The Committee on Undergraduate Education Updates

- 1. Workshops sites.google.com/a/newschool.edu/cueresources
- 2. Staffing
- 3. Learning Portfolio
- 4. Planning beyond the first year

4 Years

Freshman Year	Integrative Studio and Seminar 1	6	-
	Sustainable Systems	3	-
	First-Year Studio: Space/Materiality	3	-
	First-Year Studio: Drawing/Imaging	3	-
	First-Year Studio: Time**	-	3
	First-Year Elective	-	3
	Objects as history	-	3
	Integrative Studio and Seminar 2	-	6
Sophomore Year	Product Design Studio 1	3	_
	Models, Mockups, and Prototypes	3	-
	Process Drawing and Digital Presentation	3	-
	History of Industrial Design	3	-
	Studio Electives	3	3
	Product Design Studio 2	-	3
	Computer-Aided Industrial Design	-	3
	Materials and Manufacturing Processes	-	3
	Intro to Design Studies	-	3
Junior Year	Product Design Studio 3	3	_
	Human Factors, Ergonomics, and Interface	3	-
	Studio Electives	3	3
	Liberal Arts Electives	6	3
	University Lecture Elective	-	3
	Product Design Studio 4	-	3
	Portfolio, Publication, and Dynamic Media	-	3
Senior Year	Product Design Studio 5: Senior Project(s)	6	_
	ADHT Pre-Capstone	3	-
	Studio Electives	3	3
	Liberal Arts Electives	3	3
	ULEC University Lecture Elective	-	3
	Product Design Studio 6: Capstone	-	6

Freshman Year	Integrative Studio and Seminar 1 Sustainable Systems	6 3	-
	First-Year Studio: Space/Materiality	3	_
	First-Year Studio: Drawing/Imaging	3	-
	First-Year Studio: Time**	-	3
	First-Year Elective	-	3
	Objects as history	-	3
	Integrative Studio and Seminar 2	-	6
Sophomore Year	Product Design Studio 1	3	-
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	History of Industrial Design	3	-
	Studio Electives	3	3
	Product Design Studio 2	-	3
	Computer-Aided Industrial Design	-	3
	Materials and Manufacturing Processes	-	3
	Intro to Design Studies		3
Junior Year	Product Design Studio 3	3	-
	Human Factors, Ergonomics, and Interface	3	-
	Studio Electives	3	3
	Liberal Arts Electives	6	3
	University Lecture Elective	-	3
	Product Design Studio 4	-	3
	Portfolio, Publication, and Dynamic Media	-	3
Senior Year	Product Design Studio 5: Senior Project(s)	6	-
	ADHT Pre-Capstone	3	-
	Studio Electives	3	3
	Liberal Arts Electives	3	3
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	History of Industrial Design	3	-
	Studio Electives	3	3
	Product Design Studio 2	-	3
	Computer-Aided Industrial Design	-	3
	Materials and Manufacturing Processes	-	3
	Intro to Design Studies	-	3
Junior Year	Product Design Studio 3	3	-
	Human Factors, Ergonomics, and Interface	3	-
	Studio Electives	3	3
	Liberal Arts Electives	6	3
	University Lecture Elective	-	3
	Product Design Studio 4	-	3
	Portfolio, Publication, and Dynamic Media	-	3
Senior Year	Product Design Studio 5: Senior Project(s)	6	-
	ADHT Pre-Capstone	3	-
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Sustainable Systems	6 3	-
First-Year Studio: Space/Materiality	3	-
First-Year Studio: Drawing/Imaging First-Year Studio: Time**	3	3
First-Year Elective	_	3
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Integrative Studio and Seminar 2	-	6
Sophomore Year Product Design Studio 1	3	_
Models, Mockups, and Prototypes	3	-
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Computer-Aided Industrial Design	-	3
Materials and Manufacturing Processes	-	3
Intro to Design Studies	-	3
Junior Year Product Design Studio 3	3	-
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Liberal Arts Electives	6	3
Liberal Arts Electives University Lecture Elective	6 -	3 3
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University Lecture Elective	6	3
University Lecture Elective Product Design Studio 4	-	3 3
University Lecture Elective Product Design Studio 4 Portfolio, Publication, and Dynamic Media	-	3 3
University Lecture Elective Product Design Studio 4 Portfolio, Publication, and Dynamic Media Senior Year Product Design Studio 5: Senior Project(s)	- - 6	3 3
University Lecture Elective Product Design Studio 4 Portfolio, Publication, and Dynamic Media Senior Year Product Design Studio 5: Senior Project(s) ADHT Pre-Capstone	6 3	3 3 3 - -
University Lecture Elective Product Design Studio 4 Portfolio, Publication, and Dynamic Media Senior Year Product Design Studio 5: Senior Project(s) ADHT Pre-Capstone Studio Electives	6 3 3	3 3 3 - - 3

Program	Nama		I			I	I	I			1		-	
Program	1	1	1	1	1	1	1	1	1	1	2 2	2	2	2
Semester Course Title		Fall or Spring Space/Materiality	Fall or Spring	Fall Integrative Studio 1	Fall Integrative Seminar 1	Fall or Spring Objects as History	Fall or Spring Sustainable Systems	Spring Integrative Studio 2	Spring Integrative Seminar 2	Spring Elective	Fall Fall	Fall	Fall	Spring (
Course Ties Course Description	University/displayed (Controlled and Controlled to Not was by the manering a controlled and con	Special and services and servic	The company of the co	among united basiles in contracting states and security a	Integration Seniors 1 towars commitment to visual integration Seniors 1 towars a commitment to visual integration Seniors 1 towars a commitment to visual integration Seniors (seniors and seniors). The seniors of the seniors is a senior senior senior seniors and seniors	Objection at material production for pagin structure in sort instruction of the considered state of degree as a compression for a feature galaxies and degree as a compression for a feature galaxies and degree	pusibilities synthesis. If the products in activational understanding of the incentive and social seasons selected in the products in activational understanding of the incentive and social seasons selected in the products in activation of the incentive and selected in the incentive and selected in the content of the incentive and selected in the incentive and sel	integration solution of the contract to the co	integrations scheduled 2 scheduler (2005) and control process of the process of the design of the process of the design of the process of the design of the process of the	TaleScore				
Course Outline	Clean-various Drawing (depicing observations from file) (Least theory, value objectation and composition including cleant theory, value objectation and composition including non-interactival images in figuration and interactionships to highlight procession. In case, the proportion, balance, highlight observable, harmore, finglish die. WERES 7-12 2 dimensional images and WERES 7-12 2 dimensional representation of 3 dimensional form and discovered and proposition of the proposition of compositions of the proposition of compositions of the proposition of contractions, proposition cases, anatomy Valual meaning symbols, point of view cultural frames, etc. Charter of Beroficions, point of view cultural frames, etc. Charter of Beroficions, point of view cultural frames, etc.	WEEKS 5 -10 Inhabited Space and Materiality lidea of space and materiality based on	constitute, Visualiza different maps; Mapping eletted of perception of time Concept: Investigate differences between the perception of the control of the control of the perception of the control of the control of the perception of the control of the control of the description: Introduce the idea that time is a man-made control that that be been considered as man-made control that that been considered only on the control of the control of the perception of the control of the control of perceptions of the control of the control of the control of the control of the control of the control of the control of the control of the	an except from a memorito for road that will help will also be linked to the keyword from will also be linked to the keyword from which an encompasses both studio and seminar. WEEK 5 Pear to Pear Pear Pear to Language a reading. Pear to Pear to Pear bridge, a reading, a reading to the pear pear pear to the pear pear pear pear pear pear pear pea	WEEKS 1-4 For the memore bridge, students will be assigned an except from a memore to read that will be placed from the except from the memore to the placed from the interest to be keyword. That encompasses to this shade and sentime. For the Part Part Part Part Part Part Part Part	these objects to categories of experience and social and agographical content, social and agographical content, social and agographical content, social programment of the social content of programment of objects in a chronological programment of the social content of programment of the social content of introduce additional objects, according to their own research interests ander to conduct site visits to museums.	abotatory to polety formulation. Activities to the control of the	RESEARCH STAGES	Investigate ideas, using a variety of methods and processes, with the foundational inquisir resting on: term who what when to HOW & West and the established to share ideas for feedback. These concepts are examined through these various processes, in particular, experimental modeling and 20130. Investigation through received (Investigation) Reading, making, and mapping the Reading, making, and mapping the					
	WEEKS 13-15 Use of imaging, form, material and craft to convey meaning Imagination, narrative, ideation and expression Point of view context culture and identity	New modeling tools and techniques to employ new methods for shaping and manipulating materials, forms, and spaces as they relate to an embodied concept of space and materiality – collage,	Consists National of framerica	METERS O 44	WEEKS 9-11	Collections:		inrough these various processes, in	field. Shaden's work to develop clear cook of the cook of the cook of the cook of the cook of the cook of the cook of the cook of the a feel? Within research? In both sides of the cook of the cook of the cook of the establish findings thus far and primary and strengthman to be supported individual of the cook of the cook of the individual of the cook of the cook of the individual of the cook of the cook of the static and serrings. Differences in primary and secondary sources are catalished as a mean to investigate primary and secondary sources are catalished as a mean to investigate DEMONSTRATE AT NY INTRODUCTORY LEVEL an ability to Commission as capacity to bring within					
Learning Outcome (B)	DEMONSTRATE AT AN INTRODUCTORY LEVEL the application of elements of art and principles of design related to two-dimensional form and their implications on content	communication, planning, & presentation. DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to iteratively develop concepts through sketching, modeling.	anonymous written critique, small group critique, outside critics etc. DEMONSTRATE AT AN INTRODUCTORY LEVEL how design principles and notions relating to time, such as frame, duration, speed, simultaneity. linearity, life cycles, eyophines and	Seminar) DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding of the iterative and incremental making process, including experimenting, taking creative sicks	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to reflect on relationship of self to context, in the relation of individuals to groups, institutions, and socio-coefficial entities such as Parsons. The	embodiments and transmitters of cultural values. DEMONSTRATE AT AN INTRODUCTORY LEVEL the ability to exhibit an awareness of and sensitivity toward differing cultural specificities	to creative practice DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to exhibit awareness of moral and ethical problems related to sustainability	DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding of the iterative and incremental making process, including experimentino, taking creative rights	and making together through critical thought / Studio and Seminari DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to reflect on the relationship of self to context, in the relation of individuals to					-
Learning Outcome (C)	DEMONSTRATE AT AN INTRODUCTORY LEVEL an engagement with visual and perceptual literacy related to assistatic phenomena, such as principles of gestalt and color theory	DEMONSTRATE AT AN INTRODUCTORY LEVEL to safely & effectively use Parsons Modeling Studio tools & equipment to construct models & projects	DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding of the representation of abstract ideas in time based forms	DEMONSTRATE AT AN INTRODUCTORY LEVEL the ability to explore visual representations of abstract ideas (using 2-D, 3-D and/or 4-D media). Employ visual and perceptual thinking as a problem-solving tool across multiple.	DEMONSTRATE AT AN INTRODUCTORY LEVEL reflection on creative skills learned, choices made, and connections fostered, through the engoing documentation and archiving of	DEMONSTRATE AT AN INTRODUCTORY LEVEL the ability to assess the value and impact of historical examples of material culture and their makers with regard to larger systems and	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to exhibit awareness of interrelationships within and between systems	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to explore visual representations of abstract ideas (using 2-D 3-D andior 4-D media). Employ visual and perceptual thinking as a problem-activing	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to reflect on creative skills learned, choices made, and connections fostered, through the onocing					
Learning Outcome (D)	DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding that perception is conditioned by an understanding of context as well as culture as a dynamic system in which meaning is constructed	DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding of the interdependent relations between things, including energy flows, spatial interactions, and material integrations	DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding of the iterative making process, using incremental methods such as prototyping and testing to build brever more advanced	DEMONSTRATE AT AN INTRODUCTORY LEVEL the ability to reflect on relationship of self to context, in the relation of individuals to groups, institutions, and socio- notifical entities such	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to engage with art and design as a generator, embodiment and transmitter of cultural ideas. Demonstrate an understanding of value systems as engal constraints. Plants and Great systems as engal constraints.	Begin to develop INTRODUCTORY skills and vocabulary necessary for persuasive argumentation by writing clear and cogent text- based analyses, including the critical thesis-	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to drive scientific inquiry related to questions raised during field trips and lectures	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to utilize online tools individually and collaboratively in order to collect, organize and communicate research (Shurin and Communicate	Begin to acquire information literacy through an overview of a variety of sources of online and print research material, including electronic catalogs					
Learning Outcome (E)	DEMONSTRATE AT AN INTHOUGH CHAPTER the appropriate and exploratory application of analog and digital tools, media and processes to convey observations and ideas. Tools include raster and vector software applications, wet and dry media and various substrates	DEMONSTRATE AT AN INTRODUCTORY LEVEL: a basic knowledge of and ability to manipulate materials and space.	DEMONSTRATE AT AN INTHODUCTORY LEVEL an ability to write clear and cogent analysis of art work in a variety of forms, both formal and informal, such as research, process, analysis, reflection and evaluation text.	DEMONSTRATE AT AN INTRODUCTORY LEVEL reflection or creative skills learned, choices made, and connections featered, through the origining documentation and archiving of assignments in an oriline learning portfolio. Students will use the northfolio to	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to begin to develop sitils and vocabulary necessary for persuasive argumentation, by learning to craft otherent thesis statements and support arguments. Write clear and cogent image and text- based analyses of their own and others work actors different owners have: conditionally become	DEMONSTRATE AT AN INTRODUCTORY LEVEL the ability to show evidence of the process of reading, i.e. understanding multiples types of communication as forms of critical thought by identifying the central arguments and supporting evidence in various types of texts.	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to evaluate their work in relation to stated ecological goals and values	DEMONSTRATE AT AN INTRODUCTORY- LEVEL a capacity to analyze, interpret and synthesize collected data. Employ this capacity individually and as an integral contribution to a collaborative group. (Studie and Seminar)	and indires books netrodicals. ABILITY TO DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to acquire an overview of quantitative example collecting, formatting, analyzing and summarizing data;					
Learning Outcome (F)	DEMONSTRATE AT AN INTHODUCTORY LEVEL comprehension of skills and techniques across media with a synthesis of the two; as well as an understanding of the value of craftsmanship and its impact on form and meaning	DEMONSTRATE AT AN INTRODUCTORY LEVEL to recognize the historical precedents that inform material and spatial concepts today	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to archive and document work in a reflective manner for learning portfolio	Demonstrate an ability to work constructively with others in collaborative contexts, to understand the relationship of self to team, and to utilize tools for self and team assessment. (Studio)	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to successfully attribute the use of other's ideas/mages by using a standard citation format, and thus avoid plagiarism.(Seminar)	DEMONSTRATE AT AN INTRODUCTORY LEVEL the ability to utilize and understand the benefits of a variety of sources of research material, including electronic catalogs and indices, books, periodicals, exhibition materials,	DEMONSTRATE AT AN INTRODUCTORY LEVEL use analog and digital tools toward scientific methods of analysis	DEMONSTRATE AT AN INTRODUCTORY LEVEL reflection on creative skills learned, choices made, and connections fostered, through the ongoing documentation and archiving of assignments in an online learning nortfolin. Students will use the	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to engage with art and design as a generator, embodiment and transmitter of cultural ideas. Demonstrate an understanding of					
Learning Outcome (U) Learning Outcome (H)	onigoing documentation and archiving of assignments in an online learning portion. Students will use the portfolio and a sketchbook to demonstrate an engagement with the idea of making as a form of thinking	DEMONSTHATE refrection or or organic state learned, choice made, and connections featured, through the organic documentation and archivers the properties of the control of the control of Students will use the profitotio and a suchrebook to demonstrate an engagement with the idea of making as a from of theiring UDEMONSTHATE AT AN INTRIDUCTURY LEVEL a proactive sense of collaboration that takes into systemic connections with the world at large.	innovation, creative thinking, risk-taking, and experimentation	a generator, embodiment and transmitter of cultural ideas. Demonstrate an understanding of value systems as social constructs. (Studio and Seminar)	various types of sasts, including fiction, non-fiction, short format, long format, critical essays, graphic formats combining words with images/sounds etc. (Seminar)	DEMONSTRATE AT AN INTRODUCTORY LEVEL THE ABILTY to afficiate their ideas and the assist in the development of the ideas of the assist in the development of the ideas of correlation of their and within form, through constitutive ordigate and feedback. DEMONSTRATE AT AN INTRODUCTOR LEVEL the ability to successfully attribute the use of other's ideas using a standard citation format.	DEMONSTRATE AT AN INTRODUCTORY LEVEL us analog and digital tool brands control methods of unique DEMONSTRATE AT AN INTRODUCTORY LEVEL as aduly to translate locations Level as aduly to translate locations constantially control to co	design as a generator, embodiment and transmitter of cultural ideas. Demonstrate ar understanding of value systems as social constructs. DEMONSTRATE AT AN INTRODUCTORY IEVEI an ability to intereste connects.	sxitis and vocabulary necessary for persuasive argumentation, by learning to craft coherent thesis statements and support arguments. Write clear and cogent image and text-based					
Learning Outcome (I)			DEMONSTRATE AT AN INTRODUCTORY LEVEL a comprehension of skills, materials and processes to convey inclored of time using digital and making moving image sequences in Final Cut Pio or Premiery						avoid plagiarism DEMONSTRATE AT AN INTRODUCTORY LEVEL critical reading skills by identifying the contral regularity and supporting evidence in various types of texts, including fiction, norficial essays, graphic format, combining words with images/sounds etc. (Semining words with images/sounds					
	JOHN CHAPTER STORY GENERAL CONTROL GENERAL CONTROL (CARROLL CONTROL CO	Of the safety to communicate the differences of the safety to receive that of and optial plant of the safety to receive that of and optial plant of the safety to receive the safety of the safety to receive the safety of the safety to receive the safety of the safety o	The relationship of etil is spectrous to lower I was sept termes—but so etil in the sept termes of termes of the sept termes of	iteration performed intrividually, in pairs, and in terminal personal pers	Adally to related on the consection of relating, where the consection of the consec		Adding to visited on the contraction tradecum- cinative learnings that are questions. Contact and exercises that are questions. Contact and exercises that are questions contact and contact and contact produced to the contact of the contact produced to the contact of the contact produced to the contact produced to the contact produced to the contact produced to the contact to the contac	In the solvention transfer with the sales of locaritation and qualified research (Convention) and qualified research (Convention) assessment, Convention seasons, Convention seasons, Convention seasons, Convention seasons, Convention seasons, Convention seasons, Convention seasons, Convention,	RESIDENT MET INCOME RESIDENT AND					
	The correct use of materials and formats specified Quality of work as evidenced in in-class exercises, projects, seterchook exploration and a digital archive, e.g. the learning portfolio. Participation in class and online	Evidence of the understanding of the project assignments and course material The correct use of materials and formats specified Quality of work as evidenced in in class exencises, projects, sketchbook exploration and a digital archive, e.g. the learning portfolic. Participation in class and online	The correct use of materials and formats specified Quality of work as evidenced in in-class exercises, projects, sketchbook exploration and a digital archive, e.g. the learning portfolio.	The correct use of materials and formats specified . Quality of work as evidenced in in-class exercises, projects, sketcholok exploration and a digital archive, e.g. the learning portfolio.			Evision or the ability to poine problems, both creative and technical Edistrice of the undestraining of the project assignments and ourse mitability. The correct use of materials and formats specified Casility of work as evidenced in in-class exercises, projects, existence and adjustment of the control o	Evidence of the ability to solve problems, both creative and technical through an heather process. Evidence of the understanding of the project assignments and course malarial records assignments and course malarial records and process of the project assignment in the creative process of the project assignment in the creative process or process exploration from the course between the triggardise between the throughter business.	Evidance of the ability to solve problems, both creative and technical through an intractive process. Evidance of the understanding of the project assignments and course material. Evidance of the understanding of the project assignments and course material. Evidance of research in the conscious of research in the conscious and project and the course between the Integrative Busics and I					
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Course Envelope	6 Contact	6 Contact	ř	-	•	Ī	Ī	Ī	Ī					=

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Progra	m Name													
Semes	Fall or Spring	T Fall or Spring	T Fall or Spring	Fall	Fall	Fall or Spring	Fall or Spring	Spring	Spring	Spring	2 Fall	2 Fall	2 2 Fall Fa	2 2 Spring
Course Descript	Portrological TVD Course is an infolicitation to the way that ensuring to the course is an infolicitation to the way that ensuring a plan sense adult, subsets as the folicitation desired plan in the course of the	change the way that an idea grows. Drawing and clied as well as to consider with principal control and the con	la basic knowledge of reading digital sequential layouts and audio-visual sequences.	and assignments, bringing topother roading, writing and making in a manufer that is obserted writing and making in a manufer that is obserted levery discipline. The Parsons Learning Portfolio is introduced and developed in this course type.	This course shares a common feares with Integration Studied and all visions times in the semester. This he classes these beautiful consistent and designments, manner that is executed to the classes of the manner that is executed to the classes when manner that is executed to the creative condi- nation of the course that is a second of Parsons Learning Portfolio is introduced and developed in this course type.		human behaviors, supported by conditions where art and design have had great	Students use digital tools and online proteins used girls tools and online proteins and online the pro	Incessional and related to a discipline, incessional and related to a discipline platforms along with fishedwis to eatend the research and creative problem-solving understand in clear problem-solving understand in clear problem-solving understand in clear problems, and a second problems and a second problems and a second problems in a way trail or crucial to fisher an early and practice.	Bethre				
