, editing synthesis and electronic composition. In the process, students will develop an advanced understanding of a comprehensive suite of audio tools, divided into categories for musical creation, editing, and post production.
**3 CR**
**Pre-requisite(s):** A grade of “B” or better in PGTE 5090 Sound Design 1**.**
**Open to:** Non-majors with permission of the department.
**Primary software used:** ProTools, Reason, MIDI, Audacity.

**PGTE 5111 NARRATIVE STRATEGIES**

Our main focus in this seminar will be the development of narrative strategies that enable the narrator or storyteller to move through time and space. We will also explore the concept of "characterization" and relate it to the development of psychological and emotional depth and tone in a work of narrative art. We will take our examples from literature and film and pay particular attention to those works - such as "Alice in Wonderland" - where we can follow the transformation of the work through different iterations by various artists. In the case of "Alice" this analysis would include the fictional story (Lewis Caroll), to the illustrated story (Tenniel), to the animated film version (Svenkmar - among others). We would also relate the origins of the story to the Greek myth of Persephone. This course is ideally suited for animators and students whose digital work is closely related to cinematic forms of storytelling.

**3 CR**

**Open to:** Majors only.

**PGTE 5112 CINEMA THEORY AND PRACTICE**

What is it that differentiates a great animation from a merely acceptable one? What are the tools that help you create an engaging and seductive 3D animation or walkthrough? What are the tools and techniques of the production designer, the cinematographer and the director, of cinema? This course will study and analyze the language of cinema as it applies to modeling and animation for design disciplines including architecture, interior and product design as well as broadcast design and computer animation and visualization. In class, students will analyze existing cinema to study lighting, camera movement and frame composition, as well as tempo, pace, color modulation and materials, and apply them to the rendering and animation of digitally created objects and environments. Students will not be asked to create original work for the class, but rather to bring work from their studios and use what they learn in this class to enhance and improve that work.

**3 CR**

**PGTE 5114 PSYCHOLOGY & DESIGN: HUMAN/COMPUTER**

This innovative seminar brings together graduate students from the Parsons Design and Technology studio program and the Graduate Faculty Psychology program to investigate human-computer interaction. The course will introduce theories of HCI (human-computer interaction), dyadic communication, and interface design. It will also explore different methods of evaluating interfaces, behavior, and usability. Class sessions will include readings and discussions of academic articles, writing, and development of functional design prototypes. Students from each program will be paired to carry out two hands-on projects/experiments during the semester. Students will be urged to bring projects in from other areas (in particular thesis or major studio projects). This is an ideal course for students involved in project research or production who need expertise from the other camp; Parsons students after HCI or usability testing, GF students seeking design input and expertise. Students are only expected to have background knowledge from their own discipline; Parsons students are not expected to have any psychology expertise, and GF students are not expected to have any design expertise.

**3 CR**

**Open to:** Majors only.

**PGTE 5116 INTERACTIVE DESIGN FOR MUSEUMS**

This course is part museum studies, part cultural critique and part lab. We will start with a critical look at how three different museums approach the history of American art. On-site meetings with educational/curatorial staff at the Metropolitan Museum, the Brooklyn Museum of Art, and the

Whitney Museum of American Art are scheduled. We will also look at non-traditional museums (Exit Art, the DIA, and the Tenement Museum are examples), and how these institutions engage in public dialogues about art/history and its place in American culture. Class meetings will focus on broader issues such as installation design, visual connections, and the role/placement of didactic materials.
Following this investigation, students will work on projects in collaboration with Historic House Trust. Members of the Trust's curatorial staff will advise the class, and students will form teams and select a specific house to study/research, with the goal of creating an interactive project (an exhibit, a virtual tour, a carefully considered "reaction" that is designed for the public). Final presentations will be open to the Trust staff and to the staff of the selected houses.
**3 CR**
**Open to:** Non-majors with permission of department.

**PGTE 5118 ITERATIVE RESPONSES TO NARRATIVE**

**Part One**
The first half of the semester will focus on narrative, story design, script, time, sequence, and structure. This course is not limited to film based linear narrative projects. Projects including staged performances, installation and video based works, and multi-linear interactive works will also be considered. Each of you will consider the importance of Design and Technology in the context of this work. One may need to focus on writing a small story to be crafted for a linear filmic piece. Another may need to write a scenario based piece for a multi-component installation with multiple convergence points. The filmmaker may need to design time, sequences, shots, environments. The installation artist may have narrative components to be conceptualized and built as staged events or as the filmic components of a larger context. Each participant will be involved in writing, reading, and presenting written and story boarded script/story ideas in a workshop environment. We will also look at alternative methods of story documentation for production outside of script writing. This area might find its way back to multi-media based projects, live action scenarios, and interdisciplinary or performance based works.

**Part Two**
In the second half of the semester, we will focus on environment, staging, atmosphere, design details, construction, materials, etc. You will develop design documents and strategies for making physically manifested objects, environments, staged events, theatrical and film based productions. Architectural delineation, plans, sections, details, etc. will be discussed. The emphasis here will be on Craft; how to craft and design an environment, set, or object in which the narrative sequence, a physical experience, an event, etc. takes place. Special interest will be given to the evolution of a project from the conceptual through the schematic to the designed, with additional focus on the subtleties and nuances of the details that make the project something special and unique.

Each participant will develop an enhanced understanding of the critical steps required to conceptualize, design, document, detail, and build a range of works.
**3 CR**
**Open to**: Non-majors with permission of department.

**PGTE 5142 INTRO: 3D CHARACTER ANIMATION**
For serious animators only this course provides 3D virtual space concepts and a robust examination of all aspects of the interface, lighting, rendering, etc. production pipeline, and compositing issues. The course offers methodologies that can be used in MFA Major Studio, Animation Concepts, Project Studio, and Collaboration Studios. This course is for animators preparing for a career in the gaming, animation, or entertainment industries.
**3 CR**
**Open to**: Non-majors with permission of department.

**PGTE 5150 DESIGN AND EDUCATION**
This course will investigate the fundamental core principles and nomenclature of design taught at Parsons. Students will be presented with a series of presentations and lectures that address both conceptual, practical and theoretical applications of design and design education. Students will bring their expertise into these sessions and will develop a design pedagogy that can be applied to studio work, client presentations and the classroom. A course syllabus or primer will be developed by each student in an effort to understand the implications and influence that technology has placed on traditional design vernacular and education.
**3 CR**
**Open to:** Majors only.

**PGTE 5157 ENTREPRENEURSHIP**
Have you ever had an idea for a business that you would like to execute? Do you see yourself as being a manager in a digital media corporation? This course will provide students with the degree of business knowledge they need to compete in the world of digital media. Research and development, finance and accounting, project management, leadership, and human resources are all topics that will come under the purview of this course. Students will learn how to budget projects and offices, how to hire and manage employees, how to read and pay attention to business reports and trends, how to fund their ideas, and how to market their business. Students will be split into teams to complete final projects including a business plan and its execution.
**3 CR**

**PGTE 5175 HISTORY OF ANIMATION**
A survey of the trends, films, and filmmakers of the first one hundred years of Film Animation: from its origins and early optical devices, through the classic Hollywood theatrical films, to the emergence of television. Also, there will be an exploration of the masters and international animation as well as the avant garde and independent movements.
**3 CR**
**Open to:** Majors only.
**PGTE 5185 INFORMATION ARCHITECTURE**
This course will develop students' abilities to conceptualize and visualize information architecture within various organizational frameworks and dimensions of space. By examining existing macro and micro representations of the Internet and the World Wide Web i.e. Info Landscapes, ISP Maps, Web Site Maps, and MUDs, students will learn to articulate and propose new design methods for mapping, navigating and visualizing cyberspace. The course will be composed of four projects: Representational Models, Typologies, Mapping and Navigation Systems, and Interventions. Each project will have a research component and a design visualization component. Each student will be required to develop a particular area of research from a selection of topics and the final research will be presented in a compiled archive.

**3 CR**
**Open to:** Majors only.

**PGTE 5187 NEW MEDIA ART: PAST, PRESENT, FUTURE**
This class will be a combination of reading, meeting, and making. We will read about those working as "new media artists" before such a term even existed. We will also be examining the contemporary landscape of artists/practitioners through field trips, studio visits, and guest speakers. And we will develop our own work. The class will consist of reading, writing, and numerous studio visits and guest speakers.
**3 CR**
**Open to:** Majors only.

**PGTE 5220 MOBILE MEDIA**
Students will design and build mobile media learning the Flash Lite platform in the process of discovering the unique issues and considerations for media on cell phones. The course will explore how to apply existing knowledge of Flash development towards the mobile context, highlighting the differences between the user-interface, form factor and social contexts of mobile versus desktop experiences. Students will take advantage of Flash's rapid prototyping capabilities and iterate concepts directly in both emulators and actual Flash Lite supported devices. Both single and multi-player experiences will be considered. This course is ideal for students interested in game design, interactive multimedia, ubiquitous computing and mobile applications.
**3 CR**
**Pre-requisite(s):** Intermediate knowledge of Flash and ActionScript; or completion of other Flash electives, and/or other courses that cover these fundamentals.
**Open to:** Non-majors with permission of department.
**Note:** Course is recommended as part of a Game Design sequence.

**PGTE 5501 GAME DESIGN 2**
This course builds on the foundation of Game Design I to introduce students to post-prototyping game design and digital game design. Student projects are exclusively digital in this course. Students continue the game analysis, reading, and project-based assignments of the previous course, but focus now on level tuning, mechanic refinement, and alpha builds. Topics include: deeper study of strategic choice and core mechanics; prototyping in a digital environment; introduction to level design; feedback systems and other emergent patterns; using testing in a design process; game interface design; and digital game production process and documentation. All assignments are small-team-based (2 to 3 students, depending on class size), digital and include: designing a digital prototype of a game that is a variant on a traditional mechanic; building a suite of levels for a pre-existing game that explore a specific theme; and writing a design document that expands a prototype mechanic into a full game. The final assignment is to build out a digital prototype into a simple alpha, concentrating on fleshing out the game design features.
**3 CR**
**Pre-requisite(s):** PGTE 5500 Game Design 1 or equivalent experience with instructor's permission.
**Open to:** Non-Majors with Permission.

**PGTE 5900 INDEPENDENT STUDY**
Please see the department for course description and approval.

**1 to 6 CR**

**PGTE 5901 PROFESSIONAL INTERNSHIP**
Please see department for course description and approval.
**0.5 to 2 CR**

# MFA FINE ARTS

## REQUIRED COURSES

**PGFA 5002/5004 GRADUATE FINE ARTS 2 AND 4**

"Graduate Fine Arts 2" and "Graduate Fine Arts 4" is made up of several components: Core faculty meetings, professional practices, reviews, critiques, visiting artists and drawing workshops. The studio course is centered around the development of each student's work. With input from the core faculty, MFA students define the parameters or boundaries within which their work develops. Students pursue their goals while consulting on an individual basis with faculty during meetings conducted in the studio. Periodically, student work is evaluated in group critiques. Students are encouraged to think independently, and work towards defining a series of philosophical positions, reflected both in their work and articulated in the broader context of the ongoing dialogue surrounding contemporary art.

**10 CR**

**Open to:** Majors only.

**PGFA 5012/5014 GRADUATE SEMINAR 2 & 4**

The MFA seminars offer students an overview of important historical and theoretical discourses pertinent to contemporary art and necessary for professional life as an artist, and also develop visual artists' language skills in writing for both intellectual and practical uses. The seminars are divided into two, with first year Fine Arts students meeting as a group and second year students meeting as a group. The seminar for first year students is meant to expose students to a variety of significant discourses in twentieth-century and twenty-first century art. These include the discourses of modernism, postmodernism, feminism, colonialism and issues of racial representation; commodity culture, including ideas about collecting; technology and the digital revolution. The goal is to get an overview of ideas about art in the twentieth century entering into the twenty-first century: art as form, art as theory, art as non-art, art as life, art as politics, art as concept, art as simulacrum. The seminar work is interspersed with studio visits or informal critiques so that the link between the realm of ideas and of history and studio work is maintained, clarified, and encouraged. The seminar for the second year prepares the student to write an MFA Thesis. Through frequent short writing assignments that rehearse the questions of the thesis, readings of artists' writings, and exploration of other writings relevant to the students' work, graduate students in Fine Arts learn to write about their own artwork and develop writing as a professional tool in their lives as artists. This course encourages the use of writing as an arena for the development of thought through a process of clarification of ideas. The purpose of the MFA Thesis is to provide a site for a process of self-investigation that can be beneficial for studio work as well as for a professional life after school.

**3 CR**

**Open to:** Majors only.

**PGFA 5024 GRADUATE THEORY, PRACTICE, and CAREER 2**

This class, required for all second year MFA students, is integrated into the Graduate Fine Arts 4 curriculum and Fine Arts Lecture Series. Developed with a grant from The Emily Hall Tremaine Foundation, this course provides a wide range of opportunities to investigate the relationship between theoretical issues, studio practice and practical professional development. With a focus on developing written and oral communication skills, students will be expected to engage in a structured verbal and written exchange with their peers. Students will be taught practical skills,

such as how to create their portfolios, do slide presentations, build effective relationships with dealers and galleries, write grant proposals, and manage “life and Art” among other vocational concerns. They will also be encouraged to be creative and entrepreneurial, by exploring the challenges and benefits of curating exhibitions, belonging to or initiating cooperative situations, finding and creating shared studio space, etc.
**0 CR**
**Open to:** Majors only.

**PGFA 5230 GRADUATE STUDIO VISITS**
Visiting faculty are available on a sign-up basis once a week to expose students to a point of view from outside the academic setting. This is a requirement for all MFA Fine Arts students.
**0 CR**
**Open to:** Majors only.

**PGFA 5900 PROFESSIONAL INTERNSHIP**
Please see department for approval.
**1 to 3 CR**

**PGFA 5902 INDEPENDENT STUDY**
Please see department for approval.
**1 to 3 CR**

# MFA PHOTOGRAPHY

## FIRST YEAR

### PGPH 5006 INDEPENDENT STUDIO 2

Building on work begun during summer residency students will work with their advisor to define a self-directed project. Students are expected to maintain regular contact with their graduate advisor utilizing the University portal environment. The semester of independent studio work culminates in a week-long residency in January (for the Winter Term) and June (for the Spring term) during which group and individual critiques are conducted and the Graduate Advisory Committee evaluate the student's work.

**3 CR**

**Pre-requisite(s):** PGPH 5003 Independent Studio 1.

**Open to:** Majors only.

## SECOND YEAR

### PGPH 5113 INDEPENDENT STUDIO 4

Building on work begun during summer residency students will work with their advisor to define a self-directed project. Students are expected to maintain regular contact with their graduate advisor utilizing the University portal environment. The semester of independent studio work culminates in a week-long residency in January (for the Winter Term) and June (for the Spring term) during which group and individual critiques are conducted and the Graduate Advisory Committee evaluate the student's work.