Course Outs		make, Loan, proportion, and control proportion of the control proportion of the control proportion of societies to address the assignment societies to address the assignment societies to address the assignment societies when the control proportion and address the control proportion of societies when and the objects insident to paper and the societies and the societies and the societies and societies and societies and societies and societies and societies and societies societies and societies so	perception of the second from an off the representation of the second from the	WIETCH 5 TO THE PROFIT	such as "in Conventation" intelligence countriest Lived introduce a more inclusive world view than the previous folige logic. WEEFS 6.8 This bridge logic. Weefine Perspectives This bridge logic. Weefine Perspectives This bridge logic will happing the increasing use of conductabilities are swinking intelligence to the Infligentive reading countries will be increasing used previous logic. WEEFS 8.1 Research means offilterent Prings in the arts, dissipn, the humanities, the social solicinose and pure and the production of the production of the production of the humanities, the social solicinose and pure and humanities disoptions such as history uses primary humanities disoptions such as history uses primary	yearprise of dejects in a demonstration progression individual members are separated introduced and select to conduct all separated introduced and select to conduct all selects and select and select to conduct and selects and separated inside the select and select to the select and select to the select and select to the select and select and select and select and select to the select and sele		WEERS 4-15 In the remaining medical solution is off capital in the remaining medicality in projects that highligh different reaseach bods and emission in the remaining of the remaining that could be remained as the remaining that could be remained as the remaining that the remai	counterfactors in deputy relating cut to multi- questions. Partie gravation cut to multi- questions are set assistant to share lookes for exception to share lookes for commod through relative various processes, in particular, experimental modeling and 2001. Il limited parties of the counterfact of processes, in particular, experimental modeling and 2001. Il limited parties of the counterfact of field. Students work to develop class field. Students work to develop class la fact? Within research? In both sides once if man to share conset white is fact? Within research? In both sides consequently and service present confirmed to be supported and share present contributes to the supported interpretation of results (interpretation contributes to the supported interpretation of results (interpretation contributes to the supported interpretation of results (interpretation contributes and present contributes to the supported to the contribute to the contribute to the contribute to the supported to the contribute to the co					
Learning Outcome	() DEMONSTRATE AT AN INTRODUCTORY LEVEL perceptual and visual awareness through drawing from observation (figures, objects and environments)	and subject/object relationships. DEMIORISTHATE AT AN INTRODUCTORY LEVEL the use of drawing and imaging skills in an integrative approach to concept development, communication, planning, & presentation. DEMIONISTRATE AT AN INTRODUCTORY LEVEL	LEVEL an ability to both give and respond to ortique productively in different forms, such as anonymous written critique, small group critique.	history uses primary sources and other evidence DEMONSTRATE AT AN INTRODUCTIONY LEVEL a capacity to bring writing and making together through critical thought. (Studio and Seminar)	sources and other evidence to systematically explore issues and others that influence a guiding question DEMONSTRATE AT AN INTRODUCTORY LEVEL a capacity to bring withing and making together throug critical thought. (Studio and Seminar) DEMONSTRATE AT AN INTRODUCTORY LEVEL.	DEMONSTRATE AT AN INTRODUCTORY LEVEL the ability to engage with historical examples of material culture as generators, embodiments and transmitters of cultural values.	DEMONSTRATE AT AN INTHODUCTORY LEVEL an ability to respect diverse cultural affludes toward nature and their relevance to creative practice	making together through critical thought.	demonstrate a capacity to bring writing	9				
Learning Outcome	DEMONSTRATE AT AN INTRODUCTORY LEVEL IN application of elements of and and principles of design relate to two-dimensional form and their implications on content of the co	an ability to iteratively develop concepts through sketching, modeling; DEMONSTRATE AT AN INTRODUCTORY LEVEL to safety & effectively use Parsons Modeling Studio tools & equipment to construct models & projects.	LEVEL how design principles and notions relating to time, such as trame, duration, speed, simultaneity, linearity, life cycles, evolutions and DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding of the representation of abstrart lines in time hased forms.	incremental making process, including experimenting, taking creative risks, DEMONSTRATE AT AN INTRODUCTORY LEVEL the ability to explore visual representations of abstract ideas (using 2-D 3-D	in the relation of individuals to groups, institutions, and socio-political entities such as Parsons, The DEMONSTRATE AT AN INTHODUCTORY LEVEL reflection on creative civilis learned choices made and	LEVEL the ability to exhibit an awareness of and sensitivity toward differing cultural specificities and their relevance in historical material rulture DEMONSTRATE AT AN INTRODUCTORY LEVEL the ability to assess the value and impact	moral and ethical problems related to sustainability DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to exhibit awareness of	incremental making process, including experimenting, taking creative risks, DEMONSTRATE AT AN INTRODUCTOR'S LEVEL an ability to explore visual						
Learning Outcome	theory I) DEMONSTRATE AT AN INTRODUCTORY LEVEL as understanding that perception is conditioned by an understanding of context as well as culture as a dynamic system in which meaning is constructed.	DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding of the interdependent relations between things, including energy flows, spatial	DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding of the iterative making process, using incremental	ansor 4-0 media). Employ visual and perceptual thinking as a problem-solving tool across multiple DEMONSTRATE AT AN INITRODUCTORY LEVEL the ability to reflect on relationship of self to context, in the relation of	connections fostered. Wirrough the congoing documentation and archiving of DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to engage with air and design as a generator, embodiment and transmitter of cubural posterior, embodiment and transmitter of cubural systems as social construction, Statio and Seminary DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to begin to develop skills and vocabulary to the company of the company of the company of the systems as social construction, skills and vocabulary to the company of the company of the systems are social construction.	their makers with regard to larger systems and take internationation without exhabitation. Begin to develop INTRODUCTORY skills and vocabulary necessary for persuasive argumentation by writing clear and cogent text- based analyses, including the critical thesis-	systems DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to drive scientific inquiry related to questions raised during field trips	representations of abstract ideas (using 24- 3-0 andic4 +O media). Employ visual and perceptual thinking as a problem-coking DEMONSTRATE AT AN INTEDUCTORY LEVEL an ability to utilize online tools individually and collaborately in order to collect, organize and communicate research. (Studio and Seminazi) DEMONSTRATE AT AN INTEDUCTORY I LEVEL a capacity to analyse, interpret and	choices made, and connections fostered, through the ongoing Begin to acquire information literacy through an overview of a variety of sources of online and print research					-
Learning Outcome	system in which meaning is constructed (I) UEMONSTHATE AT AN INTHOULD CHIPY LEVEL. this appropriate and explorationy application of analog and digita tools, media and processes to convey observations and tiosas. Tools include reater and vector software applications, wet and dry media and various substrates	interactions, and material integrations DEMONSTRATE AT AN INTRODUCTORY LEVEL a basic knowledge of and ability to manipulate materials and space.	methods such as prototyping and testing to build toward more advanced DEMINISTRATE ARNINTRODUCTOHY LEVEL an ability to write clear and cogent analysis of art work in a variety of forms, both formal and informat, such as research, process, analysis, reflection and evaluation text.	individuals to groups, institutions, and socio- poliscal entities such DEMONSTRATE AT ARNINTHOUDICTORY LEVEL reflection on creative skills learned, choices made, and connections stostered, through the ongoing documentation and archiving of assignments in an online learning portfolio.	ideas. Demonstrate an understanding of value systems as social constructs, idsuido and Seminari IDEMONSTRATE AT AN INTRODUCTOPY LEVEL. an ability to begin to develop skills and vocabulary necessary for persusative argumentation, by learning to craft coherent thesis statements and support jarguments. Write clear and cogent image and text- based analyses of their own and others work across	based analyses, including the critical thesis- vivous nears. DEMONSTRATE AT AN INTRODUCTORY LEVEL the ability to show evidence of the process of reading, i.e. understanding multiples types of communication as forms of critical thought by indentifying the certifial arguments and supporting evidence in various types of texts.	and lectures DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to evaluable their work in relatio to stated ecological goals and values	collect, organize and communicate research. (Studio and Seminar) DEMONSTRATE AT AN INTRODUCTORY IEVEL a capacity to analyze, interpret and synthesize collected data. Employ this capacity individually and as an integral contribution to a collaborative group. (Studi and Seminar)	material, including electronic catalogs and invitive broad materials and invitive that ARMILITY TO DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to acquire an overview of quantitative and qualitative research methods (for example collecting, formatting, analyzing and summarizing data;					
Learning Outcome	DIEMONSTRATE AT AN INTHODUCTORY LEVEL comprehension of skills and techniques across moda with a synthesis of the two; as well as an understanding of the value of craftsmanship and its impact on form and meaning.	DEMONSTRATE AT AN INTRODUCTORY LEVEL to recognize the historical precedents that inform material and spatial concepts today	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to archive and document work is a reflective manner for learning portfolio	Students will use the portfolio to Demonstrate an ability to work constructively with others in collaborative contexts, to understand the relationship of self to team, and to utilize tools for self and team assessment. (Studio)	IDEMINISTRATE AT AN INTRODUCTORY EXPER- an ability to begin to evelop sittle and vocabulary necessary for persuasive argumentation, by learning to an ability to begin to evelop sittle and support to a control and an ability to begin the sittle ability and a support of their even and others work across the sittle and a support of their even and others work across the sittle and an ability and a standard collision format. See the sittle and sittle and the sittle and supporting solutions or in the sittle and supporting volutions or in the sittle and si	DEMONSTRATE AT AN INTRODUCTORY LEVEL the ability to utilize and understand the benefits of a variety of sources of research material, including electronic catalogs and indices, books, periodicals, exhibition materials,	LEVEL use analog and digital tools toward scientific methods of analysis	DEMONSTRATE AT AN INTRODUCTORY LEVEL reflection on creative skills learned, choices made, and connections fostered, through the ongoing documentation and archiving of assignments in an online learning portiols. Students will use the DEMONSTRATE AT AN INTRODUCTORY	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to engage with art and design as a generator of output ideas					
Learning Outcome	IUEMUNSTHATE reflection on creative swins harmod, choices made, and connection fostered, through the ongoing documentation and archiving of assignments in an orine learning portfolic. Students will use the portfolio and sketchbook to demonstrate an engagement with the idea of making as a form of thinking	through the ongoing documentation and archiving of assignments in an online learning portfolio. Students will use the portfolio and a sketchbook to demonstrate an engagement with the idea of making as a form of thinking	innovation, creative thinking, risk-taking, and experimentation	a generator, embodiment and transmitter of cultural ideas. Demonstrate an understanding of value systems as social constructs. (Studio and Seminar)	Demonstrate critical reading sixts by dentitying the central arguments and supporting evidence in various types of texts, including fiction, non-fiction, short format, long format, ordical essays, graphic formats combining words with images/sounds etc.(Seminar)	DEMONSTRATE AT AN INTRODUCTORY LEVEL THE ABILITY to articulate their ideas and the assist in the development of the ideas of others in oral and written form, through constructive critique and feedback.	DEMONSHATE AT AN INTHOUGHOUT OHY LEVEL an ability to translate scientific thinking and knowledge into creative, sustainable, (measurable) solutions to ecological challenges.	design as a generator, embodiment and transmitter of cultural ideas. Demonstrate a understanding of value systems as social constructs.	skills and vocabulary necessary for persuasive argumentation, by learning to craft coherent thesis statements and support arguments. Write clear and cogent image and text-based analyses of their own and others write	9				
Learning Outcome		DEMONSTRATE AT AN INTRODUCTORY LEVEL a groactive sense of collaboration that takes into account not only human interactions, but also systemic connections with the world at large.	LEVEL a comprehension of skills, materials and processes to convey notions of time using analogous (i.e. storyboards, visual narrative, pre- cinematic sculptures etc.)			DEMONSTRATE AT AN INTRODUCTOR LEVEL the ability to successfully attribute the use of other's ideas using a standard citation format.		DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to integrate concepts, material skills and techniques from other courses and experiences into project work.	DEMONSTRATE AT AN INTRODUCTORY LEVEL an ability to successfully attribute the use of other's ideas/images by using a standard citation format, and thus avoid plagiarism DEMONSTRATE AT AN					
Learning Outcome			LEVEL a comprehension of skills, materials and processes to convey notions of time using digital tools (proficiency in sequencing stills in InDusign and making moving image sequences in Final Cut Pro or Premier)						INTRODUCTORY LEVEL critical reading skills by identifying the contral arguments and supporting evidence in various types of texts, including fiction non-fiction, short format, long format, critical essays, graphic formats combining words with images/sounds etc. (Seminar)	d n				
Learning Outcome Buth Competency Acquait Data Competency Acquait	SCHOOL THE SERVICE WITH THE SERVICE SERVICE SERVICE AND THE SERVICE SE	CONCEPT (U.S. DICLE) Ability connection for shadolito between blading connection for shadolito between blading connection for shadolito for shadolito shado	Inflat Pan specifically insue. An understanding of the bear outforce of the care to accept on the control of the care to accept on the control of the care to accept on the control of the care to accept on the care to ac	Analty to demonstrate and reflect on the sur- ingraphics of learning from demonstrate and resignation of learning from demonstrate and resignation for learning from the course and seal the suringraphic from the course of dealling and the suringraphic from the course of dealling and the suringraphic from the course of dealling and suringraphic from the course of dealling and suringraphic from the course of deallings and the course of the suringraphic of a territory to the profession of the course of the course of the suringraphic from the course of the suringraphic from the course of the suringraphic from the suringraphic	leady to receive the two directions of relating, weight and adole practice. And they are demonstrated and reflect on the learning has been demonstrated and reflect on the learning. And they are demonstrated and the second control of the secon		See the second of the compositor because of the control of the con	The control of the co	RECORDED THE PERSON CONCERNING MANAGEMENT AND APPLICATION OF THE PERSON					
Assessment Crite	Increased of the steeling to sole processes, both oreasive and features. The control of the predict assignments the features of the predict assignments the control of manifests and throat specified to supply the steeling of the project assignment substitutes on sole of the steeling specified authorized on soleration of the steeling specified authorized on soleration and a digital archive, e.g. the predictable in class and ordine gregoreasives the biomical, creative, and problem solving gregoreasives the biomical, creative, and problem solving control.	Existing or the adally is sone prosents, both creative and bachcial Sections of the anticontestingly of the project the corner is set of materials and from sun specified could of exist as described in include semister, sometimes of the control of the control of the control of projects, and those exposition, and a certain service, as if the semi-protection, and processing in the control of programmes in the force, casely, and problem programmes in the force, casely, and problem programmes in the control of programmes in the contr	Evidence of the understanding of the project assignments and course material	Excessor or two assets to some problems, cost creative and submitted. Some control of the project The correct case of materials and formats specified. Casilly or found as evidenced in Incident proportion. Casilly or found as evidenced in Incident project	Evidence of the understanding of the project assignments and course material The correct use of materials and formats specified Quality of work as evidenced in in class exercises, projects, setecthoock exploration and a digital archive, e.g. the learning portfolio. Participation in class and online	Specified Quality of work as evidenced in in-class	browners of the about 15 story positions, from coalest and technical to the coalest and technical coalest and technical coalest and technical coalest and technical coalest and course madulat The correct use of materials and formats opposited coalest and course madulat the correct use of materials and formats opposited coalest and formats opposited, send of the coalest opposited coales	Evidence of the delay is solve processes, both coates and technical through en- both coates and technical through en- ligitative process. Evidence of the understanding of the project exceptionate and conservation of the project exceptionate and cores designation of the engineeries this cores course experience in a process between the Integrative Studies and conservations in class discussion and online predictation in classifications were discussion predictation in classification with visuality predictation in classification with visuality continuous and the contraction of the contraction of the properties of the contraction of the contraction of the properties of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the properties of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the contraction of the cont	t Evidence of the understanding of the project assignments and course materials Evidence of research in the development of projects including engagement in the cross-course explication that cours between the large					
Cre Course Envelo	idit 3 pe 8 Contact	3 6 Contact	Prenaredness with materials 3		3	Prenaredness with materials 3	3	online collaboration tools.	Participation in collaborative work					<u> </u>

Program Name											
Year 1 Semester Fail or Sp Course Title Drawing/maging	ring Fall or Spring Space/Materiality	1 Fall or Spring Time	T Fall Integrative Studio 1 Integrative Semi	1 Fall	Fall or Spring Objects as History	1 Fall or Spring Sustainable Systems	Spring Integrative Studio 2	1 Spring Integrative Seminar 2 Electiv	1 2 Spring Fall	2 2 2 2 Fall Fall Fall Spring	8
Course Description This course is an introduction to to constructed and communicated to this intensive studio, students and digital lengths most production to the digital lengths.	he way that meaning is trough visual images. In spaces and materials. Projects introduce students troublehead directors and	This course is an introduction to the cultural and perceptual constructions of time. Learning to	In Integrative Studio I students expiore a range of Integrative Semin visual, analytical, and making skills while working and textual literaction products that are collaborative and resource.	ar I fosters a commitment to visual les, and to critical and creative	This course introduces students to major trends in world history and to the considered study of	This course is a required first year course that provides foundational understanding of the extension and social forum valued to the	In this course students explore issues relevant to the discipline they will pursuit their future studies at Parener. The skill	In this course students explore issues se in relevant to the discipline they will be course in their feture studies of			
Course Outline Interest to the Course of Cours	Geometry, volume, space mechanics, proportion, Semiotics and Visual RI Visual meaning: symbol Cultural differences, per observation and represe WEEKS 13-15 Use of imaging, form, m Imagination, narrative, i Point of view, context, co	scale, anatomy netoric s, point of view reeptual and cul entation naterial and craf deation and exp	cultural frames, etc, tural assumptions of t to convey meaning pression	WEEKS 5 Inhabited Idea of sp lived, emk New modemploy ne materials, they relate materiality bricolage, combination of making casting the negative/ginterior/ex	Space and Materioodied experience in the college, and assembla ons of materials; and molding a at blur distinctions it will be college, and college,	eriality ality based on ces. techniques to shaping and maces as ed concept of services, process-guic and ons between — ground, /ephemeral,	nanipulating space and eous	to visualize and measured, map a manner that remained and tector of systems WEEKS 3-6 Still to moving, second ifferently via sithrough a sequent Concepts: Notice Description: Timelement progression to a sequence single element and discussions	understand ho ped, represent effects their are hnique: mappir single to multip thow meaning ngle elements ence of element ons of frame an ne as represent sees see of individual of frame / object to of still-ness ar	ow time can be led and recorded in lea of practice. In and visualization let on the let of l	WEEKS 6-8 Reflection Through M This bridge topic will of collaboration as a Integrative Studio. Fo the shared reading co view on a given topic WEEKS 9-11 Research Research means diffe design, the humanitie pure and applied scie research in a humani
Learning Outcome (A) DEMONSTRATE AT AN INTR perceptual and visual awaren observation (foruse charets					ct/object relatio			to sequences of			history uses primary :
Learning Outcome (B) DEMONSTRATE AT AN INTI- application of elements of an	DEMONSTRATE AT AN				TRATE AT AN			DEMONSTRAT			DEMONSTRATE AT
Learning Outcome (D) DEMONSTREAM STATE AT AN	perceptual and visual and observation (figures, ob			integrative	drawing and in approach to cation, planning	oncept develop	oment,	anonymous writ	ively in differen ten critique, sn	nt forms, such as nall group critique,	LEVEL a capacity to I together through critic Seminar)
Option is wife meaning to the control of the contro	DEMONSTRATE AT AN application of elements to two-dimensional form	of art and princ	iples of design related	an ability	TRATE AT AN to iteratively de , modeling;			to time, such as	sign principles a frame, duratio	and notions relating	DEMONSTRATE AT LEVEL an understand incremental making princluding experimenti
Calming Cultimer (c) Commercial (c) Calmining Commercial (c) Comme	DEMONSTRATE AT AN engagement with visual aesthetic phenomena, stheory	and perceptual	literacy related to	to safely 8	TRATE AT AN & effectively use uipment to con	Parsons Mod	leling Studio	DEMONSTRAT	E AT AN INTRO	ODUCTORY e representation of	DEMONSTRATE AT, LEVEL the ability to e representations of ab and/or 4-D media). El thinking as a problem
Learning Outcome (I) Learning Outcome (I) Learning Outcome (I) Built Companies (I) See the process (I) See the process (I) See the process (I)	DEMONSTRATE AT AN understanding that percunderstanding of contexts system in which meaning the system is sufficient to the system in which meaning the system is sufficient to the system in which meaning the system is sufficient to the system in which meaning the system is sufficient to the system in which meaning the system is sufficient to the system in which meaning the system is sufficient to the system in which meaning the system is sufficient to the system in which meaning the system is sufficient to the system in which meaning the system is sufficient to the system in which meaning the system is sufficient to the system in which meaning the system is sufficient to the system in which meaning the system is sufficient to the system in the syste	eption is condit at as well as cul ag is constructed	ioned by an ture as a dynamic d	an unders between t interaction	TRATE AT AN standing of the interest including the interest and material including the interest including the inte	nterdependent genergy flows, I integrations	relations spatial	process, using i methods such a toward more ad	rstanding of the ncremental is prototyping a vanced	e iterative making and testing to build	DEMONSTRATE AT A LEVEL the ability to re to context, in the relatindividuals to groups, political entities such
Of And Street St	DEMONSTRATE AT AN appropriate and explora tools, media and proces ideas. Tools include ras wet and dry media and	tory application sees to convey of ter and vector s	of analog and digital observations and oftware applications,	a basic kr	TRATE AT AN nowledge of and and space.			DEMONSTRAT LEVEL an abilit analysis of art w formal and infor analysis, reflect	y to write clear vork in a variety mal, such as re	and cogent y of forms, both esearch, process,	DEMONSTRATE ATA LEVEL reflection on creative skills lear connections fostered, through the ongoing of of assignments in an Students will use the
Assessment Creams Change of the season of th	DEMONSTRATE AT AN comprehension of skills synthesis of the two; as value of craftsmanship	and techniques well as an unde	s across media with a erstanding of the	to recogni		I precedents th		DEMONSTRAT LEVEL an ability a reflective man	y to archive and	d document work in	Demonstrate an abilit others in collaborative the relationship of sel for self and team assi
and cousin matter This connect use of massives Coulty of work as evidence distribution septimal as the learning portrials learning portrials Participation in case are an improvement as extended one actions actions	DEMONSTRATE reflect choices made, and con- congoing documentation	nections fostere	d, through the	learned, c	TRATE reflection hoices made, a congoing documents	and connection	s fostered,	DEMONSTRAT LEVEL an ability innovation crea	y to recognize	the importance of	DEMONSTRATE AT A LEVEL an ability to elea generator, embodin

e Description This course is an introduction to constructed and communicates this intensive studio, students.	Integrative Station : Integrative Station to the customer of t	In Bodains a commitment to visual se, and to critical and creative in world history and to the considered study of in world history and the considered study of in world histo	In this course students explore issues in relevant to the discipline here will be a supported to the discipline here will be a supported to the discipline here.	
idigital imaging membods to ear, and formal qualifies that inform on a two-dimensional plane. So organization, reprotect fationia angagement through drawnin photography, delite image or variety of media. The book or course of the popular will build upon in their appare.	Geometry, volume, space, time, construction, structure, mechanics, proportion, scale, anatomy Semiotics and Visual Rhetoric	,	or systems-based assignment that helps students to visualize and understand how time can be measured, mapped, represented and recorded in	inclusive world v
	Visual meaning: symbols, point of view cultural frames, etc, Cultural differences, perceptual and cultural assumptions of observation and representation	Inhabited Space and Materiality Idea of space and materiality based on	a manner that reflects their area of practice. Method and technique: mapping and visualization of systems	WEEKS 6-8 Reflection Thro
ourse Outline WEEKS 1-6 Observational Drawing (dep-			WEEKS 3-6 Still to moving, single to multiple)	This bridge topi of collaboration Integrative Stud
Gostati theory, visual organiza- hiorarchical imageny in te- hiophight perception Line, shape, value, color, soal- harmony, rhythm etc. WEEKS 7-12 2 dimensional representation	Imagination, narrative, ideation and expression Point of view, context, culture and identity	materiality - collage,	differently via single elements than it would be through a sequence of elements	the shared read view on a given
Analyza sealancerigo security columna gazes, in Geometry, volumna gazes, in mechanica, proportion aces Semotica and Visual Brassa- Visual maniferg symbols, and Columna difficient gazes, and George vision and frequencies WERRS 13-15 Use of Imaging, form manifer Imagination, framitimes, columna Plant of View, combact columna Plant of View, combact columna.		of making; and molding and casting that blur distinctions between –		WEEKS 9-11 Research Research mear design, the hum
Outcome (A) DEMONSTRATE AT AN INTE	DEMONISTRATE AT AN INITRODUCTORY LEVEL	interior/exterior, physical/ephemeral, and subject/object relationships.	and discussions of still-ness and slowness; lead to sequences of frames / objects / garments /	pure and applieresearch in a history uses pri
Come (B) IDEMONSTRATE AT AN IN- application of elements et al. to two-dimensional form and in- to two-dimensional form and in- angagement with visual and another phenomenal season theory Outcome (C) Outcome (C) Outcome (C) Outcome (C)	DEMONSTRATE AT AN INTRODUCTORY LEVEL perceptual and visual awareness through drawing from observation (figures, objects and environments)	the use of drawing and imaging skills in an integrative approach to concept development,	LEVEL an ability to both give and respond to critique productively in different forms, such as anonymous written critique, small group critique,	DEMÓNSTRAT LEVEL a capac together throug Seminar)
oystom is which measure less operations and the control of the con	DEMONSTRATE AT AN INTRODUCTORY LEVEL the application of elements of art and principles of design related to two-dimensional form and their implications on content	sketching, modeling;	outside critics etc. DEMONSTRATE AT AN INTRODUCTORY LEVEL how design principles and notions relating to time, such as frame, duration, speed, simultaneity, linearity, life cycles, evolutions and	DEMONSTRAT LEVEL an under incremental material including exper
CUISCOME (CI) DETRICTED TRATE (choices made), and consection organic documentation and ordina Scarring portation that making as form of transion CUISCOME (H)	DEMONSTRATE AT AN INTRODUCTORY LEVEL an engagement with visual and perceptual literacy related to aesthetic phenomena, such as principles of gestalt and color theory	DEMONSTRATE AT AN INTRODUCTORY LEVEL to safely & effectively use Parsons Modeling Studio	DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding of the representation of abstract ideas in time based forms	DEMONSTRAT
Outcome (I) Outcome (J) Outcome (J) Outcome (J) Out of two post personners of two post personners shading, modeling successes	DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding that perception is conditioned by an understanding of context as well as culture as a dynamic system in which meaning is constructed	DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding of the interdependent relations between things, including energy flows, spatial interactions, and material integrations	DEMONSTRATE AT AN INTRODUCTORY LEVEL an understanding of the iterative making process, using incremental	DEMONSTRAT LEVEL the abili to context, in th individuals to gr political entities
Managonaling y et al. Filler of training to be a control of the c	tools, media and processes to convey observations and ideas. Tools include raster and vector software applications, wet and dry media and various substrates	a basic knowledge of and ability to manipulate materials and space.	LEVEL an ability to write clear and cogent analysis of art work in a variety of forms, both formal and informal, such as research, process, analysis, reflection and evaluation text.	DEMONSTRAT LEVEL reflectio on creative skil connections fos through the ong of assignments Students will us
rotating, mails to all designations of the state of the s	DEMONSTRATE AT AN INTRODUCTORY LEVEL comprehension of skills and techniques across media with a synthesis of the two; as well as an understanding of the value of craftsmanship and its impact on form and meaning	DEMONSTRATE AT AN INTRODUCTORY LEVEL to recognize the historical precedents that inform material and spatial concepts today	LEVEL an ability to archive and document work in	Demonstrate ar others in collab- the relationship for self and tear
Evidence of the understanding and course material. The correct use of materials or its as evidenced application and learning portfolion.	DEMONSTRATE reflection on creative skills learned, choices made, and connections fostered, through the	DEMONSTRATE reflection on creative skills learned, choices made, and connections fostered, through the oppoing documentation and archiving	LEVEL an ability to recognize the importance of	DEMONSTRAT LEVEL an abilit

Program Name		1 1 1 1	1 1 2 2 2 2 2 2	
Semester Fall or Sp Course Title Drawing/Imaging	oring Fall or Spring Fall or Spring Fall Space/Materiality Time Integrative Studio 1 Integrative Semi			8
nurse Description This course is an introduction to to constructed and communicated this intensive studio, students	the way that meaning is This studio course is an active engagement with This course is an introduction to the cultural and In Integrative Studio I students expire a range of Integrative Seminorphysical and making a Report	air I fosters a commitment to visual risk, and to critical and creative in world history and to the considered study of indications to all interpretations of the considered study of indications of the considered s	In this course students explore issues in fall of the discipline they will course in fall of their explore at fall of the fall of their explore at	
digital imaging methods to exp and formal qualifies that intern on a two-dimensional plane. E organization, representational engagement through drawing photography, digital image on variety of media. The tools as	Geometry, volume, space, time, construction, structure,	point of view and the objects relation to space	or systems-based assignment that helps students	
course form an introduction of will build upon in their upper in	mechanics, proportion, scale, anatomy Semiotics and Visual Rhetoric	WEEKS 5 -10	to visualize and understand how time can be measured, mapped, represented and recorded in	inclusive world v topic.
	Visual meaning: symbols, point of view cultural frames, etc, Cultural differences, perceptual and cultural assumptions of	Inhabited Space and Materiality	a manner that reflects their area of practice. Method and technique: mapping and visualization	WEEKS 6-8
	observation and representation	Idea of space and materiality based on lived, embodied experiences.	of systems	Reflection Throu This bridge topic
	WEEKS 13-15 Use of imaging, form, material and craft to convey meaning	New modeling tools and techniques to	WEEKS 3-6 Still to moving, single to multiple)	of collaboration Integrative Stud
Observational Drawing (depit Gestalt theory, visual organiza hierarchical and non-hierarchical imagery in the highlight perception	Imagination, narrative, ideation and expression	materials, forms, and spaces as	Goal: to explore how meaning can be made	the shared read
harmory, rhythm etc. WEEKS 7-12 2 dimensional representations space	Point of view, context, culture and identity	materiality - collage,	differently via single elements than it would be through a sequence of elements	view on a given
Analyze estationismings Geometry, volume, space i mechanics, proportion, seas Semiotics and Visual Piercello Visual meening: symbols, po Cultural differences, persons			Concepts: Notions of frame and sequencing Description: Time as represented by a singular	WEEKS 9-11 Research
WEEKS 13-15 Use of imaging, form, material imagination, narrative, ideated Point of View, context, culture		of making; and molding and casting that blur distinctions between –	element progresses on to a sequence of individual elements. Still, or	Research mear design, the hum
		negative/positive, figure/ground, interior/exterior, physical/ephomeral,	single element / frame / object / space/ garment and discussions of still-ness and slowness: lead	pure and applied research in a h
g Outcome (A) DEMONSTRATE AT AN INTE- perceptual and visual awaren observation (figures, objects)	DEMONSTRATE AT AN INTRODUCTORY LEVEL	and subject/object relationships.	o sequences of frames / objects / garments / DEMONSTRATE AT AN INTRODUCTORY	history uses pri
g Outcome (B) DEMONSTRATE AT AN INTE application of elements of an to two-dimensional form and g Outcome (C) DEMONSTRATE AT AN INTE	perceptual and visual awareness through drawing from observation (figures, objects and environments)	the use of drawing and imaging skills in an integrative approach to concept development,	LEVEL an ability to both give and respond to critique productively in different forms, such as	LEVEL a capacitogether through
aesthetic phenomena, such a theory ig Outcome (D) DEMONSTRATE AT AN INTE understanding that perception	observation (ligures, objects and environments)	communication, planning, & presentation.	anonymous written critique, small group critique,	Seminar)
system in which meaning is of outcome (E) DEMONSTRATE AT AN INITiappropriate and exploratory tools, media and processes in loss. Tools include a processes in the second and the second	DEMONSTRATE AT AN INTRODUCTORY LEVEL the application of elements of art and principles of design related	DEMONSTRATE AT AN INTRODUCTORY LEVEL	outside critics etc DEMONSTRATE AT AN INTRODUCTORY LEVEL how design principles and notions relating	DEMONSTRAT
wet and dry media and various Outcome (F) DEMONSTRATE AT AN INTI- comprehension of skills and skyrthesis of the two as well	to two-dimensional form and their implications on content	sketching, modeling;	to time, such as frame, duration, speed,	incremental ma
Outcome (G) DEMONS HAVE resection of choices made, and connector origoing documentation and in	DEMONSTRATE AT AN INTRODUCTORY LEVEL an engagement with visual and perceptual literacy related to		DEMONSTRATE AT AN INTRODUCTORY	DEMONSTRAT
sketchbook to demonstrate a making as a form of thinking Outcome (H)	aesthetic phenomena, such as principles of gestalt and color theory		abstract ideas in time based forms	representations and/or 4-D med
	DEMONSTRATE AT AN INTRODUCTORY LEVEL an	DEMONSTRATE AT AN INTRODUCTORY LEVEL	DEMONSTRATE AT AN INTRODUCTORY	thinking as a pr
g Consonia (i)	understanding that perception is conditioned by an	an understanding of the interdependent relations	LEVEL an understanding of the iterative making	LEVEL the abili
g Outcome (J) g Outcome (K) cy Acquisition SKETCHING working with International Conference on two point perspective	understanding of context as well as culture as a dynamic system in which meaning is constructed	between things, including energy flows, spatial interactions, and material integrations		to context, in th
DRAWING SYSTEM shading, modeling, techning, manipulating wet made made MEASURING TOOLS Fuller, franciple, company, to Cutting tools and technicals.	DEMONSTRATE AT AN INTRODUCTORY LEVEL the	DEMONSTRATE AT AN INTRODUCTORY LEVEL	toward more advanced DEMONSTRATE AT AN INTRODUCTORY	political entities
Graphite, charcoal posists, color painting options i sans substrate (bristo), monocolo backings, substratelves (crassisticks). Transforming a proposition of the prop	appropriate and exploratory application of analog and digital tools, media and processes to convey observations and		LEVEL an ability to write clear and cogent analysis of art work in a variety of forms, both	on creative ski
DIGITAL MEDIA/TOOLS: Pro Introduction to intention pro rulers, grid, guides and short Input/Output: may include on capture such as digital current output, screen, print	ideas. Tools include raster and vector software applications, wet and dry media and various substrates		formal and informal, such as research, process, analysis, reflection and evaluation text.	connections for through the one
Image: mode (Chrylevs Rick) formats, raster Salections; may include many pen tool, select all salect nor feathering, quick mask and lis Manipulations; may in use				of assignments Students will us
rotating, mask to not selected transform again Layers: creating, detering, du- stacking, fill and adjustment in DIGITAL MEDIA/TOOLS: It is layed as it.	DEMONSTRATE AT AN INTRODUCTORY LEVEL comprehension of skills and techniques across media with a		LEVEL an ability to archive and document work in	
Deliverables	synthesis of the two; as well as an understanding of the value of craftsmanship and its impact on form and meaning	material and spatial concepts today	a reflective manner for learning portfolio	the relationship for self and tea
sment Criteria Evidence of the abovy to solve technical Evidence of the understanders and course material	DEMONSTRATE reflection on creative skills learned,	DEMONSTRATE reflection on creative skills	DEMONSTRATE AT AN INTRODUCTORY	DEMONSTRAT
The correct use of materials a Quality of work as evidenced sketchbook exploration and a	choices made, and connections fostered, through the	learned, choices made, and connections fostered, through the ongoing documentation and archiving	LEVEL an ability to recognize the importance of innovation creative thinking risk-taking and	LEVEL an abilit

ram Name			1 1 2 2 2 2 2	
mester Fall or Spring	Fall or Spring Fall or Spring Fall Fall	I 1 1 1 1 at at at a spring Fail or Spring Spring Spring	1	
rse Title Drawing/Imaging cription This course is an introduction to the way	SpaceMateriality Time Integrative Studio 1 Integrat	Objects as History Sustainable Systems Integrative Studio 2 In the course introduces students to major trends. This course introduces students to major trends. This course is a required first year course in the describing the velocity in the production of the production of the velocity in the production of the production of the velocity in the production of the production of the velocity in the production of the production of the production of the velocity in the production of the production of the velocity in the production of the production of the velocity in the production of the production of the velocity in the velo	tegrative Seminar 2 Elective this course students expirer issues elected to the discrete from will elected to the discrete from will	
	sonal drawing and los variety of skills, took, media and methods and work with three involves more than editing variety of skills, took, media and methods and work with three involves more than editing variety of skills, took, media and methods and work with three involves more than editing variety on projects that are collaborative and coass- phraking, Subsents regage is provided in the control of the contr	in a full spectrum of objects as expressions of a particular place and inster into	ursue in their future studies at assessed in the date account for the date account in	
	rapiore V		cinematic sculptures etc.)	
	A maga-			
will build upon in their upper level discip	di mana. Gintary co			
			DEMONSTRATE AT AN INTRODUCTORY	
			LEVEL a comprehension of skills, materials and	
			processes to convey notions of time using digital	
			tools (proficiency in sequencing stills in InDesign	
			and making moving image sequences in Final	
			Cut Pro or Premier)	
Outline WEEKS 1-6 Observational Drawing (depicting obser Gestalt theory, visual organization and of	n Millionia.			
hierarchical and non-hierarchical imagery in figure/groun highlight perception	of relates			
Line, shape, value, color, scale, proporti harmony, rhythm etc.	ion, bass			
WEEKS 7-12 2 dimensional representation of 3 dimensional	resional 1			
	2000,0			
	SKETCHING working with line, contour, gesture	CONCEPTUAL SKILLS:	CORE SKILLS:	Ability to I
observation and representation WEEKS 13-15	pne or two point perspective	Making connections for students between	The relationship of still / synchrony to linear /	studio pra
	DRAWING SYSTEMS: isometric, orthographic	methods of material making and spatial concepts.	diachrony should be demonstrated in project 2	Studio pre
		Space Materiality Concerts		Ability to
	shading, modeling, texturing and subtracting,	Space Materiality Concepts	via single frame > story board type projects, and	
ome (A) DEMONSTHATE AT AN INTRO	manipulating wet media mixed media.	o Materials logic in relationship to concept.	in project 3 via montage	integratio
	MEASURING TOOLS:	o Concept refinement in relationship to material	The nature of time as experienced via open /	experience
ome (B) DEMONSTRATE AT AN INTRODUCTO application of elements of art and extend	Ruler, triangle_compass, t-square, grid, curves	properties.	networked / interactive works should be explored	and the le
to two-dimensional form and their imple ome (C) DEMONSTRATE AT AN INTRODUCTION	Calling tools and techniques.	o The ability to define the relationship between	in project 3, by making a work that is experiential	
engagement with visual and perceptur aesthetic phenomena, such as princi theory	DRAWING MEDIA/TOOLS	concept, project development and fabrication	rather than specifically linear	Ability to I
come (D) DEMONSTRATE AT AN INTRODU-	Graphite, charcoal, pastels, wet nedia: ink, acrylic or other	o The ability to communicate the differences	An understanding of how these notions of time	iteration p
understanding of context as well as out system in which meaning is constructed	poler painting options (watercolor, gouache) Various	between different scales of production	can be conveyed in different forms of analog and	
Some (E) DEMONSTRATE AT AN INTRODUCTIO appropriate and exploratory application tools media and recognises to company	substrate (bristol, watercolor, charcoal paper, etc) Drawing	o The ability to move between hand and digital	digital media (InDesign software to compile series	
ideas. Tools include raster and vector so wet and dry media and various substrate	packings, subtractives (erasers, shammy cloth, blending	techniques	of images, Final Cut Pro or Adobe Premier	Ability to
come (F) DEMONSTRATE AT AN INTRODUCTO		• Scale:		performed
synthesis of the two; as well as an under value of craftsmanship and its impact or	sticks) Transforming a project across media		software to produce moving image sequences)	penome
come (G) DEMONSTRATE renection on creatives	BIOLEAL MEDIA (FOOL O. Bloods also	o The ability to explain scale	DIOITAL VIDEO	0011 40
	DIGITAL MEDIA/TOOLS: Photoshop	o Scale relative to the limits of materials	DIGITAL VIDEO	COLLABO
making as a form of thinking	ntroduction to interface, preferences, page set-up, menus,	o Scale as a concept for communicating spatial	Non-Linear Digital Video Editing software	Use of too
come (H)	rulers, grid, guides and snap to guides	ideas through drawings/modeling	Pasic understanding of the interface (palettes,	the collab
	Input/Output: may include placing images, methods of digital	o Exploration of Spatial/Material design concepts	windows, tool palettes, media viewers, timeline,	managem
come (I)	capture such as digital camera, scanner, etc. methods of	from Object to Environment	etc)	of the tea
	butput, screen, print	· ·	importing different kinds of media and organizing	managem
	Image: mode (CMYK vs RGB), size and resolution, file	TECHNICAL SKILLS	it within a media bin.	tasks
	iormats, raster	Fabrication Techniques	An understanding of the non-destructive nature of	
come (d) come (K) guisition SKETCHING working with line, contour, one or two point perspective	Selections: may include marquee, lasso, quick selection tool,		digital video editing including the relationship of	tools to ai
	perections. may include marquee, lasso, quick selection tool,	o Factoring Techniques		
	ben tool, select all, select none, inverse, adding, subtracting,		media files to clips.	tools to as
	eathering, quick mask and layer mask.	Drawing Techniques	organizing image into the timeline editor.	team
	Manipulations: may include cropping, scaling, flipping and	o Freehand drawing as well as orthographic	Trimming and editing clips directly within the	tools to as
DIGITAL MEDIA/TOOLS: Photoshop	rotating, mask to edit selections, cut, copy, paste and	drawing techniques.	timeline.	effectiven
	ransform again		Trimming and editing clips within a media viewer.	basic digi
capture such as digital camera, scanner output, screen, print Image: mode (CMYK vs RGB), size and	Layers: creating, deleting, duplicating, hiding, showing, re-	CRITICAL-MAKING SKILLS	Creating a sequence of clips within the timeline.	aid in bas
formats, raster Selections: may include marquee, lasse pen tool, select all, select none, inverse	stacking, fill and adjustment layers, opacity	Core competencies for students in	Adding and editing sound within the timeline.	Ability to
	stationary, and adjustment layers, opacity	Space/Materiality	Creating multiple "sequences" within a project to	order to in
	DIGITAL MEDIA/TOOLS: Illustrator	Familiarity with wood shop machines, power	explore different ways that a project can be	Students
DIGITAL MEDIA/TOOLS: Illustrator				
erables	Introduction to Application: interface, preferences, page set-	hand tools and hand tools.	edited.	learning p
technical				
Evidence of the understanding of the per and course material				
The correct use of materials and formati Quality of work as evidenced in in-class	CONT.			