**3 CR**

**Pre-requisite(s):** PGPH 5006 Independent Studio 2.

**Open to:** Majors only.

### PGPH 5302 THESIS AND EXHIBITION 2

Part 2 of this three-course sequence focuses on the development of the thesis proposal. The written thesis proposal will include the theoretical and the practical. The theoretical should incorporate critical thinking past and present. Further candidates will discuss technical and material problems and their resolution. Finally they will create a budget for the project. This comprehensive proposal for both the written and visual components of the thesis will be presented to the thesis committee.

**2 CR**

**Pre-requisite(s):** PGPH 5301 Thesis and Exhibition 1.

**Open to:** Majors only.

## ELECTIVE COURSES

### PGPH 5008 PHOTO TOPICS: BEAUTY NOW

How do we relate to beauty now? When did beauty become a bad word and is that still the case? Where does beauty stand in a hierarchy of valued aspects of great art? When is beauty not an issue? What political uses does it have and how have they been used? What are the converses of beauty? Have they been addressed in the past? Who is dealing with it/them now? What is ugly, grotesque, and repulsive? How has photography (film, television) influenced the perception and understanding of these issues? Recently there has been a trend toward outrageous images. These

purveyors of ugly, vulgar, overwrought, sentimental, clichéd, repellant, and prurient imagery have been seen in an increasing number of gallery and museum exhibitions. But are these artists involved with the flip side of beauty continuing a rebellion, or are they still related to some notion of beauty? Is this trend very different from the practices of conceptual artists, some of which attempted to excise beauty from the dialogue? This class will examine these and related issues through online presentations, virtual field trips, assignments, readings, and discussions with visiting artists and critics.
**3 CR**
**Open to:** Graduate level students with permission of the department.

**PGPH 5116 INTELLECTUAL PROPERTY AND ART LAW**
How do you protect your rights, both in traditional and digital media? This question is fundamental to the working artist today. Intellectual Property is a rapidly changing field and new law is being made daily. Although this is not a "law" course, students will explore-through readings, lectures and panel discussions about the many facets of current copyright, trademark, art and cyberspace law as it relates to photography. Students will learn how to protect their rights, and as importantly, how to lead the debate. Is copyright long enough or too long? Is copyright an archaic idea in this cyberage? How should artists reconcile the conflict between copyright protection and appropriation, at the heart of much post-modern art? Should art be treated as property or should it have special protection? Students will explore these and other current topics. In the last part of the class, students will learn how to read contracts and negotiate for their rights through readings and mock negotiations.
**3 CR**
**Pre-requisite(s):** PUPH 3001 Junior Seminar 1 or equivalent or PGPH Independent Studio 1.
**Open to:** Non-majors with permission of department.

**PGPH 5205 SPECIAL ELECTIVE**
Special Elective is arranged when a student and professor agree to work together outside of class for a semester. To register for a Special Elective, a student must prepare a plan of study, fill out the Contract for Independent Study/Special Elective form and have the plan of study approved by a supervising professor. The contract must detail the work the student will complete during the semester. Please see Department for additional details.
**1 to 3 CR**
**Open to:** Majors only, by permission.

**PGPH 5900 INDEPENDENT STUDY**
Independent Study is arranged when a student and professor agree to work together outside of class for a semester. To register for an Independent Study, a student must prepare a plan of study, fill out the Contract for Independent Study/Special Elective form and have the plan of study approved by a supervising professor. The contract must detail the work the student will complete during the semester. Please see Department for additional details.
**0.5 to 3 CR**
**Open to:** Majors only, by permission.

**PGPH 5901 PROFESSIONAL INTERNSHIP**
Work in a commercial photo studio, an artist's studio, the photography department of a magazine or for the photography department of a museum under the supervision of established photographers and editors. Students are responsible for finding an internship using the resources

of the Photography Department and Parsons Career Services Office. Students must obtain a Work/Learn Agreement contract and have the supervisor fill it out. Students must work for a minimum of 90 hours during the semester (which equals around 7 hours per week for 13 weeks) and they must also write a one-page report detailing what they have learned during the internship. At the end of the internship, the employer must evaluate job performance by filling out the Employer Evaluation form. Please see Department for additional details.

**1 to 2 CR**

**Open to:** Majors only, by permission.

# DEGREE RELATED OFFERINGS

## DIGITAL DESIGN

*Open to all Parsons students. Please see the Department of Communication Design & Technology for more information.*

**TIER ONE: INTRODUCTORY COMPUTING**
**Pre-requisite(s)**: None.

**PUDD 2005 INTRO: 3D MODELING AND EFFECTS**
3D is playing an increasingly large role in all areas of digital production. This is an introduction to 3D modeling and animation using Maya software. Emphasis is on getting a solid understanding of the basic concepts underlying all 3D software, and how to apply these concepts to create quality images and assets. Several approaches to building models are covered, as well as shaders, lighting, and cameras. Basic animation techniques will also be covered, but modeling is the primary emphasis. Additionally, this course will cover how 3D assets and images can be integrated with other production software in a variety of media.
**3 CR**
**Primary software used:** Maya.

**PUDD 2020 DIGITAL AUDIO AND VIDEO**
Digital Audio and Video is a hands-on introduction to digital video and audio technologies, as well as, a workshop for understanding the design issues involved with time-based media. Students will produce, shoot and edit their own videos on a regular basis. Readings cover both the technical and historical aspects of digital film and video. Weekly in-class screenings are focused on helping students understand the dimensions of establishing a visual language across time. Participants are expected to be actively engaged in weekly critiques.
**3 CR**
**Primary software used:** Final Cut Pro.
**Note:** Students are required to have a Digital Video Camera to take this class.

**PUDD 2028 INTRO TO WEB DESIGN**
This is perhaps the most important and useful class a student can take within Digital Design. To do business in the 21st century, all designers should have a basic understanding of how a web page is constructed for self-promotion, communication, and confidence with the increasing presence of the web in all of the design disciplines. HTML, interactivity, information architecture and navigational structures will be explored, as well as usability and web design strategies. Projects will include the completion of a portfolio web site.
**3 CR**
**Primary software used:** HTML, Flash.

**PUDD 2041 VISUAL NARRATIVE**
This course explores not only techniques of visual storytelling (storyboards, animatics/board-o-matics, comics, etc.) but the meaning and structure underlying all stories and time-based media.
**3 CR**

**PUDD 2080 DIGITAL IMAGING**
Students will learn how to use Photoshop to composite images. Topics to be addressed include making good quality scans and prints. There are in-class exercises designed to show various aspects of the software package. Homework assignments give students the opportunity for personal and creative development. Students will learn how Photoshop interacts with other programs like Quark and Illustrator and also how to prep images for the Web.
**3 CR**
**Primary software used:** Adobe Photoshop.
**Note:** This course is a pre-requisite for all Tier 2 computer graphics courses.

**PUDD 2104 SOUND DESIGN**
This course is an introduction to basics of non-linear audio production techniques and the necessary tools for recording voice, effects, and music. With Pro-Tools as the primary software, the students learn to edit and mix final sound for animation.
**3 CR**
**Open to:** Non-majors.

**PUDD 2510 CEL ANIMATION**
This is a basic course in cel animation. Storyboarding, layout, key framing, in-betweening are the main concepts taught. Animating characters with a basic knowledge of timing, stretch and squash, anticipation, easing in and out, overlapping action, secondary action, exaggeration and the walk cycle are explored. Animation tests are recorded on a video camera stand for quick feedback. The semester culminates in the production of simple pencil test animations. This course is a pre-requisite for further Animation Sequence electives.
**3 CR**

**PUDD 2520 MOTION DRAWING**
This is a straight drawing studio that re-enforces the study of motion in the Character Studio. Students draw from the model, study and analyze the effects of gravity and weight in motion. This course is a pre-requisite for further Animation Sequence electives.
**3 CR**

**TIER TWO: INTERMEDIATE COMPUTING**
*All of the following courses have pre-requisites. Students must have earned a grade of "C" or better in the pre-requisite course, or equivalent experience, to enroll in one of these courses.*

**PUDD 2006 ADVANCED 3D COMPUTER MODELING**
Methods and techniques for modeling realistic human or anthropomorphic characters for use in gaming and entertainment. This is an advanced course for students interested in polygonal and sub-division modeling and optimization for specific applications. The premise of the course is that if you can model a human being, you will be able to model anything.
**3 CR**
**Pre-requisite(s):** PUDD 2005 Intro: 3D Modeling and Effects.

**PUDD 2500 ANIMATION FORM & STYLE**
Form and Style prepares students for animation as a cinematic art exploring both the structural underpinnings of time based media and its real world application. Students learn:

- Principles of storytelling

- Cinema as an art form
- The history of the moving image with a slant towards animation
- Secrets of Hollywood special effects-Revealed!
- Animation techniques including the many forms of puppet animation, cartoon based production and direct animation on film.
- Concepts behind staging, lighting, cinematography, and editing.

**3 CR**
**Pre-requisite(s):** PUDD 2510 Cel Animation and PUDD 2520 Motion Drawing or permission of Animation Advisor.
**Open to:** Non-majors.

**PUDD 2511 ANIMATION CHARACTER STUDIO**
Essentially a drawing and character design studio. Drawing from live models informs the student about the distinctions of character creation. Students work up a back story and a full character bible one or more characters. Rigorous attention is placed on story research and concept development and writing; character as it relates to body positioning and attitude; acting for animation; storyboarding effectively for camera and composition; studying animation drawing styles and rendering techniques.
**3 CR**
**Pre-requisite(s):** PUDD 2510 Cel Animation, PUDD 2520 Motion Drawing, PUDD 2500 Animation Form & Style, and PUDD 3140.

**PUDD 2071 TEXTS IN MOTION**
Digital technologies have transformed the way text is written, designed, displayed, understood and read. This project - based studio will survey new media text works as a backgound and basis for students to create their own interactive and innovative projects. Students will learn about text, sound, reading, display, typography and interaction design through the development of screen or installation-based interactive work. Joint projects and interdisciplinary work will be encouraged. Works may include film credits, motion graphics, data visualization, literary hypermedia, electronic literature, code, poetry, and mobile text messaging. Software will not be taught, specific programming skills preferred but not required. Prior knowledge of Power Point, HTML, CSS, Director, Flash, or Video editing a plus.
**3 CR**

**PUDD 3110 FLASH**
This course introduces Flash as the primary web design tool. The class workshops will cover the mechanics of image preparation, the simple construction of a web page, the incorporation of bitmap and vector graphics and sounds, animation techniques, cinematic effects, and interactivity. Students design and implement a web site. Focus is on the creative and artistic use of this particular program.
**3 CR**
**Pre-requisite(s):** PUDD 2028 Intro to Web Design.
**Primary software used:** HTML, Flash.

**PUDD 3112 FLASH FOR FILM & VIDEO**
Flash is an inexpensive program designed for web applications, but with a little ingenuity, it can be used in place of much more expensive and complicated professional animation software.

Because Flash is cheap, easy to learn, and ubiquitous, it is an appealing alternative to traditional broadcast animation and motion graphics production tools like After Effects. This class presents various approaches to high-end 2D animation in Flash: full animation, limited animation, cut-out, and rotoscope. Advanced character animation techniques are emphasized. Also titles, motion graphics for broadcast, and compositing Flash animation with live action video in post. Students may use Flash to: produce broadcast or film quality 2D character animation; enhance live action broadcast video projects with high-end motion graphics; modify existing web animation for broadcast video. Examples of high-end animation produced with Flash will be shown.
**3 CR**
**Pre-requisite(s):** PUDD 3110 Flash.
**Primary software used:** Flash, Final Cut Pro.

**PUDD 3116 ADVANCED FLASH: ACTIONSCRIPTING**
Flash Actionscript is the heart of Flash for advanced interactivity. This class will explore hands-on production techniques for incorporating Actionscript into websites, games, applications and more. Students will learn how to approach their project programmatically, how to construct their code from the beginning (Students will be required to type in every single code: No drag & drop allowed!) and how to debug / optimize their code with every project.
**3 CR**
**Pre-requisite(s):** PUDD 3110 Flash.
**Primary software used:** HTML, Flash.

**PUDD 3141 DIGITAL MOTION 2**
Digital Motion 2 uses Adobe After Effects as a portal through which students enter the world of motion graphics and visual effects. Designed for students who have completed Digital Motion 1, Digital Motion starts with the basics of After Effects and helps students build precision, control and fluency of expression within time based digital environments. Students will gain a solid foundation of motion graphics and effects techniques that will support their creativity and enhance their digital skill-set. Complementary relationships between commercial and fine arts work will also be explored.
**3 CR**
**Pre-requisite(s):** A grade of “C” (“B” for graduate students) or better in PUDD 3140 Digital Motion 1.
**Primary software used:** Adobe After Effects.