sketchbook exploration and a digital are learning portfolio.	dotal acrino, e.g. the segme portion.	a digital archive, e.g. the learning porticio. and a digital archive, e.g. the learning and linguistic System.	operation that occurs between the	

Program	Name																									
Tear	1	1 Facultaping	1 Fair or spring	1 1	1 Fail	1 Fail or Spring	1 Fair or Sporag	1 zerog	1 apmg	1 Spring	2 2	2 2	2	2 2	2 Spring	2 3	3	3 3 al Fal	3 3 3pmg Nome	3	3 4	4 Spring	4 4	4 4	4 4	Graduate A
Course Title	Consequences of the Consequence	SpaceMateriality	Time	Integrative Studio 1	Integrative Sentinar 1	Objects as History	Sustainable Systems This course is a required first year course that provides tourisdational understanding of	Integrative Studio 2	Integrative Sentrar 2	Elective					Electric	•						4.14				
Course Description	This counte is an infriduction to the way that meaning is constructed and communicated through visual images. It this interiore studio, cludents use traditional drawing and	This studio course is an active engagement with spaces and materials. Projects infroduce students to a variety of skills, tools, media and methods and	perceptual constructions of time. Learning to work with time involves more than editing video	on integrative Studio I students explore a range visual, analytical, and making shifts white work! on projects that are cottaborative and cross-	and beduat themselv, and to ortical and creative ting and beduat themselv, and to ortical and creative threaing. Budents engage in a full spectrum of	If this course introduces students to major trends in world history and to the considered study of objects as expressions of a particular stace and	This course is a required first year course. That provides foundational understanding of the scientific and social issues related to the	It this course students explore issues relevant to the discipline they will pursue in their future studies at Parsons. The shifts	in this course students explain issue relevant to the discipline they will pursue in their future studies at	·																
	and format qualifies that into n tow concepts are expressed on a beo-dimensional plane. Students explane visual	studioshop classrooms where first-hand expenence affirms the relationship between major	consideration of time as a designed idea that can g function as a tool to understand how objects can	on the "how" of making things, but also the "will How is It that we make sense of our steas, the	dy." decreasors to finder details and peer-ti-peer e bearing and exchange. Through shared question	brie. Its structure is roughly chronidogical, beginning in prehistory and continuing until the	understanding of the constraints, challenger and opportunities presented by the need to	expanded through the introduction of a wo variety of research methods-both digital a	de broegrative Serrinar 1 are expanded and through the introduction of a wide																	
	organization, representational and abstract forms and engagement forcego classing from observation, organization distillating forces on and interception of a	and learning. Students control the many aspects of spaces and materials, such as materiality, second before code disability areas according	function, environments can be perceived, and experiences can be shared.	information we collect, and our hundres and Becries? And what can this inquiry let us abor-	proteins, students are exposed to multiple and perspectives, approaches and methods for	that occurred at different times for different cultures.	design products, systems, and services that are more socially, environmentally and	anatog- and in projects that are shared wit integrative Sentinar 2. Using methods out	n variety of research methods-both in digital and analog—and in projects the last about with intercention thereo.																	
	currenty of media. The tools and methods explained in this course form an introductory platform that Plansons students.	the Sycle, and ecotogical impachs.	Studio projects, readings, writing, and examples of many artists' work are used to examine flow	Obsidence work in teams on projects that encourage exploration through research and	to shifts and thought processes they will build upon as they progress through Passons: presentation	The focus will be on objects from ordinary tools of daily life to excluordinary monuments of skill	Parsons education. This course is where the work	eleperiments, first hand observation; and resources such as ordine platforms,	Using interviews, visual research, untine sources, libraries, experiment																	
	best board sport of their sport areas and partially countries.	This studio. Students examine their own process and intentions as they experience the relationship.	evolved to impact our understanding of time. A variety of methods and media, from digital video,	earning from other first year courses and experiences into their work.	accessment dotts, executive skills, receased skills, and systems torking.	collections. These objects will be explored in berns of how and why they were made, by who	Complexity, diversity, adaptability are key aspects of all natural systems. However our	introduced to ways or which a topic can be researched and related to a discipline.	students are exposed to the multiple ways in which a topic can be																	
		between the self and the world around them. Area of toous include the movement of the body and ho it impacts the experience of a project's developme	 Stu-drawing, to performance, are used to explore yand represent different cross disciplinary notions intof time found in the fields of art, design, science, 	This course shares a common theme with integrative iteminar I and at various times in 7	This course shares a common theme with integral the Studio I and all various times in the semester, the	and for whom, how they were used, what they meant to their users, and what social structures to an exchange to their	fruman behaviors, supported by conditions where art and design flave had great influence, have built a complexity that is not	pladents use digital tools and online pladorms along with findwork to extend the research and creative problem-solving	e Students use digital bols and online platforms along with feldwork to	`																
		and the way that a choice of a material or tool can change the way that an idea grows. Drawing and	and industry. Students will leave the course with a basic knowledge of creating digital sequential leaves and automatical sequential.	seriester, the two classes share ideas, concept and assignments, bringing together reading, written and strategy is a recover that is assess.	pts Classes chare ideas, concepts and assignments, bringing Eigether reading, witing and making in a	ar munusu n umu.	sustainable and threaters our ability to be resident. Designers of the 21st century are the control to control to the 21st century are	undertaken in class. This will result in individual art and design responses through a recent forced account. The study is	indeed the resident and creative problem-serving undertaken in class.																	
		steak as well as to create work plans that can be developed in the modeling facilities and studio.		to the creative work of artists and designers in every discipline. The Parisons Learning Purtor	artists and designers in every disoptine. The sto: Parsons Learning Portfolio is introduced and		included and interestination and automatical in- leases of the property of the property of the party of the p	paired with the triegrative tensors 2, timings together making, reading, witing	troegrative Semmar 2, bringing making, reading, writing and research																	
		developed in the modeling facilities and studio. Discussion, critique and written responses often apportunities for shaderits to communicate ideas about their projects and those of their classifiates.		an account and payerback in the compaction	E. Davenger is the course oper.		and everyday life. It is osucial, as both professional experts	future study and practice.	Name study and practice.																	
		about their projects and those of their classifiates, and to undestand their work in historical and bullbull contest.					making decisions about materials flows, and as officers. This creative practitioners have a comprehensive understanding of the practition recess from between and	1																		
							comprehencial understanding of the scientific process, from tetahrork and aboritating to postly florifulation. By combining sequenced field tips and																			
							By continuing sequenced field tops and lectures to locations around New York City to																			
Course Outline	WEEKS 1-6 Chemistered Dissering (depicting observations from Mn) Cental Theory, visual organization and composition including treasurational and	WEISKE 1 - 5 Haptic Space and Materially	WEEKS 1-2 Introduction: Time map	WEEKS 1-4 Menor	OWERE 1-4 Mantai Mantai Mantai poly poly poly poly mantai mant	This course will be laught using a lecture forma that bunds discussion and commentary into the	ports second and corner mans	WEEKS 1-3 The course is structured around four basis	PRESENTED STREET																	
	non-necessitized imagery in figure ground relationships to	Three-dimensional space with an initial focus on making an object.	construct, Visualize different constructions of time in time maps; Mapping	an except from a merior to read that will help form the basis for the lesson plan. This memor	a leadings from a member to read that will bein from the basis for the tession plan. This member will also be	 Stess objects to categories of expenence and social and geographical context. 	`	Vestination of The doctored amount State State The doctore is disclaimed amount State State stages of measure of mind states. The State stages to examine a very Societies discussed in the disciplinary States of the will be disciplinary States of the WEEKS 4-18 to the necessing weeks students will explain the disces more methodically in crossor.	Streetigate steas, using a variety of methods and processes, with the																	
	Dispringific perception Links, shape, value, color, scale, proportion, batance, flushing, dhythir etc.	Plant, line, plane, shape, volume, mass, scale, proportion, and batance becable shelch modeling	offset of perception of time Concept truestigate differences between the perception of	encompasses both studio and seminar.	lated to the seyword that encompasses both stud- and sersinar.	The master syttatius indicates 10 thematic groupings of objects in a chronotogical		petaled to the disciplinary theme of the course.	who what when to HOW & WHY questions. Peer groups are																	
	WEEKS 7-12 2 directional representation of 3 directional form and	Use of modeling book to shape, counties, and construct three-dimensional upperts to address the associated	Sine, the structure of time, and the representation of time Description: Introduce the idea that time is a man-made construct that has been considered.	WEEK S L Peer to Peer For the Peer to Peer bridge, a mading	Willier s Peer to Peer For the Peer to Peer bridge, a reading assignmen	progressor. Individual instructors are expected to use the other it weeks of the semester to introduce additional objects, according to their	'	WEEKS 4-15 It the remaining weeks students will explicate stages more methodicatly in projects.	established to share ideas for the bedback. These concepts are examined through these various																	
	space Analyse relationships through perspective drawing	Objectives - content and torm, dominant and subordinate visual relationships,	in different ways by artists, physicists, writers, designers. Create a 2D image-based assignment or patterns and assignment to produce the patterns.	assignment such as "The Conversation: Times obtained to David Brooks and Gair Collins talk."	s such as "The Conversation: Times columnists Davi Blooks and Stat Cultins talk between columns" so	d own receasts interests and/or to conduct site and/or to conduct site.		that highlight different research tools and stollegies and utilize a variety of means to countrie! They research	processes, it particular experiments modeling and 20700.																	
	the Charles, proportion, ecate, anatomy bemistics and Visual Rhetoric	WEIGHT S-10	to visualize and understand how time can be measured, mapped, represented and recorded in	inclusive world view than the previous bridge topic.	previous tridge tops:	In each thematic grouping, are tive or six ancho objects that speak most directly to the theme	*	PESSARCH STAGES	Investigation through research (Investigation)																	
	Visual meaning symbols, port of view cultural frames, etc. Cultural differences, perceptual and cultural assumptions of observation and representation	Shabited Space and Materially Sites of space and materiality based on	a manner that reflects their area of practice. Method and technique: mapping and visualization of systems	- WEEKS 0-8 Perfection Through Multiple Perspectives	William Brough Multiple Perspectives This bridge tips: will highlight the increasing use?	and to each other. The suggested class reading and background bibliography are keyed to their suggests. We have also included a large group or	*	Framing the question (inquiry) Investigate steas, using a variety of	Pleading, making, and mapping the field. Students work to develop clear concepts from selected ideas. What																	
	WEEKS 13-16 Use of massing, form, maderial and coall to convey meaning	Itself, entitleded experiences. New modeling tools and techniques to employ new methods for shaping and manuscription.	WEEKE 3-6 STEED HOWING, SINGE SO HARBORE	This bridge topic will highlight the increasing us of cottaboration as a working method in the integrative Itudio, For both seminar and stud.	ee contaboration as a working method in the triangular Studio. For both sensinar and studio, the shared do, reading could stress multiple control of view on a	 atternate objects which can fit in to the same week's class. Instructors can choose which upsects they would the to concentrate on in any 		methods and processes, with the foundational inquiry resting on: from who what when to HCW & WHY questions, Per	does it mean to stude oneset within a test? Within research? In both side or of the course, mapping is done to	4																
	magnation, narrative, steation and expression Proof of view, context, culture and steribly	materials, forms, and spaces as they relate to an embodied concept of space and materiality – collage.	Soat to explore how meaning can be made differently via single elements than it would be through a sequence of premium.	the shared reading could stress multiple points were on a given topic.	s of Igner topic.	gues tecture.		groups are established to share steas for feedback. These concepts are examined firmed free various recomment.	estation findings thus far and primar research continues to be supported and strengtione.	Y																
		brootage, and assemblage federogeneous combinations of materials, process-guided method	Concepts. Notions of hame and sequencing to Description: Time as represented by a singular	WEEKS 9-11 Photoach	Research means different things in the arts, design	The objects that form the backbone of the course will all be drawn from public collections :	-	particular, experimental modeling and 30/30.	brompredation of results (trompredato	eq	1	1		1						1 1						
	Secretary of the control of the cont	casing that the districtions between - negative positive, figure ground,	on to a sequence of individual elements. SSE, or single element / frame / object / spacer garment	presented related different things in the arts, design, the foundanties, the social sciences are pure and applied sciences. For example.	all applied sciences. For example, research in a flumanties discipline such as history uses comar	The American Museum of Natural History, The New York Historical Society, The Jewish	`	Investigation through research (Investigation)	shudo and seminar. Differences in primary and secondary sources are																	
Leaving Outcome (A)	DEMONSTRATE AT AN INTRODUCTORY LEVEL	intercritation, physicallegheneral, and subject/object relationships. CESSONSTRATE AT AN INTRODUCTORY LEVEL	and discussions of still-ness and stilleness; lead to sequences of traines / objects / gavneris / DESIGNATIFIEST AN INTRODUCTARY	pessandt is a humanities discipline such as history uses primary sources and other eviden- cessors tracts at an introduction?	con sources and officer evidence to systematically explicate and details that influence a guiding question to the contract of	The National Museum of the America, and the National Museum of the American Indian. * DEMONSTRATE AT AN INTRODUCTION	DEMONSTRATE AT AN INTRODUCTORY	Reading, making, and mapping the field. Students work to develop clear concepts DEMORSTRATE AT AN INTRODUSTICATION.	established as a mean to investigate in both visual and bedue realins. F DEMONSTRATE AT AN				+							+		-				
	perceptual and visual awareness through drawing from observation (figures, objects and environments)	The use of drawing and imaging shifts in an imaging	LEVEL an ability to both give and respond to ontique productively in different tome, such as	LEVEL a capacity to bring writing and making together through-ortical thought. (Studio and	capacity to bring writing and making together thrus orbital thought. ((thubic and territole)	EXYSE the ability to engage with historical examples of material culture as generators.	LEVEL an ability to respect diverse outland attitudes toward nature and their retryance	CEVEL a capacity to bring writing and making together through critical thought.	PATRICOLIC TORY LEVEL as ability to demonstrate a capacity to bring write and matrice to come the party	No.																
Leaving Outcome (B)	DEMORSTRATE AT AN INTRODUCTIONY LEVEL THE	CESSCRETRATE AT AN INTRODUCTORY LEVEL	SESSECTION AT AN INTRODUCTORY	DESCRIPTION AT AN INTRODUCTORY	DESCRIPTION AT AN INTRODUCTION CEVEL an ability to reflect on restriction of the Con-	DEMONSTRATE AT AN INTRODUCTORY	CESSORITICATE AT AN INTRODUCTORY	DESCRIPTION AT AN INTRODUCTORS	Employed North Action				_				+ +	_	_	+		+	_			
	to two-dimensional tore and their implications or content	shetching, modeling	to time, such as trame, duration, speed, simultaneou treatly, the cycles, exclutions and	incremental making process, including experimenting, bilding creative risks,	in the relation of inclusionals to groups, institutions, and socio-posticial entities such as Parsons. The	sensitivity toward differing cultural specificities.	moral and ethical problems related to sustainability	incremental making process, including experimenting, taking creative risks.	reflect on the relationship of self to contest, in the relation of individuals:																	
Committee (C)	engagement with visual and perceptual through retaind to secthetic phenomena, such as principles of gestalt and color	to safety & effectively use Parsons Modeling Itsus to cately & effectively use Parsons Modeling Itsus toom & equipment to construct models & projects	CEVEL an understanding of the representation of abstract ideas in time based forms	LEVEL the ability to explain visual representations of abeliand bleas justing 2-D, 7	setection on creative skills teamed, choices made, and	DEMONSTRATE AT AN INTRODUCTORY LEVEL The ability to assess the value and impa- of fratorical examples of material or three and	LEVEL on ability to exhibit assumeness of interestationships within and between	LEWIS, an ability to explare visual representations of abelract ideas pump 2-	INTRODUCTORY LEVEL as ability to obtact an creative static tearned.																	
Leaving Outcome ***	DEMONSTRATE AT AN INTRODUCTORY LEVEL	DESIGNATIVATE AT AN INTRODUCTORY (*****	DEMONSTRATE AT AN INTRODUCTION	ander #O media. Employ visual and percepts. Directly as a problem-solving foot across multi- DEMORETIMATE AT AN INTRODUCTY MAY	Add connections Solered, Spile Shough the ongoing documentation and archiving DESIGNETHALE AT AN INTRODUCTION YOUR	Their regalers with regard to targer systems and man commission by the commission of the commission o	DESIGNATION AT AN INTRODUCTION	DO and/or 40 medal. Employ visual and perceptual Existing as a problem-solving DEMORSHIPATE AT AN INTROCE.	Shapes made, and connections busined, through the ongoing				_							\vdash		-				
(6)	understanding that perception is conditioned by at understanding of context as well as culture as a dynamic loyders in which meaning is greatured.	an understanding of the interdependent relations between things, including energy flows, spatial interactions, and makery investments	LEVEL an understanding of the Becative making process, using incremental methods such as protections and technique.	LEVEL the ability to reflect on relationship of or to context, in the relation of individuals to prouds, with some and	et an ability to engage with air and design as a generator, enthodrisers and transmitter of cultural shear. Descondable an unhanted to cultural	occativitary recessary for persuasive argumentation by writing clear and cogené text-	LEVEL on ability to drive scientific inquiry wouldn't inquestions raised during field tops and lectures	CENTIC on addity to utilize online tools individually and collaboratively in order to collect, organize any community and	Shough an overview of a variety of sources of ordine and print research.																	
Learning Outcome (6)	DEMONSTRATE AT AN INTRODUCTION LEVEL BA	DESIGNATIONS AT AN INTRODUCTORY LEVEL	Designations advanced SESSOCIATION AND INTRODUCTORY	DESCRIPTION OF THE PROPERTY OF	OPERCHAPTE AT AN INTRODUCTION / LEVEL	BESSENS AT AN INTRODUCTORY	DESCRIPTION AT AN APPROXICATION	DEMONSTRATE AT AN INTRODUCTORS	AND THE BROOMS HOW IN		_	+	+				_	_		+		+				
	proprograms and exploratory application of analog and digital locis, media and processes to convey observations and losse. Tools include raider and vector software applications,	materials and space.	analysis of all work in a variety of forms, both forms; and intomat, such as research, process,	or creative skills tearned, choices made, and connections fordered,	necessary for persuasive argumentation. By leave to craft coherent thesis statements and support	LEVEL the ability to show evidence of the process of reading, i.e. understanding multiples bases of communication as forms of cereinal	LEVEL an ability to evaluate their mork in relation is stated evolutioning posts and values	synthesize collected data. Employ this capacity individually and as an integral	acquire an overview of quantitative and qualitative research systems (in																	
	will and dry media and various substitutes		analysis, reflector and evaluation text.	through the ongoing documentation and archivi of accignments in air online tearning portfolio. Observit will use the portfolio to	ung larguments. Write clear and cogent image and text- based analyses of their own and others work acro- different course holes; specificatly, become	mought by identifying the central arguments are supporting evidence in various types of tests.	4	contribution to a collaborative group. (Student Sensinar)	analyzing and summarting data;																	
Learning Dulcome (P)	DEMONSTRATE AT AN INTRODUCTORY LEVEL competencies of exits and techniques across media with a	DESIGNATIFICATION INTRODUCTORY LEVEL to recognize the freshrical precedents that inform	DESIGNATIONS AT AN INTRODUCTION? LEVEL on solely to archive and document work in	Demonstrate at ability to work constructively w in others in cultaborative contents, to understand	AND DESCRIPTIONS AT AN INTRODUCTION FLEVEL d an ability to successfully attitude the use of other	DEMONSTRATE AT AN INTRODUCTORY LEVEL the ability to utilize and understand the	DESIGNATIFIATE AT AN INTRODUCTORY LEVEL use armog and digital body bound	DEMONSTRATE AT AN INTRODUCTORS LEVEL reflection on creative skills learned	NTRODUCTORY LEVEL as abily to																	
	value of craftsmanship and its impact or form and meaning	material and space concepts coday	a minuser marrier to marrier position	for self and bean assessment. (Studio)	and thus avoid plagramus (berman)	benefits of a variety of sources of research material, including electronic catalogs and	scenario nevicas o anaque	through the ongoing documentation and activing of assignments in an online	generator, embodiment and transmitter of cultural steas.																	