**PUDD 3150 ADVANCED WEB DESIGN**
This course explores the variety of media found on the web. The in-class workshops will cover the mechanics of multimedia preparation and an assortment of potential uses. Students design and implement a given project as a web site. Focus is on the creative use of web-based applications and scripting languages.
**3 CR**
**Pre-requisite(s):** PUDD 2028 or equivalent
**Primary Software Used**: HTML, Flash, JavaScript Open to: Non-Majors

**PUDD 4502 ANIMATION PRODUCTION CONCEPT**
Building on the skills learned in the Character Studio, students embark on a three semester animation project from idea to finished animated short. The aim is to develop a finished, professional quality animation in either 2D or 3D for exhibition in the Senior Thesis Show as well

as preparing for a transition into a job in the animation industry. In this, the Concept semester, the student learns brainstorming, research and writing methods, gathering of inspiration that leads to narrative strategies, character development, and story development. Form and style are addressed and expressed in storyboards which are taken through several rigorous iterations of critique. The semester culminates with the making of a character bible and character maquettes, a timed animatic with a fully developed soundtrack, motion studies, research of motion reference, testing and validation of production techniques. The written requirement is a research paper on the application context for the animated short (i.e. television commercial, opening title design, narrative comedy short, experimental animation etc.) as well as the inspiration of styles and production methods for the animation.
**3 CR**

**PUDD 4505 ANIMATION PROJECT STUDIO: POST-PRODUCTION**
Please see department for full course description.
**3 CR**

**PUDD 4515 ANIMATION 3: INTERNSHIP**
Students taking Professional Practices in their major programs are allowed to skip the Animation Internship credit, although an animation internship is strongly encouraged.
**2 CR**

**PUDD 5034 VISUAL EFFECTS**
In this course we are going to focus on the visual effects process for those students that want to do learn how to become a junior digital compositor. What are the TV standards, Digital TV and HD formats, techniques that will make your work to have the professional touch. Color Correction, Compositing, Keying, Motion Tracking, Rotoscope. This course will be the support of your major studio class, instead of adding to your workflow it will enhance your work; projects will be coordinate with your major studio teacher. This course is going to teach you how to use a variety of software, as well as hardware, like, light techniques for blue/green screen, basic editing, compositing, and final touch to your project, like color correction, conforming, and preparation for final output. We are going to use a variety of software, like Apple Final Cut Pro, Adobe After Effects, Shake, Discreet Combustion. On the hardware side, we are going to use the blue screen room, lights, Camera and tripod.
**3 CR**

**TIER THREE: ADVANCED COMPUTING COURSES**
*Priority, in the following courses, is given to Communication Design & Technology majors. Students from other departments must get permission to register from an advisor in the Communication Design and Technology Department. To follow is a sample of courses offered; for a complete listing, please see the MFA Design & Technology section of this booklet.*

***PGTE 5030 DIGITAL MOTION 2, 3 CR***
***PGTE 5044 INTRO TO DATABASES: PHP & MYSQL, 3 CR***
***PGTE 5058 INTERNET APPLICATIONS: SERVER-SIDE, 3 CR***
***PGTE 5066 C/C++ PROGRAMMING, 3 CR***

## ANIMATION SEQUENCE

The Parsons Animation Sequence is a cross-disciplinary program open to all students, regardless of major. The curriculum provides students with animation skills such as story telling, character design, consistent world design, cinematography, compositing, editing, sound design, motion capture technology and animation for game design. Students learn the animation production process from script to storyboard to production.

The course of study progresses from traditional principles of cel animation and drawn animation to the use of 3D computer animation tools. Emphasis is placed on narrative, character and content development. A solid foundation in studio practice and industry standards gives the student equal footing in the highly competitive animated entertainment industry. The Animation Sequence culminates in a thesis project that fully explores the creation of imagined characters and worlds as well as broadcast graphics and animation.

*Please see the Digital Design Electives section for the following descriptions:*

***PUDD 2005 INTRO: 3D MODELING AND EFFECTS, 3 CR***
***PUDD 2104 SOUND DESIGN, 3 CR***
***PUDD 2510 CEL ANIMATION, 3 CR***
***PUDD 2511 CHARACTER STUDIO, 3 CR***
***PUDD 2520 MOTION DRAWING, 3 CR***
***PUDD 3141 DIGITAL MOTION 2, 3 CR***
***PUDD 4515 ANIMATION 3, INTERNSHIP, 1 CR***

# PRINTMAKING

**PUPR 2000 INTRODUCTION TO PRINTMAKING**
This course is designed to give students a first exposure to the studio and to the exploration of printmaking. Through personal instruction and demonstrations, students will learn how to use woodcut tools and the print by hand method, apply a hard ground to a zinc plate and etch it and draw and produce a lithograph. There will be a visit to the Museum of Modern Art's print department. The class is open to beginning and advanced students.
**2 CR**
**Pre-requisite(s):** None.

**PUPR 2020 ETCHING**
In this class students will learn three basic techniques of etching a zinc plate: hard ground, soft ground, and aquatint as well as how to print with consistency and controlled variation. The objective for both beginning and advanced students is to provide them with a vocabulary of techniques, to free students to explore the infinite possibilities of expression; from a three-dimensional textured surface to a flat minimal approach. There will be demonstrations in roll-up viscosity, Chine-collé and color printing. There will be a visit by either an artist or professional etcher. The class is open to beginning and advanced students.
**2 CR**
**Pre-requisite(s):** None

**PUPR 2025 PHOTO ETCHING**
Technology is constantly evolving as are the processes related to photography and photo mechanical reproduction. This course provides very low tech on up to digital high tech alternatives to platemaking practices that enable the full expression of ideas and concepts which incorporate photographic images. This class is open to beginning and advance students.
**2 CR**
**Pre-requisite(s):** None, though experience in etching is helpful.

**PUPR 2030 SCREENPRINT**
This class is for beginning and experienced screen printers. The student learns reduction printing, hand painted acetate stencils and. The student also learns to mix inks and several different printing and registering techniques. The materials used are water soluble and non-toxic. Techniques learned in this class are applicable to many projects expected of students in all major studio areas of Parsons. Screen-printing runs the gamut from hand made and photographic images to personal abstract statements and can be printed on many different surfaces. The class is open to beginning and advanced students.
**2 CR**
**Pre-requisite(s):** None.

**PUPR 2040 SCREENPRINT AND THE COMPUTER**
This course will expose the students to pre-press skills that utilize cutting-edge computer and silkscreen printing techniques. It will also serve to broaden the use of these applications by encouraging students to work and rework their images with the computer. Today we have access to digital technology that allows combinations of imagery and color hitherto unheard of. These technologies are naturally complementary to the silkscreen printing process as well as being economically expedient. From a variety of sources, such as scanned full-color images (of

paintings, photographs, etc.), captured video stills and/or digitally rendered graphics, high quality, four-color separations can be generated. Images are screen-printed using transparent water-base inks in process colors.
**2 CR**
**Pre-requisite(s):** None.

**PUPR 2050 LITHOGRAPHY**
This course introduces the student to all forms of hand lithography: crayon and pencil; tusche washes, transfers, photo, stone engraving, and mezzotints. Use of replicate images to produce a traditional edition or suite of unique prints is undertaken to further each student's own interests and ideas. Students receive individual attention and suggestions for furthering their work. The class is open to beginning and advanced students.
**2 CR**
**Pre-requisite(s):** None.

**PUPR 2060 DIGITAL SCREENPRINT**
This class is designed as an introductory and experimental print lab combining a hands-on approach to screen print with the computer. Beginning projects will establish a foundation in the fundamentals of screen prints, then move on to the development of prints incorporating digital tools. Final projects will focus on the student's creative impulses as they bring their ideas to prints that are hybrids of screen print and digital technologies.
**2 CR**
**Pre-requisite(s):** None.

**PUPR 2070 MIXED MEDIA PRINTMAKING**
This class is designed to examine the creative possibilities of printmaking, its applications, methods and potentials as explored through the combined use of cardboard, collage (collagraph), and monoprints. Assigned projects will assist in the investigation of drawing, plate making and transfer methods. Work will be executed both in black and white and color using oil and water based materials. A visit to a museum/print shop/artist studio will be made in coordination with the studio part of this course.
**2 CR**
**Pre-requisite(s):** None

**PUPR 2080 SCREENPRINT STUDIO**
Drawing and printmaking have an historical and intimate relationship. Many artists view printmaking as an additional system to draw their ideas. The goal of this course is to directly realize drawing images using a printmaking technique. During classes, students will draw from the model, still life and on site situations and then create a small edition using silkscreen. Various monoprint methods will also be explored. Reversed, positive and negative imagery and how technique changes a hand drawn line are important components of this course. This class is open to beginning and advanced students.
**2 CR**
**Pre-requisite(s):** None

**PUPR 2091 ILLUSTRATIVE PRINTMAKING**
Please see department for course description
**3 CR**

**PUPR 2101 RELIEF PRINTMAKING: INTEGRATED LINOLEUM, WOODCUT, AND TYPE**
This course provides a hands-on experience in woodcut, linoleum cut, and type-setting for beginning and intermediate printmaking students. It introduces the techniques and the applications of relief printmaking. Students carve wood and linoleum blocks from which they print color images. These images can be combined with lead and wooden type and printed on an automated letterpress. Using woodcut, linoleum cut and typesetting, this class will explore printmaking, book arts, and letterpress principles and process. It is structured so that ideas and demonstrations will be applied to group and individual assignments.
**2 CR**
**Pre-requisite(s):** None.

**PUPR 2130 PRINTMAKING STUDIO**
With an emphasis on personal visual development, students will work in one or more printmaking mediums (e.g., etching, lithography, silkscreen, relief) and interrelated photographic and digital processes.Technical understanding will be advanced; concepts and individual research cultivated, with the guidance of faculty.
**2 CR**
**Pre-requisite(s):** None

**PUPR 3900 INDEPENDENT STUDY**
Please see department for course description
**1 to 3 CR**

# PART 2

**COURSE EXPECTATIONS FOR ART & DESIGN STUDIES COURSES**

**WRITING:**

- A minimum of 2-3 papers over the course of the semester.
- Guidelines for form and style will be distributed by the instructor.
- Supplementary writing such as journal writing and in-class reaction papers may be assigned.
- Many classes will also include short-answer and essay exams.

**READING:**

- 60 pages per week is the average.

**DISCUSSION:**

- Class participation is expected and will determine a percentage of your grade.

**ATTENDANCE:**

- 3 absences result in a failing grade.
- 2 late arrivals equal an absence.

**GRADING:**

- Plagiarism will result in a failing grade for the assignment or the course (see below for Plagiarism Policy).
- “F" is the grade given to students who attend but do not successfully complete the work. “WF” is the grade given to students who stop attending the course.
- Incompletes are given only due to emergencies. An incomplete form signed by the instructor and student and must be attached to the grade sheet.

# ART & DESIGN STUDIES DEPARTMENT PATHWAYS

The Art & Design Studies Department has categorized course offerings to aid students and advisors in the course selection process. There are five pathways within the Art & Design Studies Curriculum; Art History/Design History, Criticism, Design Studies, Fashion Studies, and Visual Studies (some courses fall into more than one category). While these categories give students some indication of the focus and intent of the course it is advisable that students review the individual course descriptions to learn the objectives of the course and how the instructor will approach the material.

Note: Please know that this categorization is a tool for course selection and that the courses have not changed with regard to placement in the Art & Design Studies Curriculum (i.e. required courses and elective courses have not changed)

**ART HISTORY**

| | | |
|---|---|---|
| PLAD | 2305 | History of Modern/Post-Modern Art |
| PLAH | 2015 | Latin American Art |
| PLAH | 2050 | African Art |

**ART AND DESIGN CRITICISM**

| | | |
|---|---|---|
| PLAD | 3500 | Global Issues in Design: Lecture and Recitation |
| PLDS | 2072 | Invention |

**DESIGN HISTORY**

| | | |
|---|---|---|
| PLAD | 2040 | Fashion History: 1850-2000 |
| PLAH | 2301 | History of Graphic Design |
| PLAH | 2322 | History of World Arch 2 |

**DESIGN STUDIES**

| | | |
|---|---|---|
| PLAD | 3500 | Global Issues in Design |
| PLDS | 2500 | Intro to Design Studies |
| PLDS | 4040 | Sr Sem: Memory & Design |
| PLDS | 4050 | Sr Sem: Design/National Identity |

**FASHION STUDIES**

| | | |
|---|---|---|
| PLAD | 2040 | Fashion History: 1850-2000 |

**VISUAL STUDIES**

| | | |
|---|---|---|
| PLAD | 2502 | Intro to Visual Culture [Also offered as ULEC 2500] |
| PLAH | 2300 | History of Photography |
| PLDS | 4872 | Sr Sem: Semiotics |
| PLSS | 2015 | Images of Science in Cinema |

# ART HISTORY & DESIGN STUDIES, INTRODUCTORY COURSES

*Introductory level courses are prerequisites for all art history and design studies courses.*

**PLEN 1006 BRIDGE: CRITICAL READING AND WRITING 1**
This course, with the same methodological content as Critical Reading and Writing 1 and 2, is designed for students for whom English is not a first language. Students will only receive credit for one semester of Bridge: CRW.
**3 CR**

**PLEN 1020 CRITICAL READING AND WRITING 1**
**PLEN 1021 CRITICAL READING AND WRITING 2**
**PLEN 1031 CRITICAL READING AND WRITING 2: CHASE**
Critical Reading and Writing 1 and Critical Reading and Writing 2 are each one-semester courses in which students develop skills in critical reading and writing through the study of design theory and criticism. Students are introduced to methods of criticism as a means to understanding the indissoluble connection between ideas and the products of human culture. These methods include formal criticism, functional criticism, historical criticism, semiotics, production and power criticisms, gender criticism and ethical criticism. Students should be prepared to engage in extensive writing and rigorous reading in this course.
**3 CR**
**Open to:** PLEN 1031 for Chase Scholars students only.

**ESL**
Students concentrate on the development of a critical vocabulary through the study of written, visual, and material texts. Analytical and writing skills are developed. Special attention is paid to speaking and listening skills at the lower levels. Based on test placement or faculty recommendation, a student may be required to take this course.

**PLEN 0507 ESL 3**
**1.5 CR**
**Co-requisite(s):** PLEN 0500 American Cultural Language

**PLEN 0509 ESL 4**
**3 CR**

**PLEN 0510 ESL 4: WRITING INTENSIVE**
**3 CR**

**PLEN 0500 AMERICAN CULTURAL LANGUAGE**
This is an intermediate level ESL class that will explore the many connotations or “hidden” meanings of key vocabulary words that have come into American culture from the world of art and design, mythology, gender studies, postmodernism and pop culture, and current events. Students will, for example, discover the connotations for the word “Madonna” in American culture. Using authentic readings and listening material, writing, grammar, and speaking and pronunciation work, students will learn and practice the use of new vocabulary that enable students to better understand American culture, material learned at Parsons, and life in New York City.

**1.5 CR**
**Co-requisite(s):** PLEN 0507 ESL 3.

**PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C.**
**PLAH 1001 PERSPECTIVES IN WORLD ART AND DESIGN 2: 14TH C. TO THE PRESENT**
**PLAH 1031 PERSPECTIVES IN WORLD ART AND DESIGN 2: CHASE**
Perspectives in World Art and Design, a two-semester course, will introduce students to the visual arts and design with a focus on cognitive analysis and methodological approaches. The objective is to expose students to the breath and diversity of the visual arts and design worldwide and to provide a sense of historical context through chronological organization of the material. Readings and are chosen to broaden critical perspectives. Discussion based classes enable students to become more articulate in expressing their understanding of visual material. Research and/or analytic papers and class presentations will be assigned to sharpen written and oral skills.
**3 CR**
**Open to:** PLAH 1031 for Chase Scholars students only.