Learning Outcome (S)	DEMONSTRATE reflector on creative state search.	CESSONETRATE INSECTION OF CHARGE SAIDS	DESIGNATIVATE AT AN INTRODUCTORY	DEMONSTRATE AT AN INTRODUCTORY	Communicate critical reading statis by sheetlying St	DEMONSTRATE AT AN INTRODUCTORY	DEMONSTRATE AT AN INTRODUCTORY	DEMONSTRATE AT AN INTRODUCTORS	Begin to develop INTRODUCTORY				_													
	orgoing documentation and activing of assignments in an ordine leaving portiato. Students will use the portion and a specific portion of the portion and a	through the ongoing documentation and activing of assignments is an online tearning portfato. Thirteelit will use the contribo and a seek throw to	innovation, creative thinking, not taking, and experimentation	a generator, embodiners and transmitter of outland ideas. Demonstrate an understanding	various types of tests, including fiction, non-fiction, y of short terms, tong terms, critical escape, graphic	the asset in the development of the ideas of others in oral and written form, through	Stationg and knowledge into creative, sustainable, (measurable) solutions to	design as a generator, enbodiment and bansmitter of cultural shear. Demonstrate	persuasive argumentation, by learning an so cost coherent thesis statements	•																
	making as a torre of thirting	demonstrate an engagement with the idea of making as a form of thinking		Seminar)	etc (Sensorar)	constructive citique and feedback.		constructs.	and support arguments. Write clear and cogent image and test based anothers of their own and others with																	
Learning Outcome (H)		DESIGNATIVATE AT AN INTRODUCTORY LEVEL a proactive sense of cutaboration that takes into	DESIDNATIVATE AT AN INTRODUCTORY LEVEL a comprehension of exits, materials and	Demonstrate as ability to integrate concepts, material skills and techniques from other court	nes .	DEMONSTRATE AT AN INTRODUCTOR LEVE the ability to successfully attribute the use of lither's loses using a standard cristion format.	ic	DEMONSTRATE AT AN INTRODUCTORS LEVEL as ability to integrate concepts.	DEMONSTRATE AT AN INTRODUCTORY LEVEL AN ABBIN 1																	
		systems; connections with the world at large.	DESIGNATIFICAT AN INTRODUCTORY LEVEL a comprehension of edits, materials and processes to convey motions of time using analog tools (i.e. ettryboards, visual narrative, pre- cisionatic soupsties etc.)	and experiences into project work (disudio)	4	other's ideas using a standard citation format.		courses and experiences into project work	successfully attitibute the use of other's ideas/mages by using a																	
								DEMCRETHATE AT AN INTRODUCTORS LEVEL at abothy to integrate concepts, material solds and servingues from other courses and experiences into project work	standard obtains format, and thus avoid plagramsm																	
Leaving Outcome (I)	1		DESIDNETHATE AT AN INTRODUCTORY LEVEL a comprehension of skills, materials and processes to convey notions of time using digital	1																						
			processes to convey notions of time using digital tools (proficiency in sequencing 45th in trichenge and relating moving mage sequences in Final Cut Piu of Presser)						arguments and supporting evidence various types of texts, including fictio non-fiction, short terms, long forms.	in (
									reaching skills by identifying the delot arguments and supporting evidence unload types of feeling, including facts nor-foldor, who'll famile, boy tomat, unback essays, grigotal families combined works with snapes sound all. (Secondar)																	
Learning Outcome (J. Learning Outcome (K. moetency Acquisition	DESTRUCTION OF THE COTOUR SHOULD	CONCEPTUAL SIGLUS	COMERKELE	Application of the connection of writing of	AND MARRY IS WHELT OF THE CONNECTION OF PRACTICE WY		ADDITY TO HERECT ON THE CONTRACTION DEGLESS.	IN THE SEMESTER STUDENTS WITTER MOVED TO																		
	one or two point perspective DRAMMS SYSTEMS Increeds, orthographic	a Making connections for students between methods of material making and spatial concepts.	The relationship of still / synchrony to linear / discharge should be demonstrated in project 2 are shown from a should been related and	studio practice.	and studio practice.		Apply to reduct on the connection between test observations, reading, and writing	or this sensetier, stationals will be about to familiate themselves with multiple quantitative and quantitative research institute, such as: Constitutional research, Constitutional research, Exceptionals, Exce	PRESENTED THE THE COM- THE STATE OF T																	
	manguising we meda reset meda.	a Materials logic in relationship to concept. a Concept retinement in relationship to material	in project 2 via montage The rature of time as experienced via open /	integration of rearring from other courses and experiences in the context of projects, exercise	tom other courses and experiences in the contract ses, projects, exercises and the learning portfolio.	ar .	Conduct exercises that use quantitative methods that begin to address ecological problems, creatively	Observational research; Convestional research;	Correlational research; Comparative research;																	
	Plate, Srange, compass, Fequare, grid, curves Cutting tools and techniques. ISHAWNIS MIDIN/TOOLS	properties. In The ability to define the relationship between concept, project development and fabrication	in project 3, by making a work that is experiential rather than specifically trear	Ability to reflect on the process of ideation and	Ability to shape persuasive argumentation, to cost otherwist thesis statements and support argument	.	Ability to demonstrate and reflect on the learning from other courses and expenence	Experiments; 5 Shadowing	Shadowing Crowd sourcing:																	
	Chaptite, charcoat, pasters, wet media: inx, acrytic or other color painting options (watercolor, goulantier Minister.	o The ability to communicate the differences between different scales of production in Your states in your between board and distant	As understanding of how these notions of time can be conveyed in different tomic of analog and and the conveyed in different tomic of analog and	decision performed individually, in pairs, and in teams.	 to write image and text-based analyses, and to write in a variety of torner, turned and informer, schading to a variety of torner. 		in the context of projects, exercises and the learning portions.	Ethographic meanin;	Ethnographic research; Case studies; These connections																	
	backings, subtractives (erasers, sharmly stath, blending stoke) fransforming a project across media	Sections - Scale:	of images, Final Cut Pro or Adobe Premier sufficiers to produce moving image sequences;	Ability to reflect on the process of production performed individually, in pairs, and in teams.	Treas-drives easily.		problems, creatively. Addity to demonstrate and reflect on the learning from other courses and expectors in the demonstration of opportune and the learning profitation. Addity to containousle in group exercises. Addity is containousle in group avertices. Addity to containousle in group exercises. Addity to containousle in group avertices to purcount of the property of the purcount and the purcount of the purcount of the purcount of the purious acceptable approach to the topic or question or Addity to which a present price of the purpose	Theory companion; Liberature review;	Liberature review; becation;																	
	DISITIAL MIDWITCOLS: Phusiehop Introduction to interface, preferences, page set-up, menus,	o Studie relative to the tirets of materials, is Studie as a concept for communicating spatial	DIGITAL VIDEO Non-Linear Digital Video Editing software	COLLABORATION SKLLS: Use of book to manage and reflect on aspects	by using standard citation turned to avoid plagrane a of	-	Ability to define limitations of a particular scientific approach to the topic or question a	Protogong Activist research	Archiver research.																	
	pulses, grid, guides and snap to guides. Imput/Output: may include placing images, methods of digital copture such as digital carriers, scanner, etc. methods of	lideas Through drawings/modeling I is Exploration of Strattal/Material design concepts from Object to Sirvinonment	Wassi understanding of the interface (patettes, windows, tool patettes, media viewers, timetine, etc)	management of one's role in a project and thos of the learn	Ability to demonstrate critical reading skills through use vertical and textual analyses.																					
	output, screen, point broage mode (CSRYK vs RGR), size and resolution, file formats, rander	TECHNICAL SKILLS - Fidercolor Techniques	importing different kinds of media and organizing it willing a media bin. As understanding of the non-destructive nature of	management of a timetine to structure a team's takes of looks for effective communication	•		those goals	costaboratively, organize and analyze results, and present work in progress and this work. Some examples of ordine tools																		
	CONTRACTOR	o Tooling Techniques o Fastering Techniques	digital video editing including the relationship of resolts best to clips.	Scots to aid in group ideation loans to assess one's own performance within	- 4			conduct research inductivity and collaboratives, organize and analyze search, and present such is projects and that wish. Some examples of colline books custored at the time of writing this obsciousner books, the such own collaborative change book in such own collaborative books of the such as the colling books of the such as the colling changes in the such examples of the collaborative mapping.	1		1	1		1						1 1						
	Manquistonic may include copping, scaling, tipping and vitating, mask to edil selections, cut, copy, paste and	o Freehand drawing as well as orthographic drawing techniques.	Transing and editing clips directly within the greatne.	locks to assess and communicate the effectiveness of the members of a team.				Standowing, and peer editing. Sought Hangouts: for remote meetings																		
	Layers creating denting duplicating fiding showing re- stacking. M and adjustment severs coactly	CHITICAL-MAKING SKILLS Core competences for students in	creaming and editing clips within a media viewer. Creating a sequence of clips within the timetine. Adding and editing sound within the timetine.	were wigite toom for organizing projects and to ast in basic time management. Ability to employ observational resear-** *******	an l			Coogle Maps, for individual and collaborative mapping. Social School to find written resources, addition to (but not a substitute) to titrary																		
	DIGITAL MIDIATOOLS: Supple introduction to Application: interface, preferences, name non-	Space-Materially 1. Familiarity with wood shop machines, power hand tools and hand tools.	Creating multiple "sequences" within a project to explore different ways that a project can be edited.	coder to investigate air and decays problems. Students will gain an introduction to the use of teaming portion.	ta			addition to (but not a substitute) to strary research. Coogle sketchup: for rapid execting and																		
Deliverables																										
Assessment Criteria	Evidence of the ability to cover problems, both creative and biochrisist. Evidence of the understanding of the project assignments and cloude installed. The convect use of materials and tormats specified.	Evidence of the ability to solve problems, both creative and technical	Stradence of the ability to solve problems, both creative and technical	Studence of the ability to solve problems, both creative and technical	In Strategie of the ability to some problems, both creative and technical	Evidence of the apply to colve problems, both creative and technical	Evidence of the ability to solve problems, both creative and technical	Sudence of the ability to solve problems, both creative and technical through an destine process.	Evolution of the ability to solve problems, both creative and technical through an besidive process																	
	Evidence of the understanding of the project assignments and course material	Evidence of the understanding of the project assignments and course material	Svidence of the understanding of the project assignments and course material	Sindence of the understanding of the project assignments and course material	Svidence of the understanding of the project assignments and course material	Evidence of the understanding of the project assignments and course material	Evidence of the understanding of the project assignments and course material	Suidence of the understanding of the proje	ect Evidence of the understanding of the																	
	The correct use of materials and formats specified	The correct use of materials and formats specified	The correct use of materials and formats specified	The correct use of materials and formats specified	The correct use of materials and formats specified	The correct use of materials and formats specified	The correct use of materials and formats specified	Svidence of research in the development	of Production		1	1		1						1 1						
								engagement in the cross-course explicate that occurs between the tribegrative studio	an development of projects including imagigement in the cross-course																	
	destificant exploration and a digital artifive, e.g. the learning portfolio.		ragital archive, e.g. the tearing porticle. Participation in class and ordine	Ogital author, e.g. the learning portiols. Participation in class and online	Participation in class and ordine	Country of note as extended in in-class immobiles, prepared, sent-fraction exploration and a digital actives, e.g. the tearning portion. Participation in class and ordine improvement is technical, creative, and problem solving abilities. The conditions with coatenats.	and a digital archive, e.g. the leaving portions.	and Integrative Sensitar Participation in class discussion and onto	majoration that occurs between the integrative Studio and integrative e. Sensorar																	
	Quality of work as evidenced in in-class exections, projects, destribution exploitation and a digital archive, e.g. the hearing position. Participation in class and online	Participation in class and ordine	L	Improvement in technical, creative, and probler source addition	ers Improvement in technical, creative, and problem ers solving abilities	Improvement is technical, creative, and problem	Participation in class and online	Participation in catalogue work including participation in catalogue work including self and peer assessment and the use of catalogue catalogue took.	Participation in class discussion and																	
	Improvement in technical, creative, and problem solving abilities	Pertopation in class and online Improvement in technical, creative, and problem solving abilities.	proprovement in secretary, creasion, and process		Preparedness with materials	Decembers with materials	Improvement in technical, creative, and problem solving abilities	self and peer assessment and the use of	Saltonation is collaboration acco				_							\vdash		\perp				
Control	Improvement in technical, creative, and problem solving abilities	Improvement in technical, creative, and protient solving attribes		Constitution with restricted																						
Consta	Improvement in technical, creative, and problem solving abilities	Improvement in technical, creative, and protient solving attribes	Sincorescent with motivate	Transmission with materials				Requied	Required																	
Constitution Enveloper Constitution Type Related Type	Improvement in technical, creative, and protitions solving abilities. Preparedness with materials. It contacts 3 Task, Trine 9 Total Environment	Improvement in technical, creative, and problem solving statistics. Prepareches with nuterials. 3 4 4 Commat 3 Task Train 9 Task Eventpe			Name of the last o	Property	The same		namer at MFA (preferably in creative																	
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Course Excelope Course Excelope Course Wildows White Type Course Out Municipal	Improvement in technical, creative, and problems solving shiften and interest with relatedate. Preplaced resis with relatedate. 2 consists 2 consists 3 four times 6 four timestage Millionized (As advanced degree in an art or design discipline or equivalent.)	Improvement in technical, creative, and problems coloning abilities. Propore-bless with materials. 3 Tasis. True: 5 Tasis. Eventupe Birguist Eventupe All abstraction displace or an all or design residual displacement	Managerial As advanced diagree in an art or design discipline or	Plantered An advanced degree in an art or design draighter as	Either an MEL (perfeeduly in constant analysis) or Melly (mile) (Melly perfeeduly in legisla), writing or analysis (Melly Melly) (Melly perfectly in legisla), writing or analysis (Melly Melly) (Melly Melly) (Melly Melly) (Melly)	Philyale to S. So advanced dangues to one of the following delaylines. Let Nober yo listory at Demonstrate Arts and Chenge Nober you for the Archive you listory at Seven Andrews (Seven) and Chenge Nober you for the Seven Studies, Publish Roberts Roberts Roberts Chenge Studies, Probring Studies, Probring Studies, Seven Studies, a Congo Studies, Price or Add Systeries. A vivery recent of recent (pand 3 years) public	× ·	the advanced degree in an art or design discipline or requiredent retireant professional respectation. A throug record of record (past 3 years) professional greatists in a creative field, individual greatists in a creative field.	urrang or too, recovery previous per English, writing or arrangle History, Ed History, or Design History, As shrong record of recent least Eyears,																	
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CARREL STREET, COMMENTER STREE	Improvement in technical, creative, and problems solving shiften and interest with relatedate. Preplaced resis with relatedate. 2 constant 2 constant 2 constant 3 constant 3 constant 4 constant 6 consta	Among and the control of the control	Managerial As advanced diagree in an art or design discipline or	Plantered An advanced degree in an art or design draighter as	Security of the control of the contr	Page 19.1 The all the control of the problem of the following of the control of the problem of the problem of the control of the problem of the control of the problem of		instruction, whose practice includes, intendsciplinary engagement and for collaboration are preferred.	As strong record of recent (past 3 years) publications or other existence of a commitment to writing.																	
Course Excellent Course Streetings Course State 1979 Space 1979 Sp	Improvement in technical, creative, and problems solving shiften and interest with relatedate. Preplaced resis with relatedate. 2 constant 2 constant 2 constant 3 constant 3 constant 4 constant 6 consta	Agrantine and St. Michael and Justine and	Managerial As advanced diagree in an art or design discipline or	Plantered An advanced degree in an art or design draighter as	Water and the control of the control	Whether is designed to our of the billioning of the control of the billioning of the control of the billioning of the control		instruction, whose practice includes, intendsciplinary engagement and for collaboration are preferred.	As strong record of recent (past 3 years) publications or other existence of a commitment to writing.																	
Conce Execution Conce Execution Conce Execution Concern Constitution Const	Improvement in technical, creative, and problems solving shiften and interest with relatedate. Preplaced resis with relatedate. 2 constant 2 constant 2 constant 3 constant 3 constant 4 constant 6 consta	Among and the control of the control	Managerial As advanced diagree in an art or design discipline or	Plantered An advanced degree in an art or design draighter as	The state of the s	American Seguin I, and all on histories and acceptance of the seguing the seguing of the seguing the s		instruction, whose practice includes, intendsciplinary engagement and for collaboration are preferred.	As strong record of recent (past 3 years) publications or other existence of a commitment to writing.																	
Course Environment Course Enviro	Improvement in technical, creative, and problems solving shiften and interest with relatedate. Preplaced resis with relatedate. 2 constant 2 constant 2 constant 3 constant 3 constant 4 constant 6 consta	Among and the control of the control	Personal Comments of the Comme	Plantered An advanced degree in an art or design draighter as	The State of the S	Secretary and the secretary an		instruction, whose practice includes, intendsciplinary engagement and for collaboration are preferred.	As strong record of recent (past 3 years) publications or other existence of a commitment to writing.																	

Program I	lame								1	2 2			2 2 Sherry Sherry	2 2		2	2	3 3		2 4	4		4	4	A Gradus	ate Attributes
Semester Course Title O	Fait or Spiring sawing-transping on course is an introduction to the way that meaning is	Fail or Spring Special Materiality Was studies counted in an active empayment with	Fail or Spring Time This course is an introduction to the cultural and		Fall or Spring Objects as History This course introduces challeng to report tend	Fall of Spring Sustainable Systems It was course to a required first year course	integrative Studio 2	Spring Integrative Sentinar 3 In this course students explaine scales	Spring Decition	Fall Fall	Fall Fall	News .	Merring Merring	Spring Spring Elective	Fall	Fall 1	al Fall	Spring Spring	Spring	Marrie Marrie	Spring	Spring Spring	Spring Spring	ng sping	Gradus Gradus	nte Attributes
	instructed and communicated through visual images, in is intensive shadou, shadouts use traditional drawing and glar imaging methods to explaine the conceptual, aecthetic of timmar qualities that inform how concepts are expressed a two-dimensional colone. Shadouts explaine visual	spaces and materials. Projects influiduce students to a variety of skills, book, media and methods an unities the Parsans modeling facilities and hybrid of studenthing classrooms where this hand expensions altima the materials between major	perceptual constructions of time. Learning to work with time involves more than editing video and sound into time's requestors. It entails the consideration of time as a designed than that can a function as a stort to understand how obscits can.	Instant, Amongstud, and making statis within modified properties, and to critical and constitue or properties. The date of distinguishment of distinguishment recognition, the facilities and constituent or distinguishment. The distinguishment of the constituent or constituent mental properties and state operations of distinguishment. The constituent of t	in world heliury and to the considered study of objects as expressions of a particular place an time. Its shouldow is roughly chnoratogical, beginning in prenatively and continuing until the	The provides trunditional understanding of the scientific and occasi issues related to the design of resilient urbain futures. An understanding of the constraints, challenge and occontributes presented by the need to	I seewart to the discipline they will pursue their bound studies at Parisons. The shifts adjuned in Integrative Studies 1 are expanded through the shind-action of a w yearing of research methods—both distals.	in intervent to the discipline they will pursue in their future studies at Particular. The totals acquired in intervention the retrieval to are expanded and through the introduction of a value.																		
	garration, representational and abstract forms and repayment through classing from observation, obtginging, digital image creation, and integration of a sinely of media. The tools and methods explained in this ways farm an impostudiony statistics that Paracons students.	and tearning. Students continue the many aspects of spaces and materials, such as materiality, seeight teature, color durability, smeet, sound, tast the cycle, and ecological impacts.	function, environments can be pecerved, and expenses can be shared. Studio projects, readings, writing, and examples of many artists' work are used to example from	Information we cortect, and our trunches and protection? And that the time improve that submit flexible? And what can the inserting that us about large we make elections as overall transfer revelling about and calculation as overall revelling about and disclosure; Students are instruction revelling about and disclosure; Students are instruction for the contraction of the contraction of the contraction of the contraction as they concerned shows the contraction contraction.	that occurred at different times for different cultures. The tocus will be on objects from ordinary tools of cash the to exchanging monuments of shift	design-products, dystems, and sensors that are more sociatly, environmentally and economically resident is at the core of a Parsons education. This course is where the	 I anabig—and is projects that are shared as integrative Sentorar 2. Using methods on as interviews, collaborative research, all experiments, test hand observation; and requires south as order statistimes. 	um variety of research methods-code digital and analog-and in projects that are shared with tribegrative Shubb 2. Using Interviews, visual research, profess outputs, Visual research,																		
	Il build upon in their upper level disciplinary courses.	The relationally of making and threating is certified. The studio. If tubertis examine their own process and streetions as they experience the instancially between the set and the world around them. Area of book include the investment of the book and to	o dess outh as harris, duration, and speed have evolved to impact our understanding of time. A variety of methods and media, four-digital video, is to dissering to performance, are used to expitive and represent different cross discontinum nations.	possepping, and are expected to integrate learning fation from find year course and dependencies till their work. And of the property of th	and design on display in total museum updections. These algorits will be explored in beints of followend why they were intake, by who and for whors, how they were used, what they	begins. Coinphesity, diversity, adaptability are key payable of all real-set systems. However our burnan behaviors, supported by conditions where art and detector fever had creat.	Example, and archives, students are introduced to ways to which a topic can be received and retained to a discipline. Students use digital tools and online observed along the Technology to wide of the control of the	be students are exposed to the students are exposed to the multiple easys is which a topic can be separated and rested to a discipline. The Students use doubt show and online.																		
		It impacts the experience of a protects developme and the way that a choice of a miderar or tool car change the way that as stead gooss. Disseling and imaging are used as exploratory stools to visualize steads as well as to create work class that can be	of of time bound in the basis of art, design, science, and industry. Students will have the course with a basic knowledge of creating digital sequential beyonds and audio-visual sequences.	Delignation Stemans I and at various times in the scientistic. She too classes share bases, concepts, and assignments, bringing tagether reading, before grant places of the scientistic states of the scientistic states of the before and installing in a manner shall be exceeded. In land to scientistic states of the control of the scientistic sectional to the condition with of the scientistic states of the condition with the scientistic states of the condition with of the scientistic states of the condition with the scientistic states of the scientistic states of scientistic scientistic states of scientistic scientistic states of scientistic scientistic scientistic scientistic scientistic scientistic scientistic scientistic scientistic scientistic scientist	are entireded in their.	Mitherce, have built a complexity that is not sustainable and threatens our ability to be estated. Designess of the 21st century are being challenged by complex problems that mystice the use of bechnology to ast science.	Emeasure and creative problem-covering undertaken in class. This will result in instruction and and design responses through a project-cased approach. The shadowing cased with the inforcative terminar 2.	partisms along with technox to widend the research and creative patient-saving undersam in class. The studio is passed with the technique beforear 2, bringing																		
		developed in the modeling facilities and shado. Discussion, critique and written responses ofter opportunities for students to communicate ideas about their projects and those of their classification and to understand their work in historical and		jevery-despone. The Planons Learning Profition. Is introduced and developed in this course type. developed in this course type.		and vice vents. In addition, maintheam media intertace these proteins with political and everyday life. E is causal, as both professional expets making decisions about materials flows, and	Congoing together making, reacting, writing and research in a way that is crucial to fallow shully and practice.	g making reading writing and research together in a way that is crucial to foliate study and gractice.																		
		subural cordest.				as collens, the creative practitioners have a comprehensive understanding of the spending process, from tenderois and aboristory to poticy formulation.																				
Course Outline	ESPOS 1-4 bearvational Disavino (description observations from the	MESKET - S Happy State and Maseratty	WEEKETS Tree map	Newson 1-4 Wester 1-4	The course will be laught using a lacture form that builts discussion and commentary into the	By continuing sequenced field type and lectures to bioditions around New York City ! prompt discussions and context-based at the context of the context based at the context of the context based at the context of	WEEKS 1-3 The course is structured around four base	PERSONAL STATES																		
	metal theory, visual organization and composition includer included field included field imagery in Equinique in relationships to including perception. The Mager Water, color, scale, proportion, betance,	Three-dimensional space with an initial focus on making an object. Point, the plane shape, volume, mass, scale, proportion, and balance	Source: Understand time is a man-made construct; Visuable different constructions of time in time maps; Mapping letted of perception of time Connegs; himelogists ofteneous between the	For the research Endage, students will be assigned for the execute triality, students will be assigned as also except from a melecular to read that will be place the beauty that the basis for the lessoid place. This remote place the beauty that the place that the beauty will also be except that the place	class context. Lectures and supportive texts to these objects to categories of experience and locals and geographical context. Individualization: The matter systems includes 10 thematic	*	stages of research outlined below. The fir 3 weeks will be a rapid explanation of the stages to examine a very focused topic resided to the disciplinary thems of the closure.	Int Framing the question (Inquiry) sheetingate abeas, using a variety of methods and processes, with the boundational inquiry seeting on: from what what when to MOVE & WHY!																		
	emony, drythmesic. EEKS 7-12 Cinemisonal representation of 3 dimensional torn and lake	Because sheck modeling Like of modeling book to shape, structure, and construct three-dimensional objects to address the assignment Classifives - comment and turn, dominant and	perception of time. The structure of time, and the representation of time Description: Individuce the stea that time is a naivenade construct that has been considered in different wave to widely. Ordinate, wittens.	WHEK Is THE PRES DRIVE A MAKING IN THE PRES DRIVE THE PRES DRIVE TO THE PRES DRIVE THE SOUTHWEST DRIVE	prograph of depots in a chronological progression. Included all indisectors are expected to use the other's seems of the semieller to introduce additional depots, according to their laws research indirects and/or 30 conduct size.	•	WEFCE 4-19 If the remaining weeks students will expl the stages made methodically in projects that handouth different measured hand and	questions. Peer groups are established to share to see that the edition of the ed																		
	hayon intationalists through perspective drawing echietry, volume, space, time, construction, structure, echanics, proportion, scale, analony ematics and Visual Phiesonic sual meaning, symbols, point of view outside trames, etc.	subfordinate visual relationships, point of view and the objects relation to space Wellshick is -10 Inhabited States and Materiality	designers. Crisse à 20 misje-based assignment crysteme-based assignment that telps students to visuatioe and understand how time can be measured, mapped, represented and recorded in a manner that reflects they are of practice.	Columbratic David Brooks and Gall Collins talk. Identeen Columbra' would think but a street talk. Brooks and Gall Cultims talk Detected Columbra' would be because a street talk talk talk talk talk talk talk tal	If worth to museums. In each thematic grouping, are five or six anch- lidgeds that speak most directly to the theme and to each other. The supposed class readin-	o .	assegment of the value of many of many of manifest their measure. PRESEARCH STAGES	Incideing and 20000. Streetigation through research (Streetigation) Peopling manning and macomo the																		
	uturar ditentivole, percejoual and outural assumptions of servators and representation SERCE 13-18 se of imaging, form, material and craft to convey meaning	Notes of epision and materiality based on Seed, extitoided experiences. New modeling book and techniques to employ ever methods for shaping and manipulation	Method and technique: mapping and visualization of systems WEEDS 3-6: \$355 to moving, single to multiple;	MERIKAS G-B Pathecianis Tribringh Multiple Perspectives From Endage Spar will highlight the increasing use Delegration State, for the second and state, Delegration State, For Endis second and state, medicing could stress multiple points of view on a	and background bishography are keyed to the ubjects. We have also included a large group of attentials objects which can it in to the same week's class. Individuos can choose which objects they would like its concentrate on in any	7	Framing the question (Inquiry) Investigate sheas, using a variety of INESTIGAS and processes, with the flaundational risquiry reading on: Yours who what when to HCW & WRIT questions. Pr	test. 35 John to develop clear concepts from selected sheet. What does it mean to stude oneself within a test? Within selection? In but sides, less of the course, mapping is done to																		
	segmation, narrative, idealton and expression and of view, contest, culture and identity	insterrate, Surine, and spaces as they retailed to an embodied concept of space and materiality – callage, Encodage, and assemblage: telesopeneous contravalants of materials, process-guided metho-	Spoot to explore from meaning can be made differently via single elements than 5 would be through a sequence of elements. Concepts. Notices of hains and sequencing to Description. Time as represented by a singular	The stated reacting could stress multiple points of given topic. WEEKE 9-11 MISSISS	given lecture. Collections: The collections the backbone of the collections that for drawn from public collections.		groups are established to share steak for feedback. These concepts are examined through these various processes, in particular, experimental modeling and 310/30.	in estation frolongs thus far and primary research confirmes to be supplished and strengthened. Interpretation of results (interpretation)																		
		of reacon; and reading and casting flat four distributions between — negative-positive, figurery/round, interconstants, physicarephenesis, and subjectionies; indiatorships.	seement progresses on to a sequence of individual elements. Still, or single element / braine / object / spacer garment and decusions of still-ress and still-ress lend to sequences of trainers / object / garments /	Pleasant's means different things in the arts, draign, the historiates, the solute councile and pure and applied sciencies. For example, seeaact in a fundamental explanation of the science of the science of fundamental explanation of the science of probably uses primary sources and other exclusion.	New York City: The Metopolition Museum of Ar The American Museum of National Heldory, The New York Historical Society, The Jewish Museum, The Hapanic Society of America, and the Mathemat Museum of the American Indian.		Investigation Straugh research (Investigation) Reading, making, and mapping the fest. Students work to developcion concepts	Students explore readings across shado and semants Differences to primary and secondary sources are established as a releasing to trivelligate in both visual and bedust reading.																		
Learning Outcome (A) D	EMERGETHATE AT AN INTERCOLOCTION PLANTS. Incoptinal and visual awareness through drawing from servicion (figures, objects and environments)	Emissor Form AT An Interest Cave the use of drawing and imaging salts to an integrative approach to consept development, communication, planning, it presentation.	DEMONSTRACE AT AN INTERCOLLEGION OF A SERVICE AND THE ADDRESS OF A SERVICE AND THE ADDRESS OF A SERVICE AND A SERV	DEMONSTRATE AN INTECONOTION OF DEMONSTRATE AN INTERDOCENCY EXIVE. DEMONSTRATE AN INTERDOCENCY EXIVE. DEMONSTRATE AN INTERDOCENCY EXIVE. DEMONSTRATE AND INTERDOCENCY EXIVER. DEMONSTRATE A	DEMONSTRATE AT AN INTRODUCTORY LEVEL To ability to engage with historical maniples of material culture as generators, entodiments and bankindless of cultural value	Emilional Principles of Intercept Collection VIII and Attitudes to easily to expect chiefs attitudes toward nature and their relevance to creative practice.	CEMENT A CAPACITY OF THE WITTER AND CEMENT A CAPACITY TO THE WITTER AND HEARING TOGGETHER THOUGH CHICAG THOUGHT. (Studio and Senerally)	NTROCUETORY ENVIRONMENT AND NTROCUETORY ENVIRONMENT AND ADMIN TO SHOW WITH A STREET THOUGH OFFICIAL STREET AND ADMINISTRATION OFFICIAL STREET AND ADMINISTRATION OF STREET AND ADMINISTRATION OFFI AND ADMINISTRATION OF STREET AND ADMINISTRATION OF ST																		
Learning Outcome (C)	ophication of elements of all and principles of design relati fac-dimensional form and their implications on content EMERGET PATE AT AN INTERCOLLEGIVE LEWIS AN	of an ability to decidently develop concepts firmuly seeking, modeling; DESCRIPTION AT AN INTRODUCTORY LEVEL	LEVEL how deeps principles and notions resting to time, such as harne, duration, speed, amultaneby, treatly 18th cycles, revolutions and DEMONSTRATE AT AN INTERCOUNTERY	LEYSL an understanding of the fination and in adulty is reflect on instanding or entire to consider the construction and in the meating process, including segmentating failure constructions of the construction of the construct	LEVEL To addity to exhibit an assumence of a sensibility toward offening cultural specificities. CEMCRETRATE AT AN INTRODUCTORY	LEVEL on ability to exhibit awareness of moral and ethical problems related to sustainability DISSONOTHER AT AN INTRODUCTORY	LEVEL as understanding of the breaker a incremental manage process, including experimenting, being creative risks, plastic permitters of AV MITTHOCOURTON	and INTRODUCTORY LEVEL as ability to select on the relationary of self-to context, in the relation of individuals to INTRODUCTORY FOR A N											+		\rightarrow					
Leaving Outcome (D)	will be phenomena, such as principles of gentles and col- early support of the principles of gentles and col- early support of the period of the conditioned to an opening of the period of the period of the conditioned to an opening of the period of the p	a book & equipment to conduct models & graphics classifications of the intersections of the conduct to the con	DESIGNATIVATE AT AN INTRODUCTION!	impresentations of abstract labels pump 2-0, 3-0 on clearly exist learned, choices made, and lander 4-0 medias. Employ-visual and perceptual connections feathered, through the approximation pump and perceptual connections feathered, pumping as a protein-manning but accesses missing through the approximant documentation and anchorage of pumping and perceptual pumping on additional perceptual pumping and perceptual pumping and perceptual pumping and perceptual percep	of Findorical examples of material culture and impair findorical examples of material culture and their material with regard to target systems and target systems are systems.	With Haddenships within and between systems of the	SO and/or 60 meda; Employ usual as- secreptus trining as a protein-colonic DIMORITHATE AT AN INTRODUCTION LEVEL AS ADDRY to USUA CONTROLOGICA CO.	2-C lieber on creative state tearned, id chaces made, and connections battered, through the ongoing the transport of the ongoing				_							+		_					
Learning Outcome (II)	dentanting of context as well as culture as a dynamic stem in which meaning is constructed. BREAKHTHATE AT AN INTROCUCTIONY LEVEL. Se- grophism and exploratory approach of analous and discla-	Delivers Sings, Including energy Science, spatial interactions, and material integrations. EEEECRETRATE AT AN INTERESCUCTORY CEVER is a time browning of and adolby to manufacture.	process, using incremental methods such as protelyping and testing to build lowered family and one of testing to build DESERVED ATTEMPT AT AN INTERESTICATION LAYER, an adoley to write clear and opposit	bi contest, in the relation of including to group, in institutes, and occur- including to group, in institutes, and occur- position of occurs and institutes an universation of relative dead. Centerration on universation of relative position as occur constant, follows and Services DEMONSTRATE AT AN INTERCOCCIONY DEMONSTRATE AT AN INTERCOCCIONY EXISTS explained as occur in developed which and our discussed.	argumentation by writing clear and cogers text based analyses, including the critical thesis- BUSCHOTRANS AT AN INTRODUCTORY LEVEL the abody to show enderor of the	and technical arranged during field tops and technical conscients on an introductionary LEVE, an adult to make their	individually and consciously in order to collect, organize and communicate research, (Studio and Seminar) SEMICRETHATE AT AN INTRODUCTION LEVEL a capacity to analyse, streeted at	sources of orders and print research material, including electronic carange er \$25,19775 5000-6599395 hr an INTERCOLLECTORY LEVEL as well to				_					_		+		_					
	 media and processes to convey observations and esis. Todas violate raster and vector software applications if and dry media and various substates. 	reserves and space.	analysis of all work in a variety of forms, both formal and shomat, such as research, process, analysis, reflection and evaluation text.	or unable white tearned, choices make, and connections business. Commence of the control of the	I process of reading, i.e. understanding multiple types of communication as terms of orbital thought by standinging the centrul anguments as supporting evidence in various types of tests.	to stated exclusivel greats and values.	synthesize collected data. Eingloy this capacity individually and as an integral contribution to a collaborative group. (Its and Sensour)	acquire an overview of quantitative and qualitative research methods (for example collecting, formatting, analyzing and summarizing data,																		
Learning Outcome (P)	EMERGET PATE AT AN INTRECEDENT CHY LEVEL imprehension of exity and befinques across media with effects of the bud; as well as an understanding of the size of cratismanship and its impact on have and meaning	ESSENDENT PAY AT AN INTRODUCTION CEVER to recognize the restorced precedents that intorn matterial and spatial concepts today	DEMONSTRATE AT AN INTECDOCTORY LEVEL an ability to archive and document work in a nethodove marrier for teaming portions	Demonstration at all all you want constrainting with DEMONSTRATE AT AN EXPRODUCTION EXECU- tions in collaboration contraints, to understand, and an ability in concentrally administrative the use of others. The relationship of set to team, and to stroke busin, and substitute the set of others are substituted by using a distribute the set of others. One off and team administration (Distribute). And there are not program of programming department (Distribute).	DEMONSTRATE AF AN INTRODUCTORY LEVEL the ability to utilize and understand the benefits of a variety of sauries of research instense, including electronic catalogs and	DEBADNETH KATE AT AN INTRODUCTION Y LEVEL use analog and digital tools toward scientific methods of analysis.	COMMINITERATE AT AN INTERCONTROL LEVEL reflector on creative soits teame chause made, and connections todered, through the origing documentation and activities of associationers in an ordine	CONTROL TO THE AND A STATE OF TH																		
Learning Outcome (0)	EMEMBET PATE: reflection on creative state teamed, comes made, and connections teatered. Evough the igoing documentation and activing of assignments in an time teaming portion. Joudents will use the portions and	CERCICITIONS INSIGNATION OF CHARLIES based, choices made, and connections tolkeed mough the origing documentation and activities of assignments if an online bearing portland.	DESCRIPTION AT AN INTRODUCTION LEVEL As soldly to recognize the importance of innovation, credible threining, not taking, and experimentation.	DEMONSTRATE AT AN INTECDICTIONY Demonstrate critical reading scale by sheldings the LEVEL an addity to engine with an and design as lended angular angular transporting evolution in a support of the control of the co	AMMONETHAN FAM AND AMMONETONY LIVELTH ABUTY to adjuste they clean as the associ to the development of the bleas of the associ to the development of the bleas of	DESERVED THAT IF AT AN INTRODUCTORY LEVEL on ability to binnesse connection tricking and broadedge into creative, scalariates, presecuting continues to	Dearing posturic. Students will use the COMMINISTRATE AT AN INTERCONTROL LEVEL as addly to engage with act and design as a generator, enfoundment and transmitter of cultural steas. Demonstrate	Demonstrate as understanding of Begin to develop INTRODUCTORY skits and vocabulary recessary for persuadve argumentation, by learning and to conference them introduced																		
Leaving Outcome (H)	antibook to demonstrate an engagement with the stead of away as a torns of thirtony	Students will use the portion and a seekshook to demonstrate as engagement with the idea of making as a form of threating. CERRORCHYPATE AT AN INTERODUCTORY LEVEL	DESIGNATIVATE AT AN INTRODUCTORY	value eydens as accord constructs (fitudio and fluential) and construct with images sounds do: (fleeting) words with images sounds do: (fleeting) (Sentantial) art acting to integrate concepts.	DEMONSTRATE AT AN INTRODUCTOR LEVI	ecological challenges.	CONSTRUCTOR AT AN INTRODUCTOR	and support arguments. Write clear and cogent image and test-based analyses of their own and others work TORMONETRATE AT AN																		
		account not cell market streament and case are account not cell market streament and account systems connectors with the world at large.	processes to convey roboting of the using analog tions (i.e. starytoseds, visual narrative, pre- cinematic soughtness etc.)	Patricia debut della della progletti work (diladela)	the addity to econocityly abilitiate the use of others steen using a standard citation format.		material skills and techniques from other courses and experiences into project wor	otherscore tower an about to exceesifully attitude the use of others ideastinages by using a standard obsess formal, and thus avoid plagianess																		
Leaving Cultures (I)			DESIGNATIONS AT AN INTRODUCTORY LAYE, a comprehension of skills, makenias and processor to convey notions of time using digital tools professing in sequencing ASSs in Inchesion					CERCONSTRATE XFXO INTRODUCTORY LEVEL ordical reading sales by identifying the certain arguments and supporting evidence in validus types of teals, including fattor,																		
Tanana Calama III			Cut Pro-or Presser)					non-tollor, short tiernal, borg tornal, urbust essays, graphic turnads combring words with snageshounds etc. (Sentinal)																		
Learning Outcome (2) Learning Outcome (5) MAID Competency Acquisition (5)	CETCHTICS MORNING WITH THE CONDUCT, GREATING TO THE OPENING MORNING MO	CONCEPTUAL SOCIAL Making connections for students between methods of makenar making and spatial concepts. Stace Makenativ Concessis.	CDME SEX.LE: The relationship of still / epichway to trees / discharge should be demonstrated in project 2 via source harner - story board have sections, and	Access to remoti or the connection or seeing and states to remoti or the connection or reasong were added practice. Access to demonstrate and reflect on the	•	Apply to retect or the connector between test observations, reading, and writing Conduct exercises that use quantitative	If the senecter, students will be about to familiarize themselves with multiple quantitative and qualitative research methods, such as	Distriction Sensitive and Sens																		
	ampulating well media mised media. EARLUPENS TOOLS: Jer, Stange, compless, requare, gnd, curves along stole and techniques. MANNOS SEEDIM TOOLS:	in Materials topic in relationship to concept, in Concept retinement in relationship to material projection. In The ability to define the relationship between soncept, project development and fallingabor	in project 3 via montage. The ridure of line as experienced via open / networked / stendards works should be explored in project 3, by making a work that is experiented patter than specifically stear.	Integration of interning from other courses and inequirements in the coloned of projects, exercises and the saturage portfacts and the bearing portfacts. Addity to writer on the process of ideation and Statisty to writer on the process of ideation and		methods that begin to address ecological publishes, creatively Addity to demonstrate and reflect on the learning from other courses and experience	Convisional measuri; Convisional measuri; Comparative measuri; Experiments; Experiments; Experiments;	WIRESONO'S WETHOOS Codecting, Semanting, and young and summarizing data. Does validated in any own of the Codecting of the Co																		
	signifies, charcoas, passess, wild media: los, acytic or other dor painting options prodescolor, gouldrier Marsius distribution, wildercolor, charcoarpaper, etc.) Distaining schings, subtractives prosens, sharming cook, bendang shan transforming a cruent across media.	is The ability to communicate the differences between different scales of production is The ability to move between hand and digital biothistages. - Strain:	As understanding of how these notions of time can be conveyed in different forms of assing and digital media (inchesign software to comple seeks of images, Final Cut Flo or Abble Premier software to include moving image sequenced.)	Becadion performed individually, in pairs, and in brance. Let write image and text-brane distinction with the valency of brane, turning and process of production letter underlying and process of production letter underlying and process of production letter underlying as well as the critical brane shown energy.		is the context of projects, evertises and the learning portions. Addity to communicate tripugh a variety of Addity to communicate tripugh a variety of	Colond doursing: Ethnographic recently Case Stuber; Theory comparison; Cate(Stube recent)	Ethnogophic research; Cate studies; Theory comparison; Liberature review; Bevalure																		
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LEARNING COLORS (C. C. C	OFFICE AND	A Company of the Comp	The second secon	Control of the Contro	and the control of th		Party St. William St. No. of control actions designed and control actions and control actions are controlled as a control action of control action and control action actions and control action actions are controlled as a control action action. A control action	The transmission was been presented by the present of the present	CHARGE THE THOCH CONTROL OF T																		
Assessment Cilianus	Colonian of the Adding to Labor problems, And Colonian and Adding and Adding the Colonian and Adding and Addin	Exclusion of the delity is both production, both controlled and involved and involv	Indicates of the author to share produces, but contained and to share produces, but contained and to share produces, but to share produces and the shar	Continue or to waitly to have problems, both controlled and fractional formation and fractional formational fractional formation and fractional fractio	produces a 15th AMILE to bother productions, scale transferred and the Colombia. Subtrace of the submission of the proposit and production of the submission of the proposit designation and colombia of the colombia of The control of the colombia of the colombia of the colombia of the colombia of the colombia of proposition of the colombia of the colombia of production of the colombia of the colombia of production of the colombia of the colombia of the colombia of the colombia of production of the colombia of production of the colombia of the colombia of the colombia of the colombia	Exclusion of the auditory in large production, scale, including and solutions. Exclusion of the auditorization of the project adaptives and solutions are solution and solutions. The country of the auditorization and solutions. The country of the auditorization and solutions. Desiry of the auditorization and solutions. Desiry of the auditorization and solutions. Pacifications on a phis auditorization and ordinary and auditorizations. Pacifications in cases and ordinary auditorizations. Pacifications in cases and ordinary auditorizations. Desiry of the auditorization and ordinary auditorizations. Pacifications in cases and ordinary auditorizations. Pacifications in cases and ordinary auditorizations. Pacifications in cases and ordinary auditorizations.	Indication of the station is station production. Modification and background in the proposal assignment and extended the control of the proposal assignment and extended the proposal assignment and extended to the control of	Continues of the states to some production of the states and states to some production of the states processes. Section processes. Section processes. Section of the section of the proper section of the section of the properties of the section	Stindance of the addity to note particles, but for each particles and particles and particles and course training and each particles and course training and each particles and course to each particle and each particles and each particle and																		
Course Status P Room type	That throughpa (inclinate) Against a advanced against as on an of an delaying dissipline or equivalent closes professional regerence. It is not a state of the against the art demandered integer error along a remainst energing in our good against models. The against a state of the against a profession against a state of the against a stat	It Tutal Evination Professional American State of American International American State of American International	Require	Plantine Service of the Service of Service o	Francis	Required	Programs	En advanced dispress in an art or design, the advanced dispress in an art or design, displaint or any quadratic relevant productional experience. A showing record of exaced [pasts 3; prant] produced and greatest in a constitution field, and produced and produced in a constitution of control produced and produced and [are published within any produced.	Pinquired																		
Cubicine Staging	Substance of the substa	eluderits will be able to demonstrate an asserticed and familiating cluderits will be able to demonstrate computers. Conductive will be able to demonstrate strength an famility studerits will demonstrate strength and famility.																									