# ART HISTORY & DESIGN STUDIES, INTERMEDIATE COURSES

*Intermediate Art History & Design Studies courses are prerequisites for any Advanced course. Students must take at least one Intermediate course before enrolling in an Advanced course.*

**PLAD 2010 ART AND MYTHOLOGY OF MEXICO**

The extremely rich, complex system of art and mythology that has existed in Mexico for centuries has deeply influenced the cultural and political character of the Americas, as we know it. This course will analyze Mexico's art and mythologies, beginning 4,000 years ago with the Olmec civilization; in addition, we will examine the myth and grandeur of Teotihuacán, the hallucinatory and visionary splendor of the Aztecs, the Spanish conquest and introduction of Spanish culture, and the emergence of a new hybrid culture in the Americas. The course will also explore the muralist movement and its key contributors, such as Rivera, Orozco, and Siqueiros, as well as pivotal American artists whom the movement influenced. Related topics will include the concept of human sacrifice, the use of blood in religion and myth, and the concept of space and time in Mesoamerican thought.

**3 CR**

**Pathway:**

**Faculty**: Jaime Arredondo

**PLAD 2040 FASHION HISTORY: 1850-2000**

This course examines fashion from 1850 to the present and its capacity as both a reflection of, and an influence on, the cultural conditions of its respective time period. In its entirety, students should gain a greater perspective on the historical, social, economic, and industrial precursors and contexts to contemporary fashion's design, consumption, production, image, tastes, and trends. This seminar course is supplemented by field trips and guest speakers. Course work will be comprised of group and independent research, written papers, and oral presentations.

**3 CR**

**Pathway:** Design History, Fashion Studies

**Faculty:** Jessica Glasscock

**PLAD 2048 HISTORY OF ILLUSTRATION**

Illustration Histories will explore the illustration medium through 15 thematic lectures that will address crucial ideas, movements, and personalities in illustration while relating these topics to their social, political, and artistic contexts. These lectures will not attempt a chronological march through time, but will rather trace the boundaries of the medium, creating a sketch of the past and present of illustration. And because this is a history of a vocational medium (and one without a canon), most classes will also feature a guest speaker—usually a practitioner—whose experience or depth of knowledge will complement that week's lecture.

**3 CR**

**Pathway:**

**Faculty:** Daniel Nadal

**PLAD 2305 HISTORY OF MODERN/POST-MODERN ART**

The 20th century changed everything about art: where it was located, who made it, who it was made for, what it was made of, how it was made, and what was and wasn't considered art. This class will explore these changes in terms of ongoing tensions and connections, including those between object and image, abstraction and figuration, material and spiritual, accumulation and

appropriation, nature and culture. There will be readings from artists' writings and critical histories that substantiate these ideas, along with class discussions, written projects, and field trips to appropriate venues. We will discuss individual artists and representative art movements from throughout the century, including (among others) Cubism, Futurism, Constructivism, de Stijl, Expressionism (Early, Abstract, and Neo), Pop, Minimal, Conceptual, Land, Body, and Performance.
**3 CR**
**Pathway:** Art History
**Faculty:** Nancy Grove

**PLAD 2502 INTRODUCTION TO VISUAL CULTURE**
Visual images pervade our everyday experiences in an increasingly technological and communications based culture. From newspapers to the Web, from the sciences to the humanities, to advertisements and movies, we encounter visual images in every area of our lives. Visual Studies is an exciting new area of study that looks at this range of art, media, and visual images, rather than focusing on fine art alone. The course will familiarize students with the key terms and debates, as well as introduce techniques used to analyze visual images from art and photography, to television and electronic media, using a variety of overlapping analytic frameworks. We will draw upon new approaches in art history, media studies, gender studies, literary and social theory, and discuss their cultural, political, and aesthetic implications.
**3 CR**
**Faculty:** Margot Bouman
**Note:** Preference given to Fine Arts sophomores for whom this course fulfills a Critical Studies requirement.

**PLAH 2015 LATIN AMERICAN ART: 20th CENTURY**
This course attempts to provide students with a comprehensive and interdisciplinary overview of the history of Latin American art from the Conquest to the present. Through the juxtaposed study of architecture, painting, sculpture, popular art, the graphic arts, and photography, students will learn about art from the colonial period, the era of Independence, the 19th century, and the first half of the 20th century.. Slide presentations and video screenings will be structured around a chronological survey, but the course will also consider the main aesthetic and intellectual discourses that have defined Latin American art and culture throughout the ages.
**3 CR**
**Pathway:**
**Faculty**: Calirman-Geiger

**PLAH 2050 AFRICAN ART**
This course will focus on three aspects of African art and culture, starting with an introduction to traditional religious and philosophical thought. This will be followed by an overview of ancient kingdoms, specifically, the Congo, Benin, Yoruba and Akan kingdoms. The course concludes with an overview of village communities, including the Dogon, Bamana, Dan and Senufo peoples. [Multicultural]
**3 CR**
**Pathway:** Art History
**Faculty:** Leon Waller

**PLAH 2110 19th CENTURY ART**

This course will include lectures and discussions on the various and changing politics, practices, and styles of visual fine art created during the 19th Century. The scope of this course will cover the arts of Western Europe and the United States, beginning with the Enlightenment and ending with the Belle Époque. The careers and works of individual artists such as David, Delacroix, Goya, Turner, Courbet, Manet, Morisot, Cassatt, and Claudel, among many others, will be considered. The characteristics of specific styles and movements, such as Classicism, Romanticism, Realism, Impressionism, and Symbolism will also be studied in depth. In addition, various topics will be highlighted such as the birth of photography and the popularity of other print forms; changing viewpoints on the medium of sculpture; the rise of public art; painting at the Salon exhibitions; international exhibitions and other modern venues for art; changes in the art market; and the specific obstacles faced by women artists. The goal of this course is to provide a better understanding of the historical and cultural landscape of the western world during the 19th century through discussions of specific artworks and assigned readings.

**3 CR**

**Pathway:**

**Faculty**: Pierre

**PLAH 2140 INDIAN ART**

Indian art is fused with myth, religion, and politics. This course will explore Indian art and architecture within an aesthetic and cultural context. Hinduism, Buddhism, Jainism will be discussed through the visual record. We will explore the philosophies represented by various gods and religious symbols. The course will begin with the early Indus Valley civilization. We will then look at India in terms of North and South. Under each ruling culture a style of art was developed. Some of the major periods we will discuss are the Ghandaran, Mauryan, Dravidian, Gupta, and Mughal.

**3 CR**

**Pathway:**

**Faculty**: Eisenstadt

**PLAH 2150 18TH CENTURY ART AND DESIGN**

This course explores the amazing 18th century, which produced both artistic evolution – from the Baroque to the Rococo – and revolution (Neoclassicism and Romanticism) that was political and industrial as well. It was a great era of handcrafted design, with fashion and interiors playing leading social and economic roles. Class members will gain greater knowledge of 18th century styles and their relationship to society, as well as greater awareness of Enlightenment thought and literature. Course work will be comprised of group and independent research, written papers, and oral presentations.

**3 CR**

**Pathway**: Art and Design Studies

**Faculty:** Nancy Grove

**PLAH 2300 HISTORY OF PHOTOGRAPHY**

The purpose of this course is to familiarize each student with the major conceptual, ideological, and cultural issues that have impacted and defined the history of photography from 1839 to the present. Each student will be expected to develop their ability to discuss and identify the major developments of this history with understanding and confidence. This course will place emphasis

on the socio-political forces, technological developments, and aesthetic innovations that have determined the trends of photographic theory and production.
**3 CR**
**Pathway:** Visual Studies
**Faculty:** Ruth Eisenberg
**Required for:** Photography sophomores, for whom preference is given.

**PLAH 2301 HISTORY OF GRAPHIC DESIGN**
This survey will examine all of the major designers and modern movements that have significantly contributed to the development of the practice of graphic design. The course will discuss how historical, societal, cultural, and technical conditions changed what designers produced and how they worked. Emphasis will be placed on the Avant-garde, emphasizing such seminal periods and movements as the Arts and Crafts, Russian Constructivism, German Modernism, the Neue Grafik, and the recent proliferation of digital design. The course will include readings from Philip Meggs' "History of Graphic Design" amongst other readings by designers themselves. Requirements include a midterm, final exam and research.
**3 CR**
**Pathway:** Design History
**Faculty:** Janet Levy
**Required for:** Communication Design sophomores, for whom preference is given.

**PLAH 2322 HISTORY OF WORLD ARCHITECTURE 2: LECTURE**
History of World Architecture 2 continues a two-semester survey of the built environment. Key monuments are studied with attention paid to structures, fundamental characteristics, and reasons for success within specific societies. Plans, materials, aesthetics, and environments will be presented in lectures and field trips. Students are required to articulate their reactions to sites in preceptorial discussions following each lecture. Study begins with Etruscan and Imperial Roman architecture, sites, interior planning and lighting design, and follows developments to the present. The formation of cities during European and Asian migrations of the IV-X2I centuries, and innovations in design stemming from such social changes will be considered. Global trade, building patronage, and cohesion of urban sites will be studied. Revolutionary activity of the XV2I and XIX centuries, technological innovations of the Industrial Revolution, and Modernism will be covered. Contemporary architectural forms in Africa, Asia, the Americas, India and Europe will be studied, with emphasis on sustainability. A look at the work of current innovators will conclude this chronological survey.
**0 CR**
**Pathway:**
**Faculty**: Pamela Kladzyk

**PLAH 2323 HISTORY OF WORLD ARCHITECTURE 2 – RECITATION**
(Preference given to Architecture/Interior Design sophomore students for whom this course is a Critical Studies requirement)
**3 CR**

**PLDS 2072 INVENTION**
Philosophers have differed about the process and meaning of invention. It makes all the difference whether invention is considered materialistically as discovery dependent on physical causes; ontological, as a decision referred to a universal value; perspectivally, and held to be an

action aimed at personal satisfaction; or humanistically, and regarded as the solution to problems arising out of a common human experience of the world. In this course we study major contributions to the philosophy of invention, with special attention to the concept of the problem, the nature of creation, and the structure of argument.
**3 CR**
**Co-requisite(s):** PUIC 2040 IDC: Media & Representation for IDC students only.
**Pathway:** Criticism
**Faculty:** Arnold Klein

**PLDS 2100 SOCIAL HISTORY OF ADVERTISING**
This course is an historical overview of advertising media and design within American culture and society. Students begin by studying the development of consumer culture and the advertising innovations which developed as consumerism permeated American society; this includes examining the use of posters, trade cards and catalogs and how technological innovations such as color lithography affected advertising design. Students consider how markets have been created and manipulated by examining influential campaigns and the theories and strategies of the advertisers who produced them, looking particularly at how historical moments and new communication technologies and media forms have changed advertising strategies and vice versa. The course concludes by considering our present media environment, how present-day advertising agencies are organized, and how the industry works today.
**3 CR**
**Pathway:**
**Faculty:** Cheryl Casey

**PLDS 2190 HISTORY OF DESIGN: 1850-2000 LECTURE**
This course will explore developments in European and American design from the middle of the nineteenth-century to the present. The seminal Crystal Palace Exhibition of 1851 will be the springboard for wider public debates about the impact of mass production on the appearance and construction of things, on consumption, and even on one's quality of life. Investigating the general trajectory of industrial design production will also shed light on aspects of contemporary design. We will look at such phenomena as the Design Reform movement, Arts and Crafts, Art Nouveau, the Bauhaus, Art Deco, Streamlining, Organic Design, so-called Good Design, Post-Modernism, and an array of more contemporary design trends. Emphasis will be placed upon analyses of diverse objects or interiors, makers or manufacturers, always returning to the concepts that shaped the dissemination of taste and style and fueled the production/function of things. By the end of the semester, students should demonstrate a critical understanding of the broad range of historical styles and design movements of the respective periods and be able to situate them in their social, historical, and cultural contexts.
**0 CR**
**Co-requisite(s):** PLDS 2191 History of Design: 1850-2000 REC.
**Pathway:** Design History
**Faculty:** Sarah Lichtman

**PLDS 2191 HISTORY OF DES: 1850-2000 REC**
**3 CR**

**PLDS 2500 INTRODUCTION TO DESIGN STUDIES LEC**

This class examines different aspects of design and visuality by looking at larger questions of production, consumption, and use and how these issues become part of a larger discourse about design and visual culture. The design process is intricately tied to visuality, or how things appear and look; thus, the course uses images to provide students with a better understanding of their chosen field of study at Parsons. We will assess the relationship between design and the visual by investigating questions about gender, spatial control, ethics, race, status, and class. We will look at a variety of theoretical, historical, social, and political writings to explore this complicated topic.

**0 CR**

**Co-requisite(s):** PLDS 2501 Introduction to Design Studies LEC.

**Pathway:** Design Studies

**Faculty:** David Brody

**Required for:** All BFA sophomores, except Fine Arts and Photography.

**PLDS 2501 INTRODUCTION TO DESIGN STUDIES REC**

**3 CR**

**PLSS 2015 IMAGES OF SCIENCE IN CINEMA**

In this course we will explore the mutual and complex interrelations between science and cinema. Cinema was born as a scientific marvel, but soon transformed into an industrial art and the most powerful form of entertainment. However, science has always played a very significant but often overlooked role in cinema's development spurring numerous scientific advancements and providing the film industry with never ending technological improvements. In turn, science soon found in cinema the most perfect vehicle for scientific popularizations through documentaries and educational programs, as well as an extremely useful research and archival tool. In addition, science itself has many times become one of the favorite cinematographic subjects, from the lives of scientists to the science-fiction anticipations. This course will center around the study of these three major areas of contact: cinema as a scientific and technological product, cinema as an instrument and vehicle for science, and science as a subject of cinema.

**3 CR**

**Faculty**: Heliodoro San Miguel

**ADVANCED COURSES**

*Students must take at least one Intermediate course before enrolling in an Advanced course.*

**PLAD 3500 GLOBAL ISSUES IN DESIGN & VISUALITY IN THE 21st C: CULTURE**

Impermanence may be the only permanent characteristic of the 21st century. People rarely live in just one place anymore. New urban landscapes are rapidly evolving in response to the tides of migration; at the same time, new geographies are mapped everyday on the internet. We have grown accustomed to buying products made in one place, manufactured in another, and sold everywhere. Goods, services, and images have become their own culture, transforming designers and artists into culture authors. How can we talk about these new cultures? Lectures by anthropologists, historians, and critics will establish a critical framework for case studies drawn from design and visual media. Students will discuss the issues raised, in light of both the course readings and their own studio practices, in their discussion sections. This course is also offered in the spring with an emphasis on Communication.

**0 CR**

**Co-requisite(s):** PLAD 3501 Global Issues REC.

**Pre-requisite(s):** At least one Intermediate (2000-level) course in Art & Design Studies.
**Pathway:** Design Studies, Criticism
**Faculty:** Susan Yelavich
**Required for:** All BFA Juniors.