Program N	ame 1	1	1	1	1	1	1	1	1	1	2 2	2	2 2	2 2	2 2	3	3 3	3 3	3	3 3	4	1 4	4 4	4 4	4 Gran	duate Attrit
Semester Course Title Or	Fair or spring	Fall of Spring Space-Materiality	Fait or Spring	Fall Integrative Studio 1	Fall Integrative Sentinar 1	Fall of Spring Objects as History	Fall or Spring Sustainable Systems	Spring Stepatice Shalls 2	Spring Integrative Sentinar 2	Sping Elective	Fait Fait	Fall	Spring	Spring Spring	Spring Spring Sleitlive	Fal	Fall Fall	Jail Spin	g Spring St	orng Spring	Spring Sp	ing Spring	Spring Spring	Spring Spring	No. or o	
en en en	Med Styles was a second service of the second secon	spaces and materials. Projects influduce students to a variety of statis. Tools, media and methods an student the Parasins' modeling facilities and hybrid and studentshop classrooms where tirst-hand.	perceptual constructions of time. Learning to work with time structures more than editing video and sound into these sequences. It entable the consideration of time as a designed idea that can	visual, analytical, and making shifts white workship or projects that are collaborative and cross-disciplinary. The house of this courier is not only on the "how" of making things, but also the "why	and feebual because, and to critical and creative thinking. Budents engage in a full spectrum of writing, a wide valety of feebs, and enter mit- discussions to fueber debate and peer-to-peer	in world feeling and to the considered study of objects as expensions of a particular place and line. Its shuture is resignly chronological, becoming in prehiptory and continuing until the	that provides toundational understanding of the scientific and social issues related to the design of resident witain tutures. An understanding of the constraints, challenge	t elevant to the discipline fley will pursue their future studies at Parsons. The shifts acquired in Integrative Studies 1 are expanded through the introduction of a will be.	in interval to the discipline they will pursue in their folials studies at Parsons. The skids adopted in the bridgestive Seminar 1 are expanded.																	
	a boo-dimensional plane. Students explore visual percusion, representational and abstract forms and pagement through diseasy from observation, dography, digital image creation, and integration of a way of many. The trust and markets exclude to the	superiorize affirms the missionality between major and basering. Shadests contriving the many aspects of spaces and materials, such as materialisty, weight, behave, color durability smeet, sound, bast the burst and development of the property of the	ing thicking as a find to understand from objects can function, environments can be perceived, and superiences can be shared.	Prior to II fail we make sense of our steas, the information we collect, and our fluoribles and Becires? And what can this inquiry let us about any we make decisions as creative transact?	learning and exchange. Through shared questions of proteining, students are exposed to multiple perspectives, approaches and methods for investigation and discovery. Students are introduced to skill and thought processes the said forth soon.	Sawn of mass industriatioation a development that occurred at different times for different cultures. The Social will be on obsetts from ordinary tools.	and opportunities presentied by the need to design products, systems, and senues to are more socially, environmentally and economically resident is at the core of a transportunity resident to all the core of a	analog and is projects that are shared integrative terminar 2. Using methods on an interviews, collaborative receasion.	indifferent the introduction of a wide to variety of research methods-both in digital and analog-and in projects the are shared with integrative Studio 2.																	
in the second	urse turn an introductory platform that Plansons students. Exittl upon in their upper level disciplinary courses.	The relationably of making and thirting is central this studio. Students examine their own piccess and intentions as they experience the relationship	of many artists' work are used to examine how to ideas such as hame, duration, and speed have evolved to impact our understanding of time. A variety of methods and media, from digital video,	encourage exploration through research and prototyping, and are expected to integrate learning this other first year courses and experiences into their such.	as they progress through Parsons: presentation state, writing stote, earl and peer indection and assessment stote, executive stote, research state and systems training.	of daily the to exchanginary monuments of skill and design on display in local measure schoolstons. These objects will be explored in terms of how and why they were made, by who	MOT Segree. Complexity, diversity, adaptability are key gaspets of all natural systems. However or	resources such as ordine platforms, Scrames, and archives, shadeds are introduced to ways trientsh a topic can be introduced and related to a discipline.	unitive sources, libraries, experiments first fland observation, etc. the students are exposed to the multiple experiments a topic can be																	
		Detween the self and the world around them. And of tools include the movement of the body and if impacts the expendence of a property developms and the way that a choice of a material or tool can	is drawing to performance, are used to explore on and eigeneement different cross disciplinary notices, entid time bound in the feets of air, design, science, and industry. Students will leave the course with	This course shares a common theme with indeprative Sensoral I and at various times in the seniester, the two classes share steas, concepts	This course shares a common theme with integrative \$3,500 I and at usroup times in the semester, the ter- classes share ideas, concepts and assignments.	and for whom, how they were used, what they meant to their users, and what social structures are embedded in them.	human behaviors, supported by conditions where art and design flave had great influence, have built a completely that is no sustainable and threatens our ability to be	Students use digital tools and online platforms along with ferchook to sudeed to essay the and continue problem-solving undertaken in class. This will result in	teleparched and related to a discipline Students use digital bols and ordine partitions along with technics to extend the research and creative																	
		imaging are used as exploratory book to resulting an deals all well as to create work plans that can be developed in the modeling facilities and shallo Discussion, critique and written responses other to the properties of the properties of the properties of the control of the properties of the properties of the properties of the properties of the properties of the properties of the properties of the properties of properties of properties properties of properties proper	Sycuse and audio-visual sequences.	willing and making in a manner that is essential to the creative work of artists and designers in every disapplies. The Parsons Learning Purtolio- tis introduced and developed in this course hore.	manner Parkin season to the chaddle with of artists and designers in every disoptine. The Parkins Learning Portion is inholded and developed in this course from		being challenged by complex problems the involve the use of sectionings to aid science and vice versus. In addition, maintenam media interface these problems with costs:	a project -cased approach. The studio is pained with the triegrative benings writing and research is a way Table, output to	The studio is paired with the integrative blessmar 2, bringing making, reading, writing and research coeffice in a way that is created to																	
		apportunities for students to communicate raises about their projects and those of their classifiates and to understand their work in fristorical and outbust contest.					and everyday life. It is county, as both professional experts making decisions about materials flows, ar as others,	future study and practice.	tulium study and practice.																	
							But creative practitioners have a comprehensive understanding of the scientific process, from testands and appraisory to policy formulation. the committee sections of the tool and																			
Course Outline (IV	IERCI 1-E sensitional Disease (depicting observations from the)	MESKE 1 - 5 Hapto Space and Materially	WEEKET-3 Mindulation: Time map	Western 1-4 Mannor	WEEKE 1-4 Mental	This course will be should using a secture family that builds discussion and commentary into the	Inclures to locations around New York City prompt decusions and context-based	WEERS 1-3 The counte is structured around four basi	PERSONAL STAGES																	
100	etat theory, visual organization and composition includer reactional and i-frameachistal imagery in figure-ground relationships to regist perception.	Three-dimensional space with an initial focus on making an object. Plant, the plane shape volume.	Scott: Understand time is a man-made construct; Visuadoe different constructions of time in time major, Mapping affect of perception of time Constructions of time	For the memoir bridge, students will be assigned as except from a memoir to read that will help form the basis for the reside plan. This memoir will also be timed to the keyword that accompanies from the beginning assistance.	For the memor bridge, students will be assigned as eucept from a memor to read that will help form the basis for the tession plan. This memor will also be trained to the keyword that encompasses both studio and senting.	Litacs context. Lectures and supportive twice tim these objects to categories of superience and social and geographical context. Individualization:		stages of research outlined below. The fir 3 weeks will be a right exploitation of the stages to examine a very Soused book estaged to the disciplinary thems of the	in Praising the question (inquiry) is Sruestigate stress, using a variety of methods and processes, with the Soundational inquiry resting on: from																	
i i	Window Colon Colon Colon (Colon Colon Colo	beative seeds modeling. Use of modeling tools to shape, structure, and construct three-dimensional sidents to address the associated.	perception of time, the structure of time, and the representation of time Description: Indicator the loths that time is man-reade considered. That has been considered	William In President and American State of the Control of the Cont	WEEK 5 Peer to Peer For the Peer to Peer bridge, a reading assignment	progress of objects in a chromotogical progression. Individual instructors are expected to use the other's weeks of the semester to introduce additional objects, according to their		WEEKS 4-15 IS the remaining weeks students will explicate the students will explicate	questions. Peer groups are established to share speak for one headlack. These concepts are examined through these various																	
2	size intationalisis through perspective drawing ometry, volume, space, time, construction, altructure, chance, proportion, scale, anatomy	Objectives - content and tons, dominant and subordinate visual relationships, point of view and the objects relation to space	in different ways by artists, physicists, written, designess, reads a 20 mage-based assignment or system-based assignment that helps students to visuable and understand how time can be	assignment such as "The Conventation: Times columnists David Brooks and Clark Cottins tak between columns" would introduce a more inclusive world view than the previous Endige	such as "The Convensation: Times collumnists David Brooks and Claff Cultims talk between collumns" woull inflocate a more inclusive world new than the previous tridge tops:	own research interests and/or to conduct site solds to museums. In each thematic grouping, are tive or six ancho		that highlight different research tools and shallegies and ottoe a variety of means to manifest their research.	processes, in particular, experimental modeling and 20200. Investigation through research																	
io Co	ual meaning symbols, point of view outland harries, etc. burst-differences, perceptual and outland assumptions of seruidos and representation	britabled Space and Materialty Size of space and materialty based on their embodied experiences.	a manner that refers ther area of practice. Method and technique: mapping and visualization of systems	WEIGHT ON Perfection Through Multiple Perspectives This bridge book will highlight the increasing use	WEIKE 6-6 Reflection Through Multiple Perspectives This bridge tips will rightlyfit the increasing use of collaboration as a working method in the Introductive	and to each other. The suggested class reading and background littlegraphy are keyed to their process. We have also included a large group of attenuite objects which can fit in to the same.	:	Francing the question (inquiry) toverligible sheet, using a variety of methods and processes. Will the	Meading making, and mapping the fest. Students work to develop clear concepts from setting clear. What does it mean to stude oneself within																	
W ION	IBIKIS 13-18 e all imaging, form, material and craft to convey meaning agranation, narrative, ideation and expression rill of view, contest, culture and identity	New modeling tools and techniques to emptiny new methods for shaping and manipulatio materials, forms, and spaces as they relate to an embodied concept of space and	WEIRCE 3-6 Ing IESE to moving, single to multiple; Sooil to explore how meaning can be made differently via single elements than it would be	of cottaboration as a willhalig method in the littlegrative Studio. For both sentinar and studio, the shared reading could stress multiple points o view on a given tigso.	Studio. For both sensinar land studio, the shalled reading could stress multiple points of view on a given topic.	seek's class. Instructors can choose which abjects they would the to concentrate on in any given tecture.		translational inquiry realing on: from who while when to HCW & Biffir questions. Pri groups are established to share sheat for feedback. These concepts are examined.	a field? Within research? to both side eer of the course, mapping is done to establish findings thus tar and primar research continues to be supported.																	