**PLAD 3501 GLOBAL ISSUES RECITATION**
**3 CR**

**PLAH 3010 VIENNESE AND GERMAN MODERNISM**
The arts of Central Europe have long been overlooked regarding their contributions towards modernism. This course will look at the art and design of Vienna and Germany from roughly 1898-1933. In addition to painting and sculpture, we will examine architecture, photography, film and industrial design and look at such movements that combined them all like the Wiener Werkstatte and the Bauhaus.
**3 CR**
**Pre-requisite(s):** One intermediate course.
**Pathway:**
**Faculty:** Angeline

**PLAH 3045 WOMEN ARTISTS & DESIGNERS IN THE 20th CENTURY**
This course, not for women only, surveys women artists and designers who cross between the traditional forms of the fine arts and a variety of design areas, taking inspiration from both worlds. These cross-pollinations result in new definitions of women's work. Through lecture-discussions, case studies, writing and field trips to see examples of art and design, students gain a critical knowledge of the history of women's contributions to art and design and an understanding of how society and culture have influenced women's choices. For example, how have access to professional training and historic and social influences such as feminism and sustainability affected their achievements? We will study the influence of Modernism, the Bauhaus, Productivism and more recent art movements on women, ranging from historic figures such as Sonia Delaunay, Anni Albers and Charlotte Perriand to contemporaries Faith Ringgold, Maya Lin and Andrea Zittel. Overall, students gain a knowledge of the history of women artists and designers as well as developing skills in critical thinking, analysis and writing.
**3 CR**
**Pre-requisite(s):** One intermediate course.
**Pathway:**
**Faculty:** Jane Necol

**PLAH 3065 NEW MEDIA IN CONTEMPORARY ART**
This course is based on the premise that New Media-a spectrum of technologies for representation and communication based on the paradigm of computation-represents a revolutionary shift in the representation of knowledge and culture. New Media in Contemporary Art will focus on this revolution through contemporary art that is grounded in new media. It will use new media in contemporary art as a prism to examine the broader political and institutional shifts that are taking place, or not. It will also situate new media in its historical context, beginning with Charles Babbage's Difference Engine, an early version of the computer developed in 1821.
**3 CR**
**Pre-requisite(s):** One intermediate course.
**Pathway:**

**Faculty:** Margot Bouman

**PLAH 3066 MICHELANGELO: ART AND PSYCHE**

Although Michelangelo looms over the Western tradition as arguably its greatest and certainly its most canonical artist, many aspects of his work still seem quirky and willfully individualistic. In addition to introducing students to such monuments as the David, the Sistine Ceiling, and the Last Judgment, the course will place Michelangelo within the context of the High Renaissance (including discussions of his rivalries with Leonardo and Raphael), and will trace his influence over the centuries on artists as diverse as Bernini, Delacroix, and Picasso. The course will also explore psychoanalytic interpretations that attempt to account for the more strikingly singular elements in Michelangelo's art. This will involve a consideration of such issues as the nature of Michelangelo's sexuality, the role of homoeroticism in his work, the connections between the artist's childhood experience and his depictions of the Virgin and Child, and the unconscious significance of his antique sources.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway**: Art History

**Faculty:** Bradley Collins

**PLAH 3067 DEMONIC DESIGNS**

Designers and artists in all fields have taken various approaches to the theme of the demonic, for it makes all the difference whether the forces so designated are conceived of as supernatural entities, psychological eruptions, human propensities or personal self-contradictions. In this course we use a method of formal analysis, treating art works and artifacts as self-intelligible wholes, to ventilate this theme, with special attention to the role of the maker, the position of the audience, and the cultural context of design and art.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty:** Arnold Klein

**PLAH 3173 TIME, MOTION AND ART**

This course looks at art from the twentieth and the twenty-first century that concerns motion and the passage of time. While it will consider the emergence and evolution of moving-image art using film, video and the internet, its focus will be thematic rather than media-based. Questions include: how was the experience of time conceptualized in the twentieth century? Today? How does it change following the introduction of film? Video? How is the relationship between space and time conceptualized? How do works of art come to grips with, for example time and site-specificity, speed, narrativity and slowness, or time as a circular construct? When appropriate a portion of class time will be given over to either screenings or field trips to galleries and museums. Artists under consideration include: Jean Tinguely, Mona Hatoum and Doug Aitken. Historians, critics and theorists include: Michael Fried, Douglas Crimp, Henri Bergson and Gilles Deleuze.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty**: Margot Bouman

**PLAH 3179 KOREAN CONTEMPORARY ART AND DESIGN**

This course will begin with the post-war era and its artistic developments up to the present time. The end of the Korean War in 1953 signaled a period of artistic chaos with two tendencies to be seen, one pro and one against Western influence. But, by the late fifties modern artists abounded in South Korea. A number of movements similar to the West -- Dada, Post-Painterly Abstraction, Op Art -- ensued. Many artists began to travel to Europe and the United States for their education, and the cross-pollination process wrought new changes in the Korean aesthetic. Korean art (sculpture, installation, new media, film) and design (fashion, furniture, jewelry) are now a significant presence in the international arena, and in New York City, the host of a large number of Korean artists. This course will cover Korean art and design, and Korean-American designers and artists. Students will have the opportunity to make studio visits and attend exhibitions at the Tenri Cultural Institute, The Asian Society, The Kaikodo Gallery, The Metropolitan Museum of Art, The Korea Gallery, and The Kang Collection.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty:** Thalia Vrachopoulos

**PLAH 3310 FROM CAGE TO NOW: CONTEMPORARY ART PRACTICE**

The rise of pop, minimal, conceptual, body, performance art during the early 1960's coincided with a rethinking of artistic practices. These movements can be linked to the boundary-expanding experimentation found in the work of composer John Cage. Cage's interest in the early modernist experiments of Marcel Duchamp, time/temporality, chance and Eastern philosophy were the focus of his renowned courses taught at the New School in the 1950s. These ideas are also found in Cage's writings. Visual artists took elements of Cage's theories, and offered new approaches, challenging the function and meaning of art. The camera, both still and moving became an increasingly important medium and artists amassed records, offered testaments, and made statements about time, the body, perspective, identity, and reality. During the 1980's/1990's these concepts and theories continued in installation-based art which employed multi-media technology and recent advancements in digital technology, all of which continue through today. This course examines the roots of critical contemporary art practices through extensive readings into cultural theory and art criticism, looking at art via field trips and in class discussions, and critical written responses to the art.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty:** Melissa Rachleff (formerly Burtt)

**PLAH 3351 PHOTOGRAPHY: POWER AND SEDUCTION**

The course develops the student's ability to make in-depth analyses of how key art, advertising and news photographs frame debate and construct desire in our 21st century, visually-driven culture. Employing texts drawn from psychology, sociology and critical theory, the student will take up not only hot-button socio-political topics, but other more 'naturalized' topics such as the visual construction of race, class and gender identities, and the way some photographic images confirm hegemonic discourses while others question and contest them.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty:** Marcia Salo

**PLAH 3365 "THIS IS NOT A PIPE": ART AND THE SURREAL**

When Surrealism was officially defined in 1924 by poet Andre Breton as "pure psychic automatism," the visual arts were not considered to be appropriate means for expressing the unconscious. However, within a few years painters, sculptors, photographers, and filmmakers - including Salvador Dali, Alberto Giacometti, Many Ray, and Luis Bunuel - were established as important members of the group, and artworks such a s Dali's "Persistence of Memory" became Surrealist icons. Although the group no longer exists, invocation of the surreal through paradoxical juxtapositions and playful improvisation has continued to be an important strategy of contemporary visual culture, as witnessed in recent exhibitions such as "Pop Surrealism." This class explores the poetry, fiction, artists' writings, films, photography, paintings, and sculpture of Dada and Surrealist artists of the past as well as the works of present artists involved with the surreal. Readings, discussions, class presentations, slides, videos and field trips will further knowledge and understanding; class members will be encouraged to make and share their own connections between past and present.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty:** Nancy Grove

**PLAH 3375 ART AND TRANS-ATLANTIC REVOLUTIONS**

How does visual culture shape, reflect, and commemorate eras of political and social change? This course addresses this question through case studies of the crucial roles played by "high art" and "popular culture" in the upheavals that shook both sides of the Atlantic at the end of the 18th century in the revolutions in France, the U.S., and Haiti. One focus is on the stylistic and iconographic influences that crossed the ocean, and on the varying roles of race, class, and gender in each context. The course also traces the visual legacies of these revolutions in the 19th and 20th centuries, examining how, why, and to what effects Jacob Lawrence created his series dedicated to the Haitian slave-turned-leader Toussaint L'Ouverture (1938), or Emanuel Leutze painted George Washington Crossing the Delaware (1851). Students visit works housed at institutions in NYC.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty:** Laura Aurrichio

**PLAH 3650 AESTHETICS OF EARLY CINEMA**

This course explores the aesthetic and intellectual roots that contributed to define cinema as an art, and the diverse currents that shaped modern film. We will delve into the influence of technological developments, literature, fine arts, avant-garde movements, and film pioneers, to trace their impact in the most prominent cinematic trends and filmmakers. Students will develop a more complex appreciation of the context that framed the evolution of film language and aesthetics. This course does not require previous knowledge in cinema, but demands weekly viewing of movies, active in-class participation, and is writing intensive.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty:** Heliodoro San Miguel

**PLAH 3874 SPACE, GENDER & THE BODY**

Is the body a constant throughout history? This course investigates the continuities and discontinuities in theories of embodiment and the place of the body in social space from the early modern age to the present. We will focus upon depictions of the body from birth to burial, though not necessarily in that order, including the medical and criminal bodies in the popular 17th-century public anatomical dissections; the medical body; the body as a source of (gendered) identity in portraiture; the child's indefinite identity; the spaces and architecture of gender in genre painting; expressions of sexuality and eroticism; and images of birth and death, all from various epochs. We will also examine how the latest body-imaging techniques conceptualize the human body, including technologies of X-ray, CT and MRI scanning, and the 3-dimensional Visible Human Project virtual body database.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty**: Lisa Pincus

**PLDS 3030 CONSUMER CULTURE**

What is consumer culture and how has it developed? How have ideas and practices of consumption changed over time? How does changing consumption relate to political, economic and cultural history? How have ordinary men and women embraced or resisted consumerism and what is its relationship to identity formation? This course seeks to answer these questions by exploring the development and impact of modern consumer culture. The course places emphasis on consumption in the United States and Europe, but also considers the contemporary spread of consumer capitalism to other regions of the world. Topics will include: the rise of consumer capitalism, advertising and mass media; shopping, debates about the morality of consumerism; theories of consumer culture and self-identity; and contemporary critiques of consumption and consumerism.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty**: Ziegler

**PLDS 3075 THE FUTURE OF THE WORD: VISUAL LANGUAGE & THE INFORMATION AGE**

With modern technological advances, we believe we can "design" everything in our environment to suit our needs. We can alter nature's innate design and chart chaos and chance. With innovations like hyper-text and the non-linear structure of the internet, some even believe we can finally expand our consciousness and break through the linear logic of the printed word, of the alphabet itself, enabling us to perceive the world in a fresh new way. In this class, we will examine this assumption in a historical context, along with its possible consequences—both positive and negative—and the concurrent ethical responsibility it implies. Along with visual presentations, we will discuss relevant critical essays, including work by Anthony Smith, Sean Adams, E.H. Gombrich, Paula Gunn Allen, Audre Lorde, bell hooks, and Marshall McLuhan.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty:** Sherman

**PLDS 3095 FASHION STUDIES: AN INTRODUCTION**

In parallel to the growing significance of fashion its study has widely expanded, turning into a multi-facetted discipline that goes „to the heart of understanding the shaping of self and identity within a global framework“ (Maynard 2004). This seminar introduces students to the multidisciplinary field of fashion theory and methodology, combining readings of fashion classics such as Simmel and Veblen with the discussion of more trans-disciplinary scholarship on fashion. We will look at key-themes in fashion (body construction, designers, media, urban style, etc.) as well as at shifts in emphasis within research itself: from costume history, production, consumption and identity construction, towards fashion, space and the recent development of global fashion studies. By approaching fashion from these diverse angles in parallel to practicing own empirical research, students will be able to engage actively and reflect critically on fashion and its study.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty:** Heike Jenss

**PLDS 3333 LEARNING THROUGH DESIGN**

Upon entering elementary school, most children experience the conventional separation between academic learning and the arts that will mark most of their future educational and career experiences. Considering design as an intermediary between the two, this course is based on the premise that an uninterrupted design pedagogy from pre-K through K-12 is fundamental for the cognitive development of children and therefore individuals, and for fostering a meaningful relationship with their environment. The term 'design pedagogy' implies not merely vocational design training, but rather the use of design thinking as an intellectual process that through visual learning, hands-on experiences, creative play and research-based methods, can help children comprehend a variety of humanities and science-based subjects.

The course will provide an in-depth overview of various hands-on pedagogical systems, such as Montessori, Froebel, Summerhil, Steiner (Waldorf), Patti Smith Hill, Regio Emiglia and Bank Street, analyzing their approach towards educational materials/classroom, urban space and the natural environment. During the semester, students will undertake theoretically-grounded design propositions, preferably in collaboration with or in accordance to the objectives of an education-related establishment (school, publishing house, non-profit organization, etc.). The class will also visit schools in New York City that follow the above mentioned systems, in order to perform first-hand observations of their educational environments and methods.

**3 CR**

**Pre-requisite(s):** One intermediate course.

**Pathway:**

**Faculty:** Georgia Traganou

**PLDS 3350 THEORIES OF PRACTICE**

Theories of Practice explores areas of critical thought in relationship to design practice. The course will present a range of texts that address issues central to an informed awareness of current theoretical design debates and will explore topics such as meaning in design, the role of design in shaping in contemporary thought, and the relationship of theory to design practice. Theoretical readings will be coupled with bi-weekly presentations of precedent studies of designers, projects,

businesses, and alternative practices that state a position, explore points of view and meaning in their work.
**3 CR**
**Pre-requisite(s):** One intermediate course.
**Pathway:**
**Faculty:** TBA
**Note:** Preference given to IDC majors for whom this course is a requirement.

**PLDS 3457 DESIGN AND THE NEW ORNAMENT**

Out of the massive proliferation of images, ideas, and people that is the hallmark of 21st century globalization, a new interest in beauty, craft, and ornament has emerged. These articulations—whether found in the hand-stitched ceramics of Hella Jongerius or the textured architecture of Herzog & de Meuron or the ornamental typography of Denise Gonzales Crisp—will be considered as proactive responses to the complexity of contemporary life. The course will focus on examples of contemporary architecture, product, graphic and fashion design practices that use ornament, craft and decoration in ways that are cross-cultural, to bridge class and gender, and to explore new form languages drawing on design and art history. Students will be introduced to the ethical dimensions of beauty. Craft and decoration will be considered as a means of fully realizing the potential of today's technology. In addition to discussions, lectures, and readings, there will also be studio visits. Special attention will be given to past episodes of globalization and the hybrid artifacts and buildings they produced, in order to put contemporary ornament and decoration in a historical perspective.
Course objectives: To introduce and study a trajectory of contemporary design practice that is emerging from post modernity and globalization. To examine the ethical and philosophical implications of recuperating pre-modernist values, such as beauty; To consider historical precedents in past waves of globalization as a means of gaining perspective on the present. To develop a historically informed and synthetic mode of criticism that is relevant to contemporary design. To think critically about design as a future-seeking practice that is inextricable from its own complex history.
**3 CR**
**Pre-requisite(s):** One intermediate course.
**Pathway:**
**Faculty:** Yelavich

**PLDS 3560 DREAMING FOR A BETTER FUTURE: DESIGN AND ARCHITECTURE IN THE 1950s AND 1960s**

Design and architecture in the 1950s and the 1960s is marked by strong contradictory tendencies. On the one hand, there was a firm belief in the possibility of a better future facilitated by new technological solutions and an aspiration towards growth and expansion on every level. On the other hand, however, there was a dark sense of disappointment in the ways in which technology and innovation had been made to serve the war industry and a concern for the future of the social and human values of the modern society. Remarkable changes in the social and economic structure of the society and the increasing globalization of the market place created a new kind of environment for the designer to work in. This course explores the new kinds of design solutions and the sense of optimism that designers and architects such as Harry Bertoia, Carles and Ray Eames, Richard Neutra, Eero Saarinen and many others brought to the problems of the immediate post war years.
**3 CR**

**Pre-requisite(s):** One intermediate course.
**Pathway:**
**Faculty**: Juulia Kauste

**PLDS 3585 TEXTILES AS TEXT**

Textiles are the fundamental cultural goods with which we fashion ourselves and shape our environments. They are integral to our daily
lives and experiences, yet despite (or because of) their familiarity, their tactile, decorative, utilitarian, symbolic, and ritualistic properties are often critically overlooked. Historically and cross culturally, textiles have been highly prized commodities, and used as visually stunning canvases both on the body and within spaces to communicate individual and collective identity. Their linguistic link to "text" speaks to their narrative qualities to instruct and reinforce cultural myths, values, and beliefs. From fiber to finished cloth, this course will take a multidisciplinary approach to exploring the creation and use of textiles across time and place. We will consider textiles in relation to the body and architecture, gender, status and identity, ideology and ritual, art and design, techonology and production.
**3 CR**
**Pre-requisite(s):** One intermediate course.
**Pathway:** Design Studies
**Faculty:** Tiffany Webber-Hanchett

**PLDS 3842 YOUTH CULTURE & FASHION**

In this class we will explore past and present youth cultures and focus on their relationship to fashion and consumption with respect to identity variables such as gender, age, ethnicity and class. We will look at the development of the categories of youth, youth culture and post/ subculture, gain a broad overview on the theory and reading of subcultural styles, focus on globalisation and media processes and examine their diverse body appearances, fashion practices and histories, on examples such as early 1950s and 1960s styles, Punk-Rock, Goth, Hip Hop or contemporary retro-styles.
**3 CR**
**Pre-requisite(s):** One intermediate course.
**Pathway:**
**Faculty**: Heike Jenss

# SENIOR SEMINARS

**PLAD 4060 SENIOR SEMINAR: SOCIAL SPACE AND LIVING SPACE IN TRANSITION**
Learn about the five most important trends shaping the built environment, and how architects and interior designers are responding. This course identifies social and demographic trends that are impacting on architecture and interior design in the world's industrialized societies, and are behind some of the most exciting innovations in home design today. The social and demographic trends to be examined in this course include: The Home Office, Home Health-Care, Divorce/Remarriage, Kids Who Don't Leave Home and The Graying of America. The course will also make cross cultural and international comparisons of home design in response to these trends.
**3 CR**
**Open to:** Seniors only.
**Pathway:**
**Faculty:** Rosenfeld

**PLAH 4010 SENIOR SEMINAR: EXHIBITING CULTURES**
From the cabinets of curiosity and world's fairs of the past to the museums, galleries and websites of the present, exhibitions tell stories about the objects on view. Yet exhibitions also tell us about the values, assumptions and goals of the people and cultures who organize them. How do such factors as an exhibition's contents, design, location and audience shape both stories? Combining close looks at selected exhibitions with readings drawn from art history, anthropology, and cultural criticism, we will examine these questions in relation to a range of cultural institutions, focusing on sites in New York City. This discussion-based seminar will encourage students to consider their own studio practices in relation to readings and visits conducted for the course. This senior seminar is limited to students in their last, or second-to-last, semester of coursework.
**3 CR**
**Open to:** Seniors only.
**Pathway:**
**Faculty:** Laura Auricchio

**PLAH 4050-A SR SEMINAR: THE ART OBJECT REDEFINED**
Starting with the experimental practices of Happenings and Fluxus, this course traces developments in the art of the sixties and seventies, and their impact on current art. In examining the rise of new, alternative mediums and interdisciplinary forms of working, the course explores how artists responded to broader cultural, social, political and technological shifts in the process of redefining the object of art, its relation to audience, the role of the artist, and the sites and functions of art. The course explores how these new artistic practices manifested themselves in a diverse array of forms--from bodily acts to linguistic statements to video projections—raising practical and theoretical questions about the nature and cultural status of art. Themes such as aesthetic negation, temporality, interactivity, audience, and site will be explored, through readings drawn from a broad range of fields.
**3 CR**
**Open to:** Seniors only.
**Pathway:**
**Faculty:** Janet Kraynak

**PLDS 4000 SENIOR SEMINAR: CONSTRUCT APPEARANCE**
Participation in creating a "look" is not optional; while we may experience our own appearance as "normal" or "natural," our physical self is a manifestation of culture. This course will examine dress and the body as social constructions. How do we determine what looks normal? How do media, technology, politics, music, and tradition affect our appearance? How does our appearance reflect concepts of masculinity/femininity, conformity/rebellion, or modesty/display? These and other issues will be traced historically and identified in current discourse. Seminar work will include extensive readings and substantial research. Participants are expected to bring their prior academic and studio experience to the course focus.
**3 CR**
**Open to:** Seniors only.
**Pathway:**
**Faculty:**

**PLDS 4040 SR SEM: MEMORY AND DESIGN**
This seminar explores the shifting meanings of design against the cultural-historical and theoretical backdrop of collective memory studies. We will examine the intersection of collective memory, material and visual culture through a wide range of topics including the numerous arenas for the display of objects, consumption, preservation and commemoration, "invented traditions" and national identity. In addition, the early uses of photography will be considered in order to better understand how the very depiction and/or imaging of things, or the very spectacle of seeing things, also converged with the project of making things. One objective of this seminar is to underscore the various prisms through which the study of design may be investigated. Students will be encouraged to think creatively and critically about both objects and ideas.
**3 CR**
**Open to**: Seniors only.
**Pathway:** Design Studies
**Faculty:** Emily Miller

**PLDS 4050 SR SEM: DESIGN AND NATIONAL IDENTITY**
Taking the Olympic Games, World Expositions and other international/global events as its starting point, the class will explore how design is utilized as a means of reinforcing or configuring national identities since mid-19th century, discussing individual and collective design approaches in parallel with issues of nationalism, national representation, group identity and stereotyping.
**3 CR**
**Open to**: Seniors only.
**Pathway:** Design Studies
**Faculty:** Georgia Traganou

**PLDS 4872 SR SEM: SEMIOTICS**
After four introductory sessions exposing the seminar to what the French writer Roland Barthes called the semiological adventure (of the 1960s and '70s), the course becomes an applied semiotics, addressing Americans for whom European theory is but a catalyst for action, for self-insertion into the U.S. marketplace. These first lessons focus on the major names of the movement, Barthes, Lacan, Kristeva, Foucault, Derrida, Eco et al. The introduction will include sample decodings, from the founders of the discourse as well as from the instructor, who will focus on contemporary American examples and topics. Starting with the fifth session the seminar applies the theory to advertising (TV and radio), film, fashion, text, decorative arts and other

market discourses. The pedagogic tools include fashion documentaries (Wender's "Notebook on Cities and Clothes", Scorcese's "Made in Milan", etc.), radio and TV Reports' video compilations of top current TV spots, engagement with the Seventh Avenue fashion department, a visit to the Cooper-Hewitt collection of decorative works, as well as in-seminar film and news screenings, lecture and above all, classroom discussion. In short, there will be a balance between theory and contemporary practice.
**3 CR**
**Open to**: Seniors only.
**Pathway:** Visual Studies
**Faculty:** Marshall Blonsky

**PLAD 3900 INDEPENDENT STUDY**
For more information on Independent Studies, students should see the Office of Advising.
**0.5 TO 1.5**
**Open to:** By permission only.
**Faculty:** TBA

# ART & DESIGN STUDIES: GRADUATE COURSES

**PLAH 5025 CONTEMPORARY ART CRITICISM**

This course is intended to introduce students to the art critical issues that are part of the New York art world, as well as acquaint students with writings of contemporary critics.
With this in mind, we will be reading writers such as Dave Hickey and David Sylvester, and consider them in light of the art we will be seeing in New York City. In addition to reading art criticism, the class will ask students to practice it themselves. Several short papers will be required, to be followed by a longer essay in which the student will write about some of the issues discussed in class, applying knowledge to the assessment of a contemporary artist. Students will thus read texts, write texts, and visit galleries and museums as part of the course requirements.
**3 CR**
**Open to:** Graduate students only.
**Pathway:**
**Faculty:** Goodman

**PLAH 5376 ON DISPLAY**

This interdisciplinary graduate-level course is designed for students interested in how the act of displaying objects of art, design and material culture (1) shapes the reception of those objects, and (2) speaks to the assumptions, priorities and concerns of those producing the exhibition. Combining historical, theoretical, and practical approaches to problems of display, this discussion-based seminar aims to bring together MFA students (working artists and designers) with MA or PhD students (historians, curators, theoreticians, etc.) so that the populations can learn from each other's perspective others matter crucial to all. Readings will draw from fields including anthropology, art history, criticism and museum studies, and visits to exhibitions in New York City will ground these diverse readings in particular case studies. Students will be encouraged to work in cross-disciplinary groups throughout the semester (although the final project can be either a group or individual endeavor – each student will choose). Finally, discussions both on-line and in-class will encourage students to consider their own studio practices or scholarly endeavors in relation to ideas of display, narration and representation.
**3 CR**
**Open to:** Graduate students only.
**Pathway:**
**Faculty:** Laura Auricchio

**PLAH 5036 IMAGE AND WORD: ART & POETRY**

Please see department for course description.
**3 CR**
**Open to:** Graduate students only.
**Pathway:**
**Faculty:**

**PLAH 5454 ART AS EXPRESSION**

Philosophers have made differing assessments of late twentieth century art , for it makes all the difference whether questions of the nature and value of such art are raised in existential, essentialistic or ontological terms. In this course we examine four fundemental theorists of new art, with special reference to the objectness of art objects, the problem of originality, the continuity of tradition, the invention of new media, and the structure of argument.

**3 CR**
**Open to:** Graduate students only.
**Pathway:**
**Faculty:** Klein

## ESL

Students concentrate on the development of a critical vocabulary through the study of written, visual, and material texts. Analytical and writing skills are developed. Based on test placement or faculty recommendation, a student may be required to take this course.

### PLEN 5001 ESL: GRADUATE ADVANCED

**0 CR**
**Open to:** Graduate students only.

# MA HISTORY OF DECORATIVE ARTS AND DESIGN

**REQUIRED COURSES: FIRST YEAR**

**PGDE 5102 SURVEY OF DECORATIVE ARTS 2**
This course traces significant developments in the history of decorative arts and design from 1800-2000 in Europe and America. Interiors, ceramics, metal work, graphics, fashion and furniture will be discussed and situated within their cultural, social, and political context. Lectures will consider how taste, gender, technology, new materials, patterns of production and consumption, and changing ways of life have impacted the design and reception of things. Readings will come from both primary and secondary sources, and new approaches and methods in the study of the history of design will be discussed. By the end of the semester, students should have developed a broad visual vocabulary and should be able to critically engage in the major debates affecting decorative arts and design over the last two centuries.
Required: First year students
**3 CR**
**Faculty:** Sarah Lichtman, et al.

**ELECTIVES**

**PGDE 5106 HISTORIC HOUSES**
Please see department for course description.
**3 CR**

**PGDE 5107 DESIGN HISTORY**
Please see department for course description.
**3 CR**

**PGDE 5164 ADVERTISING IN AMERICA**
Please see department for course description.
**3 CR**

**PGDE 5181 GENDER AND DESIGN**
Please see department for course description.
**3 CR**

**PGDE 5201 TOPICS IN 18TH CENTURY CERAMICS**
Please see department for course description.
**3 CR**

**PGDE 5206 ADVANCED FURNITURE SEMINAR**
Please see department for course description.
**3 CR**

**TWO-WEEK INTENSIVE SEMINARS**

**SPECIAL REGISTRATION**

**PGDE 5900 INDEPENDENT STUDY**
**PGDE 5905 INDEPENDENT STUDY 2**
Students who wish to pursue a specific interest, beyond what is available in any existing course, may work independently under the supervision of a faculty member or museum curator. To register for an independent study, the Contract for Independent Study is completed, which requires a description of the project and the signatures of the independent study supervisor and the department chair. A student must have completed 12 CR in the Masters Program before pursuing an independent study.
**3 CR [to 6 CR for PGDE 5905]**

**PGDE 5901 EQUIVALENCY STATUS**
Limited to students who have attempted, but not completed, 48 credits, and who need to be registered for six credits to retain student loans.
**1 to 12 CR**
**PGDE 5902 INDEPENDENT STUDY: THESIS**
Limited to students who have had their Honors Thesis petition approved. To register for an independent study, the Contract for Independent Study is completed, which requires a description of the progress on the thesis and the signatures of the thesis supervisor and the department chair.
**3 CR**

**PGDE 5903 INTERNSHIP**
**PGDE 5904 INTERNSHIP 2**
Students who wish to acquire additional professional and practical experience in the field may choose to intern. Arrangements for and approval of any internship comes through the Chair; a student must have completed 12 credits in the Masters Program. As an intern the student is required to work a minimum of eight hours per week, or 120 hours total during the semester. In addition, the student keeps a journal reporting their activities that is submitted at the end of the semester to the Chair, who, in consultation with the internship supervisor, awards a grade on the basis of performance and written work. To register for an internship, the Contract for Internship is completed, which requires a description of the internship and the signatures of the internship supervisor and the department chair.
**3 CR**

**PGDE 5906/5907 SPECIAL STUDIES 1/SPECIAL STUDIES 2**
Course satisfies the Theory/Museology distribution requirement. Please see department for course description
**3 CR**

**PGDE 5999 MAINTAINING STATUS**
Non-credit; limited to students who have taken 12 or more credits.
**0 CR**

# UNIVERSITY LECTURES

*ULEC courses have two parts – the lecture and the discussion section. In order to receive credit for these courses, students must register for both parts.*

*ULEC courses will be over-tallied, and discussion sections added, if necessary if students are blocked from registering for these courses due to enrollment limits.*

**ULEC 2320 AESTHETICS**

Works of art stimulate our imagination, inspire great thoughts, and provoke profound feelings. Art can be unsettling. It causes us to wonder about the nature of the creative process, the work of art, and aesthetic experience. To help you formulate your view about art, you will read some of the classic (and not so classic) philosophical theories of art and aesthetics, for example, Plato, Aristotle, Kant, Hegel, Nietszche, Wagner and Foucault. You will become familiar with philosophical ways of thinking as well as the philosophical questions that we commonly ask about art, the artist and ourselves, the spectators. You will consider several art forms and media, including the visual arts, literature, music and dance.