		Encotage, and assemblage helerogeneous combinations of nuterials, process-guided methol of manage, and minima and casting that the distributes between —	Cancepto: Notions of filams and exquencing de Description: Time as represented by a singular element progresses on to a sequence of income on to a sequence of individual elements. Still, or	WEEKS 9-11 Pleseasch Pleseasch means different things in the arts, clesign, the humanities, the social sciencies and	Research means offered things in the arts, design, the humanities, the social sciences and pure and applied sciences. For example, research in a	The objects that from the backbone of the counte will at the drawn from public collections in New York City. The Metopolitan Museum of Art The American Shakeum of Nabural History. The	-	particular, experimental modeling and 353/30. Investigation through research	Indepretation of results (Inderpretation Students explore readings across studio and sensiar. Differences in																	
Leaving Outcome (A) DI	MONETHATE AT AN INTRODUCTORY LEVEL	registive-troubles, figurerground, scheduling-figurerground, scheduling-figurerground, and subjective relationships. DESIGNETIFIC TAY AN INTRODUCTIONY CEVER to use of designer.	single element / frame / object / spacer garment and discussions of alth-ness and alterness, lead to sequences of transe / object / garments / L DESIGNATIFIEST AN AN INTEGRACIONARY ENVEL DE CONTRACTOR DOS	pure and applied sciences. For example, seesanth in a humanities discipline such as flabory sees primary sources and other exidence DISSICNETRATE AT AN INTRICOUCTORY EXIST ASSESSMENT OF THE STATE OF THE PROPERTY OF THE PURP AND THE PUR	humanibes discipline such as history uses primary sources and other nucleons to systemicially explora- nces and details that offsence a guiding question DESCRIPTIVE AT AN INTRODUCTION LEVEL 8 (SANITAL IN TOOL WITHOUT AND INTRODUCTION LEVEL 8 (SANITAL INTRODUCTION LEVEL	New York Historical Society, The Jewish Museum, The Hispanic Society of America, and the National Museum of the American Indian. DEIMONETRATE AT AN INTRODUCTORY	DESIGNATION OF AN INTRODUCTORS	Swedgebor) Neading making and mapping the feet. Students with to develop clear concepts DEMONSTRATE AT AN INTRODUCTOR TENSE.	primary and secondary sources are established as a mean to investigate in both visual and beduse realing. If EMANISTRATE AT AN extrangle Provider																	
Leaving Outcome (8) Cit	servation (tigures, objects and encodements) MONOTRATE AT AN INTERCOLUTIONY LEVEL TO	communication, prairing, it presentation. CENCOLITRATE AT AN INTRODUCTION CEVER	critique productively in different tomic, soch as ananymous written critique, small group critique, 2002/2017/07/E AT AN INTRODUCTORY	Sopether through ortical flought. (Studio and Section)	orbital Brought, (Studie and Sentral) DESCRIPTION OF AN INTRODUCTIONS LEVEL.	examples of material culture as generators, entitledments and bananities of cultural values beindown and materials and an interpolation of the beindown and beindown and beindown and beindown and beindown and beindown and beindown and beindown	attitudes toward nature and their retevance to creative practice CEMICACTRIATE AT AN INTRODUCTIONS	making topologic through critical thought (Studio and Sentinar) DEMORSTRATE AT AN INTRODUCTOR	demonstrate a capacity to bring writer and making together through critical or DESOC \$1900 p.767 AQ																	
Leaving Outcome (C) CD	the distribution of the principles of design relative confidence to the second term of the september of content to the second term of the second t	shearing, modeling: DESIGNATINGS AT AN INTRODUCTION LEVEL TO MAKE & effectively use Planton Modeling	to time, such as traine, duration, speed, simulated breath, duration, speed, simulated breathy the cycles evolutions and called CETHATE AT AN INTERCOCCIONE CO. LEVEL as understanding of the recessor	incremental making process, including experimenting, taking prestore risks. DEMOCRETIFICATION OF THE PROCESSOR LEVEL The ability to expense valual	in the relation of individuals to groups, institutions, and socio-political entities such as Parasire. The DEBICHCTFATE AT AN INTRIDUCTION LEVEL 1996-030.	sensibility to exhibit an available of an entitlity toward offering outland specificities. DEMONSTRATE AT AN ENTRODUCTORY LEYEL FOR AMERICAN ASSESSMENT OF A	moral and ethical problems rested to sustained the sustained the sustained to sustained they are an introductions of LEVEL on ability to exhibit an area or	incidental making or the bindive of incidental making process, including experimenting, being creative making billioner motive at Tan Incidence of the CEVEL are ability to exclude visual	infect on the relationality of earl to context. In the relation of individuals of CHAROCETRICE AT AN INTRODUCTORY LEVEL as print		-		+				_	-		_						
Leaving Outcome (D) Co	STARS previousers, such as principles of gestalt and col- ory MUNICIPATE AT AN INTRODUCTION LEVEL AN	or South & equipment 55 construct modern & projects CREATER THOSE AT AN INTRODUCTORY CENTER OF MANAGEMENT AND AND AND AND AND ADDRESS OF THE ADDRESS OF TH	DESIDENTIALS AT THE DESIGN THREE CONTROLS AND ADDRESS OF THE PROPERTY OF THE P	representations of attached bleas pump 2-0, 3-0 and/or 4-0 media). Employ visual and perceptual behavior as a problem-entired blood across multiple DESIGNATION AND ADMINISTRATION OF THE PROPERTY AND INTERCEDICTION.	on creative skits teamed, choices made, and connections toldered. Showay The ongoing documentation and archiving of DESIGNATIVE AT AN INTRODUCTION LEVEL.	of fractional examples of material culture and their materia with regard to larger systems and Bagin to develop BYTRODUCTORY skills and	eysteins DESIGNATIVE AT AN INTRODUCTORY	representations of abstract ideas (using 2 3-O and/or 4-O media). Employ visual an perceptual trinling as a problem-solving DEMORSTRATE AT AN INTRODUCTION EMPLOYED AND AN INTRODUCTION	O netlect on creative state tearned, I choices made, and connections tosteed, through the ongoing Begin to acquire intomation therapy								_									
Learning Outcome (M)	arresement in perceptor is conditioned by as bentanding of context as well as culture as a dynamic ten in which meaning is constructed MORRITHATE AT AN INTRODUCTIONY UP-101.	Enterest trings, including energy tows, spatial interactions, and material integrations. CESECRETIFICATION OF THE CESEC TRIANS TO SEE	process, using incremental internal such as prototyping and testing to build toward name advanced DEMOCRETIFICATE AT AN INTERCOLOR MAY	to context, or the relation of installments of set to context, or the relation of instrubutes to groups, methations, and socio-postical entities such CREMONETHATE AT AN INTRODUCT VIEWS	on enemy or lengage with an and design as a generator, enticolment and transmitter of cultural clear. Demonstrate an understanding of value systems as accuracy constructs (disulter and demonstrate DEMONSTRATE AT AN INTERCOLORS WAY I NOW!	receivary recessary for persuative argumentation by writing clear and coopers tex- based analyses, including the critical treas- DIMO-MOTRATIS AT AN INTERCOLUTION VI	ested to questions raised during field top and includes.	individually and collaboratively in order to collect, organize and communicate eseasch, chado and communicate posserth. Chado and Seminary.	brough an overview of a variety of sources of ontine and print research material, including electronic carange or 205,197-95 50005-85903-97 as as																	
100	propriate and exploratory application of analog and digits is, media and processes to convey observations and ise. Tooks include reader and ventre software applications it and dry media and various substates.	at a basic knowledge of and ability to manipulate materials and space.	LEVEL an ability to write clear and cogent analysis of all work in a variety of furnit, both formal and informat, south as research, process, analysis, reflection and evaluation text.	LEVEL reflection or creative shifts tearned, choices made, and connections followed. through the origining discurrentiation and archive or present to the connection of account of personness to account or account or account or account or	an ability to begin to develop shifts and vocabulary recessary tar persuastive argumentation. By learning to craft coherent thems allabelments and support parguments. Write clear and copert image and text-	LEVEL the ability to show evidence of the process of reading, i.e. understanding multiples, types of communication as forms of ortical thought by identifying the central arguments and	LEVEL on ability to evaluate their much in-relati to stated evoluptual gusts and values.	LEVEL a capacity to analyze, interpret an synthesize collected data. Employ this capacity individually and as an integral contribution to a collaborative group. (the	and qualitative research methods (for example collecting formatting																	
Learning Dulliame (P) Cl	MORESTRATE AT AN INTRODUCTIONY LEVEL interestation of edits and techniques across steeds with freese of the two, as well as at uniformated of the	DESIGNATIFICATE AT AN INTRODUCTORY LEVEL a to recognize the freshold precedents that inture material and spatial concepts today.	DESIGNATIVATE AT AN INTRODUCTIONS LEVEL an aduly to artifue and document work in a reflective marking for feating postolog	or encourage in an order tearing portion. Demonstrate an ability to work construction will Demonstrate an ability to work construction will after in collaborative contents, in understand The restandantsp of self to bears, and to utilize to	common manytims of their own and others work across different course hypers specificacy become DEEDORSTRATE AT AN INTRODUCTIONY LEVEL an ability to succeeduity abbouts the use of others clearantespee by using a standard obscious toward.	supporting evidence in various types of tests. DEMONSTRATE AT AN INTRODUCTORY LEVEL the abody to utilize and understand the	DESIGNATIONS AT AN INTRODUCTORS LEVEL use analog and digital tools toward specific methods of analysis	DEMORSTRATE AT AN INTRODUCTOR LEVEL INTRODUCTION OF CHARLES SHARING Obscess made, and connections budged.	analyzing and summacting data; y ESTAD-RESTAR-STATION INTRODUCTORY LEVEL an above to migage with art and design as a										+ +	_						
Leaving Outcome (S) CS	ue of crathonianship and its impact on torm and meaning MCASTPATE reflection on creative soots trained.	CREATINGTH INTRICTION OF CHARGE SAIDS	DEMONSTRATE AT AN INTRODUCTION	for self and team assessment. (Studio) DEMORRETRATE AT AN INTRODUCTORY	and thus avoid plagration (between) Demonstrate critical reading some by standing the	benefits of a variety of sources of research material, including electronic categors and indices, books, periodicals, exhibition materials, DEMONSTRATE AT AN INTRODUCTIONY	DESIGNATIONS AT AN INTRODUCTORS	through the origining documentation and activiting of assignments in an oritine reasoning position. Students will use the DEMORSHIPATE AT AN INTRODUCTOR	generator, embodiment and bananister of custoral ideas. Demonstrate an understanding of Begin to develop INTRODUCTORY																	
90	ouse readin, and connections tradered, through the point documentation and activising of assignments in an interesting postition. Students will use the posticle and introduce to demonstrate an endagement with the idea of king as a tions of tracking.	islamed, choices make, and connections tradeed. If through the engaging documentation and activities at assignments in an online tearning portistio. Touchests will use the portition and a benchlook to demonstrate an engagement with the sales of making as a form of thirating.	LEVEL in solid to recognize the importance of innovation, creditive throking, non-taking, and experimentation	LEVEL an ability to engage with all and design is a generator, embodiment and transmitter of cultural stees. Demonstrate an understanding of labble systems as social constructs, phudio and deminiary.	combine arguments and supporting evidence in valious types of tests, including fistion, non-fiction, short tomat, long ternat, critical essays, graphic formats combining words with mage-classeds etc. (Seminar)	LEVEL THE ABILITY to advantage they clear on the assist in the development of the scena of uthers in cost and written form, through constructive critique and feedback.	LEVIEL on addity to bondate country Telecorp and knokenegge into creative, sustainable, treasurable; solutions to ecological chatterges.	CEVIC as addity to engage with at and design as a generality, eniscolarism and transmitter or outburst steas. Demonstrate understanding of value systems as social constitute.	and vocabulary recessary for persuasive argumentation, by learning to cost consens these statements and support arguments. Write clear and support arguments. Write clear and support arguments white clear analysis of their cost and others with																	
Learning Outcome (H)		EBBOOKSTRATE AT AN INTRODUCTORY LEVEL a proactive series of catalogration that takes into account not only furnish interactions, but also systemic connections with the world at large.	DESIGNATIFICATE AT AN INTERCOLUCTORY LEVEL a compenhencion of exists, materials and processors to convey notions of their using analog scots (i.e., ettryboands, visual narrative, pre- cimentatic soulptures etc.)	Demonstrate an ability to integrate concepts, material stots and techniques from other course and experiences into project work (Studiu)		DEMONSTRATE AT AN INTRODUCTOR LEVE the ability to exceeding attitude the use of other's bleas using a standard citation format.		DEMONSTRATE AT AN INTRODUCTOR LEVEL as addity to integrate concepts, material additional techniques from other courses and experiences into project wor	CRINCHETRATE AT AN INTRODUCTORY LEVEL an about to successfully attribute the use of street steadytrages by using a standard obston format, and thus successfully																	
Leaving Outcome (I)	SACE IN CONTROL OF THE PROPERTY OF THE PROPERT		DEMENSITIES AT AN EVEROCOCTORY LEVEL a comprehension of skills, instinction and processes to convey notions of time using digital tools (proficiency in sequencing sills in historings) and intelling through image sequences in Final Cut Price or Premier						EXECUTION FOR AT AN INTERCOLLY TORY LEVEL callical reading shifts by identifying the central arguments and suppliming evidence is validate types of feets, including father confeders, which termat, bing breast.																	
Learning Outcome (J) Learning Outcome (K) NOT Competency Accounting to									commoning words with images/sounds etc. (Stemma)																	
Di Sh	or two point perspective AMMNS SYSTEMS: Homeon, urbuggraphic harry, modeling, texturing and subtracting, imputating will media mixed media.	Making connections for students between methods of material making and spatial concepts. Space Materially Concepts Materials logic in retabunitip to concept.	The relationship of still / synchrony to tinear / dischooly should be demonstrated in project 2 via single thante > story board type projects, and in project 2 via mortage	displayments. Addity to demonstrate and reflect on the steeplation of learning from other courses and	and study practice. Addity to demonstrate and reflect on the tearning from other courses and experiences in the contract of		Sett observations, reading, and willing. Conduct exercises that use quantitative methods that begin to address ecological	The second secon	PRESENTAN SECTIVACION Collecting, Turination, averyong and Collecting, Turination, averyong and Collecting and releases () Collecting and releases () Experiment, enables; Standaring; Standaring; Standaring; Standaring; Standaring; Standaring; Collecting; Col																	
M 60	ASURING TOOLS: No. Stanger, compass, requare, grid, curves ting tools and techniques. AWING MIDDA/TOOLS:	 Concept refinement in relationship to material properties. The attemp to define the relationship between concept, project development and fabrication. The attempt to commontate the differences. 	The radium of time as experienced via open / researched / siteractive works should be explored in project 3, by making a work that is experiented radium than specifically these profess of time as undestination of time these profess of time.	experiences in the content of projects, exercises and the learning porticle. Ability to reflect on the process of sheaton and techniques and process of sheaton and in	properts, exercises and the tearring porticle. Ability to shape persuasive argumentation, to cost coherent thesis statements and support arguments, in one of the property and		problems, creatively Ability to demonstrate and reflect on the teaming from other counters and expenses, to the counter and expenses.	Conventional measuri; Comparative measuri; Experiments; 81.500m/g;	Comparative research; Experiments; Stradowing; Crowd sourcing;																	
100	opmin, transcus, passes, with measure, acquired some or painting options prederonor, goulantiely flamous ostilate (pirabit, waterconor, charicour paper, etc.) Drawing Xings, subtractions or province, sharing statil, blending hith Transforming a province popular media	between different coarse of production o The attitly to move between hand and digital bicliniques - Strate:	can be conveyed in different forms of analog and digital media (inDesign software to complet seeks or images, Prior Cut Pho or Adobe Pressure software to produce moving indee prepareded	Ability to reflect on the process of production certomed includable to care, and in teams.	in a variety of Sonse, Sonse and Intronse, sons to the see-writing and process-writing as well as the critical thesis-drives essay.		learning portions. Ability to continuousle in group evertices. Ability to communicate through a variety of	Ethiographic mesanch; Case studies; Theory companion; Literature receive;	Case staties; Theory comparison; Liberature review; Beration;																	
	217AL MICHATOOLS: Prometop SQUIDO 10 ISTATURE, peterance, page serup, menus, HI, gril, guides and skap 10 guides	o The ability to explain scale o State relative to the limits of materials o State as a concept for communicating spatial ideas through diswingsmodeling	DIGITAL VIDEO Non-Linear Digital Video Ecolog sufficiere Basis understanding of the interface passions.	COLLABORATION SOLLS: Use of Sols to manage and reflect or sepects of the collaborative process including:	Ability to succeedably attribute other's ideastroages by using standard citation formal to avoid plagramen Ability to demonstrate critical reading skills through sector and harbor as house.		Assisty to define limitations of a particular acceptatio approach to the topic or question hand.	Becation: Processing: at Anthold research	Protogring; Anthree Heesen.																	
	ture such as digital carbers, Scannie, etc. methods of put, screen, part age mode (CMYX vs PCSE), size and resolution, file fields, raidle)	Son Object to Environment TECHNICAL SKALS - Fabrication Techniques	etc) importing different kinds of media and organizing it within a media bin. An understanding of the non-destructive nature of	of the learn management of a trootine to structure a team's taxes locks for effective communication			project goals and strategies for achieving those goals	conduct research individually and collaboratively, organize and analyze results, and present work in progress and that work. Some examples of critine took																		
100	nections: may include manquee, takes, quick selection to b ticol, select all, select noise, investe, auding, subtractin diversig, quick mask and tayer mask. imputations: may include cropping, scaling, tipping and	of, o Tooling Techniques o Fastering Techniques - Chairing Techniques o Freehand drawing as well as orthographic	digital video editing including the retainship of insetts feet to object organizing image into the timetine editor. Transming and editing clips directly within the	boots to aid in group ideation boots to assess one's own performance within a boots to assess and communicate the				current at the time of writing this document Coogle Doos: for each time collaborative authoring of planning documents, beamstorwing, and peer editing.	E																	
	reaction again year: creating, desting, duplicating, today, showing, re- coing, 10 and adjustment layers, spacity	CHITICAL-MACING SKILLS CHITICAL-MACING SKILLS CHITICAL Space-Makerady	Trimming and editing clips within a media viewer. Creating a sequence of crips within the timetine. Adding and editing sound within the timetine. Creating multiple "sequences" within a propert to	Easist digital bosis for organizing projects and to sat in basis from management. Autity to employ observational research skills in order to investigate art and design problems.				collaborative mapping. Coughs Scholar: to find written resources, addition to (but not a substitute) to Strary																		
Detiverables	In Control Space of the Contro	Parentarity with wood shop machines, power hand tools and hand tools.	explore different ways that a project can be edited.	plaudwits will gain an introduction to the use of a learning purbulo.			-	design shelding: for rapid sketching and																		
Assessment Othersalls	decce of the ability to solve problems, both creative and frincial	Evidence of the ability to solve problems, both creative and technical Evidence of the understanding of the ***********************************	Evidence of the ability to coine problems, both creative and technical Evidence of the understanding of the review?	Evidence of the ability to some problems, both creative and technical budgeous of the understanding of the review.	Evidence of the ability to some problems, both creative and technical Evidence of the understanding of the primary	Evidence of the utility to cove problems, both predice and technical Evidence of the understanding of the ***********************************	Evidence of the ability to come problems, both creative and technical Evidence of the understanding of the come	Evidence of the ability to solve problems, both creative and technical through at limitive process.	Evidence of the ability to colve problems, both creative and technical through an iterative process																	
11	I courte material	assignments and course material	assignments and course material	assignments and course material	The correct use of materials and formats specified	The correct use of materials and formats specified	assignments and course material	Suspence of the understanding of the prop assignments and course material	pict Buildence of the understanding of the project assignments and course																	
	ality of work as evidenced in in-class exercises, projects militizate exploration and a digital arrivue, e.g. the inning portulo. **Gopation in class and online**	 Quality of work as endersed in vi-class weerbeer projects, shelchbook exploration and a digital active, e.g. the hashing portion. 	 Quality of work as evidenced in in-class elections, projects, statisticion explosition and a digital archive, e.g. the learning portiolio. 	Quality of work as evidenced in in-class exercises, projects, shelphbook exploration and digital archive, e.g. the tearning portions.	Cuality of work as evidenced in In-class exercises, projects, salestation explication and a digital strike, e.g. the learning position.	Quality of work as evidenced in Vi-class marroles, projects, stretchicon exploration and a double archive and Malassons common	Quality of work as evidenced in tricitats exercises, projects, steetchbook exploration and a monthly exploration and a monthly exploration and a monthly exploration and a monthly exploration.	Sixtence of research in the development proposts including explanating in the cross-course explanation to the closer-course explanation to the closers between the integrative Studies and timegrative Studies and timegrative Sensing. Participation is class discussion and onto discussion.	avadence of research in the development of projects including ingagement in the cross-course supposition that occurs between the bringsalive Studio and tribeout—																	
	provement in sectionical, creative, and problem school lites	Improvement in technical, creative, and protiters solving attitities.	Participation in class and ordine Improvement in technical, creative, and problem survey addition	Participation in class and online Improvement is technical, creative, and problem solving addition	Improvement in technical, creative, and problem solving abilities	Improvement is technical, creative, and protein	Participation in class and online improvement in technical, creative, and protein solving abilities	Participation in class discussion and onto discussion Participation in collaborative work include and and peer assessment and the use of gathe collaboration tools.	Participation in class discussion and indine discussion																	
Course Envelope II		Proparadiness with instantials E Contact 3 Task Train 9 Task Train 9 Task Envelope Proparad	Processores with restricts	Proceedings with codecate	Preparedness with materials	Sincontiess with materials	protein solving abilities	self and peer assessment and the use of ontine collaboration mole.	Testicination in collaborative work		+	+++	+						+++	_						
Course Status Per	advanced degree in an art or design discipline or equivalent	An advanced degree in an act or design recited describes or equivalent retevant professional	An advanced diagree in an art or design discipline or	Photocoli En advanced degree in an art or design doubpline ar	Projection Estivar an MEX (preferably in creative sursing) or MA/YNG/SED preferably in English, writing or arrestner	Program I An advanced degree in one of the following	Perguinal	Temporeri Se advanced degree in an art or design	Program I																	
4	runs promountal experience. Irong purificio of recent (past X years) creation work in an a that critically consistent two dimensional image creation.	A strong portion of secent spant 3 years) creative practice in an area that ortically considers	A strong portfolio of recent four Synamic restore work in an area that critically considers the nature	A strong record of recent (park 3 years) professional position in a creation field, inclusions whose position	one reasonal preferably in English, setting or another as adenic shoulding for example History, &4 History, or Design History.	and Draign; Hokary of Lineau Serbardian Joh and Draign; Hokary of Ecineau, Joshanelogy, History Joshingsology, Jamerian Badins; Feshion Dadins; or Emige Studies. PhD or ASD professed.		An advanced degree in an art or design discipline or equivalent relevant probasional experience. A troop record of record (past X years) professional grantics in a creation field.	English, writing or another assistants doubline for example History, 84 History, or Design History.																	
5.0	even proteomic regionales, even proteomic version proteomic version proteomic version in an abilità eticologi semiolare hard dissensibilità della solicità della solicità della solicità versionale la solicità versionale della solicità della solici	space/materially and making. Hando-on knowledge and expensive with basic construction techniques in wood, metal, plantics, beddes, and caretin openions.	and representation of time. Faculty must have represence working with with time based made such as mosting image, scand.	reliates irienduciplinary engagement and/or sollaboration are preferred. Experience using a variety of pedagogic methods.	In strong mount of recent (past Lyean) publications or other evidence of a commitment to writing. Experience using a soriety of perlappin methods.	A strong record of recent (part 3 years) public presentation of scholarship and publication.		induction whose practice includes intenduciplinary engagement and/or collaboration are preferred.	As strong record of recent (past 3 years) publications or other evidence of a commitment to writing.																	
	well as continuous any practice. Thing brownings of John Photoshop and Electrator as manufacted through a basis of conditor work or	Experience using a variety of pedagogic methods: contributable projects, secreties, and tools, within a bactions of object-making as well as contemporal	performance, undefine, visual navative, book making or other formats that that seek to creatively represent time.	including collaboration, and scattleiding projects. Strongly Stronting and proteitspring. Familiarity with basic methods of object-order.	including group north (north as writing unreladents), limition (north as in olan remains nurvives) and wallfolding projects (north as writing successive dealts, or assigning remains) controls of modelling or	Experience using a variety of prologogic methods to controlled readings, projects, and exemises. Examples include group and self-guided field trips forelabling manner without as self-as a pro-		Experience using a variety of pedagogic methods including collaboration, and wallshiding projects through terrating and prototyping.	Experience using a sariety of pedagogic methods including group work (such as writing portships), ilensing trush as in																	
-	orlegement appartiseities, will be available for faculty who nor mann these software grise to being assigned to the source.		Experience using a sariety of perlapogic methods to continuous projects, recessors, and tools, within traditions of time based and and design as well as	research in order to investigate art and design problems as evidenced by a condition's professional arcation or recent course solids.	A sellingness and internal in sorking collaboratively with dutie families	Familiarity with methods of material lithlary as demonstrated through scholarship and/or course.		productyping. Familianite with basic methods of absorption	sine envision receives) and scall biding projects (such as writing successive death or assisting receases are secured.																	
Outcome Staging	oscaloy	students will be able to demonstrate an																								
		awareness and familiarity: students will be able to demonstrate competence.																								
	Mary - Marshiy	students will be able to demonstrate strength an facility.	nd .																							
		students will demonstrate mastery.																								

First Year Outcome