**0 CR**

**Co-requisite(s):** ULEC 2321

**Faculty:** Bea Banu

**Contributing School/Department:** New School for General Studies/Arts

**ULEC 2321 DISCUSSION SECTIONS**

**3 CR**

**ULEC 2370 BETWEEN BERLIN AND MOSCOW: LATE WEIMAR AND EARLY SOVIET CINEMA**

German and Russian Cinema in the 1920s and 1930s reflects the central political, social, psychological, and aesthetic concerns of interwar Europe. This course examines some of the major films of the era (e.g., Potemkin, Metropolis, Man with a Movie Camera, Berlin - Symphony of a Great City), as a way of opening up a broader discussion of aesthetics and politics in the realm of modernist culture. We explore, in particular, how the film industry--and the intellectual debates surrounding it--became politicized in both Weimar Germany and the Soviet Union; how it sought to shape the minds of the masses; and how it developed into one of the most effective tools for ideological expression. In addition to formal and contextual analysis of specific films, we read a rich variety of personal and critical works from the period (e.g., Walter Benjamin's MOSCOW DIARY, Viktor Shklovsky and Vladimir Nabokov's writings on Berlin, Fritz Lang, Dziga Vertov and Sergei Eisenstein's writings on cinema, among others).

**0 CR**

**Co-requisite(s):** ULEC 2371

**Faculty:** Noah Isenberg, Tony Anemone

**Contributing School/Department:** New School for General Studies/Humanities and University Liberal Studies

**ULEC 2371 DISCUSSION SECTIONS**

**3 CR**

**ULEC 2000 EVIL IN THE 20TH CENTURY**

The unprecedented scale of modern horrors has led us to view the 20th century as a breach with humanity. This course analyzes evils and their representations from the perspectives of philosophy and the social sciences, literature, politics. Focusing on 20th century political evils, it examines moral agency, guilt, and responsibility, and roles of ideologues, witnesses, and spectators. The course explores the problem of evil, technologies of evil, evil and otherness, the fascist mystique, and the evils of bureaucracy, obedience, genocide, greed and war. Film is used extensively to help understanding. Readings include works by Kant, Nietzsche, Freud, Arendt, Kafka, Sebald, Adorno, Fanon, Said, Levi, Amery, Marx, Engels and Bauman.
**0 CR**
**Co-requisite(s):** ULEC 2001
**Faculty:** Clive Dilnot, Richard Bernstein
**Contributing School/Department:** Parsons/Art & Design Studies and New School for Social Research/Philosophy

**ULEC 2001 DISCUSSION SECTIONS**
**3 CR**

**ULEC 2020 INTRODUCTION TO MACROECONOMICS**
This course focuses on the principles of microeconomics and their application to the international economy. After analyzing the basic supply and demand characteristics of markets, we turn to a treatment of an analysis of competition and market structure, income distribution, labor markets, innovation in technology and design, market failure, international trade and international capital markets and, finally, economic development.

This course is a companion to Introduction to Macroeconomics, although that course is not a prerequisite for taking this one. This course has a weekly lecture given by Professor Banerjee and a weekly discussion section led by one of the Teaching Assistants. You are required to attend both the lecture and the discussion section for which you are registered.
**0 CR**
**Co-requisite(s): ULEC 2021**
**Faculty:** Lopa Banerjee
**Contributing School/Department:** New School for Social Research & Eugene Lang College/Economics

**ULEC 2021 DISCUSSION SECTIONS**
**3 CR**

**ULEC 2350 MUSIC AND MIND**
When we appreciate or produce music, we inevitably engage our experiences of time, movement, sound, emotion, language, attention, memory, and metaphor. This course explores the growing body of interdisciplinary research on how listeners and performers mentally represent music and the processes involved in their experience of it. It also examines, among other topics, how performers coordinate to produce collaborative music and the extent to which audiences have truly shared experiences. This set of topics requires serious attention to new brain science, to methods of psychological research, and understanding the science of sound. It also challenges many core beliefs about how human beings think and act. The course, co-taught by a professional musician and a research psychologist, is intended for musicians and non-musicians, scientists

and non-scientists. Students will be encouraged to design innovative projects that integrate a scientific perspective with musical experience.
**0 CR**
**Co-requisite(s):** ULEC 2351
**Faculty:** Michael Schober, Mark Shapiro
**Contributing School/Department:** New School for Social Research/Psychology and Mannes/Conducting; Performance

**ULEC 2351 DISCUSSION SECTIONS**
**3 CR**

**ULEC 2100 RE-IMAGINING NEW YORK**
New York City has been inventing and re-inventing itself for more than three hundred years. Every person makes his or her own New York, responding to the physical and cultural essence of the city. But the city, for all its diversity, is not a random creation, and from time to time planners, politicians, artists and architects have intervened to affect both the form and the culture of the city. This course explores major attempts to re-imagine the city, from the creation of the Manhattan grid in 1811 to the reconstruction of Ground Zero in our own time. Along the way, we look at Central Park, the Brooklyn Bridge, Rockefeller Center, Times Square, among other places, examining not just the intent of their makers but also the way in which artists, writers, and performers have responded to these places. Has structuring the city in certain ways created a more fertile artistic place? How do the aesthetic responses alter the built environment? And how does one plan for the future of a city contained in an island? This course is an investigation into both city planning and urban culture, and most of all, to the interplay between them.
**0 CR**
**Co-requisite(s):** ULEC 2101
**Faculty:** Julia Foulkes, Paul Goldberger
**Contributing School/Department:** New School for General Studies/Social Sciences and Parsons

**ULEC 2101 DISCUSSION SECTIONS**
**3 CR**

**ULEC 2300 SOCIAL THOUGHT 2**
A two semester sequence, the goal of Social Thought is to provide first and second year students with a sense of how social science thinking, research and logics of inquiry are used to understand important social issues from around the world. Students will gain both broader knowledge of these issues and tools for grasping the meaning, causes and consequences of these issues which can be used in further study. Each semester is structured around modules which focus on a critical social issue. The first semester, Social Change, will highlight large scale social and political transformations and mobilization (such as social protest, war and civil conflict, and democratization) and perspectives on these issues from public intellectuals, classical social theorists, contemporary social researchers. The second semester will focus on critical dimensions of everyday life, such as family relations, sexuality, religion and consumption.
**0 CR**
**Co-requisite(s):** ULEC 2301
**Faculty:** Hylton White
**Contributing School/Department:** New School for Social Research & Eugene Lang College/Anthropology

**ULEC 2301 DISCUSSION SECTIONS**
**3 CR**

**ULEC 2670 THEMES IN U.S. CONSTITUTIONAL HISTORY: POWER, CONSENT, RIGHTS AND EQUALITY**
This course tests current assumptions about the U.S. Constitution by examining the development of key provisions over time. Four areas are examined: the ebb and flow of power among the President, Congress and the Supreme Court; the tension between national and state authority inherent in our federal system; the cultural and legal history of the Bill of Rights, and the ongoing quest for equality under the Constitution. Readings include Supreme Court cases and other primary source materials, as well as contemporary works on constitutional development from a historical perspective. As part of the course, students draft a new Constitution that meets the needs of the United States in the 21st century.
**0 CR**
**Co-requisite(s):** ULEC 2671
**Faculty:** Linda Tvrdy
**Contributing School/Department:** New School for General Studies/MFA in Creative Writing

**ULEC 2671 DISCUSSION SECTIONS**
**3 CR**

**ULEC 2340 THINKING AND DESIGNING SUSTAINABLE FUTURES**
As increasing attention is focused on emerging ecological crises, particularly “global warming,” there is a need to begin to consider in more depth how we can understand, devise, imagine and design possible sustainable futures—ecologically, economically, culturally. This inter-disciplinary course, which will draw on contributions from faculty involved in the sciences, urban studies, economics, politics, international affairs, architecture and design (as well as from visiting speakers), will give students a rigorous introduction to thinking about the creation, development and innovation of sustainable “economies” (using this term in its widest sense). Emphasis will be placed equally on grasping the dimensions of the medium- and longer-term problems we face, and on understanding the nature and implications of some of the possible solutions that could be advanced. The course will be wide-ranging, but it will balance a necessary global breadth and scope with case-studies illustrative of approaches that might be taken. The course will have some bias towards looking at urban issues in general, and at issues affecting NYC in particular.
**0 CR**
**Co-requisite(s):** ULEC 2341
**Faculty:** Cameron Tonkinwise
**Contributing School/Department:** Parsons/Art & Design Studies

**ULEC 2341 DISCUSSION SECTIONS**
**3 CR**

**ULEC 2120 WAR AND ART: LITERATURE, IMAGE, HISTORY**
"War," argues the journalist Chris Hedges, "is a force that gives us meaning," a "narcotic" that "fills our spiritual void," an irresistible experience of reality, authenticity, and commitment. And yet, though war has motivated the course of history and been at the heart of the most central political decisions, only a minority of us today ever actually experience it. How are we to grasp, and be informed by, this key dimension of the human condition when we cannot experience it

ourselves? Must we, as soldiers everywhere argue, have "been there" to understand it? And if so, how can we understand -- no less support or oppose -- the wars being fought around us today? This course suggests that war is accessible to us through the art that represents it, that the tools of interpretation -- properly studied and exercised -- can shrink the distance between the experience of war and its representations, opening an ethical and emotional space in which the meaning of war becomes vividly accessible to the reader of literature and viewer of art. Topics may include Homer, Euripedes, Goya, Tolstoy, dada, and camouflage, as well as artists of World War II and Vietnam.

**0 CR**

**Co-requisite(s):** ULEC 2121

**Faculty:** Val Vinokur, Neil Gordon, Lisa Pincus

**Contributing School:** Eugene Lang College/Literature & Writing and Parsons/Art & Design Studies

**ULEC 2121 DISCUSSION SECTIONS**

**3 CR**

# UNIVERSITY SEMINARS

*Some ULS courses may be over-tallied:*
***To overtally into a course within the student's home division,*** *the student should follow their home division's procedures. [Parsons' courses are those with subject codes beginning with P.]*

***To overtally into a course not in the student's home*** *division, the student needs the faculty member's permission in writing using the Overtally Permission Form (found at the Student Tab of MyNewSchool.edu). Then, the student should follow their home division's guidelines for whom to give the Form to, so that the overtally process can be completed – please see the bottom of the Overtally Permission Form for appropriate divisional offices. [Subject codes begin with "L" for Eugene Lang College courses and with "N" for New School for General Studies' courses.]*

## CULTURAL STUDIES

**Intermediate Course**

**LCST 3820 JAZZ AND CULTURE**
The evolving image of the performing artist in 20th century American society is considered via photographs of performers, audio clips, and film clips. This course presents jazz as a 20th century artistic phenomena of global import. Terrible Honesty by Ann Douglas (1995) and Stomping the Blues by Albert Murray (1976) are featured texts. Additional readings draw from biography, fiction, African music, the literature of race and image, and folk culture. Classic recordings are analyzed for their artistic and technical merits. Rare film clips are studied for clues into the presentation of artists. Participants are to write two essays due at mid-term and the end of the semester.
**3 CR**
**Faculty:** Chris Johnson
**Contributing School/Department:** Eugene Lang College/Culture & Media

## ECONOMICS

**Intermediate Courses**

**LECO 3877 INTERMEDIATE ECONOMICS: GROWTH, UNEMPLOYMENT AND INFLATION**
This course begins by laying out the basic theoretical approaches of three major schools of economic thought. It then provides detailed empirical evidence on recurrent long-term patterns in economic growth, unemployment, and inflation, before moving on to consider how the various schools attempt to explain them theoretically. At the heart of this enterprise is the following question: given that capitalism is a social system in which economic outcomes are rooted in a constantly evolving mixture of institutions and interests, how does it also manage to generate strong economic patterns that repeat over long periods of time? Course credit requires a paper whose topic must be worked out in conjunction with the instructor.
**3 CR**
**Faculty:** Anwar Shaikh
**Contributing School/Department:** Eugene Lang College/Economics

**LECO 3013 ECONOMICS OF GENDER AND RACIAL DISCRIMINATION**
This course examines theories of economic discrimination with an emphasis on the evolution of the U.S. labor market. One theme is that discrimination is rooted in the economic base. The course uses these theories to understand how distinctions are made among categories, such as caste, class, racial, ethnic, gender, sex, and religion. Topics include: employment practices (including hiring, pay, and promotion), immigration, civil rights, affirmative action, and the valuation of non-market work and "caring" labor, i.e., home health care, child care.
**4 CR**
**Faculty:** Teresa Ghilarducci
**Contributing School/Department:** Eugene Lang College/Economics

## EDUCATION STUDIES

**LEDU 2807 HISTORY OF EDUCATION**
This course introduces students to the history of education in the United States, exploring the ideologies that have been paramount in different historical periods and the ways they have shaped the theories, policies and practices of American public schools. Using a case study approach, it highlights several important periods and issues, including the education of Native Americans, the role of women, the impact of large scale immigration from Eastern Europe and Latin America, and the civil rights movement, among others. It considers the changes and consistencies in schooling in America, the ways that education intersects with social and political history, and how the past helps us to understand contemporary educational conditions and debates.
**3 CR**
**Faculty:** Janice Bloom
**Contributing School/Department:** Eugene Lang College/Education Studies

## HISTORY

**LHIS 2811 AGE OF CERVANTES**
This course covers the history of Spain in its Golden Age, centering on such matters as the Spanish New World Empire, the great age of Spanish painting and court culture, the flowering of Spanish mysticism and the transition from a feudal to a modern society. The center of the course is a reading of Cervantes great novel, Don Quixote.
**3 CR**
**Faculty:** Eli Zaretsky
**Contributing School/Department:** Eugene Lang College/History

## LITERATURE

**LLIT 2809 MAJOR RUSSIAN NOVELS**
This seminar focuses on key works of 19th and 20th century Russian literature, including Alexander Pushkin's The Captain's Daughter, Mikhail Lermontov's Hero of Our Time, Nikolai Gogol's Dead Souls, Fyodor Dostoevsky's The Brothers Karamazov, Lev Tolstoy's Anna Karenina, and Vladimir Nabokov's Glory. It may also cover some of the rich critical writing on prose theory

that has been inspired by the Russian novel. Topics may include literary history and evolution, genre theory, ethics and aesthetics, metaphysics, religion in literature, and literature as religion.
**3 CR**
**Faculty:** Val Vinokur
**Contributing School/Department:** Eugene Lang College/Literature

## MATHEMATICS

**LSTS 1850 ALGEBRA**
This course reviews the fundamentals of elementary and intermediate algebra. Topics include simplifying algebraic expressions, solving linear and quadratic equations, graphing, solving systems of equations, polynomial functions, factoring, rational expressions, exponents, and applications. The course prepares students for more advanced study in mathematics, i.e., pre-calculus and calculus, and courses involving broader mathematical principles, i.e., accounting and financial management.
**3 CR**
**Faculty:** Marla Sole, Audrey Nasar
**Contributing School/Department**: Eugene Lang College/Science, Technology & Society

**LSTS 2856 CALCULUS**
This course is an introduction to the study of differential calculus. Topics include limits, continuity, derivatives of algebraic and exponential functions and applications of the derivative to maximization, and related rate problems. The principles of calculus are applied to business and economic problems.
**3 CR**
**Pre-requisite(s):** LSTS 2855 Pre-Calculus or permission of the instructor.
**Faculty:** Marla Sole
**Contributing School/Department:** Eugene Lang College/Science, Technology & Society

**LSTS 2855 PRE-CALCULUS**
In this course, students review the basic mathematical functions used to model the natural world. Topics may include linear, polynomial, rational, exponential, and logarithmic and trigonometric functions. Emphasis is on the algebraic, graphical, and analytic skills necessary to develop and interpret these models. Technology is also used to assist in visualizing the applications. This course assumes that students are familiar with the basic concepts of college algebra.
**3 CR**
**Faculty:** Audrey Nasar
**Contributing School/Department:** Eugene Lang College/Science, Technology & Society

**LSTS 2825 STATISTICS**
This course reviews the fundamentals of elementary and intermediate algebra. Topics include simplifying algebraic expressions, solving linear and quadratic equations, graphing, solving systems of equations, polynomial functions, factoring, rational expressions, exponents, and applications. The course prepares students for more advanced study in mathematics, i.e., pre-calculus and calculus, and courses involving broader mathematical principles, i.e., accounting and financial management.
**3 CR**
**Faculty:** TBA

**Contributing School/Department:** Eugene Lang College/Science, Technology & Society

## NATURAL SCIENCES

**LSTS 2850 FROM THE RAINFOREST**

This online course, presented by the New School and the Rainforest Alliance, an international group based in New York, covers the economic, social, and political causes and consequences of the unprecedented destruction of the dense forests that once covered virtually all land in Latin America and the Caribbean between the Tropics of Cancer and Capricorn, an area called the Neotropics. It explores the imaginative, daring, and evolving experiments underway to slow deforestation in the Neotropics and analyzes various solutions.

**3 CR**

**Faculty:** Diane Jukofsky

**Contributing School/Department:** Eugene Lang College/Science, Technology & Society

Schedule: On-Line

**LSTS 2860 BRAIN: BIOLOGY AND BEHAVIOR**

This course examines what has been called the "three-pound universe," the human brain. Covered is the brain's basic biology—how neurons work together to produce the senses, our motor functions, our emotions, memories, and consciousness. Topics include the types of memory and memory formation, how the brain learns, the neural foundations of happiness, the male/female brain, the left/right brain, communication, autism, drugs, joy, the "gay" brain, the possibility of artificial intelligence, the presence of the soul, the sexual brain. The course features guided reading and online discussions.

**3 CR**

**Faculty:** Steryl Jones

**Contributing School/Department:** Eugene Lang College/Science, Technology & Society

Schedule: On-Line

**LSTS 2803 SCIENCE OF MUSIC AND SOUND**

An ancient Zen riddle asks whether or not a tree which falls in an empty forest makes a sound. The answer to this age-old question depends on whether sound is something that happens in the air, something that happens in your ear, or something that happens in your mind. This course explores all of these aspects of auditory phenomena—the physical vibrations and waves that are created by musical instruments, the biology of the ear and hearing, the cognitive aspects of music perception, and the psychological and emotional impact of music. Other topics may include electronic music synthesis, concert hall acoustics, and the origin and evolutionary roots of musical expression. This course is co-taught by instructors from the Lang science faculty and the Mannes music faculty. This is an integrative foundations course. This is an integrative foundations course. This satisfies requirements in Arts.

**3 CR**

**Faculty:** David Morgan & Mark Shapiro

**Contributing School/Department:** Eugene Lang College/Science, Technology & Society and Mannes/Conducting; Performance

**Intermediate Courses**

**LSTS 3030 THE HUMAN GENOME PROJECT**

This course reviews the history and science behind the human genome project (HGP) and its ethical, legal, and social implications. Course discussions review how genetics and environment contribute to individual differences and research articles explore the fields of pharmacogenomics, proteomics, and DNA chips. Texts may include *Controlling Our Destinies, Genome: An Autobiography of a Species in 23 Chapters, and The Agile Gene*. Students are required to become members of the New York Academy of Sciences (NYAS) and attend three seminars of their choosing on subjects such as nanotechnology, RNAi, and genomics at 6:00 pm at the NYAS on either a M, T, W, or Th.

**3 CR**

**Pre-requisite(s):** Students should have a background in genetics.

**Faculty:** Katayoun Chamany

**Contributing School/Department:** Eugene Lang College/Science, Technology & Society

**LSTS 3002 SCIENCE AND ENVIRONMENTAL POLICY**

This course will explore the interplay between science and government and social policies on environmental issues. The first half of the course focuses on the chemistry of air pollution and the scientific research that lead to the Clean Air Act as well as ongoing scientific assessment of the impact of the Clean Air Act. In the second half, the course focuses on understanding the scientific evidence for global warming and the chemistry of greenhouse gases. Through this understanding, the course looks at the interplay between science and current policies and regulations on greenhouse gases. The course includes some lab experiments and field work.

**3 CR**

**Pre-requisite(s):** At least one 2000 level course in physics, chemistry, or biology.

**Faculty:** Bhawani Venkataraman

**Contributing School/Department:** Eugene Lang College/Science, Technology & Society

## POLITICAL SCIENCES

**LPOL 2805 EQUALITY**

This course explores political theory from the lens of equality. It examines different interpretations of what equality is and/or ought to be and analyzes the various roles and functions (in)equality has assumed (in theory and in practice) in the organization and maintenance of political society. It focuses on the multiple ways in which (in)equality and its sources have been theorized and justified. The course also emphasizes the relationship of (in)equality with hierarchy and order, liberty and autonomy, identity and difference, justice and democracy. Students explore these issues through close readings of selected texts from the Western political tradition, including the writings of Plato, Aristotle, More, Hobbes, Rousseau, Kant, Wollstonecraft, Marx, Kropotkin, Mill, and Rawls, in conjunction with discussions of contemporary political issues. Examples include affirmative action, productive rights, ownership of arms, regulation of labor markets, welfare, health care, copyrights, and global warming. Overall, students are encouraged to consider alternative forms of community in which living in equality might be possible.

**3 CR**

**Faculty:** Banu Bargu

**Contributing School/Department:** Eugene Lang College/Political Science

# RELIGIOUS STUDIES

**Intermediate Course**

**NREL 3621 INTRODUCTION TO ISLAM**
The course traces Islam from its establishment in the 7th century to the modern era. The first part covers basic terms and frameworks for the study of Islam: the social context of the emergence of Islam, the life of Prophet Muhammad, the revelation of the Qur'an, and its structure and content. The second part deals with Islam's basic beliefs and practices and Islam's relation to other monotheistic religions (Judaism and Christianity). Other topics include Islamic architecture, art, and music. The third part entails discussions of Islamic thought and doctrine, including an overview of Sufism and Shi'ism. Finally, we analyze topics pertaining to women's issues, the rise of nationalism, and political movements.
**3 CR**
**Faculty:** Nargis Virani
**Contributing School/Department:** New School for General Studies/Humanities

# WRITING

**LWRT 2864 SPANISH SURREALISM: THE FLOWERING OF A GENERATION**
This course examines the early days of Spanish surrealism, from the early 20's through the early 30's. It includes the work of different artists and their various collaborations, but the focus is on the poetry and plays of Federico Garcia Lorca, the visual arts of Salvador Dali, and the films of Luis Bunuel. Students read, examine, and view a variety of works and, the discussions include the influences of other artistic, political, and cultural movements, as well as the (unavoidable) gossip of the period. Students write 3 short critically reflective responses and complete one final scholarly/creative project of his/her choosing.
**3 CR**
**Faculty:** Mark Statman
**Contributing School/Department:** Eugene Lang College/Writing

# FOREIGN LANGUAGES

Contributing School/Department: **The New School for General Studies/Foreign Languages**

Foreign Languages at The New School are offered as part of the Undergraduate Degree programs (3-credit language courses) and as part of Adult Education (2- or 4-credit intensive courses). Degree students interested in Arabic, Chinese, French, Italian, Japanese, Latin, Russian, or Spanish should register for 3-credit courses. If the appropriate course is not offered in a 3-credit format, students may register for 2- or 4-credit evening or Saturday classes. Students interested in languages only offered through the Adult Education program may register for these courses. See below for information about the 2- and 4-credit courses in foreign languages.

**Placement in the appropriate level:**

- Students who have studied a language in high school or college can place themselves in the appropriate level by using the following formula: one year of high school foreign language equals one semester of foreign language study (i.e., one 3 - credit course) at the college level. For example, a student who has completed four years of high school French should enroll in French Advanced 1. Students with reason to believe that this formula does not accurately measure their knowledge of a foreign language (e.g., it has been several years since they last studied the language) may petition the Chair of Foreign Languages for alternate placement.
- Students with a score of 4 on an Advanced Placement test in a foreign language should enroll in Advanced Level 1. Students with a 5 on an Advanced Placement test in a foreign language should enroll in either Advanced Level 1 or 2.
- The Chair of Foreign Languages will, upon the recommendation of the instructor, drop students from language classes who should be enrolled in more advanced courses.

**Descriptions of Levels for 3-credit Foreign Language courses:**

Introductory 1: This course is intended for students with no previous experience in the language and is taught primarily in that language. It emphasizes four skills: speaking, reading, writing and understanding, while giving students some exposure to the cultures of the places where the language is spoken.

Introductory 2: Continued development of listening, speaking, reading and writing skills and additional exposure to the cultures of the places where the language is spoken. Prerequisite: Introductory 1 or 1 year of HS language study.

Please Note: Some non-Latin-based languages need additional courses to move to the Intermediate Level: e.g. Arabic Intro 3.

Intermediate 1: This course provides a review of basic grammar structures, before moving to develop complex communication skills through cultural and literary readings. Prerequisite: Introductory 2 or one year of high school language study.

Intermediate 2: The goals of this course are to improve one's skills in both the written and spoken language, and to develop the ability to speak and write more accurately and effectively in the language. Prerequisite: Intermediate 1, or 3 years of high school language study.

Advanced 1: Students continue to develop their skills in speaking, reading, and writing in the language, with a focus on conversations, readings, films, and written assignments. Prerequisite: Intermediate 2, or 4 years of high school language study, or score of 4 or 5 on the AP test.

Advanced 2: Students continue to develop their skills in speaking, reading, and writing in the language, with a focus on conversations, readings, films, and written assignments. Prerequisite: Advanced 1, or 5 years of high school language study, or score of 5 on the AP test.

**Continuing Education in Foreign Languages**:
In addition to the courses listed above, The New School for General Studies offers in its evening and weekend sessions a number of other language courses (2- and 4-credit courses) that, while intended primarily for adult learners, are open to undergraduate degree students under certain conditions. For example, degree students may register for languages or literature/culture courses offered only in the evening or weekend sessions. Likewise, students who cannot fit a 3-credit language course into their schedule may, with the permission of the Chair of Foreign Languages, enroll for a 2- or 4-credit course.

- 4-credit "intensives" cover the equivalent of one and half semesters at the introductory and intermediate levels of courses at the 2-credit level.
- Most 2-credit foreign languages are taught in a six-term course sequence, described as Levels 1 - 6.
- Each level corresponds to one semester of study. Please note the different start and end dates for these courses.
  Levels 1 and 2 = beginning stages of language learning
  Levels 3 and 4 = introductory/intermediate stages
  Levels 5 and 6 = advanced/ intermediate stages
- Arabic/Chinese/ Japanese: The study of these languages at the 2-credit level follows a sequence of courses different from the one outlined above.
  Levels 1 through 4 = introductory stages of language learning
  Levels 5 and 6 = intermediate stages
  Levels 7 and 8 = advanced stages

*Students with prior study of a foreign language in high school should consult with the Chair of Foreign Languages concerning placement into the appropriate level.

**2- and 4-Credit Courses:**
Foreign Language courses offered through Continuing Education meet only once a week (2-credit classes for 1 hour, fifty minutes/ 4-credit classes for 3 hours, forty-five minutes). These classes are fast-paced and it is therefore difficult for students with no previous language background to keep up. It is assumed that students supplement their 2 or 4 hours of class time with independent exposure to the language (through foreign news on the web, videos/films) and do at

least 4-6 hours of homework each week. 2- and 4-credit courses are available in the following languages that are not available in the 3-credit format. Students can find the specific CRNs and schedules by using the search function in ALVIN, with the appropriate subject code:

| | | |
|---|---|---|
| Classical Greek | NGRC | |
| German | NGRM | |
| Korean | NKRN | |
| Modern Greek | NGRK | |
| Modern Hebrew | NHBW | |
| Polish | | NPLH |
| Portuguese | | NPRT |
| Sign Language | NSLN | |

Students who do need to register for a 2- or 4-credit course must be certain to manually make the change from “0” credits to ”2” or “4” credits during their web registration. When web-registering, students should ignore the grade mode, which will default to non-credit (and which students have no way to change). The Registration Office will automatically change it to standard letter grade overnight after a student is registered for the course.